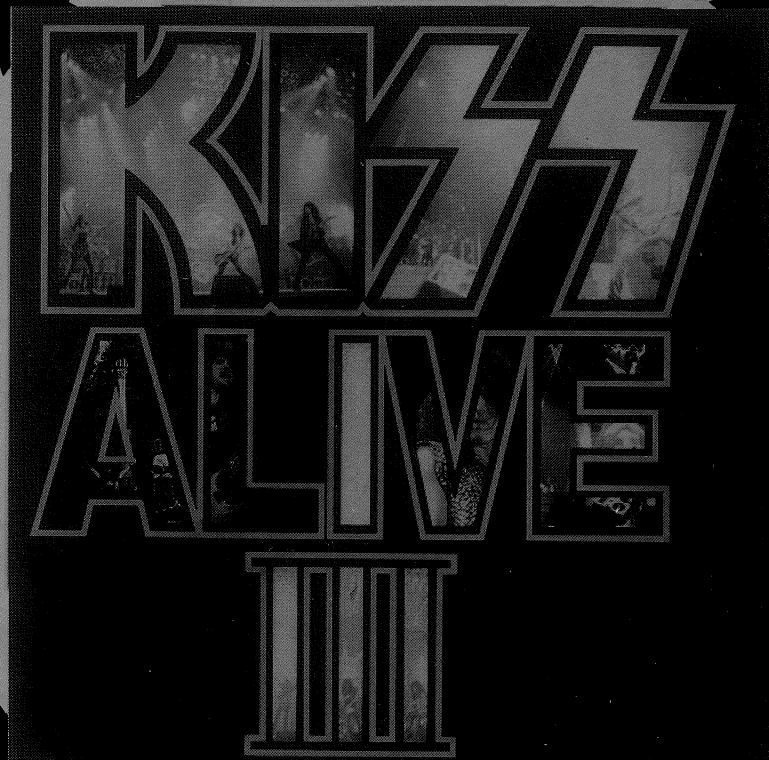


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**KISS**  
**ALIVE**  
**III**

**L. F.**

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## HEART OF GOLD

Bruce Kulick

エリック・カーが思いやりのある人物だったかということ  
を記事で読んだり、あるいは個人的に目にしたことがある人  
は多いことと思う。僕は以下のインタビューでのふるまいや  
話しぶりから、ブルースもまた、誰に関しても否定的な見方  
をしない、とても控え目で親切な人物だということを実感し  
た。インタビューは、1992年12月19日、サンバーナディーノ  
のオレンジ・パヴァリオン・バックステージで行なった。

**Arash Moussavian :** 観客動員面でのツアーの様子はいかがで  
すか？

**Bruce Kulick :** 期待していたほどではないというのが本音だ  
ね。だけどロック・ビジネスが景気後退の影響を受けてい  
ることは、みんなもわかってると思うよ。僕らは3か月間、  
満足のいくことをやってきてる。実際、良い時もつらい時  
もあった。だけどこれは僕らだけのことでないってこと  
はわかっているから「ああ、もうKISSファンはいないんだ」  
なんて考えたりはしないよ。ここ数年、ロックンロールは  
不毛なものになってきているし、みんなスケールを縮小し  
なくてはならなくなっている。それがツアーをここでスト  
ップさせて、ライヴアルバムの準備をし、夏にリリースし  
ようと思っている理由のひとつさ。どんな形であれ、ショ  
ウに関しては妥協したくないからね。僕らのショウは大規  
模だからお金もかかるわけで、大変なんだよ。夏までに景

気が良くなるといいんだけどね。

**AM :** これまでに行なっただけで特に思い出深いショウは？

**BK :** そりゃあやっぱり、『ALIVE III』を録音したデトロイト  
が一番エキサイティングだったね。

**AM :** そこと、インディアナポリス、クリーヴランドで録音し  
たんですよ。

**BK :** 3つのどれもがエキサイティングだったけれど、僕があ  
えてデトロイトと言ったのは、みんなが明かりを灯してく  
れたからさ。彼らも僕らと同じくらい多く写ってるよ。カ  
メラは10台あったんだ。

**AM :** ビデオもリリースされるそうですが。

**BK :** うん。だけど、コンサートだけが収録されたものにはな  
らないと思う。コンサート、ビデオ・クリップ、バックス  
テージでのインタビューなんかはひと通り入ったものを出  
すつもりなんだ。『X-treme Close-Up』みたいな感じだね。  
『Animalize』のライヴではなく、それ以上のものさ。

**AM :** もし『Animalize Live Uncensored』のビデオをリリ  
ースしていなかったら、あの時『Alive III』をリリースして  
いたんでしょか？ 『Animalize Live Uncensored』はメ  
イクを落とした後では一番のセールスを続けていますよね。

**BK :** それはどうかな。『Animalize Live Uncensored』はホ  
ームビデオが増え出したことに関係してると思うんだ。ビ  
デオデッキは1984年頃から本格的に売れ出して、今じゃ誰

でも持っているだろう。1時間半のKISSのコンサート・ビデオも含めて、あの頃は多くのバンドがそういうことをしていた。でも今は長いライブコンサートのビデオは流行りじゃないんだ。イベントみたいな単発ものをやるのでもない限り、退屈だからね。

AM: 1月に(TVで)やる予定のやつですね。

BK: うん。まだ僕らのうち誰も、見ていないんだけどね。

AM: どんなものなのか、説明していただけますか？

BK: 僕はセバスチャン・バック(スキッド・ロウ)がホストをするってことしか知らないんだ。多分、4分の3は『X-treme Close-Up』みたいで、残りは違う感じのものなんじゃないかと思うけど。でも、さっきを言ったけど、まだ僕も見えてないんだ。『Animalize』ツアーは『Alive III』を作る時期じゃなかったってことかな。あれは素晴らしいツアーだったよね。

AM: ステージセットもすごかったですよ。ネコのあったステージを思い出させる部分がたくさんありましたね。

BK: ああ、言いたいことはわかるよ。僕は直接見ていないけど、写真は見たことがあるし、似てる部分はあるね。

AM: そう言えば、『Animalize』ツアーの時、東海岸で2回ほど、マーク・セント・ジョンがプレイしましたよね…。

BK: 正確には1回半だね。

AM: そうですね。で、ボルティモアがその1回ですよ。あなたとマーク、両方が衣装を来て、ステージに5人が向かうと言うのはどんな感じでしたか？

BK: 最初に僕が申し出を受けた時は、臨時ということだったんだ。僕は自分をプロだと思っていたから、精一杯やるつもりだった。もちろん、バンド加入を誘われることを期待してはいたけど。だけど当初は、彼らを手伝うという気持ちしかなかった。だから見込みはなかったし、僕はプレイヤーとしてのマークを尊敬してたから、彼らがなおマークにチャンスを与えようとしていた時も、別にネガティブな気持ちは持っていなかったんだ。僕には「やるか、やらないか」しかなかったんだから。時には一緒にジャムセッションをしたりもしたんだよ。だから僕はできる限り、

誠心誠意、フレンドリーに接するようにしていた。ギグはもともと彼がやるべきだったんだからね。結局、彼の健康も回復しないし、彼らが僕に満足してくれていることは僕にもわかってた。一番重要なのは、マークとの契約ではなく、バンドにとってベストの選択をすることだから、彼らは僕を使うことにしたのさ。

AM: 彼がやったのはどのショーですか？

BK: ひとつはボルティモアだけど、もう一回は覚えてないな。彼がショーを通してやるとどうなるか、彼はどんな演奏をし、どんな音を出すかを見るために数曲弾いただけだったしね。僕は既にギグを経験していたから、彼より僕の方が、かなり有利だったんだ。

AM: あなたはヨーロッパ・ツアーを経験していましたものね。

BK: うん。フルタイムのメンバーでこそなかったけれど、曲もステージを知り尽くしてた。彼らは僕がバンドと一緒にプレイしてるテープを聴いていたし、音も良かったから。だから、申し訳ないとは思ったけれど、その時点で彼は不利だったんだ。彼らも冒険はしたくなかっただろうけど、僕の働きには満足してくれていた。ま、そんなわけさ。

AM: “Thou Shalt Not”か、“God Gave Rock And Roll To You II”の再リリースの予定はありますか？

BK: “Every Time I Look At You”がA.O.R.のチャートで注目されつつあるんだ。クリスマスってこともあって、どうなるかは1月にならないとわからないけど。もしそれがびっくりするくらい上手くいけば、“Thou Shalt Not”、そして次に“God Gave Rock And Roll To You II”をリリースするチャンスができるんだ。“God Gave Rock And Roll To You II”は、デトロイトでのライブセッションのビデオを出すことになるんじゃないかな。

AM: “Thrills In The Night”みたいな感じですか？

BK: そうだね。ライブステージがどんなものか、見せてあげられるよ。

AM: “Unholy”と“I Just Wanna”が、シングルとしてオフィシャルにリリースされていないことをどう思いますか？

BK: 確かに“Unholy”は、シングル向きの曲じゃないからね。イギリスではCDシングルとホワイト・ビニール(12インチEP)がリリースされてるんだ。“Unholy”はもっとシングルらしくあるべきだったというのはわかってる。みんなラジオでかかるようなシングルを望んでいるんだからね。“I Just Wanna”はすごくキャッチーでA.O.R.向きなんだけど、“I Just Wanna Fuh”っていう部分がラジオ局の連中には受けなかったんだ。だから彼らはファースト・シングルを“Domino”に決定したんだと思うな。きわどきをなくすために、実際のシングルでは少々言葉を変えたんだ。ラジオ局



には規制があるからね。

AM: 日本とオーストラリアへのツアーについてですが、以前あなたは日本でプレイするという話をしていましたね。

BK: いや、数ヶ月前にその話はなくなっていたんだ。ちょっとムリだね。僕らはどちらの国でも是非プレイしたいと思ってるんだよ。僕はESPがらみで、しょっちゅう日本には行ってるしね。だけど、このステージを作って、すべてのプロジェクトを成功させるのは、かなり難しいことなんだ。もちろん、検討はしているよ。

AM: 車の事故で鎖骨を折ったことで、ギターにはどんな調整をしているんですか？

BK: もう3年前の話だけど、2時間も動きながらプレイするのは楽なことじゃないから、ギターを軽くしてるし、納得のいく形にするように心掛けてるんだ。中にはツアー向きではないようなものもあるけれどね。痛みがある時はマッサージを受けたり、矯正のためにカイロプラクターにかかったりするようにしてる。プレイできないほどってことはないんだ。時々、プレイするのがつらい時もあるけど、よくあることだからね。骨を折ったんだから、痛みがあって当然さ。僕の急所ではあるけれど、上手く対応してるんだ。良い音を出すのに、別に重いギターなんて必要ないんだしさ。買う時も、ESPに作ってもらう時も、丁度良い重さということに気をつけてるんだ。

AM: ブルース・キューリック・モデルの発売予定は？

BK: 今、僕はエクスプローラーに惚れ込んでるんだけど、あれはギブソンのトレードマークのギターだから、僕のモデルを作るわけにはいかないんだ。ESPのモデルでも、僕はストラトキャスターの形とかネックのスタイルその他がすごく気に入ってるんだけど、すごく一般的なものだし、他のギターとも良く似てるからね。だから、考えたことはないな。もし作ったとしても、ツアーで使ってるお気に入りのギターに似たものになるだろうから、既に出回ってるのとはほとんど違いがないんじゃないかな。今度のN. A. M. M. ショウで話はするつもりだけど、作るとしても、きっと限定品になると思うよ。

AM: あなたの教則ビデオについてですが、何か付け加えたりして、続編を作る予定はありますか？

BK: いい質問だね。アプローチはしてるんだ。だけど、僕らは本当に忙しくてね。1本目が出たときは本当に嬉しかったよ。ただ弾くだけでなく、自分のプレイを説明する機会を得られたからね。KISS加入前にギターを教えていたこともあったから、教えることも楽しめたし。でも、僕に新しいことを教えられるかわからないし、まだ予定はないんだ。

AM: 僕はあなたがインストゥルメンタル・アルバムをリリースするのを楽しみにしているんですが、そちらの予定は？

BK: あるよ。僕はいつも自分のギタープレイを、曲を次のレベルに持っていくものとして見ている。ただやたらにリフを飛ばしまくる“名演奏家”にはならないようにね。実際、家で録音する時は、何度も音を重ねるけれど、詞やヴォーカルは一切加えないんだ。『Guitar For The Practicing Musician』で1曲作ったけれど、あれは楽しかったよ。時

間も予算も限られていたけれど、僕はあの曲をとっても誇りに思ってるんだ。やっぱりKISSの方が中心になるけれど、可能性はあるよ。

[インタビュー中、エリック・シンガーがドレッシングルームに入って来たが、顔が青ざめ、気分が悪そうで、どうやら風邪をひいているようだった。以下はその時の会話である。]

Eric Singer: どうしたのかな。俺、吐いちゃったよ。

Bruce Kulick: 知ってる。

ES: え、誰かに俺が吐いたこと聞いたの？

BK: うん。今、テープ回ってるんだよ。

ES: あ、ゴメン(笑)。

BK: いーよ、別に(笑)。

AM: 『Smashes, Thrashes & Hits』はシングルLPとしてリリースされましたが、『Double Platinum』のような2枚組にしなかったのはレコード会社の決定ですか？

BK: 新曲が2曲入っていたけどね。あれは『Crazy Nights』ツアーの最中だったこともあって、新しいKISSファンもいるってことも考えたんだ。その子達は、古いアルバムを全部買える年齢じゃないだろうから、リミックスとリマスターというのはいいアイディアだったと思うよ。テープの中にはかなり劣化の激しいものもあったからね。最新のものの以外も、デジタルで残しておくことができる。それに、エリック・カーが“Beth”を歌ったのも面白かったしね。別にレコード会社から圧力がかったわけじゃないんだ。あの頃は初期の曲を知らなかった子達もたくさんいただろうけど、彼らもこの数年でバンドのことに詳しくなってくれてるよ。

AM: “I Love It Loud”はドラムを再録音して、だいぶ変わりましたが、新しいヴァージョンを聞いた時の感想は？

BK: 僕はオリジナルのバカでかいドラム(サウンド)が好きだったんだ。だけど『Smashes, Thrashes & Hits』の時は、少し状況が変わってきていて、KISSの曲でも大きなドラム・サウンドが必要なくなってきたんだ。

AM: アルバム全体としては、その方がフィットしている、と。

BK: そう、他の曲とね。

AM: 『Creatures Of The Night』のサウンドも、だいぶ変わりましたよね。

BK: 『Revenge』もそうさ。KISSのアルバムの多くは別の種類のサウンドを持ってるんだ。僕が参加したアルバムだけを取り上げてとも言えるよ。でも『Asylum』と『Revenge』のサウンドの違いは一目瞭然だけど、すべてのアルバムを通して、共通の脈絡はあるんだよ。

AM: 『Smashes, Thrashes & Hits』がリリースされた時、“LIVE TOUR '89”と背中にプリントされたプロモーション用のTシャツがあったんですが、これは、バンド側はこのアルバムのリリースに伴うクラブツアーを予定していたのに、行なわれなかったということですか？

BK: 覚えてないなあ。



AM: このシャツをポールとジーンに見せたところ、彼らはツアーの予定はなかったと言っていました。

BK: うん。多分、誰かが「アルバムを出したんだから、ツアーをやるんだろう」と思って作ったんだろうね。

AM: ロン・ネヴィソンとボブ・エズリンのプロデュースのスタイルの違いを説明していただけますか？

BK: ふたりとも、エンジニア・タイプのプロデューサーなんだ。ネヴィソンはいつもレコードを巧みに処理して、それからプロデューサーになる。エズリンはミュージシャンとしての、よりクリエイティブな部分から出発して処理していくんだ。そこが違うね。それと、ロンは作曲には関われないけれど、ボブは良い作曲家だ。でも彼は家にじっとして曲を書くじゃなくて、仕事中にバンドと一緒に書くんだ。だからすごく助かるね。ベビーシッターでもあるし、みんなが能力を最大限引き出せるように心理的に支えてくれるんだ。有名なプロデューサーは、みんな独自のスタイルを持ってるよ。ロンのやり方にも好きな部分はあるけど、僕はボブは今まで一緒に仕事をした中で一番才能のあるプロデューサーだと思うな。

AM: ボブは、『Destroyer』『Music From The Elder』『Revenge』で、素晴らしい仕事をしていますよね。

BK: うん。あの当時のKISSにとっては、『Music From The Elder』は、良い選択ではなかったかもしれないけどね。

AM: 何曲かは傑作ですよ。

BK: うん。良い曲もあるよ。バンドが無理に手を広げたところもあるけどね。でもそれでいいんだよ。本物のファンなら気に入るだろうしね。でもほとんどは「え？」って言ってたよ。

AM: ヨーロッパでの『Revenge』ツアーでは、キーボードがゲイリー・コーベットでしたが、今回はデレク・シェリニアンになりましたね。理由を教えてください。

BK: ゲイリーは、ヨーロッパにも、行くかどうか決めかねていたんだ。僕は彼を家族の一員だと思ってたし、彼は立派に仕事をこなしてくれていたけれど、彼はKISSの5人目のメンバーになるつもりはなかったんだよ。で、アメリカン・ツアーに参加したいかどうか、ってことになって、結局は他の理由もあって、やらないことになった。運良く、エリック・シンガーがアリス・クーパーのギグでプレイしていたデレクを知っていて、それがなかなか上手くいったんだ。2日間のリハーサルの時はあんまり馴染みのないヤツを使っていたんだけど、僕らもどうも違うな、って思ってたんだ。彼が良いヤツじゃない、とかってことじゃなくね。良いキーボード・プレイヤーだったけれど、僕らの求めているスタイルじゃなかったんだよ。でもデレクはぴったりだったんだ。彼は間際になって入ったけれど、プロフェッショナルだし、飲み込みもよかった。素晴らしい仕事をしてくれてるし、みんな彼には満足してるよ。

AM: 最初のツアーからKISSはスチール製のライトを取り付けた伝統的なロゴを使ってきましたが、今回は別のものを使っていますね…。今回このような形にしようと思ったのはどんな理由からですか？

BK: 自由の女神像みたいに、中央に大きなものがあると、やり方は変わるよ。スフィンクスを使ったこともあるけど、毎年同じものを使うつもりはないんだ。今回は、背景幕を持つことで、遠くからだとステージが3次元に見えるというのが気に入ったんだ。まあ、それがすごく良い、ってことでもないけれど、何か違ったことをやってみたら上手くいってるってことだよ。使うのは最後だけだけど、なかなかカッコイイよね。最初見た時はなんだかバットマンみたいだと思ったけどさ。

AM: セットリストの選曲はどんなふうになっているんですか？

BK: これが結構大変なんだ。何度も過去のを調べたりしてね。実際、クラブツアーの時は、かなり長いセットだったけど、すごく楽しかった。あの時は大きなアリーナではできないような融通がきいたからね。もっと気楽だし、ショウのヒットを当てにしなくてもいいしさ。まあ、だから僕らはそういうことを考慮しながら、この曲はやめて、この曲を入れて、これとあれを入れ替えよう、って作業をするんだ。ファンからの反応は嬉しいけれど、いつもファンを当てにするわけにはいかないからね。たとえば数人の熱狂的なファンが「Christine Sixteen」が聴きたい」と言ったから1週間半ほどやったけれど、反応は「I Just Wanna」や「Deuce」と比べると少なかった。だからこれはあんまり合っていないんだな、って思ったんだ。

AM: 僕の個人的意見ですが、あれはライブでやるようなパワフルな曲とは思えません。

BK: その通りだよ。

AM: セットリストについて、実は2つほど言いたいことがあったんです。まず、アレントウンでのセットリストは、これまでで一番長いものでしたよね。

BK: そうだね。僕らはいつも長いセットでスタートするんだ。それから2、3曲削っていくんだよ。今回のツアーみたいなの3バンド構成だと、僕らのやりたいような大掛かりなものにはできないんだ。数曲カットすることになるのが常さ。

AM: 2つ目に、「Lick It Up」「Heaven's On Fire」の2曲については、やや飽きてきた人が多いように思うんです。いい曲ではありますが、ファンジンの中で、「…やや演奏過剰の「Lick It Up」が続く…」あるいは「…やり過ぎた「Heaven's On Fire」がプレイされた…」と書かれたレポートを読んだこともあるんです。こういったことについて、ファンから何か言われたことはありますか？

BK: いや、だけどファンがそう思ってる曲が何曲かあることは、僕らもわかってるよ。だけど僕らは一晩平均5千から1万人の観客を得て、あるいは1か月に5万人のファンに会っているわけで、ファンクラブに入っている人が5万人もいるわけじゃないってことを考えて欲しいんだ。僕らは彼ら全員に感謝しているけれど、多分ファン全体の10%くらいだと思う。「Heaven's On Fire」や「Lick It Up」を毎晩やり続けるのはバカバカしいと思ってセットを変えることは、残りの90%をだますことになるんだよ。中には過去8年、10年、15年間のショウを毎回見ているファンもいるだろうけれど、『Hot In The Shade』ツアーしか見たこ

とのないファンもいるんだから。  
“Heaven's On Fire”は僕らのヒ  
ット曲のひとつだし、“Lick It  
Up”も結構ヒットした曲だから、  
あの2曲は常にウケが良いんだ。  
そこをわかって欲しいな。飽きて  
いるかもしれないけれど、オーデ  
ィエンスのためにやってるんだよ。  
僕らがどう感じてると思う？ 僕  
らだってプレイするのは飽きてる  
んだよ。“Love Gun”はほとんどの  
ツアーでやってるけど、僕はプ  
レイするのに飽き飽きしてるんだ。  
ただみんなの反応は相変わらず  
いいからね。僕らはどの曲のウケ  
がいいか、それで知るのさ。ファン

ンジンの内容が、コンサートでウケる曲を知るためのフェ  
アなバロメーターというわけじゃないんだ。

AM: その“Heaven's On Fire”ですが、なぜ曲のアタマで炎  
を上げなかったんですか？

BK: 冬期ツアーの、土地によっての気温の変化は、健康上良  
くないんだ。僕ら全員、ツアー中にひどい風邪をひいたり、  
具合が悪くなったりしてるんだよ。特にポールにとっては  
すごくつらいことだよ。ジーンは動物みたいな歌い方を  
するから、具合が悪くても歌えるけど、ポールは声域が広  
いし、とにかく歌わなきゃいけない。それに、区切りごと  
に使うパイロとかも、彼に影響するんだ。僕らもわかって  
るんだよ。少なくとも今回のツアーでは、あれは彼にとっ  
て最悪なものひとつだった。時には火薬砲の混合の具合  
やステージの組み方、送風機の吹き方も影響するんだよ。  
僕らはできるだけのことをしたんだ。で、彼の声を強いま  
ま保つには、ショウの最後までいろいろセーブしなけりゃ  
ならないと実感したんだ。だから次のツアーでは普通りに  
するつもりだし、ポールにとっても少しは楽になると思  
うな。

AM: お兄さんの話をうかがいたいんですが、先頃、新しいバ  
ンド、ブラックソーンで西海岸をツアーしましたね。

BK: うん。今夜はここに来るはずだから、いろいろ聞いてみ  
るといいよ。

AM: そうですね。彼と何かしらのプロジェクトをやるような  
予定はあるんですか？

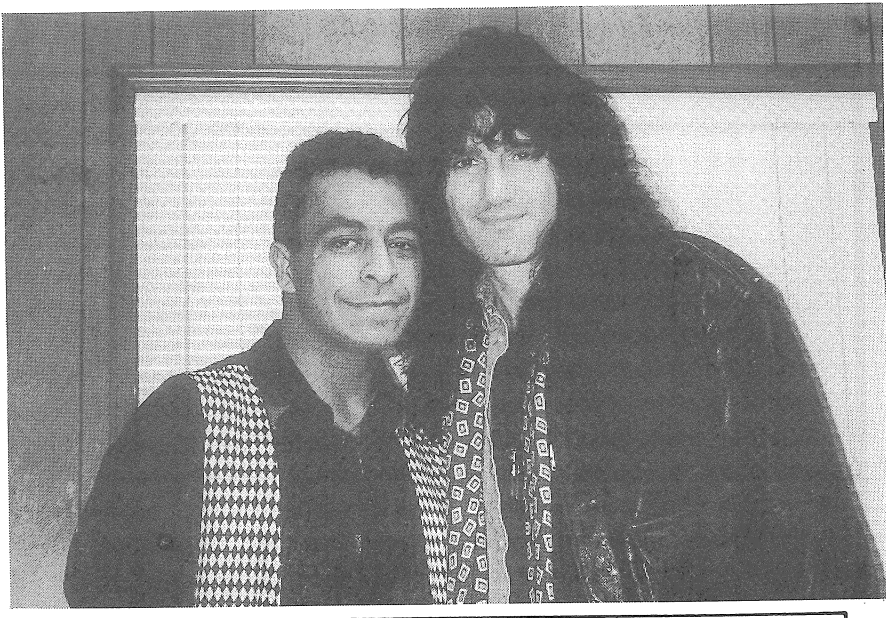
BK: 彼らのアルバム用に2曲書いたよ。

AM: それはもうリリースされているんですか？

BK: まだ製作中なんだ。僕が聞いたところでは、メンバーは  
彼とキーボードのジミー・ウォルドー、シンガーのグラハ  
ム・ポネットで、ベースとドラムはいろいろ変わってるみ  
たいだね。

AM: 一時期のベースはジェイムズ・ロメンズでしたよね。

BK: そう、ドラムがグレッグ・ダンジェロでね（共に元ホワ  
イト・ライオン）。その辺の話もしてくれるから、今晚、  
聞いてみるといいよ。見逃すはずはないからさ。



AM: エリック・カーがジーンにしていたイタズラはよく知ら  
れていますが、エリックがあなたにしたことでハッキリ覚  
えているものはありますか？

BK: ツアー中のものは思い出せないけど、僕の結婚式で彼が  
やったことは覚えてるよ。式の様子をビデオに撮っていて、  
いろんな人にインタビューをしてるんだけど、彼はみんな  
の後ろでしきりにしかめっ面をしたり、物真似とかをして  
いたんだ。それがすごく可笑しかったね。エリックは、本  
当にとっても面白いヤツだったよ。

AM: 僕は、『Revenge』のアルバムカバーは、KISSをマン  
ンとして描写しているように感じたんです。多くの戦いを  
くぐり抜けながら、どのように20年間も続けてきたのか。  
そしていかに人々が、言わば、あざけられながらも、まだ  
なお進み続けている、という。どうでしょうか？

BK: まあ、それもひとつの見方だね。僕らは戦闘艦の側面み  
たいなメタリックな感じが欲しかったのさ。

AM: では、最後の質問です。ジーンとポールは大のポーリン  
グ・ファンですが、あなたは？

BK: 僕もやるよ。ツアー中は手が痛くなるから、あんまりや  
らないけど。ジーンは怪我をしてるわけじゃないし、ポ  
ールもギターで僕みたいに複雑なことをするわけじゃない  
からいいけど、僕はやっぱり少々過敏になっちゃうんだ。  
でも、僕らはよくポーリング・パーティーをやるんだよ。

AM: エリック・シンガーもやりますか？

BK: うん。僕ら全員、夢中になってるよ。別にプロボーラー  
みたいだとは言わないけど、楽しんでやってるね。

AM: ブルース、このインタビューの許可を下さって、ありが  
とうございました。

BK: どういたしまして。明日エリックをつかまえたら、全員  
の分が終わるね。

[エリックとのインタビューは、彼がインフルエンザを  
患っていたこともあり、実現しなかった]

担当: Kazue★

Heart of Gold  
Bruce Kulick Interview by Arash Moussavian

I am sure that a lot of you have read about and/or personally witnessed what a caring and virtuous individual Eric Carr was. Although not a great deal of attention and press is dedicated to conveying these qualities to Mr. Bruce Kulick, I would argue that the same characteristics that made Eric Carr such a special person are also part of Bruce's personality. In conducting the following interview, and in speaking to him on various other occasions, I have come to realize that Bruce is a very humble and kind individual who does not have any negative perceptions about anyone. What follows is an interview that was conducted with Bruce backstage at The Orange Pavilion in San Bernardino, California on 12/19/92.

Arash Moussavian: Bruce, could you please tell us how the tour has been going so far as far as attendance please?

Bruce Kulick: Well there is no doubt that it's not as great as we would have hoped. But I think everyone realizes that the rock business is in a bit of recession. (However), we have been doing well enough to do the three months that we've been out. We wish it was better. Certainly some cities we did very, very well in, and a few times it was a little tougher. But it's not just us, and we know that. So that's why we don't look at it (as if to say), "Oh my god we don't have our Kiss fans." Something about some years (that makes) rock and roll a little leaner than others, and a lot of people have to scale back. That's one of the reasons why we're gonna stop now, get the live record ready, put that out and hopefully go out this summer. (It's) because we don't want to compromise the show in any way. You know that we have a big show (which) costs money, and it's hard to do that. But at this point we would rather not continue, and do well in some places and not in others. That's why we hope that by summertime the economy is gonna be better.

AM: Can you state any memorable shows that you've done thus far that stand out for you?

BK: Well definitely the most exciting one was Detroit, because of the (recording of) Alive III.

AM: You (recorded) it there, Indianapolis and Cleveland.

BK: All three of those were exciting. But I say Detroit because the crowd was lit up a lot since they were filming the crowd as well as ourselves. We had ten cameras (there).

AM: To correspond the audio there is going to be a video release as well.

BK: Yes, although I believe that that's not going to be just a concert. We will probably put out a package where it's the concert, videos, backstage (footage and/or) interviews. (Somewhat) like X-treme Close-Up. (So) instead of it being Animalize Live (Uncensored) we want to do a little more than that.

AM: Do you plan to release Thou Shalt Not or re-release God Gave Rock 'N' Roll To You II as the next single?

BK: Right now Every Time I Look At You is starting to pick up very well A. O. R.. It's real hard with Christmas, (and) we won't know until January how that goes. Depending on how that goes really sets up what could come next. In other words, if that really does amazing then there could be a chance to do Thou Shalt Not and then God Gave Rock 'N' Roll To You II, or just to come with God Gave Rock 'N' Roll To You II. This time we will probably put it (i. e. God Gave Rock 'N' Roll To You II) out with what we filmed in Detroit.

AM: Somewhat like Thrills In The Night?

BK: Yeah, and show the live stage.

AM: As far as plans for Japan and Australia there was talk of you doing New Year's Eve in Japan. But although Gene said he would like to do it, I don't foresee you doing it at this point.

BK: No, we knew that wasn't happening months ago. It just couldn't be put together. We would love to play both of those countries. I certainly go to Japan as often as I can with E. S. P. (guitars). But it's a lot different for me just to go then taking this stage, and getting that whole project together to get over there. But we'll see what happens.

AM: What adjustments (did) you make to your guitar following your car accident in which you broke your collar bone?

BK: Well that's like over three years ago, but it's not easy to be up there running around and playing for two hours. I just make sure the guitars are light, and I try to keep them in decent enough shape which is sometimes not easy on the road. If you're smart you try to get worked on (with) a massage, and a chiropractor to straighten you out. It's never really stopped me from playing. It's sometimes just a little more painful to play, and it's very common. A lot of guys that have (never) had a broken bone in their body get some soreness. It's my little Achilles' heel, but I deal with it. You don't have to have very heavy guitars to get a great sound. I make sure that when I buy guitars, or when E. S. P. makes me a guitar that they are (of) a reasonable weight.

AM: As far as a Bruce Kulick model guitar, do you have any plans on releasing that at any point?

BK: Right now I've gotten into the Explorers a lot which I can't really make my model, because that's a Gibson trademark. (With regards to) some of the E. S. P. that I like to play, I like a certain stratocaster shape body, a certain style neck and I do like some features. But in some ways it's very generic, and close to a lot of other things. That's why I haven't been so anxious to do it. If I had one out, and if I do it will probably be like one of my favorite touring guitars. I don't know if that's different enough from the things that are on the market to make it a Bruce Kulick (model) guitar. But I'm gonna talk to E. S. P. about it at the N. A. M. M. show coming up. I'm sure if I did it it would be a small limited run, and (then) see how it goes.

AM: As far as a follow-up to your initial instructional videotape, do you have plans to follow that up with any?

BK: That's a good question. I've been approached, but we were real busy. It's



possible. I felt real good when I did that one, because it was an opportunity for me to show that besides playing that I can (also) explain what I play. Some people can't. I used to teach before I joined Kiss, and I used to enjoy teaching in fact. It's possible, (but) I'm not sure what new things I could really show. But I'm not planning anything right now.

AM: In my personal viewpoint you're a very talented guitar player, and I would really look forward to seeing you release an instrumental album at some point. Do you plan to do that at any time?

BK: It's possible. I've always looked at my guitar playing as being something that takes a song to the next level as opposed to just being mister virtuoso whose just flying riffs everywhere. Certainly on my home tapes I like to overplay a lot, but I'm not adding all the lyrics and vocals at that point. I did one song for the Guitar For The Practicing Musician album. That was fun to do. I had a very short amount of time to do it, and it was very limited budget. But I was real proud of that. I could see myself doing eleven tracks, but it's not something I'm burning for. I'd rather focus on Kiss, but it's possible.

[Note that at this point in the interview Eric Singer walks into the dressing room. He looks pale and sick. I soon learn that he has the flu. Below is the conversation that transpires during Eric's short visit.

Eric Singer: What's happening. I just blew lunch.

Bruce Kulick: I know.

ES: Did you hear me puking?

BK: Yeah, this is going on tape too.

ES: Oh sorry (laughter).

BK: I don't care (laughter).]

AM: If I can ask you about the Smashes, Thrashes & Hits record. It was released as a single 1. p., and is nowhere near representative of the history behind the band. Could you please state the reason for which it was released only as a single 1. p. as opposed to a double (1. p.) as Double Platinum was. Was that the record company's decision?

BK: There were two new songs on it regardless of that. Especially during the Crazy Nights Tour, we realized that there were a lot of people we were playing for that were new Kiss fans. We didn't really think they could have possibly been old enough to buy the older albums. So the idea was to put it (i. e. Smashes, Thrashes & Hits) out, remix it and remaster it which was a good idea because some of the tapes were almost at the point of deterioration. So they were able to transfer everything over. (Thus, we were able to not only) update and make sure the catalog is preserved on digital, (but) at the same time we had Eric Carr sing Beth which was something interesting. I don't think it was any record company pressure, and it actually did very well which showed that it served a purpose. There were a lot of people who maybe didn't know some of those (earlier) songs, but (who) were turned on to the band in those couple of years.

AM: When I Love It Loud was re-recorded the drum tracks were very different. How did you react to the new version of I Love It Loud?

BK: I liked the fact that the original (version had) huge drums. They were almost obnoxious. But the point on Smashes, Thrashes & Hits was to turn down that

ambiance a little bit, and keep it more in (line with) a lot of Kiss' stuff which doesn't necessarily have that huge drum sound. So I preferred the original, but it wasn't really even a point of trying to make it better. . .

AM: Maybe (just) to (make it) fit in more with the context of the entire album.

BK: Yeah, of all the other songs. . .

AM: Whereas Creatures Of The Night has a very different sound.

BK: So does Revenge. A lot of Kiss' albums have a different kind of sonic thing. Even the albums I've been involved with. There's no doubt that Asylum sounds different from Revenge. (But) there's always those common threads that go through all these albums.

AM: When Smashes, Thrashes & Hits was released the promotional t-shirt had "LIVE TOUR '89" printed on the back. Did the band originally plan to do a club tour subsequent to the release of Smashes, Thrashes & Hits, and (then) opted not to do so?

BK: That I don't remember.

AM: I showed the shirt to Paul and Gene, and they found it amusing that it had that on the back. But they said that you didn't have any plans to tour.

BK: No, we didn't. Maybe whoever made it thought, "Well they have a new record out obviously they're gonna tour."

AM: So you had no say on it?

BK: No, unfortunately (we) sometimes get these t-shirts a little later than we care to get them.

AM: I think the Animalize Live Uncensored videotape is a classic. If you had not released that would you have released Alive III at that point, because that (i. e. Animalize) has been your biggest selling post-make up album?

BK: I don't think so. I think Animalize Live Uncensored was more related to the fact that a home video (market) was exploding. The video cassette recorder market really took off around 1984, and now it's so common (that) everyone has got a video cassette recorder. I think to be able to (have) a whole hour and half concert of Kiss on video (was special). (If) you noticed a lot of bands did it then. Now the long-form live concert video is not as popular, because it is a little boring unless you're doing the one-shot pay-per-view which is like an event. . .

AM: Which you're going to do in January.

BK: Yeah, (but) I don't think any of us have really even seen it.

AM: Could you elaborate on that?

BK: All I know is that Sebastian Bach is going to be hosting it. I'd say that maybe three quarters of it is exactly what X-treme Close-Up is, and there is that other quarter that is different. But like I said I haven't seen it.

[Note that this pay-per-view special has not yet aired.]

But it (i. e. the Animalize Tour) wasn't the time to do Alive III. It was a great tour, and we had this pod coming down. . .

AM: That stage set up was great. In a lot of ways it reminded me of the stage production for Cats.

BK: Oh yeah, I know what you mean. I never saw that, but I've seen pictures of it, and they do have something like that.

AM: Maybe Gene saw something. . .

BK: Who knows, maybe (he did).

AM: Talking about the Animalize Tour, during the east coast (dates) Mark St. John played a couple of gigs. . .

BK: One and a half to be exact.

AM: Okay, Baltimore being one of them. How was the rapport to have five guys walking towards (the) stage (with) you and Mark both in costume? How was that worked out?

BK: When I was first asked to fill in it was only (for a) temporary situation. I realized I was going to do the best I could, because I consider myself a professional. Of course I was hoping I would be asked to join the band. But when I got involved my mind was set to just do this to help them out, and then I'm going to go out and work on my career. So there was no presumption on my part, and I respected Mark as a player. So when they still wanted to give Mark a shot I was very clear that I wasn't going to be negative about anything, because it was either going to work out for me or it wasn't. In fact we used to jam sometimes. So I kept it as cordial and friendly as possible because the gig was actually his, and I was just helping out. As it turned out, his health (didn't improve), and I knew that they were really happy with me at that point. (So) the most important thing wasn't so much the contract they had with Mark, but what's going to be best for the band. That's why they wound up going with me. I got to admit that the show that he did I was jealous. . .

AM: What shows did he do?

BK: I know one was Baltimore, but I don't remember the other one. He only did some of it, because they wanted to just try it out a little bit. Then (it was to) see what would happen if he did a whole show, how he'd perform and sound on the songs. I got to say that I already had the gig down so I was at a big advantage, and he was at a big disadvantage. . .

AM: Because you already did the European leg (of the Animalize Tour).

BK: Yeah, I was real confident with the songs and the stage. Not as a full-time Kiss member. . .

AM: But still much more than Mark.

BK: Absolutely, they heard tapes of my playing with the band, and it sounded good.

So at that point he was at a disadvantage. I felt bad about that, but that's what it goes down to. They didn't want to take a chance, and they were happy with how I worked out. So that's how that all worked out.

AM: Could you please explain the difference in production styles between Ron Nevison as compared to Bob Ezrin?

BK: They're both engineering type of producers. Nevison was always engineering records, and then he became a producer. Ezrin came from a more creative musician's (background), and he happens to engineer. So they're different in that way. Also, Nevison can't help with song writing, whereas Ezrin is certainly (a) good (songwriter). But Ezrin doesn't sit home and write songs, he'll work with the band he's working with. So that's real helpful. Besides (being) the babysitter, and the one who has to psychologically psyche up everyone to do the best they can, all the famous producers have different strengths to what they can bring to a band. They all have their different styles. In some ways I really like Nevison, but I thought Ezrin was probably the most talented producer I've worked with in my whole career.

AM: He certainly did a terrific job on Destroyer, Music From "The Elder" and now with Revenge. . .

BK: Yeah, Music From "The Elder" maybe just wasn't the right kind of thing for Kiss at that time.

AM: Well it certainly has some classic tracks on it.

BK: Yeah, there's some good stuff on it. I also think the band was stretching. But that's okay, because if you're a real fan you can get into that. But the masses were saying, "Huh?"

AM: The pranks that Eric Carr used to pull on Gene have been well publicized. Can you recall any that Eric pulled on you that you can vividly remember?

BK: I can't think of one on tour, but I remember he was a real character at my wedding. We were videotaping the wedding, and (as) people are being interviewed he's busy making faces behind them, mimicking them and things like that which was very funny. Eric was a very, very funny guy.

AM: As far as keyboards, Gary Corbett did the European leg of the Revenge Tour, but now you have Derek Sherinian (playing keyboards). Could you please state why you made that transition from one keyboard player to another?

BK: Well Gary wasn't even sure that he was going to come to Europe. Although we felt that he was part of the family and he certainly did his job real well, his intention was never to be the fifth Kiss member. Then it came down to whether or not he wanted to do this (i. e. the American leg of the Revenge Tour). (Due to) commitments with other things it turned out that it didn't work out. Fortunately Eric Singer knew somebody that did the Alice Cooper gig (i. e. Derek Sherinian) which is similar enough. So it worked out real well. We originally had some other guy that no one really knew. . .

AM: During what part of the tour?

BK: That was just at rehearsal for two days. We realized that this isn't the right



guy. (It was) not that he wasn't a nice guy, (but) just that there is a certain style of playing that we need. The other guy was also a good keyboard player, but not in the style that we wanted. So Derek was the guy. I know he got it at the last minute, but he's a professional and he got it down. He's doing a great job, and I know the guys are real happy with him.

AM: As far as I can recall, since the first tour that Kiss did the traditional logo has been made out of steel and it has had the lighting fixtures in it. But this time you opted to go with a (fabric) of some sort. . .

BK: Yeah, it's like a printed thing which is lit from behind. . .

AM: Right, which certainly has some illuminating effects. What is the reason for which you decided to go with this one at this point in your career?

BK: With the statue it was just something different to do with a big centerpiece. We don't always have a huge centerpiece. We had the sphinx (on the last tour), but we don't want to use the same sign every year. This time it was brought to our attention that we could have this backdrop which from afar gives the stage a three-dimensional look. So it's not so much a preference, (but) just something different to try and it works. We only use it for the end, but it looks cool. The first time I saw it I thought it was something (out of) Batman, but I enjoy it.

AM: How do you exactly go about deciding what to choose for the set list? How is it exactly done?

BK: Well that's real tough. (A) lot of times we look at the year before. Certainly on the club tour we had a really long set that we were real happy with. On the club tour we realized we could take some liberties that you can't on a big arena (tour, because) it's more intimate and you don't have to rely on the show to move it along or anything. So we'll look at that then we'll weed out this song, add that song, change this and change that. Even though we enjoy getting feedback from our fans we can't always trust our fans. Lets say some die-hard fans say, "I want to hear Christine Sixteen." We did it for a week and a half and the applause is mild as compared to I Just Wanna or Deuce. Then we realize (that) maybe it's not the right song to do.

AM: Personally I don't think that that's a powerful song to do (live).

BK: Right, it isn't.

AM: (There are) two things I wanted to mention about the set list. (First), the Allentown, (Pennsylvania) show had the longest set list you ever had.

BK: Yeah, we always start out with a really long one. Then we'll lose a couple of songs. With a three act bill like we've been having this tour it gets to the point that we can't be as ambitious as we want (to be). If the promoters felt (confident with) two bands, then we'd have the extra liberty of the time if we really needed it. But we wound up cutting out a couple of tunes (which) are usually the ones that don't go over as big.

AM: The second thing I wanted to mention (about the set list) is the fact that a lot of people seem to have grown somewhat tired of two songs in particular. One of them being Lick It Up, and the other one being Heaven's On Fire. They are good

songs, but I've read fanzine reports where they say, ". . . the somewhat redundant Lick It Up is next. . ." or ". . . the overdone Heaven's On Fire is played. . ." Have you heard anything along those lines from the fans?

BK: No, but I'm telling you that we know there are certain songs that the fans may be (tired of hearing). But you have to (consider) that if we get an average (attendance) of five thousand to ten thousand a night and if we see fifty thousand people or so in a month, there is no way that there's fifty thousand fans in fanzines. We appreciate all of them but that's probably ten percent of our fan base. (So) to change our set when we see the way Heaven's On Fire and Lick It Up go over every night would be foolish, and is cheating the other ninety percent. (Although) some fans may have seen every show for the past eight years, ten years or fifteen years, there are other fans that may have only seen (the) Hot In The Shade (Tour). (Also), Heaven's On Fire was one of our hits, and Lick It Up was a bit hit. . .

AM: Right, some of the fans that are not hardcore are accustomed to those songs through seeing their videos.

BK: Right, (and) those two songs go over big all the time. That's what people got to realize. They may be tired of them, (but) if it isn't for the audience feedback how do you think we feel? We do (get tired of playing them). I'm real tired of playing Love Gun (which) I've done almost every tour. But the crowd reaction you get is what keeps you into it, and that's what makes us realize whether or not a song is working. So the fanzine base is not a fair barometer of what works in a concert.

AM: With respect to Heaven's On Fire, how come you don't have the flames going off right at the beginning?

BK: (Since) it (is) a winter tour the change in temperature from one place to another isn't easy on everyone's health. All of us have gotten bad colds and sick on this tour. Of course that's real devastating for Paul. Gene can sing even when he's sick, (because) he sounds like an animal. But Paul's got a big range, and he's got to be able to sing. (Also), there was a period when certain pyro things were affecting him. We realized, at least on this tour, that that (i. e. pyro flame) was one of the worst things for his voice. Sometimes it's just the powder gun mixture, the way the stage is set (up) and the way the fans are blowing. We did the best we could with it. Then we realized (that) if we want to continue with his voice strong (we should) save a lot of the shit until the end (of the show). You (also) notice that it's not a lack of podium torches which we used to use. So maybe we should go back to that (on the) next tour (which) will be a little easier on him.

AM: The way I have perceived the cover of the Revenge album is that it represents Kiss as a machine, how it has lasted twenty years, been through so many battles and (how) people have been taking "shots" at it so to speak. (But) it still keeps on going. Is that (a correct analysis)?

BK: Well that's one way of looking at it. We wanted something metallic like the side of a battle ship. In some ways it looks more like an anvil case which is what we live out of on the road. I'm not saying the way you're reading into it is the way it was described to the person who put it together, but it works.

AM: How do you react to the fact that Unholy and I Just Wanna were not officially released as singles?

BK: Well Unholy is certainly not a single kind of song. In England it was released as a compact disc single, (as well as on) white vinyl. I know it was real important for Unholy to be presented more as a single track, and not so much like a single because you want singles over the pop radio. Even though I Just Wanna is very catchy and did very well A. O. R., it has that "I Just Wanna Fuh." That didn't go over too big with a lot of radio programmers. So I think what they decided with the first single, which was Domino, (was that) it would be a real single. We changed a couple of words for the actual single to make it less risque, because they (i. e. the radio stations) have their limits.

AM: With respect to your brother (i. e. Bob Kulick), he recently came and toured the west coast with his (new) band Blackthorne.

BK: Right, in fact he'll be here tonight, and you can ask him some questions.

AM: Okay, do you plan to do any projects with him?

BK: Well I wrote two songs that are on that record.

AM: Now was that an l. p. he released?

BK: What he's working on now they're not finished yet. The real members of the band you've heard about, Blackthorne, are him, the keyboard player, Jimmy Waldo, (and) the singer, Graham Bonnet. The bass player and drummer keep switching around.

AM: It was James Lomenzo (on bass) for a while.

BK: Yeah, and Greg D'Angelo (on drums). He'll tell you about that. They're in the studio now. They should be finished by the end of the year, (but) I'm not sure when it will be out. You should ask him tonight. You can't miss him you know. Introduce yourself and he'll be glad to talk to you.

[Note that I never did see Bob Kulick at the show.]

AM: One final question, I know Gene and Paul are big bowling fans. Are you also. . .

BK: I enjoy bowling. I don't enjoy doing it too much on tour, because I get a little sore in my hand from playing. Nothing ever hurts Gene, and Paul enjoys it. Paul is not doing as intricate stuff on the guitar as I am so I'm a little more sensitive to (it). But we've had lots of bowling parties, and it's a fun thing to do.

AM: (Is) Eric Singer into it also?

BK: Yeah, we're all into it. It's not like we're professional bowlers, (but) it's a fun thing to do.

AM: Well Bruce I would like to thank you for granting me permission to do this interview (with) you.

BK: Okay, no problem. Tomorrow you'll get Eric, and you'll (be) all done.

[Note that although I was scheduled to do an interview with Eric in Phoenix, Arizona on 12/20/92 it never took place. Since

this was solely due to the fact that Eric had a flu, it is understandable why I was not able to conduct an interview with him.]

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