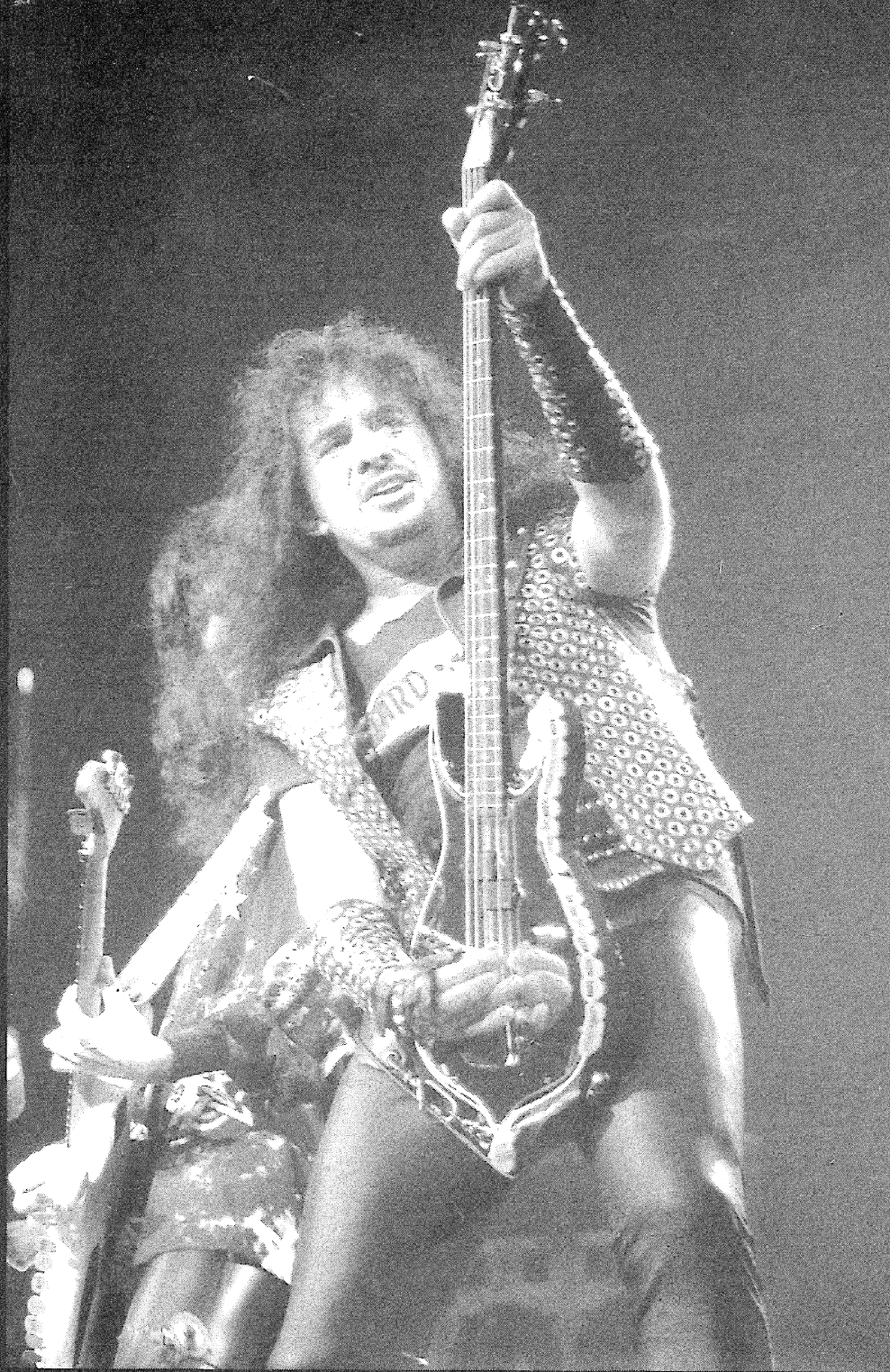


# KISS

KOLLECTOR



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# THE CONSUMATION OF A MEAL

## GENE SIMMONS & PAUL STANLEY INTERVIEW

by Arash Moussavian

In preparation for the following interview with Mr. Gene Simmons and Mr. Paul Stanley I deliberately set out to devise a set of questions that Gene and Paul are not repeatedly asked in interviews. By doing so I would not only make the interview interesting for Gene and Paul, but also for the readers who might attain certain information and/or facts that they were not aware of.

Thus, while I believe that it was obligatory to ask certain standard questions, I also attempted to include certain questions that Gene and Paul would find entertaining. With the aforementioned criterion in mind I visited the hotel KISS were staying at in San Francisco, California, and joined Gene and Paul during dinner to conduct the following interview on December 17, 1992.

*How has the Revenge Tour been doing in terms of attendance? (Paul:) "Some of it has been terrible, and some of it has been very good. Most bands right now aren't even bothering to tour. We try not to get involved in the business aspect, but the truth is that record sales for every rock and roll band right now are not very good, concert attendance is not good and many people told us: 'Don't go out on tour.' They told us: 'Stay home and wait.' But we like to play, and we didn't go out on tour expecting anything except whoever would show up we would do the best we could. So some shows have been great, and some have been very, very bad."*

*When the album first came out you were on the cover of literally every music magazine, including RIP, Circus, Hit Parader, and a lot of my friends said it was the perfect time for you to go out on tour. It was still summertime, and the album begun at number 6 on the Billboard chart. But I guess as far as stagewise you weren't quite ready to go out at that time, and I could certainly understand that with the recession it has been bad. (Gene:) "It doesn't affect us."*

*Well the Hot In The Shade Tour did phenomenal in 1990. But now it is a different time altogether. (Gene:) "Hopefully it will get better next year for everybody, not just for us. You are talking about 70.000 workers today being laid off by IBM."*

*Right, and another company laid off 20.000 workers. (Gene:) "Yeah, all over the place. Our company is shutting down. It's tough for everybody. But we are lucky enough that we can get to do what we want to do, and just because the economy is bad we feel we owe the fans to get out there and show them we're here. Good times and bad times there's always KISS."*

*Gene, is the lyrical content of the song Betrayed in any way based on your own personal experiences... (Gene:) "No." ... which you faced as an immigrant to this country? Any prejudice of some sort? (Gene:) "Well anybody that comes to this country or any other country always feels like an outsider. If you can't speak the language people immediately think you're stupid. But that's okay. That's a good hurdle, and it's a good incentive to learn the language. But Betrayed was really much more about being thankful for what you got because no matter how bad times are, no matter what's going*

on with you you're not crucified. There are other people who have had worst things done to them. Basically the point of the song is for you to keep your head up because things aren't as bad as you think they are."

*With regards to Creatures Of The Night I believe it's a phenomenal record, but it initially only received a lukewarm response from the fans due to the fact that it came after (Music From) The Elder. Do you think that if Killers was released as a four-track EP with the four unreleased songs then that would have set the stage to permit Creatures Of The Night to receive a fairer recognition? Because then the fans would have thought that you are back doing rock and roll music. (Paul:) "I think that when the fans feel that you have deserted them, or do something that they don't understand they don't come back the next day. If in some way you insult somebody, or punch them in the nose they don't come back the next day and say 'you're forgiven.' They may come back in a week, or they may come back in a year. So I think we had to rebuild confidence that we weren't going to continue to do crazy things, because (Music From) The Elder was lunacy and idiocy."*

*I still think it's a great record. (Paul:) "Good, you and 10 other people." (Gene:) "I remember when I bought Layla by Derek And The Dominos. I thought 'wow, it's the record of the year.' None of my friends had it. Later when I grew up I found out it was a bomb. So a classic record like that when it first came out had an awful lot of good music on it that in retrospect history judges it to be a classic record."*

*Well was there ever any talk of releasing Killers as an EP or not? (Gene:) "No."*

*With respect to Smashes, Trashes & Hits I personally think that's a great record, but since it's only a single LP it's not representative of the legacy of the band. What was the reason for which it was not released as a double record? Was that the record company's decision to go ahead and do so? (Gene:) "Yes."*

*That's what I thought, because it's not a complete retrospective at all of the band. (Gene:) "They wanted a greatest hits album."*

*Paul, during the European leg of the Crazy Nights Tour and also during you Solo Tour, you mainly used Steinberger guitars. Was that due to the fact that you were having extensive back pain at that time? (Paul:) "Yeah, I was having some back trouble, and it was really tough to keep a heavy guitar around my neck. I didn't like the way the Steinberger guitar looked, it looked like an oar or a spatula to stir something with. But I didn't have much choice. I know a lot of fans hated the way it looked too. It sounded good, but I just didn't think it was a rock and roll looking guitar."*

*But you had an auto accident during the Hot In The Shade Tour and you also smashed your ribs, but you continued to use Les Pauls which are heavy duty guitars. (Paul:) Well at that point my back wasn't bothering me. When my back was bothering me it was real difficult to throw a big guitar around my neck. Especially because the Solo Tour was at the end of the Crazy Nights Tour. So at that point I was pretty tired from playing, but I wanted to keep going. So I figured I should find a guitar that's lighter in weight."*

*Talking about guitars Gene, I've noticed for the past couple of tours you've put side your axe guitar. I'm aware of the fact that it's strictly for performance use, and it's very heavy. Is that the reason you're not using it, because of its heavy*

right? (Gene:) "No, most of the basses sound good. But you try to change the guitars for performance value, and also to give some variety."

Well I think the Punisher guitar is phenomenal. (Gene:) "It sounds really good. It's easy to play and well designed."

I also saw a new one you were using last night (in Sacramento, California) that has red and yellow flame design. (Gene:) "The same one. It's the Punisher."

I thought the Punisher was a black one? (Gene:) "It's the same guitar with a different color."

Now will both of those be marketed? (Gene:) "Yes, although I'm going to switch guitar companies sooner or later."

This question is for whoever wants to answer. The LP version of *Destroyer* ends with rather psychedelic tune at the end. It is a combination of *Great Expectations* and our stage raps from *Alive!* Why was that included on the LP version? (Paul:) "The reason that was included was because the album wasn't long enough. Bob (Ezrin) was trying to think of a way to extend the album, because as good as it was it was short. So he came up with this idea of taking some of the stage raps and part of *Great Expectations* and mixing it together with audience sounds. It's an interesting thing and everybody listens to it, but the actual reason it was done because we needed to fill up the record."

Gene, with regards to Wendy O. Williams' solo record which you produced, did you lay the bass tracks on that album under the pseudo-name Reginald van Helsing? (Gene:) "Yes."

The original pressing of your debut album contains a studio version of *Nothin' To Lose* while subsequent pressings include the *Alive!* version. (Paul:) "Really?!" (Gene:) "Say that again."

The original version of your debut album obviously contains the studio version of *Nothin' To Lose*, but the version I have is the *Alive!* version. (Gene:) "On the first album?" Yes, the debut album. (Paul:) "Wow!"

As a matter of fact both my LP and cassette versions do so. (Gene:) "We know nothing about that, and I've never heard about it."

Gene, with respect to *See You In Your Dreams* off *Rock And Roll Over*, why did you decide to re-record that on your solo album? (Gene:) "I didn't like the way KISS did it. You know what happens is that you start to do a demo of a song, you have a sound in your mind and the arrangements are pretty much open. So when somebody brings a song to the band everybody adds their feel, and it becomes what it becomes. It changes from the time you write it. Usually it works out well."

So you re-recorded it to improve it as you saw fit. (Gene:) "Yeah, and I didn't like my version either. In my head I heard much more a Humble Pie thing, but it came off sounding much poppier than that."

A few years ago the band won a \$520,000 lawsuit against PolyGram Records... (Gene:) "What is that?!" (Paul:) "It wasn't that. We did win a lawsuit, but that was almost 10 years ago."

I thought it was due to the fact that *Who Wants To Be Lonely* and *Uh! All Night* were not officially released as singles. (Paul:) "No." (Gene:) "Nothing to do with that, and we don't know what that figure is."



It was in Discoveries Magazine when they did an interview with you (Paul), where they ask you that question. (Paul:) "I didn't answer it. [Note that this question was asked in an interview that was conducted with Paul in 1990, and which was printed in the March 1992 issue of Discoveries Magazine.] Well you said that you did win a lawsuit for that amount, but you didn't state the specific reason. (Paul:) "I don't remember ever being asked that question. We once had a lawsuit, but it was a good 10 or 12 years ago about something completely unrelated."

But the fact still remains that neither *Who Wants To Be Lonely, Uh! All Night, Unholy* nor *I Just Wanna* were released as singles officially. That is really detrimental to the band. (Gene:) "Well maybe you should be the record company president, and we would get what we wanted..." Or when I become an attorney in 3 years I... (Gene:) "We'll work something out."

Gene, now that you're breathing fire again, and with the recent acquisition of facial hair, that increases the danger of burns that might occur. Have you had any accidents as a result of your facial hair, or to your hair itself? (Gene:) "No, I know what I'm doing. I hope nobody else tries it. Every once in a while I have to remind people."

You recently signed a new record deal with the record company. Could you please state exactly how many records are included in that deal, and whether or not that includes solo records, greatest hits compilations, etc. (Paul:) "There are so many variables in the contract that depending upon what we turn in during a given period changes the contract. So with our contract we can't really tell you with any accuracy how many albums, because there are too many factors that determine that."

Now will you plan to do a summer tour after the release of *Alive III*? (Paul:) "Anything is possible, but by then America may be in a bread line selling apples on the corner."

Gene, last night I asked you about going to Japan and Australia, and you confirmed the fact that you will be playing a New Year's Eve show in Japan... (Gene:) "No, no, no. I said we would like to."

I'm sorry I misunderstood you. (Paul:) "Very often when we say what we would like to do it turns out into what we are doing, but it's not always true. So when we say we would like to do something and then someone writes in a fanzine or in a newspaper that KISS is playing New York City on such a date, then people get disappointed because we're not. So sometimes we tell what we would like or what we're planning, but very often it won't happen."

I recall an interview with you Gene pertaining to either the *Animalize Tour* or the *Sylum Tour* in which you discussed playing a show in New Orleans, Louisiana, and you apparently decided to call Ace Frehley and Peter Criss to jam on stage with you. Is it true that Ace agreed to do it, but Peter said that the only way he would do it is if the promotion for the show said 'KISS featuring Peter Criss'? (Gene:) "Yeah."

I did an interview with Peter Criss a while ago (on Oct. 7, 1992) and he has a lot of animosity towards you and Paul. I don't foresee how a reunion tour could possibly occur. (Paul:) "I think it would very easily occur if we said: 'Let's do it.' I think a part of the unfortunate anger and animosity is bitterness over Peter's predicament right now which is being not very successful. When you realize that you've blown your

ig chance you can become very angry. Unfortunately, sometimes you don't look in the mirror and blame the right person. A reunion would happen in a minute if we said: Let's do it.' But there is no plans and we have no desire to do it. So that alone takes for a lot of animosity."

*I know you're a big horror fan Gene. I wanted to know whether or not you have seen Bram Stoker's Dracula, and if you have, what you thought of it.* (Gene:) "Yeah, it was very poor and disappointing. Gary Oldman did a fine job as an actor, but I didn't like him as Dracula. I thought Winona Ryder was a mouse, a pinhead little girl with no presence for this kind of movie. I wouldn't mind her in a surf movie..." *Or another Keetje Juice possibly?* (Gene:) "Yeah, she was good there. She has this little squeaky voice that's not at all appealing. Keanu Reeves forgot his surfboard. I thought the script was horrendous, the props were amateurish and looked like a theme park. It was just an awful film."

*How about you Paul, have you seen it?* (Paul:) "I thought it lacked any depth. It was pretty to look at, but I didn't buy it. When you see classic horror films this doesn't touch it." (Gene:) "A small movie like *Pumpkinhead* buries *Dracula...*"

*And that was a B-film.* (Gene:) "It was a B-film, but it had mood and horror. The special effect of the final transformation at the end when Gary Oldman turns into a lemon was phenomenal. So for 10 seconds of the film it held me. Finally, the mood captured."

*During the 1992 UK Tour Gary Corbett was still playing keyboards. Can you state why you switched from Gary to Derek... I believe it's... Sherinian?* (Paul:) "Sherinian, one of your people." *Well he's half Armenian, and I'm Iranian. But my family name ends in '-ian' as well.* (Gene:) "Next door neighbors, right?" *Exactly.* (Paul:) "No particular reason. The keyboard player is somebody to supplement the band live to more or less give it a lot of low end in a hall, because you want things to reverberate. The keyboards can play along with the guitar and make it thicker. But to be quite honest, who plays it is unimportant as long as they're good. I think Gary is now probably putting together a band more than likely. So we were lucky to get Derek who is great too. The truth is that the keyboard player who accompanies KISS is shown the guitar parts. So there is no creative input and anybody who plays well can do it. So to switch from Gary to Derek to Harry to Steve wouldn't make that much difference as long as they could play the parts." (Gene:) "I don't think you ever hear keyboards when you hear the band live."

*Well it seemed like when Gary was onstage with you during the Solo Tour I could hear the keyboards more readily.* (Paul:) "Well I had the keyboards up a little higher, because for some of the solo album stuff and other things there was no reason to keep it down. But with KISS the guitars are really the power."

*This brings us to the end of part one, I hope you found the interview entertaining so far. Tune in for part two next issue, in which Paul and Gene talk about solo albums, dancing strippers, Eric Singer as a vocalist, the KISS logo and much more...*

Paul Stanley with ↗

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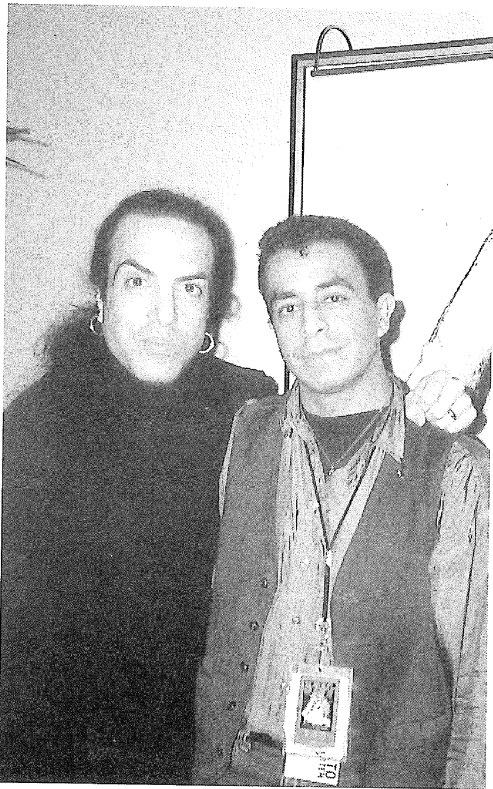
Arash Moussevian

# ... LAST LICKS

By Joop van Pelt

At the end of yet another issue I'd like to thoroughly thank the following people: Bart Pellinkhof and his colleagues; Edward Valken; Ico van Rheenen; Arash Moussevian; Diane Breedveld; Rene Barneveld; Hedon and all their collaborators; Frank Hagan; April Smith; Vivian Singer-Ferris/Mount Olympus Enterprises; Nicola Ciccarone/KISS Army International; Ryoji Kumagai/KISS Fanclub Japan; Carol Watkinson/KISS Central (thanks a million!); Gerhard Wimmer; Kathy Kapralos/KISS Crazy Knights; Rikard Goransson; Licky Chambers; Vanessa Warwick & MTV; Record Collector; Lydia Criss; Ace Frehley/Gordon Gebert/Rock Soldiers; Bob Kulick & Blackthorne; Arjan de Jongste; Phonogram; Jay Allen Sanford/Revolutionary Comics; Peter Schipper; Arjen Alkemade; Raymond van Driel; Paul Stanley, Gene Simmons, Bruce Kulick & Eric Singer, also known as KISS; all people who support the hottest band in the world; the fanclubs/fanzines worldwide; and you: the members of KISS Kollector!!

The next issue of the fanzine will be out within three months, including an interview with Bruce Kulick, more news on the latest happenings, a report on the KISS Kollector Konvention, a review on Ace Frehley's gig at the Rage club and much more.



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# KISS

## KOLLECTOR



**KISS KOLLECTOR No. 7 OCTOBER 1993**



# THE CONSUMMATION OF A MEAL (part 2)

By Arash Moussevian

Last issue we started with this interview with Gene & Paul, and as promised here's part two. So without any further ado, it's back to you Arash...

*With regards to the KISS logo, I believe that ever since the first tour you have taken out the traditional one comprised of steel and light bulbs. But this time you opted to go with a silver fabric of some sort. I wanted to know what prompted you to make that switch? (Paul:) "Well we didn't want to do the exact same thing again which would have been to lower the KISS sign at the end of the show, or to bring it up. Also, since the KISS sign tends to be so large, it limits what else we can use. On the Hot In The Shade Tour we managed to make it work. So we had the Sphinx head and the logo behind it. But we wanted to try something different this time."*

*Well it certainly looks great, because it seems to turn different colors as the light shines on it. Now I know you have a difficult time choosing a set list, but how is it that you go about deciding exactly what songs you're going to use?*

(Paul:) "We first figure out what we want to get rid of, because you can't just keep adding. What we tried to do this time is not think that there are certain songs that we must play. When you have 17 or 18 albums out, and say that these are the songs we must play, then that's almost the whole show. If you have 2 songs from each album you already have 34 songs."

*Well you seem to have dropped quite a few since the beginning of the tour. I think a highlight of the show is during Take It Off when the strippers come on stage...*

(Paul:) "Well we've been doing *Take It Off* almost every show. But what happens before the show is we check to see the strippers. We had strippers travelling with us, but what we have to do at this point every night is to check the strippers who come in. For instance, last night they were horrible. They were embarrassing."

*You took them out on the road from the beginning of the tour. (Paul:) "Yes, but now we sent them home."*

*Now you just have local ones auditioning. (Paul:) "Yeah, so they will show up before the show, and we'll look at them. Depending on whether they're good or bad we'll decide whether or not go do the song. Last night it was very clear to us that we weren't going to do the song."*

*With respect to Black Diamond, there was talk about Eric Singer possibly singing that. (Paul:) "Well Eric was just talking about that last night. He wants to sing it in Phoenix. Eric is actually a very good singer. It is surprising that we've had a certain amount of luck, because all the drummers we've had have these raspy, ballsy voices. It's a bonus with Eric, because I think we would have taken him even if he couldn't sing. As it turns out there are times that he sounds like Rod Stewart."*

*Paul, Gene has certainly talked about the pranks that Eric Carr used to pull on him. Can you talk about any pranks that Eric pulled on you that you can recollect? (Paul:) "Eric's whole attitude was one in which he saw everything as a cartoon or a skit. He would elaborate on things going on around him. I can remember times in the dressing room before the show when everybody was getting ready, and he would make himself up like Frankenstein. There are photos of him with his nostrills painted big, and scars*



on his face. This would be just before we'd go on stage. So he would have to wipe it off. He was a very, very funny guy."

*With respect to The Best Of Solo Albums, did you or Gene have any say as to what songs would be included on that compilation record?* (Paul:) "I didn't." (Gene:) "We didn't even know about it until years after it came out."

*After you released Smashes, Trashes & Hits the promotional shirts that were subsequently released with the album cover on the front had "Live Tour '89" printed on the back.* (Gene:) "Never saw it."

*I asked Bruce about this during the last tour. He said that initially you did want to tour for that album, and then you decided not to do so. [Note that I asked Bruce this same question during the interview in San Bernadino, California on Dec. 19 when he recanted his previous response, and claimed that the band did not plan to tour in support of Smashes, Trashes & Hits.]* (Paul:) "I don't think so." (Gene:) "The reason we didn't tour for that record is we were designing the cover in Paris, France while we were on tour. We were just finishing up a tour. Do you remember that?" (Paul:) "Yeah, we were finishing the Crazy Nights Tour so there was no way we were going to tour. Actually, Smashes, Trashes & Hits was released as an album when we knew we weren't going to be touring."

*Could you please state how the production styles of Ron Nevison and Bob Ezrin differ?* (Paul:) "Ezrin is much more ballsy. He's also a songwriter, and a real schooled musician. If he's kept from getting too symphonic, he's very atmospheric. He can help to create something that has a real atmosphere, and a real menacing quality. Ron is much more polished..." (Gene:) "Pop."

*Paul, a lot of my friends say that Crazy Nights is in certain respects your second solo album.* (Paul:) "I don't really, because if it had been there is a lot of stuff that wouldn't have been on it. Every album you do you make concessions. Not only in terms of the band's material, but certainly there are songs that I wouldn't have done on my own solo album that I would do on that. A solo album should be more personal. So where a band album is a group effort, a solo album has to reflect something a little more intimate."

*Gene, I recall an interview in 1987 in which you stated that you were working on your next solo album, and so was Paul. I wanted to know if you have any plans to release a solo album at this point?* (Gene:) "Who quoted me as saying that I was working on a solo album?" *No, you stated in an interview...* (Gene:) "Which interview?" *It was an interview you did in England. [Note that at this point Gene does not believe there is any credibility to the statement I had made. He looked across the table at Paul and said:]* "See how the stories change. Like yesterday we were playing New Year's Eve in Japan. Maybe Paul was beginning to work on a solo album in 1987." (Paul:) "Never even..." *Well you said that it would be coming out in 1988.* (Gene:) "We never entered the studio, or even wrote songs for it. In 1987 we were..." *It was during the promotional tour of Europe that you were doing for Crazy Nights.* (Gene:) "Maybe what people were talking about was how we got solo records as part of our deal." *[Note that the interview herein being discussed appeared on the Fifteen Years On picture CD. The next day I took a cassette copy of the said interview to the hotel KISS were staying at. After playing the part of the interview in which Gene talks about the solo albums in question for Paul, he commented by stating: "Interesting." That night I also gave Gene the cassette copy of the interview before the show in Oakland. After explaining to*



in the content of the cassette and what it pertained to he smiled and said: "I believe you."]

The new record has an interesting album cover. Personally, the way I have perceived it is that it represents the 'KISS machine' and the 'KISS entity', how it has lasted 20 years, gone through numerous battles, and how people have been taking 'shots' at it to speak. Is that what it's supposed to signify? (Paul:) "Yeah, in a way. It's something that's worn, tattered and 'shot at'. But it is still made of steel. (Gene, to Paul:) "I don't know how much time you're allowing yourself for the airport, but you're going with rush hour." [Note that Paul had to go to the airport to pick someone up, whom I believe was Paul's wife, Pamela. So I decide that it would be courteous to conclude the interview at this point.]

I would like to thank both of you for this interview. Thank you so much. (Paul:) "Thank you." (Gene:) "Are you gonna send us copies?" "If you would like. (Gene:) "'If you would like.' Are you kidding?!"

I would like to take this opportunity to thank the following individuals: Gene Simmons, Paul Stanley, Andre Augustine, Ken Jones and Lasima Pinkney.

