

PETER GABRIEL INTERVIEW

This was done around the time of release of his third album, with Phil Easton of Liverpool's Radio City 104. Sent in by Tim Linnell of Northwich, Cheshire.

PG: Did you see Genesis on the tour?
PG: Jenny who? Yes, I saw them on the last London gig.

PG: What were your overall impressions of where they're at at the moment?
PG: We are just good friends! No, er, well I think my taste has changed a bit since leaving the band, and ... there are parts of it which I still find very good to listen to, but there's also quite a large part which I don't, and, er, I would personally like to see a bit more radical change within their music although it's nothing to do with me at all at this point.

PG: Do you have an affection for the band, like a footballer who leaves one team and joins another, but looks out for the old team results?
PG: Yeah, because I think it's so long now and ... it's about six years since I decided to leave, so I don't feel any competitiveness on that level, and when on their last tour they were sort of breaking records all over the place, I did feel good because I remember the days when I sat in various offices and was told that we should go back to bricklaying, or whatever we'd come from, that the band would never make it, second-rate college band that, er, would never get out of the clubs, and for all the sort of negativity the band received in the early days. I was pleased that they'd broken through on such a scale although having started off in a sort of anti-establishment position, and now they're right in the centre of the establishment.

PG: Do you ever feel that there are something you could have contributed, a section, or
PG: I don't really think like that now - they're very happy to get on with their thing, and me with mine.

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Tim says that Peter mentioned that he has been re-recording all the material from his tours for a live album.

GENESIS GUIDE TO GENESIS Contd....

SELLING ENGLAND

Mike: "It's always a bad sign when you struggle. I think 'Epping Forest' was a struggle and it suffered".

ENTANGLED

Mike: "Steve started writing verses which were very airy-fairy... a floating above ground feeling... and then he came down with a bang".
Tony: "The chorus takes the piss out of what he wrote in the verses."



going trend doesn't really worry us. I mean, we've been unfashionable for a lot more years than we've been fashionable, if we've ever been that, and survived and continue playing our own kind of music all the same. When we put out 'The Lamb Lies Down On Broadway', we got hauled over the coals by the critics, though a double album is always a difficult listening experience, but today people come up to us and say it was a masterpiece. There are still some things that are very close to us on that album".

"We see quite a bit of Steve. But with Peter, it's a case of if we happen to be crossing paths. Both of us are so heavily committed to touring we never really get a chance to socialise any more. Same with most bands."



Thanks BAW!

Sent in by Jackie Hixon of Bay Village, Ohio, is the following literary connection between Peter's lyrics to 'The Slipperman - The Arrival' from The Lamb and William Wordsworth's 'The Daffodils'.



Real:
I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd;
A host of golden daffodils,
Continuous the stars that shine
And twinkle on the milky way.....
With nonchalant embracing.



Wordsworth:
I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Continuous the stars that shine
And twinkle on the milky way.....

On the following page is the ad for Genesis Collection Volumes I and II. As you can see the price for each was much cheaper than the separate albums, and as they were packaged with their original sleeves, some unscrupulous record shops threw the box and free posters away and simply sold the albums separately at the full price!

For this reason, and the fact that it was a limited edition in the first place, these are now very rare, so if you have one - or both - keep hold of it.



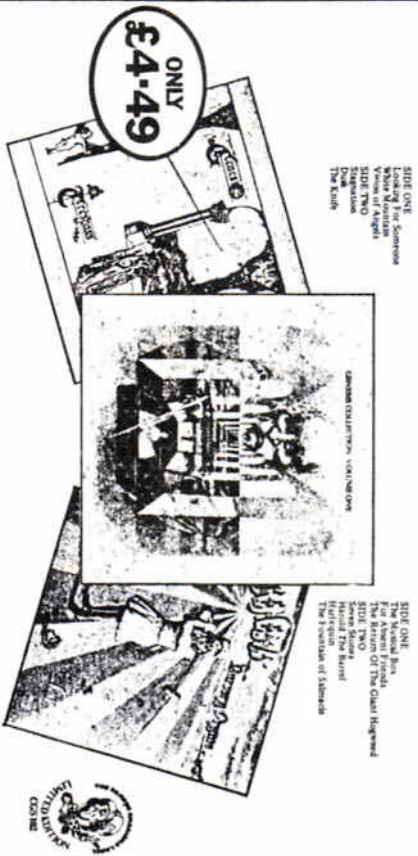
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all seemed to be enjoying their music. The last songs were 'Afterglow' and 'Follow You Follow Me'. The encore was 'I Know What I Like', in which the audience joined in.

After the concert many who had expected a great lights show were disappointed that the lasers had been omitted. But most of the audience, especially the new fans, found the concert a new and thrilling experience and agreed there was no other band quite like them.

GROSSO GENESIS I CYNEU (WELCOME TO WALES, GENESIS by Ian Hopkins, Neath, South Wales).

Genesis in Cardiff? The Welsh Dragon gaped in disbelief, and a rare treat in prospect for the rock-starved Welsh fans who flocked to Sophia Gardens for Genesis' first gig in Wales since their superstar-status was acclaimed.

The band kicked off in fine style with 'Deep In The Motherlode', a good intro number which quickly converted audience participation into appreciation and launched a concert equal to the band's universal reputation for outstanding live performances. The band drew freely from the entire chronicle of its musical output; time-honoured classics such as 'I Know What I Like', mingling easily with current compositions off 'Duke', with perhaps the highlight for me being the subtle blending of 'The Carpet Crawlers' and 'Dancing with the Moonlit Knight', which demonstrated concisely the full range and versatility of the Genesis rock machine.

The music throughout was heightened by skillfully employed lighting effects which contributed to an atmosphere fraught with transcendental excitement. From beginning to end, from Genesis to Exodus: A Revelation. The band remains fresh and vigorous, its music never stales - a constant beginning, a "Genesis" without end. The dragon sleeps, tamed by a feast of musical enchantment.

GENESIS COLOUR PRINTS

A set of ten excellent colour prints taken on the 1980 Genesis tour in Britain, Canada and America are now available from Paul Waring.

They are some of the best live photos of the band I've seen for ages. The set is in postcard size and price is £2.75 including postage and packaging (intl. orders should add more for postage) and is available from: Paul Waring, 31 Moorland Road, Maghull, Merseyside L31 5JC, England.

GENESIS



Brian Harrigan observes the major operation required to bring a complex rock show to Wembley

the spotlights — and then tear it all down again in three days. It is happily wending its way home glowing with pleasure after a healthy glow on Broadway." Lisa

"Lamb" is probably one of the most ambitious shows on the road today — travelling, having toured all across the States and through most of Europe before heading from London to Wembley for Genesis.

To get the equipment here it's taken two aircones and the other 33 — plus a smaller rigid truck, big enough to hold the average semipro band and extra lot of P.A. to overcome the barmike proportions of the Empire Pool on the hall is hardly the most prepossessing of venues. Most auditors before a concert are depressing but this purpose built for a dead Zappella of all nations, presumably Kishkasian, is a little different. Rows of wooden seats stand duty on the floorboards, are dirty and just beginning to splinter. And it's cold.

That might have some effect on the show, but the rear doors being open to accommodate one of the artists. The locally hired furniture is a little bit of speakers, while one of the permanent Genesis road-crew is perched on a stool, ready to move in for the heavy stuff.

And there's plenty of it. The weight of the equipment is bid to be between 14 and 16 tons. Whatever happened to a couple of AC10s slung in the back of a Timmy's in the States, the gigantic P.A. platforms, first, several pieces of black wood shaped like the Grand piano and Peter Gabriel's dummy.

Up on the stage there are three different road crews manning the equipment, and should finish at 4 pm. Genesis will arrive at five, long after the dust has been kicked up by the soundcheck, leaving plenty of time before the doors open at 7.30 pm and the punters swarm in, but the fuse moment that's all in the light. Bert. A stern man would have been proud of boomed out from the centre of the floor.

"There last one — a faint response from some of the punters, but the catwalks that criss-cross the ceiling.

"OK. Maybe that's why it's for God's sake, Fred."

While this exchange went on the painters had moved on. It was their task to did it move — a bit like the old Army time-passing method.

"This is because the total blackness on stage to achieve its dramatic point. So slurr slurr (black went slurr slurr) brown sheet of Slap, slap (that was a piece of previously grey scaffolding). For God's sake (that was a reader's name, scheduled as part of the show).

IT'S about 2 pm now and the readers have spent the last few minutes setting up the sound equipment, snaking miles of cable across the stage, and plugging a similar number of sockets.

Nick Blythe, headman with the Genesis roadcrew, can go up on stage a bit later but I don't want anyone who doesn't know what he's doing up there.

"If someone kicked out a wire it could take us 20 minutes to find it again. I'm performance around this and all the readers are bored with it. I mix the monitors when they're playing and if there's a problem, it's about half an hour before I woke up enough to notice it. I've seen a Texan reader issuing from behind a mound of black (what else?) horns.

We've got three road crews here, the sound crew, the Genesis crew and there's half a dozen each working for Showco and American the company who handle the lights and sound mixing, and the latter is an affiliated British company, sound.

"It's all politics," says Nick Weatly. "The Texans have Europe. They run to the hotel, they have a hamburger and push hotel room. So they bitch about everything. And then the Americans bitch about the Americans bitch about the Americans bitch about setting up the gear 'd be an easy job... but it's all away and then wanders off back stage.

In contrast Dave Lawrence, who handles the show made of the Dutch chap who fabricated Rick Wakeman's Crystal Palace room. He's the chief of the statistics involved in his job.

There are 1480 slides cassettes. They're projected from three different streets, from behind, by seven different projectors. It's a big control board which has all the fades and dissolves and things.

And things the show I have to change cassettes three times on each projector — that's done when Peter breaks off to do some more.

"If he doesn't talk for long enough then I'm in trouble. I'll have to speak to him about that. I'll be back stage. It must be getting quite crowded back there.

But wait — big action on stage. A very noisy Mexican four-poster bed is wheeled out.

One last glance at the rising roofwards and I'm reminded of what the head trucker on this multi-decked circuit. Roy Lamb.

"I suppose for me this is a medium-sized tour. I was on the ELP one that took from 1970 to 1972 and the Stones look three each. Where will it all end?"

GENESIS 'DUKE' ALBUM OR CONCERT COMPETITION

Here are the other two winning entries that were not included in the last issue.

GENESIS AT OAKLAND COLISEUM by Lisa Lee, San Mateo, California.

Genesis played the Coliseum in Oakland, Calif, on May 23rd. The concert brought all sorts of Genesis fans wearing a multitude of Genesis shirts together from the Bay Area and San Francisco. As they waited outside they could hear the band practising "Duchess".

After the arena filled, the lights dimmed and the crowd went wild as a green light started to pulsate from the stage. Genesis fell into their first number 'Deep In The Motherlode'. Then they led into 'Squawk' and other old favourites. The highlight of the show was when Phil introduced the story behind the new album 'Duke' and led into a current favourite song around here 'Turn It On Again'.

Phil was in great form as he rushed over the stage expertly drumming along with Chester and then coming downstage to take over singing. Mike and Tony played excellently, as did Daryl and Chester and they



GENESIS COLLECTOR'S ISSUE
As some of you obviously missed this last time, copies of the first issue can still be found listed on the order form, together with issue no. 2 which also includes the start of the COMPLETE GENESIS GIG LISTING....

GENESIS ALBUM DESIGN COMPETITION

Response and results to this competition have been staggeringly successful, so I have decided to carry through to the next issue and increase the number of prizes. The only disappointment is the standard of the entries is so high and the colour and quality cannot be reproduced here. Tony, Phil and Mike will be able to see all the originals, though. Autographed albums will be sent out as prizes for this initial small batch of winners, and there will be many more next time.

Genesis - The Band Played On... by Clive Jenkins.

A very strong favourite which includes all the intricacy and attention to detail as utilised by Peter Cross, and this has a very strong individual style of its own.

Genesis - Tales Of Winter - by R.V. Baxter
Genesis - Tales Of Winter reveals Genesis' frequent reference to the seasons, it utilises just about every shade of blue available to create a stunning effect.

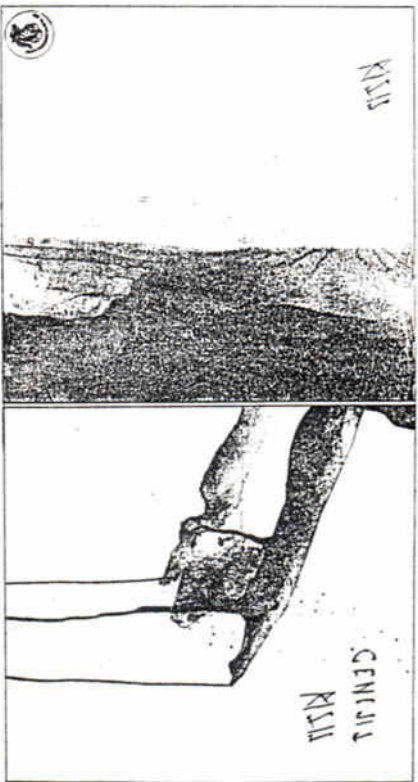
Genesis - Rists - by William Hemming
A more abstract design, with colours in various shades of brown on a cream background, and with a textured surface. The original title was 'Inis Rising' which was then contrived to 'Rists' to make it more interesting and mysterious.

Although we have plenty of interesting entries, if you haven't yet entered and would like to, then please go ahead!

GENESIS - AND THE BAND PLAYED ON ... by Clive Jenkins.

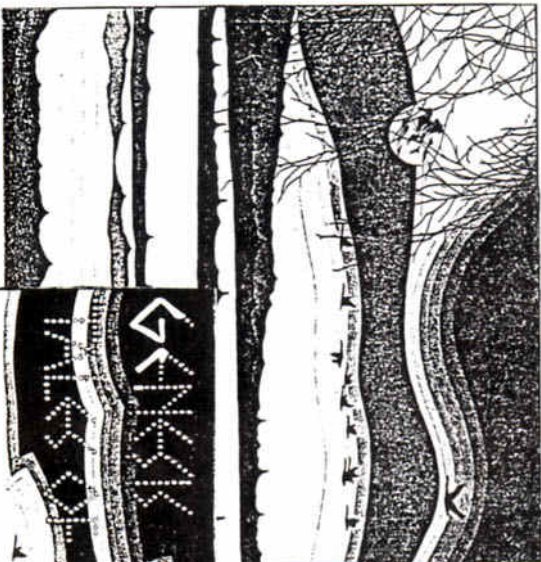


GENESIS
The band played on...



- 8 -

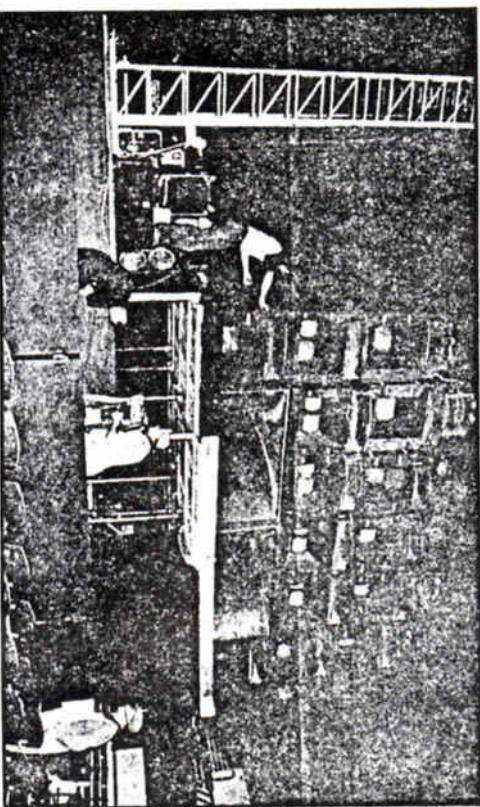
GENESIS - KISS
by William Hemmings



GENESIS - TAIRS OF
WINTER
by R.J. Baxter.



8 11 11
This interesting cutting about the racehorse 'Trick Of The Tail' which was given to Genesis by Tony Stratton-Smith was sent in by Patrick Mills from Sherborne, Dorset. He put his money on the horse, but it didn't win!



GENESIS roadies set up the band's equipment. Picture: BARRIE WENTZELL

EMPIRE POOL,
WEMBLEY.

Surely Santa's Arctic workshop must be something like this on Christmas Eve! Bearded figures clad in all manner of gay apparel scurry hither and thither, wielding hammers, spanners and paintbrushes.

A final adjustment here, a dab of matt black paint there and soon everything in one corner is satisfactory — but there's lots more to be done elsewhere. However, this isn't the North Pole, and it isn't Christmas Eve, although the skies look eager to dump freezing snow on the ground below. Santa's band of elves getting ready their annual shower of presents.

Genesis at the Empire Pool, Wembley, on a cold April morning! Or to be more precise the men behind the scenes — those merry workers who put up the scaffolding, hump the heavy machinery and set-up the backdrops, adjust

MELODY MAKER
19-4-75

How Genesis brought their Lamb to market

CONT NEXT PAGE