HOME BY THE SEA

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opinion of it - I won't say that they don't know what they're talking about, but we then got a whole list of notes back from the cutting engineer in New York, saying things like, "This doesn't sound good", comments which weren't technical at all, but actually becoming quite subjective and critical - and I think something like that from a cutting engineer isn't really on. They suggested remixing it - so it had taken them three months to realise it wasn't the cutting but actually the basic sound. But then finally having decided it would then cost money to remix it, they decided to put it out - three months delay for nothing. That's a bit frustrating but I suppose the album coming out in June in the States might not have been a particularly good idea.

The fact that it came out in September wasn't such a particularly bad thing actually, but it was a bit of an odd saga.

You lose momentum when things get held up.

Especially for you, because by then you were working on another project.

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AP: Well that's right
- and financially
there was a lot
hinged on the
album, and whilst
it was all up in
the air it was
very difficult to
get involved in
anything else
which required an
outlay of cash, becaus

outlay of cash, because quite frankly there wasn't too much. That's the difficulty with albums, very much all your eggs in one basket, and if it doesn't come off obviously it can leave you fairly high and dry. In the case of the 'Invisible Men' we've just about broken even on cost, but in terms of making a profit and having money to mend garden fences, feed the cat, that sort of thing, we're now looking to the U.K., Europe and Japan to actually sell some records.

I: And that's due out here in the U.K. on Friday?

AP: Yes, Friday the 13th! Very apt - I don't know who's idea that was!

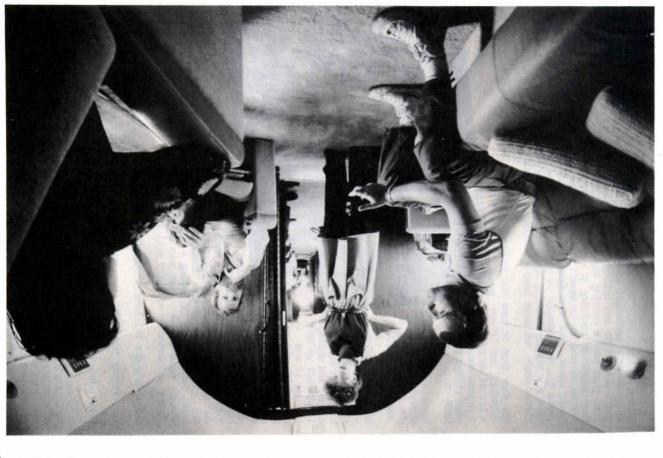
[: What label will it be on?

AP: It's on a label called Street Tunes, a small independent, but in some ways it's better to be with an efficient independent label where there's a bit of energy and dynamism, as opposed to an amorphous biggie who give you all the lines and then do nothing. John Glover, who runs Street Tunes, is a very nice bloke who is very enthusiastic about it and has a tight, efficient unit. They're doing a 12" single, so anything can happen - I don't person-

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On the Genesis plane - Mama Tour, North America (Photo: Robert Ellis)

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Mike backstage at Madison Square Gdns with promoter Ron Delsener and Mick Jones from Foreigner.

feel it should be presented in a make it a bit more radical. way, and it's quite fun sitting in the musical and hearing some of the erudite people saying "There's the caterpillar" - they can obviously or another interpreted in our own conventional style. of the evil queen, which I thought from Alice are there in some form affair as well, and the overthrow though, and we've written in a love 10g 1t. It's not that obvious, The characters He didn

of passion and dreams and love in the end. you like - and she meets all these reprobates who lead her astray and into a land gradually leads Alice out of her super-technical, stereotyped, synthetic world, back into the past, where she is then emancipated from these 1984 'shackles' if musical though, the two just the two of them, and (2) was the dream world. ationship that Lewis Carroll had supposedly had with Alice, and his aim was to try initially to have a two-tier world, (1) to develop the relationship between there's no end, except for waking up from a dream. I think in musical theat musicals are all about very simple ideas. Richard became interested in the relrandom adventures, a kind of dream world, it's a bit difficult as in a sense I think 'Alice In Wonderland' as it stands, which is just a series of intersperse, but there is a character written in who It's not as divided as that in the I think in musical theatre

think is there in the original story. We haven't copped any of Lewis Carroll's marvellous work', which we could have done. and the feeling of something developing and building to a climax that I don't think is there in the original story. We haven't copped any of the 'prostitution So it's fairly simple, but I think that gives it more of a theme, a continuity,

Will there be an album from this?

Well, I hope so. It's too early to know yet. I don't feel question, though. Somebody might think that the music is album unless the musical gets to London. great, and think that the rest of it is not right. just can't say. It's not out of

:: album to start with, and the stage show was only picked If you take up on later. 'Jesus Christ Superstar' that was merely

AP:

gets to London we can be relatively assured of a rec-ord. Beyond that I think it would be a lot of keenness take royalties - they just took session fees. would cost a fair amount of money for a cast album as Yes, and a lot of people had grave doubts about that to start with, didn't they. A lot of people didn't you're paying all these extra session fees for lots from one of the record companies to do it because it

a very different style of writing and I learnt so much There are good melodies, and we definitely worked with You can only have a few moments where the action reezes, where you have your normal song, the rest of

people. I suppose it could be prohibitive as you'd looking at £30-40,000, but I do hope it happens! If this anyone would do an

that style before. good, and I'd never that were some rough things cabaret soul singer. start, a bluesy another pastiche, there's a lot of credited, but we've middle and later part. written anything in John came up with pastiches in 'Alice' co-credited him on one John didn't want to be Owen Edwards in the but from my M.D. John shaping it at the start. the words for - yet thing that I was given track - there is some- a very distinctive just so 10 -He's

credited on that, but he really helped tie up the loose ends, used all his technical know-how for all the linking, the keys, the vocalist - just things you don't think about if you're writing for yoursell.

Were you working to a set storyline?

Some of the songs came from writing 'Masquerade'. Richard Scott said to me Smith's idea, which was to do something based around 'Alice In Wonderland' We did a demo tape with three or four from 'Masquerade' and some new ones, line, or a 'book' as they call it. but it was quite a loose idea. "You can't waste these songs", so we had another crack at them. At that point there wasn't a proper story-

Initial interest came from David Puttnam, and he thought it was great, but after a few months there wasn't any follow through. Then we heard Carl Davis and Alan Wells were doing an 'Alice', so we were a little dispirited. Then in the States lost \$2 million on Broadway, so we were a bit 'Don't mention ze war'.

time I had singing lessons we were always chatting about things - it was How it came about was by chance really. I had singing lessons from the same guy that Mike Rutherford from Genesis had, John Owen Edwards. During the were looking for a musical. he was up in Leeds working on things. He mentioned it to them, and they musical came up - I mentioned this idea and theme - and he remembered it when ical composers. At some stage through all this rambling, the idea of the things, and he's an arranger, and I found I was getting dragged into classalways hard to stay on the work really. He was very involved in classical

AP: Well, John Harrison, the director, came down from Leeds and quizzed Richard any plays before, so he got John Heightener, the young blue-eyed boy of the operatic world, to take it to theatre, to guide Richard along and shape the going to be a love affair in Venice - and I do love Venice as well! and I, and we had the bare bones of a story but neither of us had written How does the storyline differ from the original? Originally it was a wild idea involving trips to Venice - there was

But this got phased out, and Nick is a bit of a radical, his effective contribution was to get a lot of the stuff that was playing safe out of it, and to

> The one I actually obvious. were much more of the album so it changed the order ed up on and Which track is that? were others which I thought there was stuck on first the Americans pick-It's 'Sally', which ally think it's a ike best is 'Going For Broke Richard Scott

AP:

AP: agreeing and says 'That's definitely it', then I suppose you've got a good chance. I don't think there's anything that obvious or clear-cut, so were one to make it I think it would be a bit of luck. There are two or three that were thought of very visually in terms of video, and one has to do Really? Well that's a powerful track. I suppose the fact that everyone disagrees means that there isn't one sure-fire single - if everyone starts To me, that particularly stands out.

You could do a good video for 'Golden Bodies', couldn't you? Well, 'Golden Bodies', 'Love In A Hot Air Balloon', and another one - all full of very visual interpretations. A good video will make or break something at the moment.

Unfortunately it seems you don't get a fair hearing now without a video

ready to promote it.

done, and it creates a whole new art form. There are a lot of cliches already creeping in, but some of them are superb - and I'm as much a sucker for them as anyone else, I must admit! I've always liked films, odd images and stuff. I just hope to get an opportunity, because some of the tracks are funny, witty and not too serious - like 'Love In A Hot Air Balloon' and I think that's sad in a way. On the other hand some very good videos are 'Golden Bodies' are really very tongue-in-cheek.

momentum going, I think it's tremendous. I hope in the future that's something I'll be doing - and 'Alice' has been good because there's been no time to get stale or We recorded so many songs and whittled it down, spent far too long on the album, and by the time we got to the end some of the 'poppy' ones were just palling so badly - from palling to apalling! - that is the difficulty. As to get bored with anything. If you can get that you know I like to work in all different styles and to keep the freshness going, but that album went on too long and the 'poppy' stuff was great fun to do initially, but by the time I'd been at it for six months and we were stage, some of it just died a death for me. That's where people like Phil going through the overdub stage, then the vocal stage, then the mixing bored about that! Collins are so good - a quick turnover with no time

Yes, and we had to move quite quickly - the whole thing 'Alice' is your new musical that's just opened in Leeds

was done in three or four months.

Have you written all the music for it?
Yes, I had a fair amount of help from Richard Scott in

Genesia

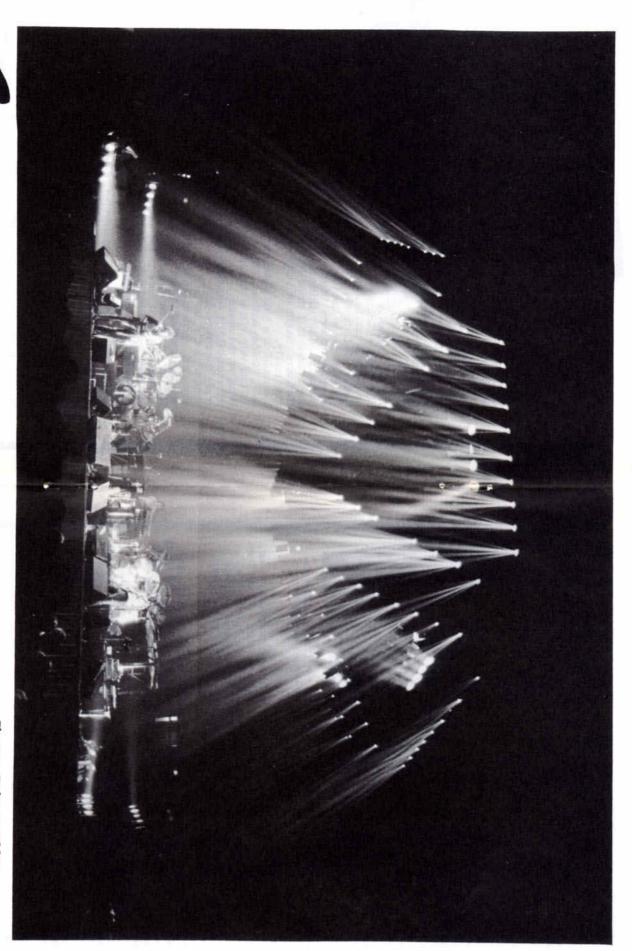


Photo: Robert Ellis