

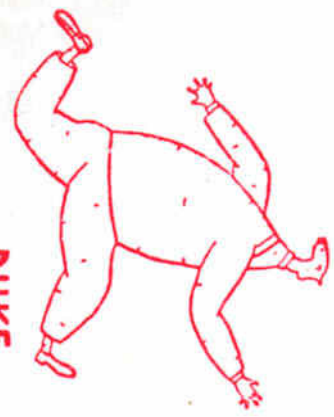
GENESIS

GENESIS MAGAZINE

No: 16 • July 80



DUKE



If there are, what are the chances of hearing them sometime? Paul McColla, Reading, Berks.

Dear Paul, All of the band, and especially Tony and Mike, keep 'bits' of songs and ideas that they feel may be of use in the future, even if they don't fit together at the time. I think it's unlikely that any of the demo's or out-takes will ever actually be put out, but you never know! Best wishes, *Paul*

Dear Geoff, In Genesis Mag No.14, a review of 'Selling England' says "a spoken introduction resembles the voice of the perturbed rabbit in Alice In Wonderland". Could you please tell me where the voice appears and what it says as the copy I have does not have it on. Raymond Weaver, Worcester.

Dear Raymond, I can only guess that the section referred to is 'Can you tell me where my country lies...' at the start of 'Dancing With The Moonlit Knight', and I suppose it is Paul Gambaccini's attempt at understanding Genesis' lyrical intricacies. Best wishes, *Paul*

Photo: Robert Ellis



Music and lyrics to 'Open Door' courtesy Gareth and Hit And Run Music Publishing Ltd

Written and compiled by Geoff Parkyn. Published by GENESIS INFORMATION, P.O. Box 107, London N6 5BU, England, and GENESIS INFORMATION, P.O. Box 253, Princeton Junction, New Jersey 08550, United States.

Special thanks to all at Hit & Run (especially Carol, Tony, Norma and Jo) and all at Charisma (especially Lisa and Lynn). Cover photo taken on tour 1980 by Jill Furmanovsky. Photography by Jill Furmanovsky, Robert Ellis, Armando Gallo, and others. Illustration on page four by Roger Morgan was an alternative entry to the last competition that proved far too good not to be included. Apologies to everyone for the increase in membership subscriptions, but costs and price increases were beginning to overtake us, and we could not hold it back any longer. Best wishes and regards. *Paul*

DUKE'S END

GENESIS UK

GENESIS MAGAZINE No. 16 - JULY 1980

NEWS FROM GENESIS

Genesis are now back in the U.K. after their most successful U.S. and Canadian visit so far. Phil had a problem with his voice for the first couple of dates, but the tour soon got into full swing, and at the time of writing 'Duke' is at number 11 and 'Misunderstanding' (the somewhat unrepresentative American single) is at 27, and both are still climbing. Back here, despite reports that no-one has achieved platinum status so far this year, 'Duke' has already passed that mark, and it's possible that this and 'Peter Gabriel 3' will be the only ones to do so, although....

As already reported, Phil's album has all been done on demo's and he spends August and September in the studio recording the masters for the album - the sessions are likely to include famous friends of his, such as Alphonso Johnson, Eric Clapton, John Martyn, L. Shankar (on electric violin), Daryl Stuermer and John Giblin. Phil will be involved on production himself, with co-producer Hugh Padgham. Phil being Phil, he will record far more tracks than he needs and make a final decision on the track listing later, so obviously no details on that level are yet available.

Tony has recently released a remixed version of 'For A While' c/w 'A Curious Feeling' on Charisma CB365, from his solo album, which I feel has been greatly under-estimated. After repeated listens, the album seems to have more and more to offer.

Mike has a new single from his album, just out, which is 'Time and Time Again'/'At The End Of The Day' on Charisma CB364. Mike and Angie are in the process of moving house at the moment, to make room for a new addition to the family.

At the end of July (which probably means it will be out by the time you read this), Peter's new single 'Biko' will be released. It's personally thrilled about this as it is my particular favourite, and also the most obvious single apart from 'Games Without Frontiers'. It will be released in three different versions by Charisma: a 12" limited edition, a standard

Photo: Jill Furmanovsky



edition (Charisma CB 370), and also a special available for purchase from record shops. The B-side has two tracks, 'Shosholozza' and 'Jetzt Kommt Die Flut' - the latter, you'll realise, is 'Here Comes The Flood' in German!

News on the film of 'The Lamb' is still in the tentative stage, but earlier reports of a new sound-track involving the full Genesis line-up (except perhaps Steve) still apply. Peter is very much involved in writing the screenplay, and investment on the film will to a large extent come from Tony Stratton-Smith and Charisma Films Ltd. Although Charisma's main priority is obviously the record industry, Charisma Films has become an increasingly important company, and possibly the most notable success so far has been 'Monty Python and the Holy Grail'. I understand that filming will start sometime next year, but don't expect the results on the large screen for a while yet.

Whilst Phil completes his album, Tony and Mike start working on material for the new album, and Genesis definitely plan to start recording this before the end of the year. For this reason, more concerts in the near future seem unlikely at present. In August, Genesis release their American hit 'Misunderstanding' in the U.K. on Charisma CB369, with a new song on the B-side 'Evidence Of Autumn'.



STEVE HACKETT
Steve and his band must be very pleased with the heights that the 'Defector' album and tour have reached, and very deservedly so. Although I haven't found anything on 'Defector' to equal the title track from 'Spectral Mornings', I feel the whole album is definitely the most consistent, and certainly his best yet. Likewise, the new stage show is a tour-de-force in sound and vision. Especially now - with four strong albums from which to draw material - the show moves from one highlight to the next. Next up on the agenda for Steve and the band is their first 'solo' tour of the States in the Fall, and I advise all of you over there not to miss it - the show is stunning!

Now it can be told Dept: If any of you thought that Steve wasn't too happy with his former colleagues in Genesis from his comments in interviews at the time of 'Please Don't Touch', he recently told Record Mirror: "I don't want to make a big deal of this but I feel that what I did say was misinterpreted. A lot of journalists

ABOUT GENESIS INFO
A lot of people have written asking for details on the club itself, so here it is:

Genesis Information was set up in October 1976 as the official club for the band and has been sending out regular quarterly newsletters ever since. The club is entirely self-financing, which means that we don't get any subsidies or financial help from any source.

Membership in the U.K. is currently running at about 8,000, and there is now a separate branch in the U.S. to help keep costs down for the American members. Not surprisingly, the largest contingent of fans outside the U.K. is in the States, but we also have members in Canada, Italy, The Netherlands, Sweden, South Africa, Malta, France, Norway, Portugal, West Germany, Argentina, Spain, Austria, New Zealand, Belgium, Japan, Iceland, Denmark, Switzerland, & Turkey.

Although there can always be room for improvement, we have managed to achieve some of the things we set out to do, and look forward to sorting out more things in the future. A point worth making is that now, with such large numbers, it's not very easy to just rush something out to everyone as it takes a while to gear everything up. If anyone is interested in helping out part-time (in the holidays, after school, or whatever) and is within easy travelling distance of Highgate in North London then drop us a line giving some details about yourself, such as age, etc.

NEW COMPETITION
For the new competition, the idea is to think up a name for a new Genesis album and either design and draw your ideas for the sleeve artwork, or if you can't draw then just describe how you would picture it. I'm not really sure what the prizes will be at this stage, but it's sure to be something exciting. Please send your entries in to Geoff at the London address by the 1st October. It should be fun to give it a try - good luck!



LETTERS - LETTERS - LETTERS - LETTERS - LETTERS
Dear Geoff, I read in an interview with Mike & Tony around the time 'Trick Of The Tail' was released that the song 'Trick' was actually offered to the band for 'Foxtrot' and that a version was recorded with Gabriel. Is it at all possible that it will be released sometime? Are there any other songs with which this has happened?

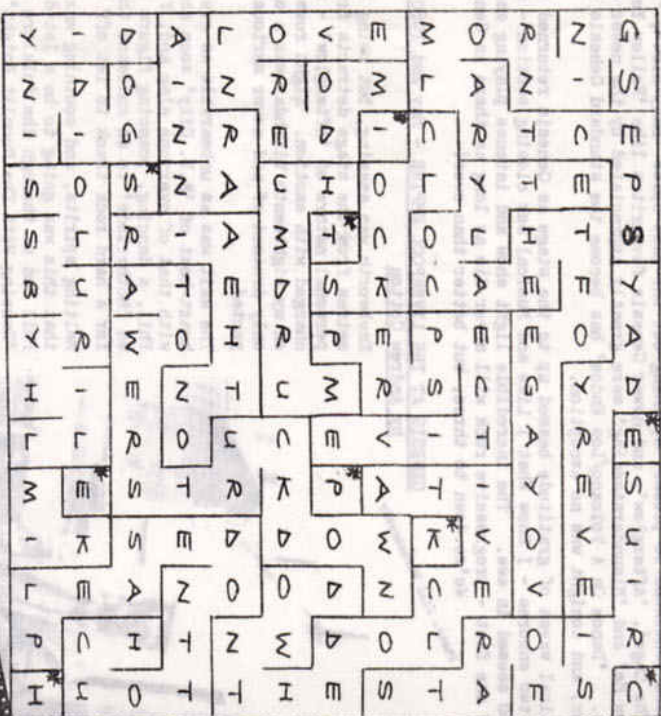


Photo: Robert Ellis

the end. 'Time to go to bed now'; no words exchanged, for any would have seemed banal. Just one heartfelt plea to make: 'Go North again young men and we'll worship you even more'.

Jan and Lisa's entries will be published in the next mag, but of course all the prizes will be sent out as soon as possible. I'm not sure who will get what, but as mentioned previously they will be autographed copies of either 'Duke' or 'Smallcreep's Day'.

ANSWER TO GABRIEL/HACKETT QUIZ by Simon McCarter
(The remaining letters spell Pete Hicks)



Once again there isn't a crossword but there definitely will be next time - a giant one done by Rob Threadgold and his mates, which would have been in this issue except we didn't really have space for the hundreds of clues!



tend to put words in your mouth, and they tried to make out there was a lot of acrimony between Genesis and myself, it's made me wary, very aware of what I'm saying."

SWEETBOTTOM

For those of you interested in Darryl's early career, you may be interested to know that at least one album by his brother's band Sweetbottom has been released in the U.K. Although their albums are easily obtainable in the States I've found it a bit difficult tracking any down over here, but eventually came up with the 'Sweetbottom' album from 1978 on Elektra Records K2110 in a second-hand shop. If you've read Armando's excellent section on Darryl in 'I Know What I Like', you'll know that Darryl left Sweetbottom in 1975, but this album does give an insight into Darryl's formative years and musical background. The line-up on the 'Sweetbottom' album is Duane Stuermer - Bass guitars, Taurus Pedals and lead Vocals; Martin J Appel - Guitars; Warren Wiegratz - Keyboards, Reeds and Vocals; Mark Torrol - Drums and Percussion. If you want to get hold of a copy of the album I'm not sure how you should go about it, but you could try ordering it from your local record shop.

Good news for those of you asking how to get hold of albums by the Pat Metheny Band, after Phil played their music on his Radio One 'Star Special' some time back - Virgin Records are now importing several of their albums, so it should be easier to find them.

Photo: Armando Gallo

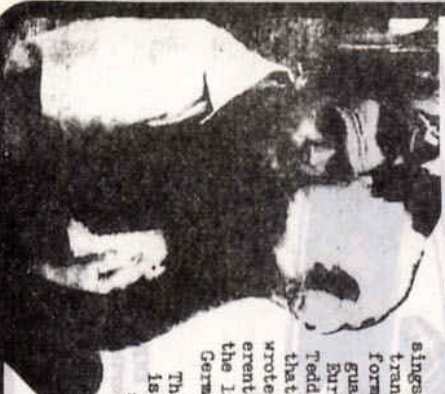


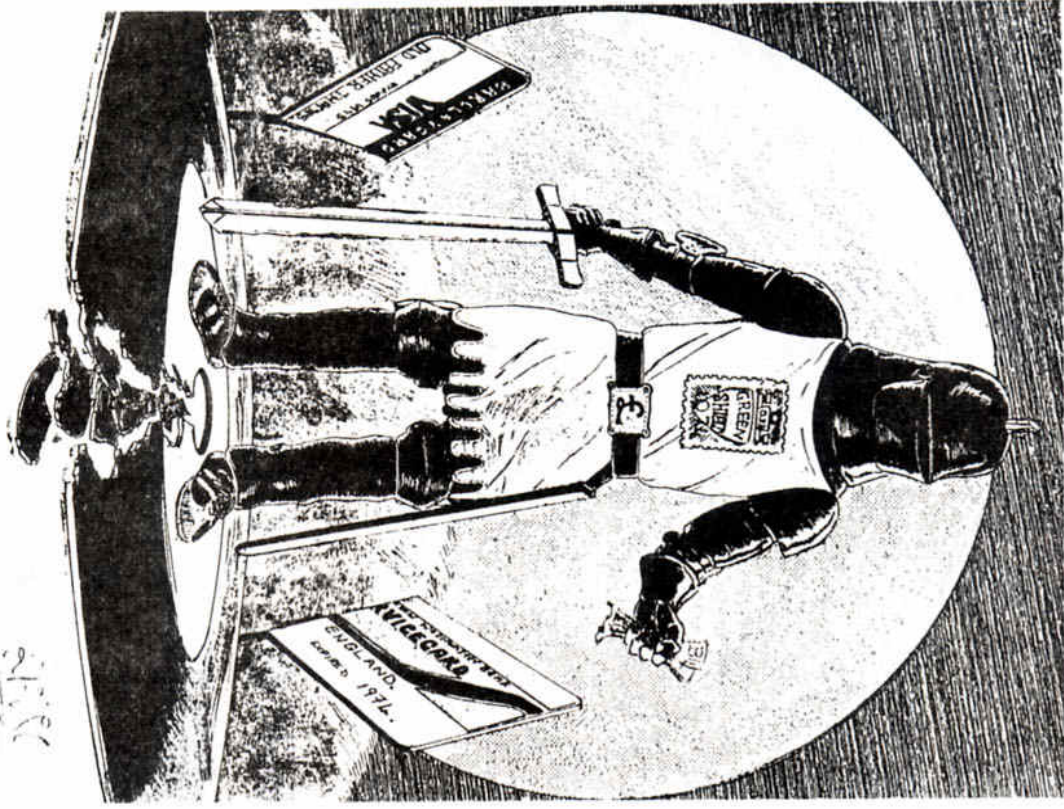
peter gabriel

By now I'm sure you'll have seen and heard 'Peter Gabriel - Ein Deutsches Album' on which Peter sings all the songs on the latest album in German, translated by Horst Konigstein. Peter originally formulated the idea of performing songs in the language of the country he was touring on his last European tour when he did this with 'We And My Teddy Bear'. He was so pleased with the results, that when he was ready to record his new album he wrote to his various record companies in each different territory and offered to do another version in the language of that country if they wanted, and the Germans did.

The German version makes an interesting comparison with the English one - some songs are more successful and some less so - for instance 'Games Without Frontiers' in German sounds muddled, but 'Und Durch Den Driht' (And Through The Wire) has a much clearer and clearer sound to it. Four of the tracks

(Contd on p.6)





'DANCING WITH THE MOONLIT KNIGHT'
by Roger Morgan, Corby, Northants.
"Knights of the Green Shield stamp and shout..."



lights are out and I'm drawn into the storybook world of live Genesis fantasy. Genesis opened with 'Motherlode' from 'And Then There Were Three' and the playing was impressive from the outset. Phil next broke into the opening section of 'Dancing With The Moonlit Knight' - to the old-timers delight - and then went immediately into 'Squonk'. 'One For The Vine', another old favourite, seemed to have a whole new freshness somehow missing on the last tour. Genesis next performed the group-written material from their new classic, 'Duke'. These songs flowed in the tradition of their all-time classic, the magnificent 'Supper's Ready' and, to me, were the highlight of the concert.

The band continued to please, spinning out the past epics 'Lady Lies', 'Ripples', 'In The Cage', 'Afterglow', and never Genesis favourites like 'Follow You, Follow Me' and 'Misunderstanding' were greatly appreciated by the newer contingents. 'Dance On A Volcano/Los Endos' has become the standard Genesis closing number, and tonight was no exception.

Genesis at the Liverpool Empire - May 2nd 1980
by Andrew Cotton

Fanatical waves of gratitude beamed up to the stage as Genesis returned to perform two encores - I know what I like and Musical Box closing section - as all 18,000 seemed in awe. The incredible light show and intense playing assured me of one fact - progressive rock will never die as long as there is Genesis. We're down to three, but better than ever!



The wait was as unbearable as ever: the heart-beat of 'N.Y. City' soon accorded with that of everyone else and, finally, Phil, a dancing, prancing figure bellowed 'Motherlode' to an audience thankful for a hard rock track to let off steam. Getting spirits, and soothing anxiety that this was going to be a let-down, Phil led us through the folklore of 'Dancing With The Moonlit Knight' and on through 'The Carpet Crawl' and 'One For The Vine'. To those still unresigned to 'Supper's Ready's' demise, Phil made a sharp rebuttal: 'Yeah, I can remember my first drink too!'

The Duke section seemed the best of all, the sheer orgasmic finality of Duke's Travels left everyone drained, and 'Say It's Alright Joe' gave welcome comic relief. (I'll teach you how to light a match someday, Phil)

'Ripples' and 'Afterglow' came and, too quickly, went. My pulse, heart and stomach felt on fire. Singing hoarsely to 'What I Like', I leapt to the searing breaks of 'The Knife', and collapsed at

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GENESIS DUKE - ALBUM OR CONCERT REVIEW COMPETITION

Having carefully read through all the entries (which were all of a very high standard) I decided on five winners, who are as follows: E.K. Piskor of Woodside, New York; Andrew Cotton, of Holmes Chapel, Cheshire; Simon McCarter, of Great Totham, Essex; Lisa Lee, of San Mateo, California; and Ian Hopkins from Neath, South Wales.

I shall print as many of the winner's entries in this issue as possible - the rest will be printed next time.

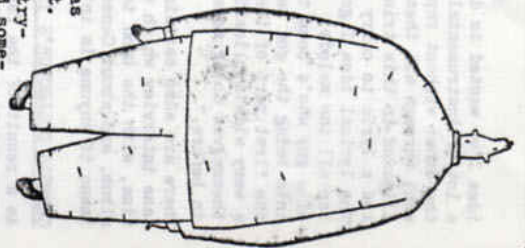
REVIEW OF 'DUKE' by Simon McCarter

At a time when the music press seem determined to finish Genesis, the group are reaching new heights in the areas which count - on stage and on record. Their new album has a special significance too, because of rumours of a split.

The last album 'And Then There Were Three', saw Genesis trying to reach a wider audience with a more commercial, and somewhat disappointing, approach. 'Duke' shows Genesis on top form, both as writers and musicians. Although by no means a step back, 'Duke' marks a return to the more traditional Genesis, as the opening track, "Behind The Lines", indicates. 'Duchess', in much the same character - although perhaps a little more commercial - follows, and this leads into the haunting 'Guide Vocal', which for some reason I'm hooked on. The powerful 'Man Of Our Times' is next up, notable for Phil's contrasting vocals juggling, the next aggressive and threatening. 'Misunderstanding' is the only track on the album that I don't like, but ironically it's the one that's popular with the American D.V's. 'Heathaze' is a peaceful track evocative of a calm sea on a hot summer's day.

Side two begins with 'Turn It On Again', a rocker that needs no introduction. This is followed by 'Alone Tonight', a typical Mike Rutherford ballad which reminds me of 'Your Own Special Way' a lot. 'Out-de-Sac', penned by Tony Banks, who described it as 'grandiose', is not very popular among Genesis themselves, but is my favourite of the individually-written songs. The volume needs to be turned up for that track, and it contrasts with the very moving 'Please Don't Ask' which will apparently also be on Phil's solo album because of its personal significance to him.

'Please Don't Ask' is the calm before the storm - 'Duke's Travels/Duke's End' is for me a masterpiece, and I have almost worn this track out. Phil Collins puts amazing energy into the drumming here, and it was great to see it performed live. There is a dramatic build-up to a soaring guitar solo after which 'Guide Vocal' is repeated before a fair-like organ from Tony - and then a dramatic burst of energy before the final climax. What a way to end an album! It was well worth the wait!



NO MISUNDERSTANDING: GENESIS LIE DOWN ON BROAD STREET: PHILADELPHIA SPECTRUM by E.K. Piskor, Woodside, N.Y.
 June 16, 8.30 PM - Tension mounts in Spectrum as 18,000 Genesis freaks, old and new, anticipate the coming spectacle. Armando Gallo, author of the Genesis bible 'I Know What I Like', is darting round the orchestra pit taking photo's of the many banners hanging from the rafters. Suddenly the

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IT IS SURPRISING, but true, that even in this enlightened age, when modern rock progresses by leaps and bounds (hey up, thud, crash), there are still those who sit and see only the imagery, while the music falls on deaf ears.

This is the only explanation for the treatment given Genesis in some quarters. Not so much from their fans as from those who are supposed to be analysing their work for the purpose of a review. While every Genesis adherent knows just how good their music is, there have been suggestions that some quarters that only their skill at presenting visual effects holds the attention of audiences.

They say little, but it upsets the band, and has led to a certain amount of tension. There is a sense of alienation among the musicians that their efforts are ignored, or overlooked, while all eyes are on the show. It would be an error to judge their art on their judgment, or failure to have evolved in painting fashion over the years. A lack of appreciation for music making has been not be received by others.

One of the key members of the band is Phil Collins. He is a very good drummer, and a very good singer. He has a very good sense of rhythm, and a very good sense of melody. He is a very good musician, and a very good performer. He is a very good person, and a very good friend.



THE LAMB LIES DOWN ON BROADWAY

Genesis isn't all funny masks and Peter Gabriel. Behind the effects is a group of fine musicians - and drummer Phil Collins for one is not too happy with the way they're often overlooked, as he tells Chris Welch

And yet he is not entirely satisfied with the Genesis LP. He says he's looking for more musical satisfaction outside the group. Apart from drumming, he is also a bass player, and he is also a singer. He is a very good musician, and a very good performer. He is a very good person, and a very good friend.

A very interesting review done with Phil towards the end of 'The Lamb' tour. Although very much a secret at the time, Peter had already declared his intentions of leaving (as I'm sure you know), and Phil carefully avoids this whilst still commenting on the musical frustrations within the band, and talking about the various solo projects in hand. The solo album of Mike's that is mentioned actually evolved into Anthony's album 'The Geese And The Ghost'.

In retrospect, this review finds Genesis very much at the crossroads - even the heading is ironic in the light of future events!

Backseat driver