

Pete Trewavas

Here is my bit about A.O.S.

Gazpacho.

This is the perfect song for a bass player to show off in. It has the pounding verses and lovely high runs in the choruses. I remember us writing this and getting the verses together. I instantly started playing the heavy Rickenbacker type bass line for the verse and wondered if I would get away with it.

Cannibal Surf Babe.

This was one of those things that I couldn't get my head round for ages. It seemed like that old Bo Diddley riff with not much else going on to me until the choruses came alive with all the harmonies.

Beautiful.

What I liked and remember most about this song is the fun I had playing around with the bass line. It is essentially one set of chords played over and over. I really had to have two different styles of playing one for the verse and one for the chorus. It was a fun challenge

Afraid of Sunrise.

I was co-erced into playing fretless on this little beauty. something I always had trouble at and was not quite comfortable with. The one take that we used for the album was just another run through, but somehow it all fell in to place. The two weeks of struggling and worry paid off in the end. I mentioned it was one take. Actually we did try and replay some parts I wasn't happy with but in the end Dave (Meegan) and Myself thought the complete original had something special.

Out of this World.

I always struggled with this one. The keys that the sections are in for some reason just seem difficult to me. Even now when we play it it seems to haunt me. When we wrote the only love section which makes up the last half of the song I remember having goose pimples. It is such a lovely piece of music.

Afraid of Sunlight.

I remember writing the choruses of this one best. Steve had his guitar riff which was over an A drone, and I joined in and started playing around with it, changing bass notes while the riff was playing. We decided on the A's and F#'s to give the whole thing more movement and a longer life span as it were. I think I'm right in saying, the verses came a lot later with a lot more work involved.

Beyond You.

A hybrid tribute to Phil Spector. I can't even remember where the song came from, it just seemed to be there one day. I often find this in writing sessions. So much attention is focussed on certain songs or complicated arrangements, those really simple ideas get crowded out. Then suddenly they turn up and almost write themselves. My most memorable

moments of this one are when we recorded it. Dave led the way but we were all up for getting as old and authentic sounds as possible. I put a strip of foam under the strings of my Squire Precision bass to really damp down the sound. Old Rickenbackers used to have a foam damper just behind the bridge in fact part of the tail (probably still do, I haven't checked) and you could raise it to get the desired effect. A very old technique not often used these days I don't suppose.

King

I remember playing through this while writing and arranging it. I was going for a sleazy rock'n'roll kind of feel on the verses. I don't know what possessed me to go up high with the octave pedal on during the synth brakes. One of the crazy things I do now and again everyone seemed to love it so it stayed there and became a kind of feature I guess. Well there you have a bit of insight in to my thoughts on the album.

Take care see you in November

Pete

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Gazpacho

We were trying to capture the spirit of early Yes here. The bass becomes the lead instrument for much of this one. Lyrically, it owes much to "Raging Bull" and the OJ Simpson murder inquiry. Some great words by John Helmer including one of my all-time favourite lines "Now the ring is just a band of gold". He's referring to the boxing ring and the world-title belt as well as the wedding ring. Brilliant.

Cannibal Surf Babe

The drum track is taken from one of the first times we knocked through the idea. When we recorded it "properly" we preferred the feel of the sketch so we went back to it and recorded the music on top. Another Helmer lyric, this one. I wrote two lines I think "She laughed a snake-eye laugh and walked away from me" and "She was too far out there to be reached." The rest is from John's original. Favourite line "Her wet hair hugged her body like a long-lost friend."

Beautiful

Started life as a jam (as most of our songs do). We called the jam "Bob Marley" cos it reminded us of "No Woman No Cry".

Favourite line "What are you so afraid of? Show us what you're made of..." which kinda sums up the song.

Afraid of Sunrise

Before I sang the lead vocal, I rang a hotel in Mexico City to try and find out if Agave cacti produce flowers or not. After some deliberation, the desk staff assured me that they did... but only once every few years. It was a good line but I wouldn't want to sing it if there was no such thing. We were trying to capture a feeling of desert heat and sweat - the road-movie thing. Paradoxically, while I was in the studio singing the lead vocal, 5 inches of snow (12 cm) fell outside. I spun the car three times during the long slow and scary journey home. Fortunately it was about 1am and I was the only fool on the road.

Out of this World

A distant memory of a great Englishman, Donald Campbell, losing his life whilst attempting to break the World Speed Record for a craft on water. I remember seeing his lobster-shaped machine's dramatic backward-somersault and crash into Lake Coniston (thought to be "bottomless" at the time), watching it on the news with my mother when I was a small boy. Neither the machine ("Bluebird") or Donald's body were ever found. However, this song was to inspire an English millionaire, Bill Smith, to go determinedly looking for the wreckage using new technology capable of operating at extreme depths. In 2001 Steve R and I were invited to watch as the Bluebird was taken back from the lake. Later that year Bill was to find Donald's body and, to my surprise, Donald's daughter, Gina, called me to ask if I might sing the song in church at his funeral which she had planned for September 12. I said I would be honoured. We couldn't have set up a rock band at such a funeral so we decided I should simply sing it to a backing track. I travelled up to the Lake District (where I was born) a day early so we could install and sound check the equipment. All went well until we took a break for lunch in a pub across the road. Inside, there was a TV and as we ate

sausage and mashed potato we watched the surreal site of the World Trade Centre collapsing. It was 9/11. I lay in the dark that night wondering if this would be the beginning of World War 3. I'm still wondering... "At such speeds, things fly... ...only love will turn you round"

Afraid of Sunlight

I remember writing the piano line for the verse of this one. Steve Rothery had the guitar line on the chorus and we all liked the chorus melody I was singing over it. Arranging it all into a song was slow and laborious with much help from Dave Meegan. I drove round with the bits of this song playing in my car for weeks trying to figure out how we could glue it all together. I hate writing. I love what DM did with the mix of this one - the verse is very intimate but as the chorus approaches it seems to move away and get wider like a cinemascope image. Widescreen Rock - that's what we make. Favourite line: "I will leave you to bleed. I will leave you with your life."

Beyond You

A song of love denied by distance. Very difficult to talk about the words. They are still raw meat to me.

When we recorded it we decided to try to make it sound like an old Phil Spector production. I think we only got half-way to this, but that's because we decided it was better as it is. You can hear the clichés though - timpani, castanets, choirs and tambourine and a distant drum sound. Much of this is achieved using tape delays and reverb plates rather than modern digital effects. Dave Meegan mixed it in mono (the same sound coming out of both left and right speakers) to give it the sound of the sixties. I think it's one of the best songs we've ever recorded.

King

A return to the underlying theme of the album - the fall of the hero. I can relate to this stuff. Marillion have never achieved worldwide success on a grand scale (Elvis - scale!) but I have had a glimpse of how crazy everything can be when things are "going well", and "King" is a reflection of some of these feelings... "the kiss of success - the ensuing all-consuming mess". Kurt Cobain had just shot himself, and I wasn't feeling too good myself at the time. Musically, the idea was to start small and get bigger until it was the biggest thing ever... and then get bigger again. If you see this one performed live, then you really can't miss the point.

Mark Kelly

Gazpacho

I remember a big discussion at Parr St studios about whether we would get sued for using the voice effects at the beginning of the song. The voice of John Lennon was an actor taken from a film about the Beatles. We didn't get sued.

Cannibal Surf Babe.

I never really liked this song at the time but thought Nick Davis did a great job of mixing it.

Beautiful

The Head of EMI asked us to go away and write a song like "Cry Me a River" and we came up with this. It's nothing like "Cry me a River" but a really good song and single. Needless to say it wasn't a hit. Shame. We left EMI after the album was released.

Afraid of Sunrise

Another song I wasn't sure about.

Out of this World

My favourite on the album. We "borrowed" the voice of Donald Campbell at the moment of his tragic death for the middle section of the song. Some members of the band, understandably, felt uncomfortable about using the recording. Dave Meegan was convinced the recording was haunted as things always went wrong in the studio whenever we were working on it... A few years later when the wreck of the Bluebird was raised Donald Campbell's daughter asked to hear the song. We sent her a special mix without the voice of her father on it in case she was offended.

Afraid of Sunlight

This is a great one for live.

Beyond You

Mixed in mono to try to re-create the true sound of Phil Spector. Pete played the castanets on this track.

King

Another song I wasn't sure about at the time. Over time I've changed my mind about this album and along with most other people consider it to be one of our best albums.

Steve Rothery

Gazpacho

One of favourite parts of the song is the chiming guitar and bass riff intro. It stood out as we were writing as something different from our usual style.

Cannibal Surf Babe

The most light hearted track we've ever recorded.

Beautiful

A great song for me let down by either being slightly too long or too repetitious

Afraid of Sunrise

Road movie, images of driving across the desert. Not a favourite but has charm.

Out of this World

One of our most poignant songs. Still moving to play.

Afraid of Sunlight

A classic, probably our most memorable chorus

Beyond You

One of Steve's best vocal performances.

King

The song we've closed the set with live more than any other, powerful and moving.

Ian Mosley

Gazpacho

I was particularly pleased with this arrangement and really enjoyed the 7/4 section at the end.

Cannibal Surf Babe

I have vivid memories of recording this track. After several takes we all decided that the very first take was the best!

Beautiful

At the time of recording this song, I thought it was really good and even to this day it's one of my favourite simple tunes.

Afraid of Sunrise

On first listening it sounds very simple, but it is actually quite a complex arrangement and even on a good night, not particularly rewarding for myself.

Out of This World

During the recording process, we experimented with several varied arrangements but the one we finally settled on is I think the best.

Afraid of Sunlight

Love the guitar on this track, always very powerful when performed live.

Beyond You

I wasn't sure about this track until it was mixed. Dave Meegan did a fantastic job.

King

We had a lot of fun recording this track, particularly good fun for me to play because it is a good arrangement and again I love the guitar and subject matter of the lyrics.