



GENESIS

GENESIS MAGAZINE No: 13

October 79

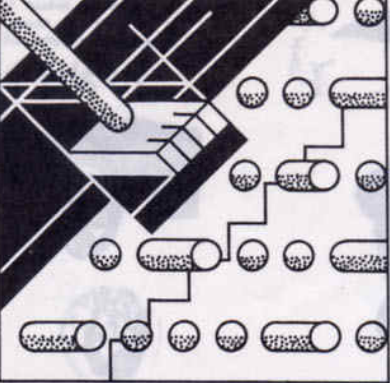
The chair is on, the pace is hot. But I'm running so very hard with everything I've got. He leads me down an underpass. Though it narrows, he still flies very fast.

When the tunnel stops I catch sight of the tube, just as it drops. I'm on top of a bank too steep to climb. I feel it hit the water just in time to watch it float away.

The Light Dies Down on Broadway, Side 4, Track 3

As he walks along the gorge's edge. He meets a sense of yesterday. A window in the bank above his head Reveals his home amidst the streets.

Subway sounds, the sounds of complaint. The smell of acid on his gun of paint. As it carves out anger in a blood-red hand. Destroyed tomorrow by an unknown hand: — My home. Is this the way out from this endless scene? Or just an entrance to another dream!



And the light dies down on Broadway. But as the skylight beckons him to leave, He hears a scream from far below. Within the raging water, writes the form Of brother John, he cries for help.

The gate is fading now, but open wide. But John is drowning, I must decide. Between the freedom I had in the rat-race. Or to stay forever in this forsaken place: Hey John! He makes for the river and the gate is gone. Back to the void where it came from. And the light dies down on Broadway.

Riding the Screes, Side 4, Track 4

Struggling down the slope. There's not much hope. I begin to try to ride the screes but the rocks are tumbling all around me. If I want John alive, I've got to ditch my fear — take a dive

While I've still got my drive to survive. Evet Knevel you got nothing on me. Here I go!

In the Rapids, Side 4, Track 5

Plunging down the water. John is drifting out of sight. It's only at the turning point. That you find out how to fight.

In the cold, feel the cold all around. And the rush of crashing water Surrounds me with its sound.

Striking out to reach you I can't get through to the other side, When your racing in the rapids. There's only one way, that to ride.

Taken down, taken down by the undertow. And I'm spiralled down the river bed, My fire is burning low, Catching hold of a rock that's firm, I'm waiting for John to be carried past, We hold together and shoot the rapids fast.

And when the waters slow down The dark and the deep have no-one left to keep. Hang on John! We're out of this at last. Something's changed, that's not your fate. Its mine!

It, Side 4, Track 6

When it's cold, it comes slow. It's warm, just watch it grow — all around me. It is here, it is now, Just a little bit of it can bring you up or down, Like the sugar it is cooking in your hometown, It's chicken, it's eggs, It is in between your legs, It is walking on the moon, leaving your cocoon.

It is the iggaw, it is purple haze. It never stays in one place but it's not a passing phase. It is in the singles bar, in the distance of the face. It is in between the cages, it is always in a space. It is here, it is now.

Any rock can be made to roll. If you've enough of it to pay the toll. It has no home in words or foil. Not even in your favourite hole. It is the hope for the dope. When you ride the horse without a hoof. It is shaken not stirred. Cocktails on the roof.

When you eat right fru it you see everything alive. It is inside spirit, with enough grit to survive. If you think that its pretentious, you've been taken for a ride. Look across the mirror, before you choose to die. It is here, it is now. It is real, it is real! 'cos it's only knock and knowall, but I like it.

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GENESIS



GENESIS INFORMATION MAGAZINE NO.13 OCTOBER 1979

NEWS FROM GENESIS

Tony Banks' solo album 'A Curious Feeling' is released by Charisma on 12th October with catalogue number CAS 1148. Tracks are: From The Underter - Lucky Me - The Ide - After The Ide - A Curious Feeling - Forever Morning - You - Somebody Else's Dream - The Fathers Of Lethe - For A While - In The Dark.



All tracks have been written by Tony, and 'For A While' is also being released as a single. On the album, Tony plays all keyboards, guitars and basses, and also adds percussion. Kim Beeson does all the vocals as mentioned in the last magazine, and Chester contributes drums and percussion. The album is produced by David Hentschel and Tony.

Mike's solo album is also now in the final stages of being completed and will be released in January. Today - 4th Oct - Genesis start rehearsals for the new group album, which we can expect to be released next March or April, to coincide with the tour. Mike, Phil and Tony will be getting back together with Peter next year to record a new version of 'The Lamb Lies Down On Broadway' which will be used as the soundtrack for the film of it which Peter is currently working on. Peter will be writing some new songs for the project, which should prove interesting to say the least! Mether Steve will be involved is doubtful, as he was never actually very keen on 'The Lamb' anyway.

Peter Gabriel's third solo album won't now come out until Jan or Feb next year, but will coincide with a full UK tour, and he will be supported by a new band Random Hold, who are also managed by Hit and Run Music. I hope you managed to see Phil with Brand X on their recent 'Product' mini-tour, 'cos if not you

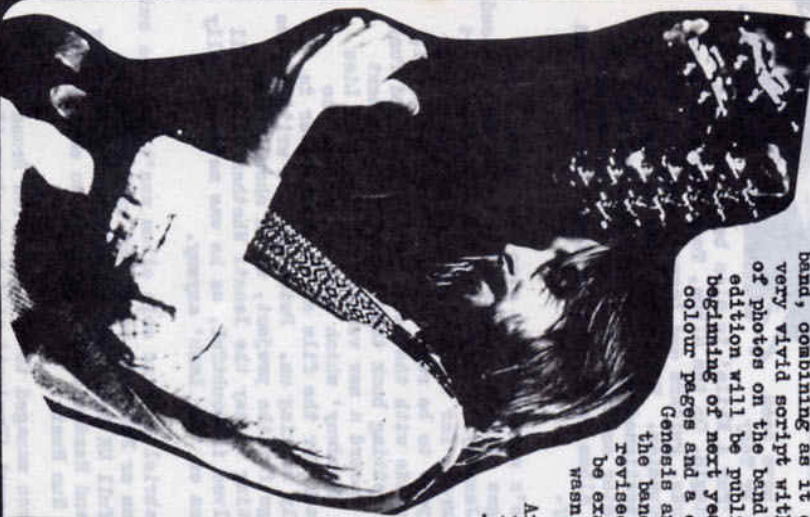
really missed something! I think Brand X come across a lot better in the more intimate clubs, such as London's Venue, and they certainly seemed to be enjoying themselves immensely with lots of the unique Brand X humour being banded about! One thing disappointed Phil slightly: "the point is that during the set, people were calling for 'Supper's Ready', and yet I was there with Brand X. It's as though they don't know what's going on, and yet they're the people that buy the albums that give you three pence an album or whatever it is you get. You could get so cynical about them...but maybe they go away liking it for the right reasons."

GENESIS : THE FOX ON THE ROCKS, THE MUSICAL BOX, AND OTHER STORIES.

Armando Gallo is already well-known to all of us as the author of the excellent 'Genesis - The Evolution of a Rock Band' which in my opinion is the best book ever put together about a rock band, combining as it does a

very vivid script with the most comprehensive selection of photos on the band yet published. A completely new edition will be published for the United States at the beginning of next year, which will include 24 full colour pages and a complete update on the story of Genesis and the latest studio album from the band. This book will be totally revised from the original so that it will be exactly as planned by Armando, which wasn't the case with the original.....

Armando has also approved a very limited edition, purely for collectors, bound in a single skin of leather for each copy. These will each be numbered and signed by the author, and by each of the band. The book will come packaged in a special presentation box with a poster of the band, and will be issued in January or February of next year.



From Ingrid Winter, Westhofen, West Germany.

From Paul Devenny, Birmingham.



TONY BANKS.



GENESIS
 KEYBOARD PLAYER *
 SONG WRITER *
 12 STRING GUITARIST *
 BACKING VOCALIST.

Genesis' preparatory work had been slow and meticulous, allowing no room for last-minute slip-ups, or so they thought. Richard McPhail and his road crew had crossed the Atlantic a week in advance to check out the hall, arrange the special effects and figure out an eleventh hour "rehearsal" gig before a handful of kids in Boston the night before.

It was then that their worst fears were confirmed. The voltage changes onto the American circuit had left problems with Tony Banks' organ and musically the Boston gig just didn't get off the ground. There were all kinds of sound problems although Richard was confident that an early start at the Philharmonic Hall would enable a satisfactory sound check well ahead of schedule.

At least that's what would have happened had the Philharmonic Hall been available to the group on the afternoon of the gig.

"But we couldn't take over the hall until 4 o'clock," Peter Gabriel explained afterwards. "We didn't want to do it with only four hours' setting up time. In the end we didn't get the sound check done at all because the Philharmonic Orchestra were using the hall, and it was the first time in two years that we haven't done a sound check before the gig."

"On top of that we were using strange equipment and the whole thing had become quite absurd."

And that wasn't all, for Peter had become a victim of the Gorham Hotel's less than adequate ventilation and had woken in a stifled room with signs of catarrh and symptoms of flu.

Watching the group take the stage, Tony Stratton-Smith must have felt like the manager of an injury dogged football team making their first sortie into Europe.

The MC gave a nice introduction, reminding the audience of Keith Emerson's recommendations and Genesis' stormied straight into one of the best versions of "Watcher Of The Skies" I have heard.

Problems

From there the impact intensified and when Peter Gabriel appeared through the darkness during the late stages of "Musical Box" and the lights suddenly greeted the strange apparition of the fox's head and long red dress, the audience reacted volubly.

In retrospect the Gabriel mannerisms which we in England now take for granted, probably won the evening for Genesis in New York; I doubt whether the audience would have tolerated the ensuing hassles but for the shimmering mysticism which Gabriel constantly represented.

He handled the situation beautifully, almost punctiliously, whilst being forced to concede that the band were only playing "at around 70 per cent". As one critic pointed out afterwards, the slightest evidence of glitter and razzle dazzle would have blown it completely.

As usual Gabriel prefaced his songs with fantastic stories, but it was after "Fountains Of Salmacis" that the problems began.

Mike Rutherford tried desperately to cure an intermittent buzz from his bass and as the breakdowns at the end of each number grew longer and more embarrassing.

"It demanded a lot of sensitive singing that I wasn't able to provide," Pete reflected, but the combined skills of Steve Hackett, gliding and whining staccato style across his new Les Paul, and Tony Banks strung out, detached and insignificant on the right flank

so the odds fell heavily on Peter Gabriel and drummer Phil Collins.

"It was after that third number that I began to lose control of the situation because we were having all the hassles of the equipment," Pete recalled. "If we could have had all the facilities and the time to get things right then this would have been the way I'd like to have tackled America," he decided.

Meanwhile, the concert had continued to balance on a fine edge as Genesis approached "Supper's Ready". Gabriel again came up with the perfect gesture when, during one of the all too frequent interludes, he produced a camera, strode to the front of the stage, focused on the audience and shot, flash gun and all. It evoked the sort of response that must have brought a deep sigh of relief from Tony Stratton-Smith.

"I've never been so nervous before a gig since I've been in the business," he declared. "The only comparable occasion was the Nice's first gig at the Fillmore East."

"But what impressed me was that in spite of the technical hang ups they got 100 per cent reaction," he added.

Combined

"I felt that if one was ever to take a gamble — and it was an enormous gamble — then it should be done with a group that (a) had a really fine show and (b) a group that was coming to the top of the curve in terms of confidence, and I think they were just at the right point in time to do this sort of thing. It was a tremendous challenge for the band."

In a sense the band were a little too ambitious in tackling the epic composition, "Supper's Ready", and sure enough just when it mattered most Pete Gabriel's voice failed him, disappearing at worst into a hoarse and inaudible whisper.

to keep the number building towards something like its usual climatic ending; audience response, however, was fairly indifferent although the sporadic cry for some rock and roll which had shattered the silence earlier in the evening was not repeated.

"Return Of The Giant Hogweed" brought back memories of early Family and it was a good number with which to close the show. Gabriel seemed to find a second wind and the show closed as powerfully as it had started with those that could move surging to the front, those that couldn't moving significantly into the aisles.

Genuine

The final ovation was tremendous by any standards. The reaction was genuine — the crowd wanted more — and that's an extremely rare sight for a little-known British band making their debut in New York.

And so Genesis came back to do "The Knife", after which the house lights were quickly up.

The band retired and the uninitiated might justifiably

have thought it would be to celebrate their success.

Instead they locked themselves away in the dressing room and would speak to no one. They were mentally exhausted, psychologically brought down because they'd played a million gigs better than that one. It was scant consolation that however well they'd played they could scarcely have created more impact.

Mike Rutherford, the man whom the Gods had treated particularly harshly, appeared at the backstage door and was greeted with a bitter sweet mixture of congratulations and condolences.

It is on such occasions that aftermath parties become slightly embarrassing and it was conspicuous that the guests were well into their cocktails before Genesis had regained sufficient equilibrium to make it along to the Tavern On The Green on Central Park's west side.

It seemed rather predictable that as the party swung into the morning and Genesis began to straighten out a little, there was still no sign of Peter Gabriel. He showed up eventually, but it was obvious that the gig had taken its toll and, like Richard McPhail, his voice was suffering.

Next day the Buddha office was buzzing with genuine excitement — excitement from the feedback that was starting to filter through and excitement as a result of what they had seen with their own eyes.

Executives kept wandering past muttering superlatives at no-one in particular. Neil Bogart was "overwhelmed" everybody kept saying, and when the man himself fluttered by, sure enough, he was indeed overwhelmed.

Sha Na Na's manager kept appearing from nowhere and accosted all and sundry with a battery of beautiful lines. He eventually caught up with Peter Gabriel in one of

the executive rooms where he congregated to hear a WNIW radio playback on the group.

A rotund, jocular man, he duly approached Peter: "Y'know, your representative explained the group to me in such a way that I knew our relationship would be one of class warfare..."

The place broke up, the tension eased. Gabriel and Rutherford were in good spirits. Tony Banks and Steve Hackett were typically tacit and Phil Collins continued to grin and jest just as he had been doing since the band arrived in the States. He was getting off on the entire junket and intermittent punctuations were purely incidental as far as he was concerned.

And so Thursday night the party made its way out to Kennedy Airport for a short stop over at London before flying out to Hamburg for what could only be an anti climax — "a routine gig".

Memory

Peter Gabriel emerged from the 747 frantically pulling his hair across the shaved area of his head which two nights before had been glistening with white paint.

Suddenly he was faced with the reality of customs officials and his one aim was to make himself look presentable and ease his plight.

The customs desk — where the story came in, Peter Gabriel turned, proffered a hand, inquired in his humble manner whether there was anything else I wanted to know, and disappeared.

The gathering disseminated and the operation which had cost Buddha and Charisma a total of \$16,000 to promote, was now a memory.

Sixteen thousand grand for one operation — a small price to pay for an ephemeral on slaught which will be ringing around the United States for a long time yet.



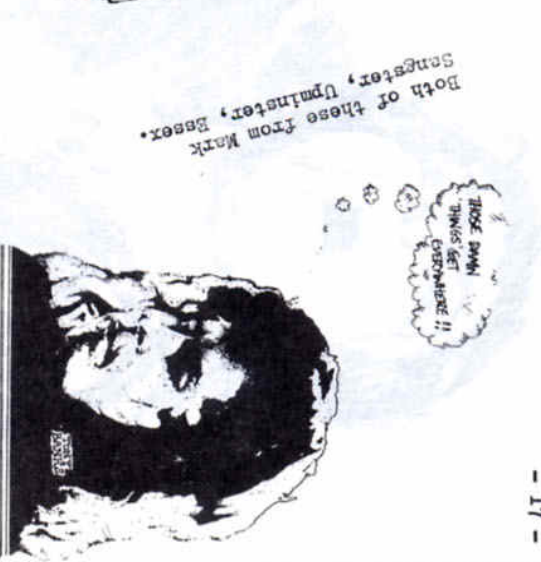
● GABRIEL



From Simon Brewer, 'Newspaper', Suffolk.



Start! on those 'PIESONS'!!



Both of these from Mark Sanger, Uxminster, Essex.

THOSE BANN THINGS GET EXTERMINATED!!



Designed and illustrated by a 'Pole'

From Stephanie Beward,
Worcester, Notts.



From Ian Nicholson,
Norwich, Norfolk.



From
Elaine Hemmif,
Haslington,
Cheshire.



Steve Hackett



STEVE HACKETT'S OFFICIAL FAN CLUB
Steve now has his own club, which is run by Graham Wood from 58 Turner Ave, Whiteless Estate, South Shields, Tyne & Wear NE34 8RT, England.

A quarterly news sheet is provided as well as a number of other useful services, and the subscription fee is £2.00 annually. Good luck with this new project, Graham.

OTHER ADDRESSES

Ulrich Hill, who we mentioned in the last magazine as running the **GENESIS-CLUB-GERMANY** is responsible only for the northern half of the country. Ingrid Wäster, Heerweg 20, 6525 Westhofen, West Germany, covers the southern half.



GENESIS PHOTOGRAPHS

Armando Gallo, who wrote the excellent 'Genesis - The Evolution of a Rock Band' has hundreds of photos of the band available. Further details can be obtained by sending a self-addressed envelope to Armando Gallo, P.O. Box No.2171, Hollywood Station, Los Angeles, California 90028.

GENESIS APPEARANCES AND ADDITIONS

- CLOCKS - STEVE HACKETT** (Charisma CB 341-12) 12" Single - Aug 79
- Clocks - The Angel Of Mons, Acoustic Set, Tisbury**
- 2) Clocks/Acoustic Set - Steve Hackett** (Charisma single CB341) Aug 79
- 3) PRODUCT - BRAND X** (Charisma CAS 1147) Sept 79
- Don't Make Waves - Dance Of The Illegal Aliens - Soho - Not Good Enough-**



Genesis in front of the giant Knebworth stage