

**KISS**  
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# REVENGE TOUR REPORT

by Arash Moussavian

After a brief delay in their initial touring plans KISS commenced the American leg of the Revenge Tour in Allentown, Pennsylvania on October 1, 1992. As the band made their way across the U.S. towards the west coast, I became more and more enthusiastic. I hereby present my review of the Revenge shows, as well as the events that transpired during the final four dates on KISS' Revenge Tour.

**December 16, 1992 (San Francisco, California)** The first of the four shows was on a Wednesday in Sacramento, California. Since the band had the following day off and would then play in Oakland on Friday, I was fairly certain that they would use San Francisco as their home base for these three days. As a result, I spent a large portion of the morning contacting major hotels in San Francisco to determine where KISS would be staying at. I arrived at the KISS hotel at 2:10, placed my car in a private parking lot and began to walk to the hotel. As I reached the final intersection separating me from the hotel I looked to my left and saw Eric Singer right next to me walking in the same direction. I introduced myself and he asked me: "Where are you from?" I told him I was from Iran. He then asked: "Do you live here now?" I answered in the affirmative. Once we reached the hotel lobby I questioned him about the whereabouts of the other bandmembers. He told me that Bruce was in his room while Gene and Paul were still in Seattle, where KISS played a show on Dec. 14, and that they would be flying directly to Sacramento. He then took the elevator up to his room. A few minutes later a message came down from his room. He was in a big hurry and only said hello as he was leaving the lobby. Since I wanted to avoid rush hour traffic I left for Sacramento at 6:00.

**Sacramento, California)** I arrived at the Arco Arena in Sacramento at 6:15, and it was very, very cold. The 8,500 seating capacity venue which hosted KISS on their Crazy Nights Tour is located in a desolate part of the city. After picking up my photo pass at the will call window I entered the arena through the crew personnel entrance. Along the walls were fluorescent pink colored flyers which read "KISS dressing room" with an arrow drawn in the appropriate direction. Once I reached KISS' dressing room I was stopped by the security guard at the door that KISS had already arrived. I waited outside the dressing room for some time, but it was apparent that the bandmembers were already preparing for the show. I decided to say hello to Tony Byrd, Paul's guitar technician, and Dave Bonilla, Gene's bass technician. With the exception of Dave's absence on the Hot In The Shade Tour due to his commitments to David Bowie's concurrent road tour, I have had a chance to get to know both of them on every tour since the Crazy Nights Tour, including Paul's solo jaunt in 1989. I asked Dave how the attendance had been on the tour. He chuckled and merely replied: "No comment." But when I asked him about the Cleveland, Indianapolis and Detroit shows his eyes just lit up and he enthusiastically talked about how great those shows were. I made my way back to KISS' dressing room at around 8:15. Upon my arrival, Eric walked out and handed me a brand new pair of his drumsticks. Shortly thereafter Bruce walked out in full costume and with a guitar. Due to the fact that he had to do a photo

shoot for S.I.T. strings he did not have the time to stop and chat. At approximately 8:45 a group of about 30 fans with pre-show passes were escorted into a loading dock area nearby the dressing room. A few minutes later Gene, followed by Eric, came out to meet the anxious group of fans. As Gene and Eric met and signed memorabilia for the first few fans they stood back to back playfully nudging one another, and then proceeded to take a few steps to their left and right thereby forming a circle configuration. After about fifteen minutes Andre Augustine, the band security guard, escorted Gene and Eric back to the dressing room.

Shortly after the fans with pre-show passes left the backstage area Bruce completed his photo shoot and came to talk with me. A few minutes after Bruce left Gene came out of the dressing room and casually began to walk around. I asked him whether or not the band will be playing a New Year's Eve show in Japan to be followed by an Australian tour. His response was to say: "I would like to play both of those countries."

KISS was scheduled to start the show at 9:30 and I left the backstage area to head for the photo pit at 9:25. While most of you have already read reviews of the Revenge shows I will provide an overview of the show. As the house lights went out, that was the cue to start the intro tape. The black curtain masking the stage then fell to reveal the stage with the Statue Of Liberty centerpiece from the chest up. The band initiated the show with *Creatures Of The Night* enhanced by a huge explosion. Gene and Paul both wore black leather pants. Gene sported a vest consisting of metallic rings interspersed throughout the entire garment. He also had matching 'braces' covering his forearm, and a shirt imprinted with the term "blow me blind". Paul wore a vest covered with automotive patches. Underneath he had on two shirts with a netted one bearing a skull design on top of the now famous t-shirt imprinted with 'fuck'. On the other hand, Bruce wore black jeans for pants and a long-sleeve black shirt embossed with subtle patterns. As far as Eric's stage clothing all I could visually see was a headband during all four of the shows.

*Creatures...* led straight into a thunderous version of *Deuce* complete with the choreographed three-man strut from yesteryear. Then it was time for the first song off of *Revenge* which was *I Just Wanna*. This was the first song during which the band utilized lasers to enhance the show. With the final chord of *I Just Wanna* I was escorted out of the photo pit. As I heard the unmistakable intro riffs for *Unholy* I began to make my way into the crowd for a reasonable vantage point. This song sounded a lot tighter than it did during the club tour. Next was *Parasite* which was arguably the most ferocious song performed that night. I must commend Bruce for his terrific interpretation of Ace Frehley's guitar work during this song. During the first few dates of the tour *Strutter* was the next song played. But by the time KISS played in East Rutherford, New Jersey (Oct. 10) this song was dropped. Although *Strutter* has since then been re-added to the set list,

it appears at a much later point. Thus, *Heaven's On Fire* was the next classic to be played with the infamous "Whoooooooooaaah..." by Paul. However the flames that have traditionally been ignited at both sides of the stage at the start of this song were missing from all four shows. This was due to the fact that the flames adversely affected Paul's voice.

The first song permanently dropped from the set list was *Christine Sixteen*

hich came after *Heaven's...* during the first week or so of the tour. So it was traight into *Domino* with a brief introduction by Paul. It is interesting to point out that Gene was quick to visually display the size of his "predicament" with two hands as he sang "I've got a man size predicament and it's a big one." Next came two songs from *Hotter Than Hell*. The first one was introduced by Paul as a song off *Alive!* called *Watchin' You*. This song forged right into *Hotter Than Hell*. Paul changed a part of the verse at all shows from "...I had to get on the case..." to "...she had to sit on my ice..." The subsequent song also came from 1974, and it was *Firehouse*. It is almost unbelievable that this song was written about 25 years ago while Paul was still in high school. As was the case at each of the shows I attended, Gene performed his fire breathing spectacle at the end of this song.

After a brief pause Paul began to play the opening notes of *I Want You* and encouraged as much audience participation as he could get. Lasers were also displayed during this song. Bruce performed a brief solo at the end of *I Want You* followed by a longer solo by Eric. At one point during his solo Eric began to play a simple beat on his bass drum. As the audience clapped along Eric stood up and played *Oh Suzannah* on a harmonica while maintaining the beat with the bass drum. Upon hearing the crowd's surprised but approving reaction to Eric's harmonica piece Paul said: "You're too kind, don't be so kind. Eric these people did not come here to hear no hee-haw music!" This was the cue for Eric to perform an incredible drum solo intensified by a spectacular laser show. Next up was *Forever* which is a song that peaked at number 7 on Billboard magazine Hot 100 singles chart and therefore tied *Beth* which also reached the same plateau. Paul introduced this song by saying: "Here's a song we recorded for *SS Alive III*. You know this one, when we recorded this one a couple of weeks ago in Detroit there were all these matches lit and shit. It was awesome!" Bruce performed a solo for this song on an acoustic guitar set up on a stand underneath the subway sign to the side of the stage. In addition, lasers were used during the song. *War Machine* was the next song and following its solo, smoke began to spew forth from the Statue Of Liberty centerpiece. Then the face, as well as the right arm holding the torch, began to crumble. After the smoke subsided what remained was the bare skeletal features of the face and the arm.

The second song permanently dropped from this tour's set list was *100.000 Years* which came after *War Machine*. The band instead played the next song on the original set list. Paul introduced the song by stating: "Here's a song that usually ends the show. But I got a feelin' that we're gonna do a long show tonight. Ain't that right, am I right? This song's called *Rock And Roll All Nite Party Every Day!*" After this anthem which puts all other anthems to shame came a very upbeat version of *Lick It Up*. Although it was usually followed by *Take It Off*, the band did not perform it in Sacramento, nor was it performed in San Bernadino. The reason for this is due to the fact that the local strippers that auditioned to partially strip on stage for this song were not up to par. According to what Paul told me during our interview the next day in San Francisco, "they were horrible. They were embarrassing." The third and fourth songs permanently dropped from the set list were *Cold Gin* followed directly by *Tears Falling*. In their place the band performed *Strutter*. Before this song Paul gave a reassuring speech: "I just realized we haven't blown up any bombs tonight. There's



been no bombs. They tell me we're gonna save the bombs for the end of the show. We got more fuckin' T.N.T. here tonight than we've ever had before, and if we gotta bring down the ceiling we're gonna do it. Here's a song called *Strutter*." The KISS anthem of the eighties, *I Love It Loud*, followed. As Eric began to pound the beat to this song Gene screamed: "All right, can you sing it? Here we go!" After plenty of audience participation during *I Love It Loud* came the classic tune *Detroit Rock City*. Aside from the sheer energy of this song it is important to note that near the conclusion of the song a spotlight was focused on the statue's arm which raised its middle finger as a salute fo all of KISS' critics during the past 20 years.

After a minute or so the band returned to play four songs. First up was *Shout It Out Loud* before which an eager and excited female fan in the front row caught Paul's attention. He told her: "You got some ice water on your tits. Are you could now? Did your nipples get hard or not? Let me see... Nah, that ain't the whole deal man. That's just a little. That's like me girl! All right, let's have some fun..." During this song a very large KISS logo printed on a special type of rolled fabric was released from a horizontal beam across the top of the arena behind the statue. Since the sign was lit from behind with various colored lights, the logo appeared to change in color and it gave the stage an illuminating three-dimensional appearance. *Shout It Out Loud* led right into *God Gave Rock And Roll To You II* complete with lasers. The final KISS song performed was *Love Gun*, as a prelute to this song Paul said: "I'm gonna shoot you down!" He then proceeded to squirt some fans with his water bottle. After *Love Gun* came a very powerful version of *The Star Spangled Banner* during which various flash pods were set off, as well as approximately 10 very loud bombs. This was the deafening end of an unbelievable show...

*December 17, 1992 (San Francisco, California)* The band and crew had Thursday off. After a two and a half hour drive home from Sacramento the night before I did not get up until the late morning. I decided to take my negatives to a one-hour photo laboratory to see how they came out. Upon my return home I began to select various memorabilia to get signed, as well as the appropriate equipment for my interview. I took the train to San Francisco and arrived at the hotel at 3:00. I telephoned Ken Jones, the tour manager, from the courtesy phone in the hotel lobby to confirm the interview I had been requested. However, there was no answer and I merely left a message for Ken. I then contacted Andre to see what course of action he would recommend. He informed me that I should speak with Ken. I waited in the lobby for about an hour or so hoping that Ken would contact me.

After receiving no call from him I decided to take the elevator up to the third floor where I could use the pay phone located next to the hotel restaurant. As I walked towards the pay phone I noticed that Paul and another individual were sitting at a table about twenty feet away from me eating dinner. Paul had his hair in a pony tail and was wearing a black turtle neck shirt. I could not recognize the individual sitting across from him with a baseball cap, because his back was to me. I thought that it would be inappropriate for me to bother Paul and the other person during dinner, but I could not let he opportunity pass by. So I slowly approached the two men. I stopped at the table at which point I saw that the other person sitting with Paul was Gene. He was wearing a black long-sleeve shirt, leather pants and black boots covered

with small buttonsized studs. Paul raised his eyes from the typed documents he was reading. I introduced myself to both of them and apologized for bothering them during dinner. I informed them that I had been requesting an interview with them for the past month. They were humble enough to invite me to join them for dinner and conduct the interview during the course of the meal. Therefore, I was fortunate enough to interview Gene and Paul during dinner from 4:15 to 4:50. The reason why the interview was concluded at 4:50 is due to the fact that a member of the crew named Howie came to drive Paul to the airport in order to pick someone up, whom I believe was Paul's wife Pamela.

Prior to the point that Paul departed the table he, as well as Gene, were kind enough to agree to sign some official and bootleg albums. As Gene and Paul were signing the bootleg albums Howie asked Gene: "What do you think of bootlegs?" Gene only shrugged in response. But after he signed the *KISS My Ass* bootleg he inspected the song list on the back sleeve and laughed as he read out loud for Paul the line above *I Love It Loud* which stated "derivate bass solo". In addition, as Paul was signing (*Music From*) *The Elder* he pointed to the hand on the album cover and asked me: "Whose hand is that?" He smiled when I answered: "It's your hand, Paul."

After Paul's departure Gene and I continued to talk for another fifteen to twenty minutes. I asked him whether or not the fact that Vinnie Vincent was fired from KISS was in any way related to drug dependencies that he possibly had. Gene responded in the negative. Gene asked me about law school admission and my chances of being accepted into the top law schools. He exhibited a great deal of concern, and even tried to be of assistance by providing some tips that could possibly increase my chances of acceptance into the top law schools. Upon stating his recommendations he said: "What's the worst that could possibly happen? You've got nothin' to lose." He also inquired about my family and at this point in our conversation I accidentally knocked the inactive tape recorder off the table with my knee. As I placed the recorder back on the table Gene said something along the line that although he did not suspect that I was aware of it, he was conscious of the fact that I was recording our conversation after Paul had left. I was rather surprised and told him that was not the case, and that I would never do something like that. I gave him the tape recorder to inspect. He held the recorder up to his ear as he played both sides of the cassette within the recorder. After finding no supporting evidence to his claim he merely smirked and gave me back the recorder. Subsequent to a few more minutes of chatting Gene stated that he had to go.

Although I did not personally show up at this sight, I later received word that Gene, Bruce, his wife Christina, as well as Eric and his girlfriend Tori spent the the night at The Quake which is a club on Haight Street in San Francisco previously called I-Beam.

**December 18, 1992 (San Francisco, California)** On Friday I decided to return to the hotel. Aside from the homemade Persian cookies that my mother had baked for Gene and Paul, I took various items that pertained to issues that were raised during the course of the interview the previous day. I left the hotel to go and have lunch at Union Square Park a block from the hotel. I saw Paul walking up towards Saks Fifth Avenue (i.e. a department store): he was busy doing Christmas shopping.

I waited for Paul back at the hotel. When he entered, he gave the hotel employee a number of boxes to be gift wrapped. He then approached me, shook my hand and sat next to me. I gave him the said cookies at which point he thanked me. I then showed him some photos I had taken during his solo tour as well as the previous night, Paul spent a few minutes looking at the photos and stated that he liked them. I proceeded to ask him about the song *Killer* off of *Creatures Of The Night* and how there appears to be an extra bass note mistakenly included at the very end of the song. He was not sure what I was referring to and said: "I don't listen to that song that much." I also asked him whether or not the band conducts any more soundchecks before each night's performance, and he stated that they only did so during the start of the tour.

It was then time to show him the items that pertained to issues that were discussed during the interview. So I handed him the *Smashes, Trashes & Hits* promotional t-shirt which reads "Live Tour '89" on the back. During the previous day's interview both Gene and Paul stated that they were not aware of the fact that the said shirt contained the aforementioned phrase. But as Paul viewed the back of the shirt he said he now recalled seeing the shirt before. He made no further comments. Also, I played for him my copy of the self-titled debut cassette on which there appears the *Alive!* version of *Nothin' To Lose*. Neither Gene nor Paul were aware of this when I mentioned it the previous day. After listening to this track Paul's reaction was one of surprise as he said: "I was not aware of this." I further pointed out that even though my cassette copy is on the PolyGram Records label while my album copy is on the Casablanca Record And Filmworks label, both have the *Alive!* version of *Nothin' To Lose*. Paul then cordially said: "Well Arash, I have to go up and see my wife." I asked how Pamela is doing to which he responded: "She is doing fine." I commented on the fact that I had not seen many pictures of Pamela in publication. Paul smiled and simply said: "That is because I want to keep my private life private." I thanked Paul for taking the time to speak with me and left for home to get ready the show that night.

*December 18, 1992 (Oakland, California)* I arrived at the Oakland Coliseum via train at 6:30. This venue is not only larger than the Arco Arena, but also larger than the Long Beach Arena. With a 15,909 concert seating capacity the Oakland Coliseum has not been the site of a KISS concert since the Destroyer Tour. After picking up my photo-pass at the will call window I entered the coliseum through the crew personnel entrance. First priority was to follow the flyers on the wall to locate the KISS dressing room. After doing so I soon spotted Gene down the hall walking towards the dressing room. He had on a baseball cap, black leather pants and a knee-length black leather coat. I approached him and said hello. The first item I gave to him for future listening was the cassette copy of the "Fifteen years On" interview. After explaining to him the content of the cassette and what it pertained to (the issue of recording a second solo album) he smiled and said: "I believe you." I then gave him the *Smashes, Trashes & Hits* t-shirt to analyze later. Finally, I showed him my copy of the debut album and informed him that it contained the *Alive!* version of *Nothin' To Lose*. As he was inspecting the record he said: "Here's some news for you." He handed me a fax that he had recently received. The fax basically read: "We would just like to confirm that Gene and Paul will be going into the studio with Anthrax on Tuesday, December 22nd. They are scheduled to record vocals for *Love Her All I Can* with Anthrax." Gene then

gave me back the record and said: "I have to go and get changed for the show."

I went to say hello to Tony Byrd. I asked him about the guitars Paul took out on the road for the Revenge Tour. Tony claimed that Paul's guitar arsenal included six Ibanez Iceman model guitars which are all from 1977. He also showed me the one with a cracked mirror surface/body that was first used on the Dynasty Tour. I inquired about the black BC Rich guitar that Paul uses during *Creatures Of The Night* and the fact that it looks somewhat familiar. Tony said that the black BC Rich guitar was originally the one with leopard prints that was used during the Lick It Up and Animalize Tours. This guitar was then repainted black with various fluorescent colored stripes and used on the Asylum and Crazy Nights Tours. Now this guitar has been painted solid black, and Tony has had a triangular shaped jagged piece added just below the bridge of the guitar. Finally, I asked Tony about what modifications, if any, were made to the Les Paul guitars that Paul used on the Hot In The Shade Tour. Tony said that the Les Paul guitars were modified in order to ensure that they were not too heavy.

Following my conversation with Tony I saw Eric and Bruce walking around the backstage area in casual clothes. Eric was there with his girlfriend Tori. I approached him and said hello. He introduced me to his girlfriend and told me that he would do an interview with me in Phoenix, Arizona. Bruce was busy entertaining his wife Christina, as well as other family members. After I greeted Bruce and his wife, he informed me that he could not do an interview with me that night because he had to do another photo shoot. Plans were then made for an interview in San Bernadino or Phoenix.

At around 8:45 about twenty-five fans were escorted into a meeting room of some sort for the pre-show session. Once again, Gene and Eric were the two that showed up. While Gene was busy signing assorted memorabilia and posing for photographs you could hear fans around Gene saying thing like "...quick, stand by Gene so I can get a photograph..." or "...get next to Gene..." Gene found this amusing and began to mimic their speech and tone of voice. At one point Eric pulled Gene aside and talked to him privately. What was exactly discussed is unknown, but the next thing that happened is that Gene began to carefully analyze the features of a well-endowed young blonde lady. He proceeded to speak softly in her ear and then gave her a kiss on the cheek. By the expression on her face it was fully apparent that she enjoyed every moment of it.

After about fifteen minutes Gene and Eric left the meeting room, and the fans with pre-show passes were escorted out. It was around 9:05 and I reentered the backstage area next to KISS' dressing room. While Paul and Eric were in the dressing room preparing to go onstage, and Bruce was busy doing another photo shoot, Gene opted to walk around the backstage area and talk with the few fans that remained behind. He was more than happy to chat with anybody that approached him. An interesting incident was Gene's affection towards a cute little girl around six or seven years of age. As he picked the girl up and held her in his arms a pleasant smile appeared on his face. He then proceeded to talk to the girl and her parent(s).

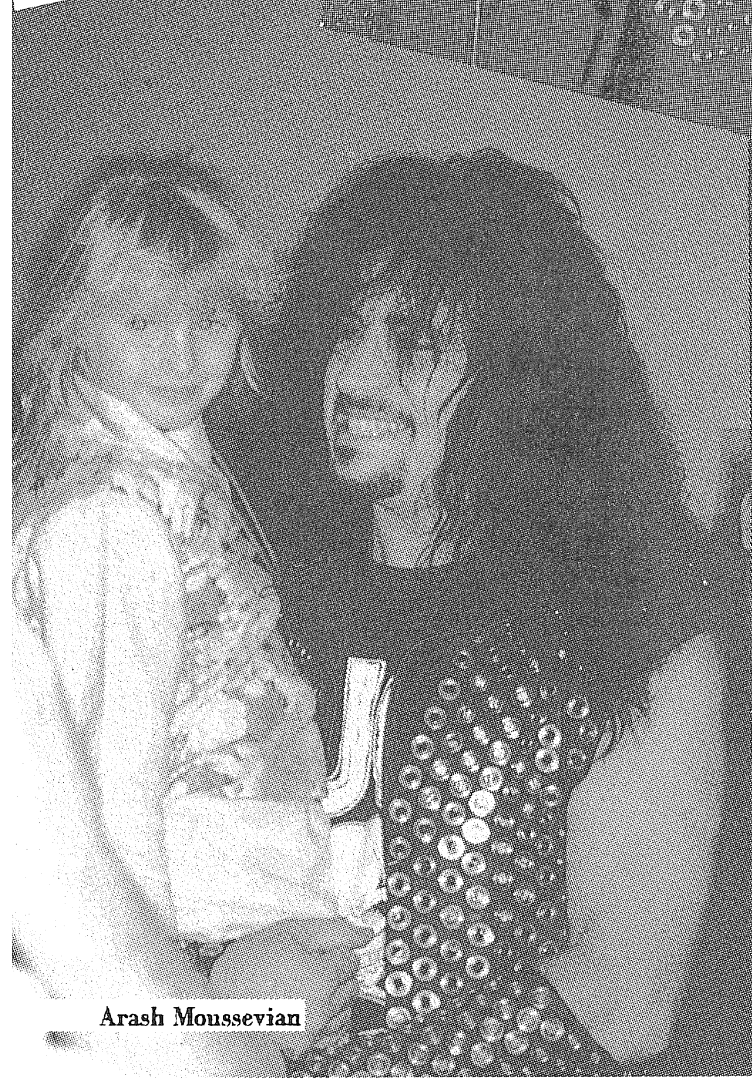
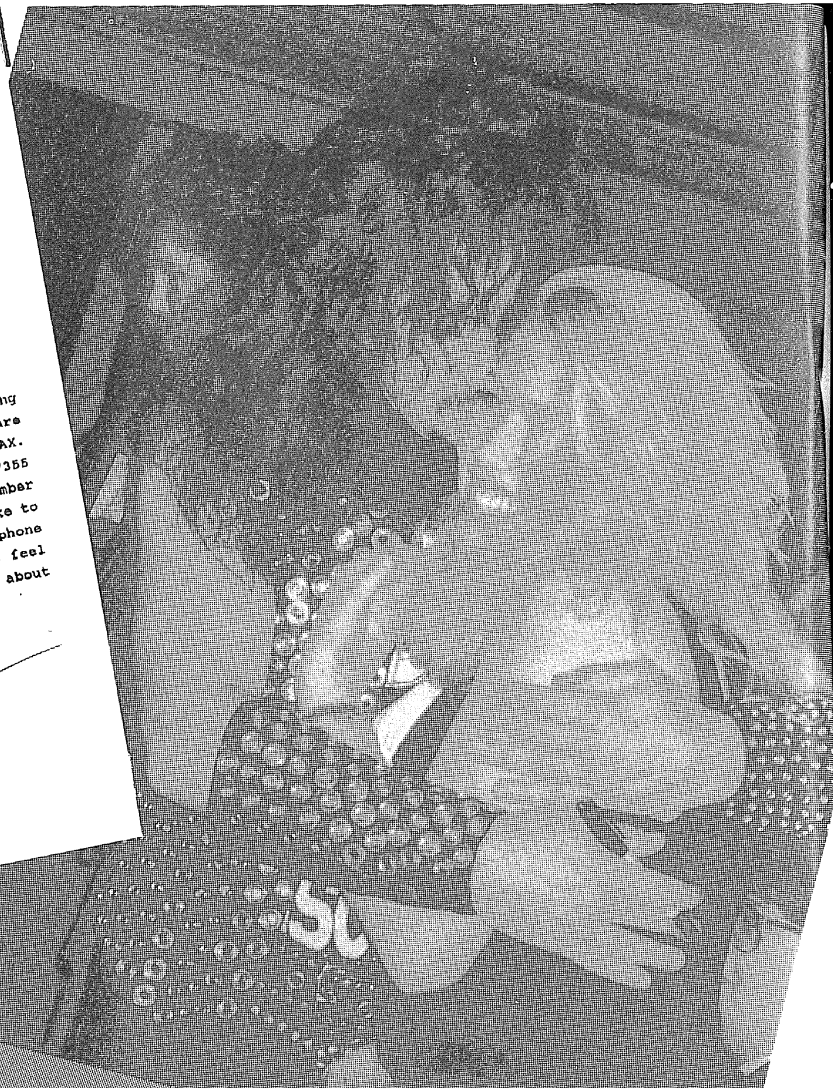
My friend Johnathan approached Gene and asked him whether or not he wrote the song *Acrobat*. Gene stated that he did in fact write it. He further elaborated that the original riff for *Acrobat* was saved and used for the intro riff of *Detroit Rock City*. Johnathan also asked Gene whether or not Ace Frehley's solo for the song *She* was borrowed from the solo used in The Doors-song *Five And One, One And Five*. Gene responded



DECEMBER 17, 1992  
MI FELDMAN, VIA FAX  
IN KATMAN  
ANTHRAX RECORDING SESSION  
CATHY GOODMAN, VIA FAX

We would just like to confirm that Gene and Paul will be going to the studio with ANTHRAX on Tuesday, December 22nd. They are scheduled to record vocals for "Love Her All I Can" with ANTHRAX. The session is set to start at 8:00pm at Eldorado Studios, 7355 Wilshire Blvd, Room #85, in North Hollywood. The phone number here is 818-765-3815. ANTHRAX's manager, Jonny Z., would like to speak with Gene about this beforehand. Please ask Gene to phone Jonny at Megaforce/Crazed Management, 908-972-3456. Please feel free to phone us here if you have any questions or concerns about this. Thank you.

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Gene to Gene Paul



Arash Moussevian



that although Ace hated The Doors he did copy the said solo.

I thought that it would be a good opportunity to ask Gene a few more questions. First, I asked him about the song *Killer* and how there appears to be an extra bass note mistakenly included at the very end of the song. Gene grinned and said that it is a mistake that was left on the final version. Second, I expressed my concern about the *Alive III*. I claimed that since record sales for rock and roll bands are not healthy right now *Alive III* could possibly not sell as well as *Alive!* and *Alive II*, and thus give critics a perfect opportunity to criticize the band. Gene's response was to shrug his shoulders and state that he does not care what the critics think. About ten minutes before KISS were to hit the stage Paul did walk out of the dressing room. He proceeded to sign a few autographs and pose for a few photographs. But he mainly focused his attention on his wife standing nearby. It appeared that he did not want to be disturbed a great deal.

The show once again began at 9:30. Gene, Paul and Bruce all wore black leather pants. Gene wore the same vest as the previous show atop his 'fuck censorship' t-shirt. Paul wore a frilly vest with white flowers sown on it. He also wore the two shirts he sported in Sacramento. Bruce wore a black suede vest with fringes over a grayish-blue shirt with the pyramid logo from the back of a one dollar bill.

With the exception of *Take It Off*, which was not performed in Sacramento and San Bernadino, the set list remained consistent for all four shows. While there is no need to go through the show in its entirety again, Paul's rap before *I Want You* was quite interesting. "You know somebody in the front asked me 'Where's all the fireworks?' Don't worry people, we got so much shit here tonight that we're saving it for the end of the show. I promise you we're gonna put a crack in this fuckin' roof tonight, no shit. You sure came to the right place man! What's it, Friday night? Here's a song that comes off the album *Rock And Roll Over*. It goes like this, if you know it I want you to sing it..." Paul then played the introduction to the song with great audience participation. "Whooh, that feels good people. I always know if it feels good on the first time the second time is awesome. How many of you people know what this song is? I know some of you don't know this one. Don't be shamed. I want to know, just you and me, nobody else knows. How many of you people don't know this one? Raise your hands..." At this point people began to boo the ones that raised their hands. "Naah, don't boo them man, these are your brothers and sisters man! These are your friends. I tell you what we're gonna do... one, two, three, four, five, six... there are seven people here tonight that don't know this song. The rest of you people, I want you to sing it real fuckin' loud, because the second time we do it later in the song those seven people that don't know it are gonna join in. Are you ready?"

After Eric played *Oh Suzannah* on harmonica during his drum solo Paul asked: "Eric, where did you get the idea to play harmonica man? How long have you been playing the harmonica?" Eric indicated five by holding out his left hand with an open palm. "Five weeks? Five days? Five hours? Five minutes! But I got a feelin' you didn't come here tonight to hear none of that country hee-haw stuff?"

The band also performed *Take It Off* with the aid of about six strippers from a strip club named the Mitchell Brothers located in San Francisco. To introduce the song Paul stated: "Somebody said to me 'How come you like to write songs about women taking off

their clothes?' I guess it must be because I love looking at naked women. Now I know this is a touchy subject. I know a lot of people are gonna be embarrassed. But girls, how many of you girls like to go home with somebody in bed? There's girls up front that keep flashing their goods all night. Honey you're half way there already, don't tease me. I can tell the temperature of this coliseum just by looking at you. It's cold in here. This song is called *Take It Oooooooff.*" The during the middle of the song the strippers came on stage and took off some of their clothes. As the girls were dancing on stage Paul asks the audience: "What do you think, Oakland? Do you like what you see? Hey don't be so blind, get your ass over here. Do you want to see a little bit more? Well I think you ought to let these girls know. I wanna see the goods. C'mon baby, show them what you got." As one of the strippers is standing next to Paul she begins to partially remove her bikini top. "Oh man, did you see that? Let me see it again. Oh, I saw it this time." After the completion of the song Paul declared: "Oh goodness gracious. That makes the whole evening worthwhile. You ever notice the way these girls always walk? Just another side of rock and roll."

Once the band came back on stage for encores Paul decided to tease Eric by stating: "Say hello to Eric Singer, the blonde little midget. I guess I better get my guitar. We should have a little fun, right? Let's have a little bit of fun." The show concluded with the set off of about fifteen bombs.

*December 19, 1993 (San Bernadino, California)* After arriving in Ontario, we proceeded to the hotel that KISS would eventually check into. After unpacking our belongings I decided to take the elevator down to the lobby at 3:30. When the elevator door opened Eric and his girlfriend were inside. Both Eric and I were surprised to meet in this manner. We greeted one another as we took the elevator down to the lobby and then took our separate ways.

After returning to my room we decided to have a late lunch in the hotel restaurant. We had a very interesting table, the booth to our right was occupied by Paul and Pamela while the table to our left was occupied by Gene, Bruce, Christina, Eric, Tori, Andre, Ken and Howie. I did not feel that it was appropriate to bother Paul while he ate so we just exchanged greetings as we were seated. During our meal a crew member approached Paul and informed him that the venue they were playing that night was too small to house the Statue Of Liberty centerpiece. Paul responded in a disappointing tone: "I know." He and Pamela left at 4:30 while the KISS entourage at the other table remained. They were exchanging road stories, joking and having a great time. At one point, Gene got up from the table to do an impression of someone. His hair was in a pony tail with a baseball cap atop his head. He proceeded to raise his coat and tie it around his waist. He stuck his head forward, extended his butt backward and began to walk in a manner that had those at both tables laughing.

At 4:45 the KISS entourage got up to leave. Bruce was the first KISS member to walk by our table. He said hello, and told me he will do the interview with me that night at the venue. Then Eric walked by, greeted us and informed me that I could interview him in Phoenix. Finally, Gene walked by and asked us: "Hello gentlemen, do you have rosehips [a type of vitamin extract -ed.] in your food?" We all laughed, and then I put out my hand to shake his. Gene jokingly commented: "What, do you want money?"

We arrived at the Orange Pavilion in San Bernadino at 5:45. Although KISS had origi-

nally planned to play at the Long Beach Arena, they subsequently switches the location of the show to the Orange Pavilion. It was extremely cold, and the will call facility was very disorganized. As a matter of fact, passes were not distributed until 7:45 which was well after the time at which fans were permitted into the structure. I once again entered the venue through the crew personnel entrance. The Orange Pavilion has a very unique architecture, because it is actually an airplane hangar. When one opens the door to exit by the side of the stage one does not enter an indoor backstage area. Instead, one ends up outdoors with the KISS dressing rooms, consisting of small cubicle rooms arranged in a row, about fifteen yards from the venue itself.

At around 7:00 Bruce came out of his dressing room and motioned me to enter in order to do the interview. I conducted a thirty minute interview with Bruce. At one point in the interview Eric entered the dressing room. Since he had recently acquired the flu, he looked very pale. Eric humorously informed Bruce and I that he just threw up lunch. This amusing conversation of course ended up on the audio recording the interview.

Due to the fact that it was very cold in the backstage area the band members did not come out a great deal, except to go from one room to another. I began to speak with the small group of guests gathered backstage. One of the individuals I spoke to was Jack Sawyers who oversaw the filming of the Detroit, Cleveland and Indianapolis shows. I also spoke with Scott van Zen who co-wrote the song *Spit* with Gene and Paul. I asked him whether or not he has done any more collaborations with KISS. He stated that they were working on some things. As we were speaking Gene opened up his dressing room door and stuck his head out. His right hand covered his mouth and nostrils while he motioned with his left hand for Scott to approach him. As Scott got closer Gene took a few steps in Scott's direction, did a fake sneeze and lowered his right hand to reveal that his upper lip and nostrils were covered with 'snot'. Actually, the substance on his face was cake icing, but it looked disgusting. He then ran up to a few girls, did a fake sneeze and pretended to wipe the 'snot' on them. Finally, he ran up to me and just stared at me. He began to breathe heavily through his nostrils so that the 'snot' went in and out of his nose. It was a classic scene that everybody found amusing.

Since the hospitality room for fans with pre-show passes was very small, only about ten fans had a chance to meet Gene. He was the only one that showed up for the pre-show meeting. Due to capacity limitations I decided not to go to the pre-show meeting.

As with the other two shows the band went on stage at 9:30. In terms of stage clothes Gene wore the same attire he had on in Oakland, while Paul wore the one he had on in Sacramento. Bruce wore black leather pants and a long-sleeve black shirt partially dyed white. Unfortunately, the Statue Of Liberty centerpiece was missing from the stage, and the band did not perform *Take It Off*.

Following Eric's performance of *Oh Suzannah* on the harmonica Paul said: "Oh man, Eric I don't think anybody was expecting that tonight. How long have you been playin' the harmonica? Since today, you're good. You sound like Mozart. But I got a feelin' Eric, these people didn't come here to hear no hee-haw music. These people came here tonight to hear some kick ass, mother fuckin' rock and roll."

I believe that Eric should be given a lot of credit for playing as well as he did with the flu. Thus, Paul's claim before *Shout It Out Loud* that "Eric has a flu tonight, but he's playin' his mother fuckin' ass off..." was well justified. The show



climaxed with the detonation of about fifteen bombs that sounded much louder in this small venue.

After the show there were about twenty fans in the hotel lobby who showed up in hopes of meeting the band. While Gene and Eric met with the fans in the hotel lobby, Paul and Bruce did not appear to be present. At this point a few friends and I decided to have a late dinner at the International House Of Pancakes about thirty yards from the hotel. Since I had on my laminate VIP pass the host thought that we were part of the KISS crew, and therefore asked us if we wanted to sit with Paul. We were quite surprised because we had no idea he was seated in the restaurant. Paul was busy eating with Pamela and two other ladies, so we decided not to disturb him. After about thirty minutes Paul and his company left the restaurant. On his way out Paul signed autographs for the small group of fans that had gathered in the waiting area.

*December 20, 1992 (Phoenix, Arizona)* On Sunday we arrived in Phoenix at 12:25 and proceeded to the hotel that KISS would eventually check into. We reached the hotel at 2:20, but the band did not arrive until 5:05. I greeted the band members as they entered the hotel lobby. When Gene walked in I asked him whether or not Eric would be singing *Black Diamond* that night as Paul had stated so during our interview in San Francisco. Gene stated that he was not sure, because Eric was very sick and throwing up a great deal. Once Eric walked into the hotel it was apparent that he was rather ill. He approached me and said that he will do the interview with me between six and seven at the arena.

After picking up a few friends we arrived at the America West Arena at 6:15. the arena was very large with a capacity of approximately 18,000. As I entered the arena through the crew personnel entrance at 7:05, the hotel van drove in with the band members inside. On this occasion all four members remained in the dressing room and did not come out until the pre-show meeting. Although I was scheduled to do an interview with Eric before the start of the show, he was not feeling well enough to do so.

Approximately thirty fans with pre-show passes were directed into a hospitality room at 8:30. Bruce was the first to enter the room with Eric following him a few minutes later. They went from table to table posing for photographs and signing memorabilia for fans seated around the tables. As Eric approached me he told me to get his hotel room phone number from Ken so that we could make arrangements to conduct the interview back at the hotel after the show. Then Gene entered the room as Bruce and Eric were leaving. The eager fans did not even give him a chance to walk around from table to table, but instead all got up and enthusiastically approached Gene. As a result, he had no choice but to stand with his back to the wall next to the door through which he came in. I handed Gene a few more bootleg records to sign. As he was signing them he remarked: "You got enough of these to open up a store." In addition a pleasant surprise for the fans at hand was the fact that Paul decided to show up for the pre-show meeting. The fans barely gave Paul enough room to get away from the door through which he entered. But both Gene and Paul appeared to be in good moods and enjoyed the enthusiasm displayed by the zealous fans.

At around 8:50 Gene and Paul left the hospitality room and the room was thereafter cleared of fans. After a short stay in their dressing room the band came out and approached the stage. As opposed to the last three shows which began at 9:30, the show

at the America West Arena was scheduled to start at 9:00. Once the lights went out Gene, Paul, Bruce and Eric, Andre and Ken gathered in a small circle to the side of the stage for a pep talk in light of the finale of the tour. With respect to clothing Gene wore the vest he had on during the past three shows atop a shirt imprinted with a hideous bleeding skull. Paul wore the clothing he had on in Oakland while Bruce wore black leather pants and the black long-sleeve shirt he had on in Sacramento.

Along with the fact that they performed *Take It Off*, Paul spoke quite a bit between songs. For example, before *Heaven's On Fire* Paul said: "We're gonna do a song for you now. You know, someone just said to me 'Where's all the bombs tonight?' I'm tellin' you something now. We got more bombs here than we've ever had before. We're saving them for the end of the show. But I swear to you we're gonna rock the mother fuckin' foundations of this building tonight." It is interesting to also point out that after Eric's harmonica rendition of *Oh Suzannah* he and Paul had a conversation on stage as follows: Paul: "Oh man, you got the flu, right? So why are you playin' the harmonica man, that's very difficult. How long have you been playin' the harmonica?" Eric: "I learned it especially for tonight." Paul: "You learned that for tonight? You've never played the harmonica before?" Eric: "Never." Paul: "You've never played the harmonica before! This guy is like Mozart. It would take me at least two hours to learn how to play the harmonica."

Although the fans in Sacramento and San Bernadino were not fortunate enough to hear *Take It Off*, the band opted to play it on the final night of the tour. During the middle of the song the strippers came on stage and took off some of their clothes. As the girls were dancing on stage Paul asks the audience: "Phoenix, what do you think of these girls? Get your big ass over here! I wanna see a little bit more. Hey big ass over there, come here baby. Do you like what you see? Do you wanna see a little bit more? How much more can you show without going to jail tonight girl?" After the song was completed Paul asked: "Why do girls always walk the same? They alway got this kind of walk... Get you big ol' butt off stage big butt..."

As a prelude to the song *Detroit Rock City* Paul said: "Unfortunately this is the last song." The crowd began to boo in response to Paul's comment. "Oh, you don't want it to be the last song? All right, this will be the last song of the first part of the show. We'll leave because we're supposed to. But we can come back on stage and pull off all the bombs and do all the shit we really wanna do. This is a song about a city, not unlike Phoenix, Arizona, because Phoenix, some people think everybody in Phoenix just goes to football games and drink beer. I say people here go to football games, drink beer, and listen to kick ass rock and roll music. Here's a song, you probably understand what this one is about... *Detroit Rock City*."

Since this was the last night of the tour, Paul took the time to thank the KISS crew prior to performing *Shout It Out Loud*. "This is the last show on a ong tour. We gotta thank our crew! We gotta thank our crew for bustin' their asses and getting to place we never thought they would get. We weren't sure we wanted to go, but they got us there. So thanks to everybody who made this all possible. There is no better place to spend our last night on tour than with you people. We're gonna make it worth your while. Are you glad you came? You look like you came. Well you can 'cum' again. Let's have a little bit of fun." The final show of the Revenge tour ended with a spectacular

fireworks display and the detonation of about fifteen bombs.

I arrived back at the hotel as soon as possible in order to make arrangements for the interview with Eric. Although I was in my room at the time, I received word that the band reached the hotel at about 1:00. In addition to the ill-struck Eric, Gene went directly to his room in the company of a female. Paul and Bruce spent a few minutes signing autographs and posing for photographs in the hotel lobby. I managed to locate Ken in the hotel bar after the band members had retired to their rooms. He told me that Eric was very sick, but that he would try to help me out. Unfortunately, Eric was too sick and the interview never took place.

*December 21, 1992 (Phoenix, Arizona)* The band left the hotel at 9:00 in the morning. Although I was quite disappointed that the tour was over, I was happy about the way things turned out. Aside from the wonderful experiences during the past five days heretofore discussed, I had the opportunity to see the very first show of the Revenge Tour which was held in San Francisco, California on April 23, 1992 [Clubtour - ed.], as well as the final show of the Revenge Tour on December 20, 1992.

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