



PHIL COLLINS: unorthodox drum set-up

do his long promised solo Lp
"It's about time for everyone to do one. Tony comes out, I've been approached by Siral (Tony Stratton-Smith) to do an orchestral Lp of Genesis songs.
Hopefully all the same will surface at the same time. And people at will be coming out. Did all this indicate were happy together.

PETER GABRIEL... (Contd from page 3)

on the German album have been remixed, and on 'Biko' different parts of the funeral chant are used. It's also interesting to notice that the production on the German version is credited entirely to Peter himself, which suggests that he probably had more to do with the production on the English-language version than he is credited for... It seems likely that both Portuguese and Japanese versions of the album will be appearing before too long.

As a postscript to the well-publicised story of how Atlantic Records in the States dropped Peter from their roster as they thought that the new album was 'commercial suicide' - the album is currently doing very well at 35 and rising in the U.S. charts. Asked by SOUNDS whether Peter would do an American version of the album, he replied: "No - It would take too long." Atlantic allegedly wanted him to make his songs sound like The Doobie Brothers!



Photo: Armando Gallo

In amongst the current spate of Gabriel interviews in the music press, there is one which really stands out from the crowd, and that is in the July issue of ZIG ZAG. Although now a very different magazine, the interview reminds me of the excellent features they used to do on Genesis a good few years ago.

"Oh, the band is together and we're all happy. But there are a few disappointments. The reviews of the band are very upsetting. One national paper devoted most of its space to explaining that Peter's wife was the daughter of the Queen's secretary... It's a problem that you can't put into words.
"I'm not really off. It's just that I'm finding it frustrating to play say very well one night, not very well the next, and for people not to know the difference. I'd like to get booted on an off night.
"Of course it's a good thing that the show can get across by the visuals, but a lot of people don't listen to the music. That's a bit of a pity. I'd like to see a lot of people, I'd like to see it towards Peter, and I don't care if it's for me or Mike and Tony come out more. After all, they started the band, for the songwriting, it must be frustrating for them when they write and get a little out of it."
My own impression is that most hard-core Genesis fans appreciate that some of the songs are being made up, their music, and a hopeful sign for an easing of tension and a more balanced approach, is that Peter is showing an ability to improvise as well as interpret the arrangements.
One of the highlights of the album is the fact that Peter has written a very impressive and inventive collective improvisation that stalks a path midway between free jazz and electronic music.

"That's Genesis delving into a new area, blowing during the 'Lamb' rehearsals and we all enjoyed it. It was very strange. We had been restricted in showing confidence, and that came mainly from Tony and Mike who said: 'How can you just go on stage and blow it and as it transpired that section has become one of the best things we do. We call it Evil Sun.
Phil's drums are set out in unorthodox fashion, we've got his kit instead of the snare drum.
"That's not intentional, but because Peter's on the other side, it puts the hi-hat in the middle. I'm using Premier drums now. I was a bit wary at first, but they are very good. I've got a Kenne Clare outfit with double shells. And I've got vibes and a glockenspiel as well. I've got four limbares depending in size and three tunable tambourines."
Miscellaneous: Phil is one of the few (if not the only) British rock drummers who sound of booming, forceful ton-tom, best described as a "thorough" rather than a "blam."
Apart from his drumming, Peter also plays guitar and manages the track, like Carmine Appice, of doing both at the same time. "I don't get much pleasure from doing that. If I do my own LP, what I'd really like to do is play with someone like Carlos Santana and push myself to the limit."



idea I've wanted to do for a long time of using a lot of instrumental ideas which flow one from the other without repeating themselves. I went through all these series of ideas which climaxed in this triumphant kind of march. And a lyric to carry that mood with it. The lyrical idea I got after I'd written all the melody. It tells the story of a guy who's been tricked by fate into being the god he didn't believe in the first part of the song. It can have a very wide application to anyone who finds themselves doing something they didn't believe in before."

There are also certain other sections from the same interview which weren't published at the time, with the band talking about 'Entangled', 'A Trick Of The Tail' song and album, and about Genesis themselves. Perhaps I could publish these in the next issue if anyone is interested.

GENESIS COLLECTOR'S ISSUE

As a result of the fact that we could no longer find room to list everyone's swaps and lists in the Genesis Magazine, we have decided to put out a companion publication entitled 'Genesis Collector's Issue'. This will be put out currently with the Genesis Magazine every three months, but will be available for the three month period only as it is a fair assumption that after this time the swaps will be out of date. Therefore, if you wish to have your swap listed again, or wish to submit a revised listing, this will have to be sent in again for the next issue.

If you are offering something for swap or exchange, then your listing will be published free of charge as before. Also, for the first time as there is no longer a restriction of available space, we can now offer space for people who wish to send in wants lists only - in the hope that someone will be able to help them out. There is a charge for this which is 40p per ad (or international equivalent), and there is no restriction on the number of words. However, your advertisement should correspond to the average length of the swap listings in previous magazines. Remember that these lists are sent out around the world, so Genesis items that you can get easily could prove very rare and special to someone else, and vice versa.

In these issues we will also list details of live tapes, etc, that have had only limited numbers of copies made, or where perhaps only single copies exist. This is because so many of these are now coming to light, that if listed in the magazine as before, these would also take up considerable space.



Photo: Armando Gallo





BLOOD ON THE ROOFTOPS

Steve: "It was a song with an introduction, if you like. Musically, Phil came up with the chorus."

Phil: "I had the chorus for ages, just the chorus and nothing else."

Steve: "Tying the two together appeared a complete botch. The lyrics probably happened on the TV. The number didn't work in the rehearsal room. It was one of those numbers which never work in the rehearsal room. The lyrics were done as a love song, believe it or not. When I heard the other lyrics on the album there was a bit of a romantic thing anyway so I decided to go right the other way and decided to make it as cynical as possible. There's also some political references too, which we normally stay away from."

EVERYTHING BARL OF MAR

Phil: "There's bits of it that actually we played and you listen to a groove and that is obviously the best way to do it so I suppose in that respect it's a group track."

Tony: "It has a group arrangement on bits that were written by me, and Steve and Mike wrote the lyrics. The synthesizer line re-occurs later on in the album. It's a thing that sounds really nice loud as well as soft. Plus the album title is conjured up very well by that line. It's quite an awkward track to open an album. It takes two or three listens before it gets through to you."

Steve: "One of the reasons we have so many different elements in one song, let alone an album, is that if the listener doesn't respond to one thing, he probably will to another thing. If you're going to lose them there, you'll catch them somewhere else."

Mike: "What you do is I sit down in the music room and you play it through two or three times and think what it can be about. And try and get an idea. I had this idea after reading this history book about a failed Scottish rising. I liked the idea of him - he was a bit gay, a bit camp, and a bit well-dressed."

Steve: "There's another song in the middle of it as well which was intended to go somewhere completely different. It was a song by itself. I was working on the idea of mind, if you like. I had a title 'The House And Four Winds' which I wanted to do as a whole kind of thing and that's what remains of it."

ONE FOR THE VINE

Tony: "To me it's the best thing I've written, certainly instrumentally it's the most adventurous thing I've done. It's an



It presents a very different Peter to that which the likes of the N.M.E. would have you believe - one wonders if Peter doesn't pause in conversation simply to ponder the stupidity of some of the questions being put to him? Anyway, here are a couple of very short extracts from the excellent Zig Zag piece, and the interview continues in their next issue.

ZZ: First of all, why has your third album taken so long to be released?

PG: It was supposed to come out in February and the problem was that the American label, Atlantic, heard it and didn't like it. They called it 'commercial suicide' and there and then decided to drop me from the label. And unfortunately instead of sending the record back to me they sent it to Charisma and they have since made a new deal with Mercury Records. You see Charisma wanted to set up the new American deal before they released the album because they prefer simultaneous worldwide release, otherwise they may have problems with imports. So that held it up for a few months. Besides that I still had to do a few reissues.

ZZ: But now everything is sorted out and you are on Mercury Records in the States?

PG: Yes. Out of the frying pan into the fire. But I don't know, it may work out alright.

ZZ: You did some work also with Vivabeat. Did you actually discover them?

PG: I met this journalist in L.A., Joanne Russo, who told me about a band she had and when she sent me the tapes I just took them to Charisma to try and get their record on the label. Unfortunately Charisma got a bit carried away and went over to L.A. and signed them there and then and I'm not sure whether Vivabeat were ready for it. Really it was the song 'Van From China' that I was trying to get Charisma interested in. But I tried before with Random Hold and they've been turned down by Charisma. I was looking around for things for Charisma for a while because I thought they were getting stale. Also a week after Madness formed, this guy, whom I introduced to Charisma, came in with the tapes and Charisma weren't interested. (laughs)
ZZ: So you were doing the part of an A&R man as well!
PG: No I just wanted Charisma to have some foot in 1980 and not everything in 1970. There is only Genesis and me really on Charisma.

Notes: Mercury have been known to dump albums into the cut-out bins a bit too early for some people's liking (listen to Graham Parker's 'Mercury Poisoning' on Siff). Peter credits Vivabeat with reminding him of the effectiveness of whistling in songs (as on 'Games Without Frontiers') although he did use whistling on 'Tresspass'. In the final sentence, I'm sure it was just a temporary lapse of memory that caused Peter not to mention Steve Hackett!

PETER HAWTHILL, also managed by Gall Force/Hit & Run, has his new album 'A Slack Box' out on S-type records, which is on current release, cat. no: PHS 1. In case you want and can't find a copy, write to: Sofa Sound, P.O. Box 2, Westbury, Wilts, U.K. Also, if you would like a copy of the lyrics to this album, write to the same address, and be sure to send a large, stamped addressed envelope.



Photos: Armando Gallo

THE GENESIS GUIDE TO GENESIS

Here are some excerpts from an interview with the band done by Steve Clarke of the N.M.E. in December 1976 on the eve of the start of the 'Wind And Wuthering' tour with the re-opening of the Rainbow Theatre in London.

Some excerpts and comments have also appeared in 'The Genesis Songbook', the first music book on Genesis which was deleted ages ago. Obviously some of the thoughts and feelings behind these comments will have changed with time, but probably most still hold true and should prove interesting to those of you who didn't have the chance to see them first time round.

THE MUSICAL BOX

Mike: "We had the makings of it when we were a four piece - just before Steve joined. Parts of it were around when John Mayhew (Collins' predecessor) was still with the band. It started off as a particular guitar tuning - F sharp. A long time ago we did some music to go with this guy's paintings for the BBC which in fact never got shown. But we recorded it and 'Musical Box' was one of the sections on it, a fairly short bit, but that was the basis of it. It went through a couple of drafts. The draft as a four piece was very rough and very loud. It was very much a group number by the time it had evolved."

Phil: "We had a lot of problems in the studio at that point trying to get the sharpness we have now. We were always quite happy in the studio but we just didn't seem to be able to get it on tape."

Mike: "The studio version doesn't have the bite on the powerful sections that the song did live."

Steve: "We had the idea in our heads that we couldn't go on stage and play a set if we didn't include that because it was a sure-fire winner for the audience. Since then we've taken a few more chances."

Tony: "Musical Box" is part of a series of songs that built up to 'Supper's Ready' which was the best of that kind of song - long, acoustic-based numbers that told a story."

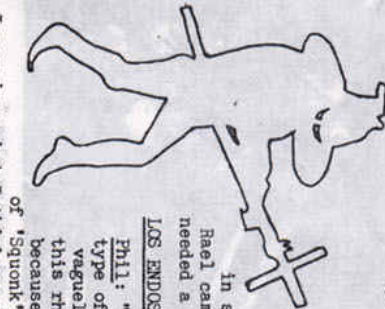


Photo: JILL PUTZANOVSKY

'Carpet Crawler' and 'Counting Out Time'. I think each song can stand up, but everyone considers it as one. For me the main fault with the album is the story. It's too - it's just too remote. In some parts it worked great."

Mike: "We juggled a bit. We were short musically in some sections and we were short lyrically in others. Rael came 'cause we felt it was getting so obscure and we needed a central character. He wasn't the beginning at all."

LOS ENDOS



Phil: "It was the first time I thought Genesis played the type of music they'd never played before - American music vaguely in the mid of Weather Report. It stemmed from this rhythmic idea I had. We also worked in some reprises because it was the end of the album, including the reprise of 'Squonk' at the end. It was the first time we hit on ... I say jazz, but I think we were playing a different type of music on that track. It was still tight. It wasn't a blowing tune, but it was the first time we'd tried anything in that vein. To me, it was great to do that kind of thing with Genesis rather than playing it with Brand X."

Mike: "The three chords it's based around were part of a soft thing which didn't make the album. Steve and Tony wrote fast things in between which took us up to the reprise of 'Volcano' and then into 'Squonk'."

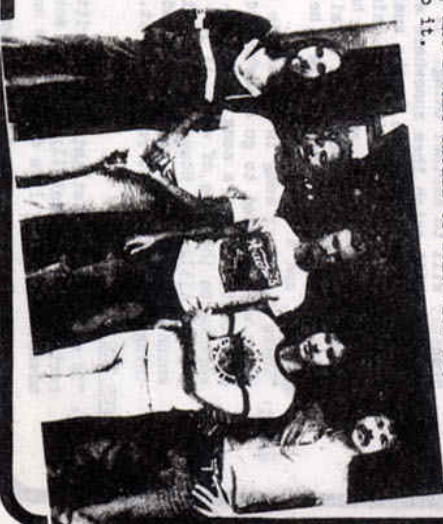
Phil: "It's an incredibly effective stage number."
Mike: "I think compared to some albums, 'Trick Of The Tail' is very consistent. And because of it's very high standard it's very difficult picking out any one track."

SQUONK

Mike: "It worked very well and it happened very easily. We didn't have to do much to it. Tony wrote the middle bit, the softer bit. We went into the rehearsal room and we just played it. We got in there with our little list. It just shows how the group helps me as a writer. I had the riff but I really didn't think much of it. I hadn't seen it how they had. I really didn't think it would come out like that. Everybody said, 'Let's try it.' And we did one run through and it had that sound it's got on the album straight away."

Phil: "There are usually those bits of songs or tunes which someone brings in and straight away everybody knows what should be done with it. And you sit down and you do it."

'Squonk' should have been a better stage number. I don't think Bill really got behind it. Bill can't play like John Bonham, see, where-as I can. So it was always a little bit light on the bottom. This time with Chester it will be a much better stage number. He really gets behind it."





FIFTH OF FIFTH

are possible really."



Tony: "I think it's the most successful all-round song on 'Selling England By The Pound'. It's a very romantic song. It builds to a climax with the guitar solo - which recalls an earlier flute theme - with masses of Mellotron."

Phil: "It's a tune that really never fit as well onstage as it did on the last tour. It came to life on the last tour. It really got a great audience reaction whereas before... 'Cause the ending is quiet and people would sit around waiting for somebody else to clap. Maybe it was because everybody knew it by the time of the last tour.... And with two drummers it just seemed to happen."

Tony: "It was pieced together with the whole group around so it was one of those things where the group arrangement is quite important. There were three separate sections and it was Mike's idea to put them together. I was thinking of keeping them separate, but they worked very nicely together. I'd offered some of it at the time of 'Foxrot' and Phil found it very difficult to play on it - this one part of it - so we dropped the idea. I'm glad we did 'cause I developed it a lot better. I think it was great to be told no at that point and produce something a lot better as a result of it."

THE LAMB LIES DOWN ON BROADWAY

Mike: "We choose this track mainly because it's nice to mention 'The Lamb', it's a very good track but there's a lot of other stuff in there."

Tony: "I listened to the album the other day and some of the tracks really stood out. I think it's an album a lot of people have a prejudice against because it's a double and it's a long concept thing, but I think it contains some of our best musical moments."

Phil: "I think we've always seen that album as an album of individual songs."

Mike: "I sometimes wish we'd called them individual songs."

Tony: "Every time we've isolated a song from the album it sounds very nice, like



Photo: Jill Furumovsky



WATCHER OF THE SKIES

Musically a group composition, with lyrics by Mike and Tony. The adagio intro was written by Tony, and the song itself was built up over a rhythm of Phil's.

Tony: "At the time both this and 'Musical Box' were trademarks, particularly the intro. It was intentionally melodramatic to conjure up an impression of incredible size. It was an extraordinary sound. On the old Mellotron Mk 2 there were these two chords which sounded amazing. These chords created an incredible atmosphere, that's why it's such a great intro number. It never sounded so good on the later Mellotron. It's our only science-fiction number - Mike and I wrote the lyric after looking down at Naples from this hotel roof. The whole place was deserted, as if the entire population had left the planet which is really what the song is about, 'Foxrot' was, in a sense, the first era for us."

SUPPER'S READY

Tony: "It's a number of contrasts. It's the loud against the soft and the very romantic against the incredibly stupid. And by doing that you make the romantic more romantic and the stupid more stupid."

Mike: "I remember writing it and at the time we really weren't paying that much attention to it. We were working on the 'Foxrot' album and we were worrying more about other tracks. We didn't realise quite what we'd got. 'Supper's Ready' is very difficult to play all the way through. We pieced it together in the studio and slowly we became aware of what we had and started recording it. We had no idea how long it was. We thought it was only 15 minutes long."

Phil: (on Apocalypse in 9/8) "Tony's part was written when I wasn't there. I hadn't heard Tony's part so I was playing around and it was better from my point of view that it was done like that rather than sitting down and working something out."

Tony: "The idea of that part was to use a riff and not give myself any boundary with the chords, just virtually using any chord in it. The way you can change a riff just by putting different chords with it is amazing. It's something which has always interested me. I was very pleased with the way it turned out. It was all done on organ - before the synthesizer days."

Steve: "There's more cynicism in the lyrics than people give credit for. People tend to take them so seriously. Like 'The Knife' which was written before my time...". Tony interrupts: "That was written totally as a parody on a protest song, but everyone thought it was a genuine protest song."

Steve: The fact that audiences responded so readily to 'Supper's Ready' gave us a kind of go-ahead to start doing things of endless complexity. It's

OPEN DOOR

WILSON & LYONS BY
MAX ANTHELMER

Handwritten musical score for 'Open Door'. It consists of ten staves of music in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are: "I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me. I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me. I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me." The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for 'Open Door', continuation from page 10. It consists of six staves of music in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The lyrics continue: "I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me. I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me. I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me. I see a shadow in the light, I hear a voice that calls me, I see a shadow in the light, I hear a voice that calls me." The score includes various musical notations such as notes, rests, and dynamic markings.