

BY THOMAS MOORE, LEICESTER, CO. DURHAM.



The Stuermers, Wiegartz, Torr-
oil and Murphy are currently
in the process of wrapping up
the Transatlantic album at
Shade Tree Record studio in
Lake Geneva. 'We're going to
go for a national deal first,'
said Daryl, 'but if that seems
to be a slow process we'll put
it out first and maybe try to
sell it like Sweetbottom sold
their first album.'

Daryl describes the Transatlan-
tic album as 'a combination
of rock, fusion, and a little
bit of reggae. Half of it is
vocal music and half of it is
instrumental.'

The influences should be
triple-fold. Between Sweet-
bottom's studio work as a
rhythm section for other
people's albums at Shade Tree,
Murphy's work with the Latin

percussion-oriented Matrix band and Daryl's experiences with the
Transatlantic album could turn out to be not only an incredible hodgepodge of
music, but also a great success. Two of the Daryl Stuermer songs the new band
did in concert, 'Twentieth Century Woman', and the title track 'Transatlantic',
reflected a heavy Genesis influence, especially with Duane adding bass pedals to
both numbers.

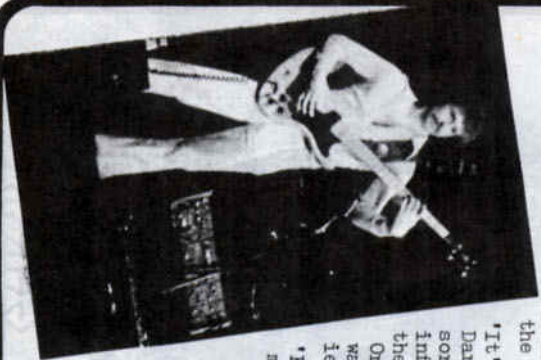
Even if the album and band are picked up by a national label, Daryl still plans
to tour with Genesis next year. Apparently, he has settled in quite comfortably
with the boys from England. As a matter of fact, he's just finished recording a
studio album with Genesis' lead singer and drummer, Phil Collins, due for release
in a couple of months. The album will feature Collins on drums, vocals and key-
boards, as well as Stuermer, Alphonso Johnson on bass and
the Earth Wind and Fire horn section.

'It's a much different direction than Genesis,' said
Daryl. 'There's a lot of rhythm and blues on the album,
sort of a Motown sound. But Phil has some of his other
influences as well. In fact, there's a Genesis song on
the record, a funky version of 'Behind The Lines'.'

Originally the song was somewhat funky for Genesis any-
way, but we sped it up and we're playing it even funk-
ier, using a horn section.

'Phil has always been a fan of American musicians and
music. Weather Report and Earth Wind And Fire are his
favourite bands. I think that was why the Duke album
was quite different; it sounds a little more American-
influenced than their other albums. Phil had more
of a hand on Duke. He was at the studio a lot more
than he ever was on another album. He also wrote
more, and rhythmically he made a big contribution.'

Daryl makes his home in Los Angeles and therefore
added his guitar tracks to the Phil Collins album
after Collins did most of the basic tracks in
England. 'Originally, when I spoke to Phil about



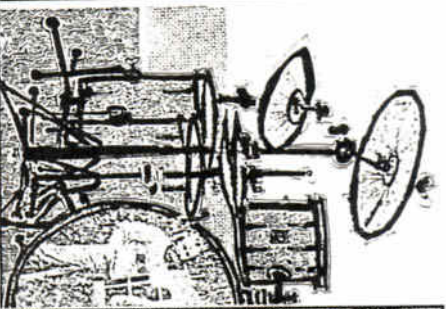
six months ago,' said Daryl, 'he said he might use me on two songs. He ended up using me on eleven.' Collins also gave Daryl a lot of freedom in the studio. 'I added my own parts to it,' Daryl said. 'It wasn't just Phil saying, "This is what I want you to do." In fact on a lot of the songs Phil said, "Well I don't exactly know what I want the guitar to do, so just feel free to try something."

According to Daryl, 'Phil always wanted me and Chester Thompson (Genesis' touring drummer) on the Genesis records, but it was a matter of 8,000 miles from L.A. to England.' But Chester and I might be recording with them this time in January or February.'

What was it like for Daryl to join such a well-known and respected band as Genesis? 'Well,' he grinningly reflected, 'I would have freaked out a lot more if it would've been the first band that I went into after living in Milwaukee all these years. But I went with Jean Luc Ponty first and then I went with Genesis. So it wasn't quite such a radical change. The biggest changes were the audience size and the size of the road crew. It's amazing how many people come along with Genesis. There's a crew of about 40 people and they use seven semi's when they go on tour. And everybody brings their wives on the road; it's almost like a family. With Ponty it was more like touring with a bunch of crazy people and great musicians.'

When Daryl was first with Ponty, he appeared on both Imaginary Voyage and Eric-Ocean and had the opportunity to play with fellow guitarist Alan Holdsworth. 'I really admire Holdsworth's playing,' said Daryl. 'He's excellent. He's not the kind of player that is a technician as far as he doesn't know how to read music or anything. But he's got a fantastic ear and probably one of the most original electric guitar styles.'

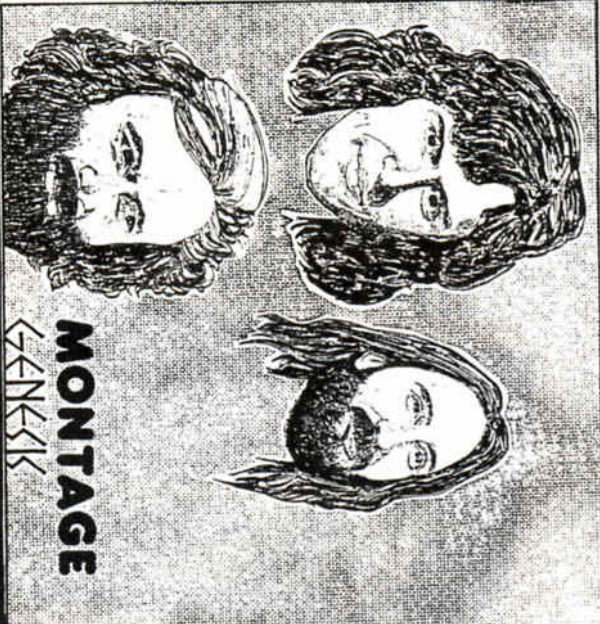
Daryl has been working on the new Jean Luc Ponty album and will probably be on the next live Gino Vanelli recording. And of course, he'll be with Genesis next spring. But right now, Daryl Stuenkel is most concerned with



By Jeff Baker, ST. AUGUSTINE, GEORGIA

PHOTOGRAPHS BY JEFF BAKER
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 DARYL PONTY
 JEAN LUC PONTY
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 PHIL COLLINS
 CHESTER THOMPSON

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GENESIS MONTAGE

GENESIS

GIANT GENESIS CROSSWORD

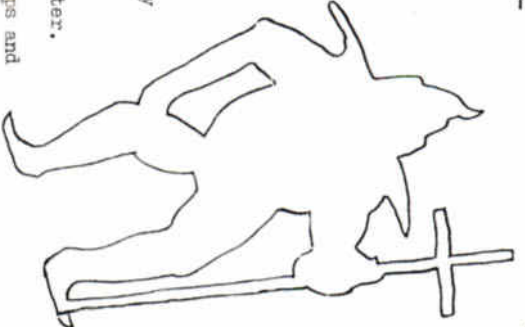
As promised in the last issue, here is the giant crossword put together by Rob Threadgold and his mates in Liverpool, to whom we send our thanks.

Clues Across:

- 2) Mike's illegal drink
- 5) Pete's drummer/sax-player
- 8) CDS 4001
- 13) CDS 4010
- 18 & 101) _____ in the _____, classical piece by _____

Ant

- 22) Steve and Kim
- 25) See 26 down
- 27) One of the stars that will make everything better.
- 28) Steve's bass player
- 31) Group which featured Messrs Rutherford, Phillips and MacPhail
- 32) Pete makes a book shelf
- 33) Single played on Genesis' "Top Of The Pops" studio debut.
- 35) Steve's favourite plane
- 37 & 36 down) _____ 11la.
- 40) See 113 across
- 41) Early Genesis classic
- 43) Hundreds of luxury ones.
- 44) Juliet had it in the morning
- 46) Fifth album
- 48) Early Steve Hackett band
- 49) Pete's spray gun hero
- 51) Pete's favourite colour
- 52) The rocks tumbled around it
- 54) Can you _____ me where my country lies?
- 55) See 67 across
- 56) Live drummer
- 58) See 176 across
- 59) What Genesis Information is all about.
- 62) Keyboard star
- 63) In between your legs
- 64) Mike's restricted by what arrived overnight.
- 66) Steve's been reading C.S. Lewis again
- 67, 55 across, 14 down & 37 down) Single from February 1977
- 68) Was silent on the very first single



- 70) Robin of Brand X
- 71) The hunter on 171 across
- 72) See 39 down
- 76) See 26 down
- 77) Task for Friday
- 80) Man Of The Green Shield
- 82) Pete's black African hero
- 83) Lunatic asylum
- 85) _____ on!
- 86) Collection of songs on stage
- 87) Producer on Nursery Cryme
- 89) It's Evil _____ up and fight!
- 91) _____
- 92) What took place 30 odd years before _____
- 93) Phil played on his album 'Another Green World'.
- 94) _____ burn
- 98) Aun fathoms out Dad's a nun (anagram)
- 101) See 18 across
- 102) Tony's dog
- 103) Where the businessmen had a rap
- 104) Brand X at a funeral
- 105) Phil's forté
- 108) Brand X/Jeff Beck bass player.
- 109) Where Rael had to wait
- 111) Genesis' first American record label
- 113 & 40 across: Say it's _____
- 116) Phil was 'Me' for the second time with Genesis.



Evincence of Artwork, E.T.

Handwritten musical score for 'Evincence of Artwork, E.T.' featuring lyrics and guitar chords. The score is written on multiple staves with various annotations including 'CODA', 'ACTUAL', 'SING', and 'DS (H)'. Chords like C#m7, F#m7, and F# are indicated throughout the piece.

the Transatlantic project and is very excited to be playing with the members of Sweetbottom again.

'I think I came back to Sweetbottom because it's a different way to have fun with music,' he said. 'For one thing, you can get so much more intimate in clubs. But also, this band is as good a band as any other I've been with. It's just that this band hasn't hit the big national scene yet. But,' he concluded, 'I'm seeing an amazing growth in this band. We're all just going to see what happens.'

GENESIS ALBUM DESIGN COMPETITION

- Here are three more winners in the album design competition:
- 1) GENESIS - CRUSADER by Timothy Noble from Leholme in Co. Loutham.
 - 2) GENESIS - MONTAGE by Jeff Baker, Great Boughton, Chester
 - 3) GENESIS - COUNTERPOINT by Steve Walkowiak, Overland Park, Kansas, U.S.A.



GENESIS COUNTERPOINT BY STEVE WALKOWIAK, OVERLAND PARK, KS, USA

These designs are featured through this magazine, and we will have a few more in the next issue. All winners, including those from the last issue, will now receive autographed copies of Phil's solo album, which will be sent out as soon as they are ready. Congratulations to everyone involved.

GENESIS AT IRLBY LANE
by Robin Denelow of the Guardian 17.1.76.

It may be a bit late in the season for pantomime, but there's an odd one running for five nights this week at the Drury Lane Theatre. Actually, it's a sort of concert by a currently fashionable rock band, but you might be forgiven for not noticing the difference

The best bit is when a figure wearing a luminous head-dress is transformed with a blinding flash, that made some of the audience dive under their seats, suspecting an IRA attack, into a glittering pop singer with trousers at half mast floating on wires above the stage.

The band responsible is called Genesis, who are remarkable mostly because they have taken the current trend of rock theatrics to extremes. Their singer, Peter Gabriel, acts out a series of comedies in which he dresses up in a bat's head with luminous eyes, in a Tweedledum Britannia suit, as a flower, as an old man - all before the final crash.

He's a reasonable actor, with two main styles: as evil creatures various, and as music-hall comic with jokes and stories that vary from the whimsical to the surreal with misogynist overtones. His costume changes are matched with flick lighting, back-projected slides, and the now predictable clouds of dry ice.

There is, of course, music to all of this, and it's over this little matter that

the band have their problems. They are all competent musicians, but much of their material is undistinctive and tedious in the extreme, with long, rambling solos. But just when the tedium is reaching crisis point they confusingly throw in an excellent song like 'Dancing With The Moonlit Knight' and for a time the music matches the visuals. If they got that balance right throughout, they'd maybe become a mixed-media breakthrough. For the moment they are just good in parts - but with some great pantomime.

Just an indication of the confusion that reigned in some 'serious' critics minds after a Genesis concert!



Special thanks to Stephen Millar for the following interesting quotes from 1977.

Firstly, from Men Only (!) on Peter's split: Men Only: Was there any animosity between you?

Mike: "I think there was none at all. Perhaps I hated the thought that there was someone in the group who didn't want to be there, didn't have the same energy as me. That upset me. I wish him all the best."

Phil: "I've gotta say I can't get excited about him doing well. It's a rotten thing to say and I wish him the best of luck but at the same time I feel very removed from what he is doing. Also without giving his game away, people will expect him to do something he won't actually do. They've always looked on him as a mysterious traveller from another planet. He's not really like that, he just has some strange ideas."

Very interesting in the light of Phil's involvement on Peter's most recent album. Another quote from Phil in 1977:

"Within three years Genesis won't be anymore. Tony, for instance likes to get heavily committed to something, and if he became heavily involved in a solo thing and it started to work... Basically the point is if we all said we're not going to see each other for six months there's a chance we might not come together again."

LETTERS LETTERS LETTERS

Dear Geoff,

In an old Radio Times magazine I recently discovered I notice that on Saturday 12th July 1975 on Radio 1 at 6.30pm the In Concert programme featured Genesis in Concert. I would be interested to know if you have any details of the music Genesis played for this In Concert programme; presumably it was broadcast at the time of Peter Gabriel's departure from the band as a kind of 'memorial' to him.

I don't have a recording of the concert, obviously, but I would be interested to hear from anyone who can help. Peter Schueler, 19 Ferrers Rd, Lewes, E Sussex. Can anyone help with details?

(Contd back page)

EVIDENCE OF AUTUMN

Handwritten musical score for the song "Evidence of Autumn". The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as chords (e.g., F#m, E, G#m, A, B, C#), dynamics (e.g., p, mf, f), and performance instructions (e.g., "ENERGY - TRIPLE FEEL RIGHT", "Full voice locked with light"). The lyrics are written below the notes. The score is a complex piece of music with many accidentals and dynamic markings.

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