

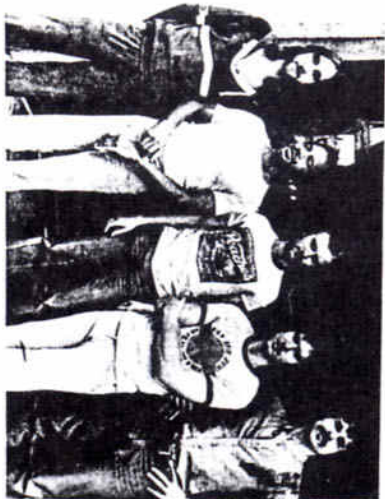
GENESIS

GENESIS MAGAZINE No: 17 • October 1980



BAND OF THE YEAR





solo albums that Charisma are using this blue label but for all of their recordings. It seems such a pity as the old label is so original and invaluable - the new blue label just doesn't look the same on the turntable!

AnthonyHopkinson, Sutton Coltrifield.

Dear Anthony,
Actually we've had a vast number of letters expressing exactly the same sentiments, and I am inclined to agree with you. Perhaps someone will take note!

Best wishes,

Geoff

Sorry for the slightly smaller issue this time round, but this is for a variety of reasons. I did prepare and type up the Giant Genesis crossword by Rob Threadgold promised for this issue, and it runs into five pages in all. As this is a rather sizeable chunk, I decided that the space could be put to better use for the moment, so the crossword has been held back for a future issue.

As has been mentioned earlier, the entries for the Genesis album design competition have been absolutely stunning, so we have decided to continue the comp through to the next mag just in case there are some of you who haven't yet had an opportunity to try your hand, even through some winners have already been announced in this issue.

Best wishes and regards,

Geoff

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Photography by Jill Furmanovsky, Robert Ellis, Armando Gallo, and others.

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GENESIS

GENESIS MAGAZINE NO. 17 - OCTOBER 1980



GENESIS SWEEP THE POLLS - BAND OF THE YEAR

In the recent Melody Maker Poll, Genesis have taken just about every top honour in every applicable category. This rightfully returns Genesis to their true position after a slight slip last year due to the fact that there wasn't much happening. Apart from 'Band Of The Year' which of course they have won before, Genesis as a group also won the following: Top Live Act, 2nd Top Composers, 2nd Top Album with 'Duke' (Tloyd's 'The Wall' was no.1) and 3rd Top Single with 'Turn It On Again'.

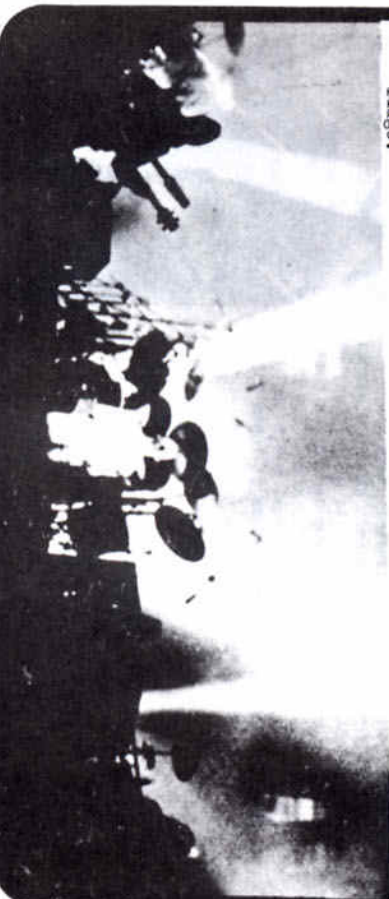
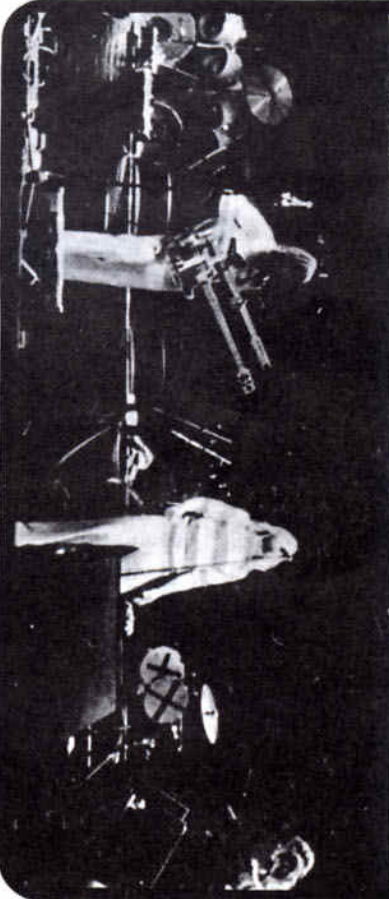
Individually, Phil deservedly rated Top Drummer and 3rd Top Male Vocalist - no small achievement when you realise that probably no-one has ever featured so strongly in two such varied categories.

Mike and Tony easily slotted in as top Bassist and Top Keyboard Player respectively.

Apart from Genesis featuring so very strongly, Peter Gabriel has certainly done equally well with a fine list of achievements in the Poll. He was voted Top Male Vocalist, and 'Games Without Frontiers' earned him 2nd Top Single. His third album 'Peter Gabriel' was voted 3rd Top Album of the Year, and he was also listed no.4 in the Top Composer category.

Once again, Brand X were voted Top Jazz Act - a position that looks like becoming a permanent residency as they've held that spot for several years now. Steve Hackett also did particularly well, rating 2nd Top Guitarist.

Phil's album continues to take shape, with definite involvement now confirmed from Daryl, Alphonso Johnson, L Shankar and John Giblin. It seems that the material that Phil was working on with Eric Clapton and with John Mayrlyn didn't work out quite as he wanted, so it's now unlikely that this will now be included. Also involved in the project now are Stephen Bishop, the Earth, Wind And Fire Brass section, string arrangements which are by Arif Martin, and latest possibilities include appearances from Ronnie Scott and Jo Partridge.





Phil's album is now scheduled for a possible release date in January or February, and so therefore Genesis will probably not go into the studio for the new group album until February or March. Meanwhile, Tony and Mike are busy working on material in their home studios, trying out ideas and working on demo's so that the new songs are carefully taking shape. From Phil's work with so many other people on the solo project, he has some fresh new ideas and things he'd like to try out for Genesis for the new album.

Peter Gabriel is currently completing his European tour with Simple Minds, and bassist Tony Levin has recently been working on the much-vaunted John Lennon album, and also with Paul Simon.

It seems possible that Anthony Phillips may be asked to write more commercial material than that which he was putting together for it - and he categorically refused to do so. Also, he has another special project up his sleeve about which he is keeping very quiet at the moment.

A couple of interesting compilation albums are out or will be in a couple of weeks: Firstly, an album of Charisma hits entitled 'Repeat Performance' on Charisma B.G.1 which includes 'I Know What I Like' from Genesis, and 'Solisbury Hill' from Peter Gabriel.

Perhaps more interesting is a Charisma compilation being given away free with Sounds music paper. It includes several rarities that will prove very special to Genesis collectors. From Genesis there are live versions of 'It's a Wonderful Life' recorded live at the Glasgow Apollo in 1976 with Bill Bruford, from Mike Rutheford there is a different version of 'Moonshine' from his solo album (it is the version that was released as the single in the USA), from Steve Hackett there is the 'Acoustic Set' that was on the B-side of his 'Glocks' 12" single last year, and from Brand X there is the track 'Pool Room Blues' which also was from a 12" B-side issued last year. Unfortunately this isn't available for sale, and I don't know how people outside the U.K. will be able to get copies, but perhaps you could try the swap section in the Genesis Collector's Issue. The album does contain other material, but you must admit that just with the items listed above it looks like being something special.



highly critical of the band anyway."

Steve: "I want to change the band. I think the band should keep changing just for it's own good.

If it really did appear like concrete, then ... I do tend to feel the band has changed and progressed and done certain things it wouldn't have conceived doing a few years ago. I would like to see the band working with other musicians as individuals and comparatively because I do feel that's really where it starts to happen or else it becomes insular to the point of being incestuous. That's what I worry about."

Tony: "Our public school background is probably why the blues influence in Genesis has never really been that strong. It's never been my kind of music at all. Even during the blues boom there was very little of it I liked.

Steve: "I would like to think we are probably now as big as any other band in Britain. In America we can't compete with the heavies but we're getting there. It's always been a long, slow methodical process."

Phil: "No sooner are we out of debt than there's a tax problem. There's no inbetween, so in effect we'll only be as well off as we were three years ago, earning ninety quid or something."

LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS LETTERS

Dear Geoff,
In the Phil Collins interview in the last mag Phil said that Tony Banks had been approached by Strat to do an orchestrated LP of Genesis songs. As this hasn't happened yet, any chance of it happening in the future, as I'm sure Tony would make a great job of it?

Dear Gerard,
There aren't any plans for anything like that at the moment, and I think it's very unlikely that Tony will actually do that now.

Best wishes,
Geoff

Dear Geoff,
On thinking about your reply to Raymond Weaver's letter in the last mag, I've come to the following conclusion. The spoken intro 'resembling the voice of the perturbed rabbit in Alice In Wonderland' is not an intro to the album itself, but is the start of 'I Know What I Like'. It's One o'clock and time for lunch" etc.

Dear Andrew,
Yes - of course you're right. Thanks also to Jim Innell for pointing this out.

Best wishes,
Geoff
To my horror, it appears that it is not only for the





GENESIS ON GENESIS



Phil: "Actually I'd rather go back and play the drums than go off stage and have a drink. I'm still a drummer. I don't consider myself the lead singer. I feel I have more lee-way to do what I want being a drummer first, because people don't expect a super-cool, super-slick guy. They expect someone who's just a guy and that makes it a lot easier. Some people might think I was sitting there plotting behind the drum kit to get rid of the lead singer so I can take over, but that's ridiculous."

Tony: "Genesis may not be the stuff rock 'n roll is made of but hopefully rock can encompass a very, very broad spectrum. I think it's a pity to compel anyone to do any one thing 'cause obviously there may be a few false turnings but in the end you get somewhere worthwhile. There are a lot of people who can play their instruments better than we can. Phil is a very good drummer, I would not deny that, but there are better guitarists than Steve when it comes to speed and technique."

Mike: "I think the strength of a band is when it's a band and that often means some very simple playing. I think we'd like to try to stretch ourselves as far either way as we can go in terms of technique and simplicity."

Tony: "You can use technique...there's no harm if you use good technique. It's a tool. It's useful if you want to illustrate a certain kind of thing, like on 'Robbery, Assault And Battery' the solo on that is a chase sequence. It's supposed to be slightly insane. It's done in an insane rhythm, like 23/8 which is intentionally all a bit stupid. I think the melody thing in Genesis is underplayed. All the songs are structured around the basic melodies. We spend an awful long time on them. I think we're extremely different from ELP who've a group I don't like very much. I always admired Keith Emerson when he was with the Nice, but now it's very soul-less music. I find their music incredibly hard to follow. I've never been very impressed by fast playing."

Steve: "I won't go away and cry if I read a review that's bad, but I listen to it. I'll listen to the criticism because I'm pretty



DUKE

Some comments on 'Duke' from Mike.

"The album took about 2 1/2 months to record, with most of it being written in the studio by the three of us."

"Each of us had quite a few songs written individually before we got down to recording the album, as always happens, so we ended up with enough material for two albums at least and used the strongest. The emphasis has always been on group writing efforts."

Some of the songs that didn't make Duke have been put out as B-sides to singles, the rest of the unused material will probably be placed in the 'pool' of Genesis ideas that sometimes turn up in some other context in some vastly re-arranged form. In fact Mike confesses that they still occasionally still pinch bits from the very first magnum opus from the fledgling Genesis - a forty-five minute epic which has never been recorded or released.

"There isn't really any definite concept behind the album, although there are a couple of numbers with compatible themes. The cover concept, using Koehlin's children's-book character to the things together was rather an after-thought. I suppose he just represents the little Everyman character who is a bit confused by life in the '60's; some of the songs reflect that worry, though there is no consistent line through the album. But if you look at 'Turn It On Again' it explores the relationship between lonely people and the TV characters they become involved with - often their only real friends in the outside world. 'Men Of Our Times' (written by Mike) is another way of looking at that frightened little figure, definitely representing his times but a bit empty behind the front."

Talking about how much of the inspiration for Genesis songs comes from reading, Mike confirms that the cover concept for Tony's solo 'A Curious Feeling' was taken from Aimele Dunbar's illustrations for 'Aorling-final Dreamtime Myths' and several songs such as 'Waters Of Lethal' are based on literary pieces. Steve's 'The Virgin And The Gyrey' is a nod towards D.H.Lawrence. "The lyrics tend to be the least important aspect of the song initially, so,





unlike Peter's satirical word experiments that used to fill our albums, we tend to write for emotions, using tonal backdrops to create moods in our lyrics. And we like to tell stories, too, but perhaps not with Peter's string. We all read quite a lot, though not really in a studied way. Science Fiction I read a lot of, but I'm getting sick of it. There's just so much badly written stuff that I've gone off it. I tend now to stick to 19th century novels, the classics I suppose, because they really spent the time on developing their art - real craftsmen."

Of course Mike's solo album 'Smallercreep's Day' which is based on the life story of Peter Currell-Brown.

"It's a concept album, or at least one side of it is on this man's biography, whom I describe as Smallercreep. After all those years he's faced with making his own decisions. It's not really a solo album,

although they released it as such. There's always a scepticism about a band member who suddenly steps out and tries a solo thing.

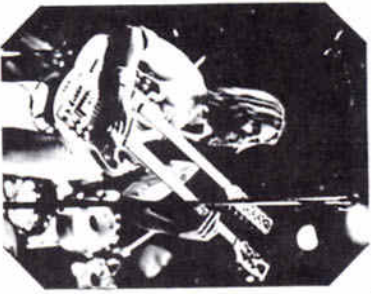
Look, for instance, at the albums the members of Yes did. On the album, I had the help of Anthony Phillips on keyboards - he was an original member of Genesis and I first got involved in songwriting when I co-wrote things at school with him; Noel McColla is on vocals, Simon Phillips on drums and Morris Pert is on percussion. David Hentschel, who has worked with Genesis for a few years now co-produced the album, so it's not strictly a solo album. We did it at Abba's recording studio in Stockholm."

On Mike's guitar style and how it's evolved, and the similarity to Steve's moody, fluid, understated sound, he said:

"The guitar style Steve used to have in Genesis was very much a part of the sound Genesis was already using before he came into the band. Part of the reason for Steve's departure was to expand from that stylistic limitation, as the band is much more oriented toward keyboard than guitar. I just naturally took over the guitar part in the same vein.

Actually with this album (Duke) I've gone back to recording the rhythm tracks on bass instead of bass pedals as I did on '...And Then There Were Three'. On that album I was worrying so much about guitar that the bass pedal option made the numbers lose some of their power. This way, I think we have regained some of the drive we had on the earlier albums."

"We seem to be more popular now than we ever were, despite the punk/new wave thing, which I thought was very healthy and quite enjoy, but I can't pretend to be playing that kind of music. I feel we have created something worthwhile in our music that has as much right to expression as any other music form, and the fact that we don't really fit any



LOS ENDOS

Phil: "I prefer 'Mot Gorilla' which is the same kind of thing, but 'Los Endos' was the first time we did it. I see it as our little excursion into the world of... I don't call it jazz-rock. The title was mine."

A TRICK OF THE TAIL

Tony: "I got the idea for the lyric after reading William Holdings' 'The Inheritors'. It's about a race who were on earth before man and it's the story of the last survivor of this race. The very last chapter deals with our reaction to him whereas the rest of the story is his reaction to us. It's about an alien with horns and a tail who appears in a modern city and how people react to him. The melody comes from an idea I had at the time of 'Foxtrov'. I often like to get earlier things used 'cause they're a bit simpler than how I write now."

A TRICK OF THE TAIL - ALBUM

Tony: "When we recorded the album the songs felt very distant from one another, because some were virtually unwritten when we first went into the studio. On this album we've stuck to our time signatures - once we've got them more than ever before, it's in 3/4 from beginning to end. It never varies and it's very nice to do that. The only part of the album I don't like is the fast bit in 'Dance On A Volcano'. That really isn't very well played."

Mike: "It's good 'cause this album was quite suddenly a big challenge as far as lyric writing went. In the past Pete did about half the lyrics. The album turned out to be strongly vocal. Possibly there was less friction between vocals and instrumentals. On some albums we've had great instrumentals with great vocals over them but the two together were just too much. Peter's going has made us more of a band. Phil was really easy to work with. In a way he wasn't sure whether he could do it. It's the first time he's sung loud powerful tracks."

