

Pill Collins
Face Value



GENESIS MAGAZINE No. 19 - April 1981

GENESIS



We get lots of letters asking if the sleeve reprinted on the left is in fact some rare undiscovered Genesis item. The answer is definitely no: The record is in fact called Genesis, and was by The Gods, who included Ken Hensley from Uriah Heep, and Greg Lake.



Dear Geoff,
"Duke" has been Genesis' most successful album so far. However, it does make me very angry when people refer to "Duke" as a re- turn to the true and valued Genesis, with one review in a music paper referring to "And Then There Were Three" as a 'punctuation mark' in Genesis career, when the band were not sure which direction they should go in - echoed apparently by many Genesis fans and from Phil's comments, he is not too keen on the album either.

I must confess that although I like 'Duke' it must take a bow to 'And Then There Were Three', an album which contains a much fuller, richer sound, and far superior lyrical content - I think it's a great album and it's all too often knocked by critics and fans alike, and dismissed as a step in their career which is best left in the past.

A message to the critics: - "By all means praise 'Duke' but not to the detriment of 'And Then There Were Three'!"

I would like to hear some other opinions on this, Geoff.

Anthony Hobkinson, Coventry, West Midlands.
Perhaps some of you would like to make comparisons between the two, and we'll publish some answers to this great debate next time round.

Best wishes, *Geoff*



Dear Geoff,
The cuttings from the music press which have been re-produced in the mag recently have been highly interesting, especially when reading them with hindsight. Is there a possibility of printing some of the press reviews of the early albums? The highly original and unique works of, say, Treasures or Nursery Cryme must have provoked some interesting reviews. Yours, David Vaughan, Knutsford, Cheshire.

Please keep on sending in swaps etc for the Collector's Issue. If you send in wants lists now, we'll print them free whenever we have the space available.

Best wishes, *Geoff*

Written and compiled by Geoff Parkyn. Published by GENESIS INFORMATION, P.O. Box 107, London W6 5RU, England, and GENESIS INFORMATION, P.O. Box 253, Princeton Junction, New Jersey 08550, United States.
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Special thanks to Craig Kuntner for the historic R.S. items.
Photography by Robert Ellis, Armando Gallo, Allan Ballard, Lawrence Kirsch, and others.
N.B.: Please remember to include return postage for personal replies to any correspondence.



GENESIS

GENESIS MAGAZINE NO. 19 - APRIL 1981

GENESIS ALBUM AND TOUR NEWS

All the material for the new album has been written and selected, and there is enough for a double album should they so choose, which would allow them to stretch out more with some longer songs. Tony, Mike and Phil are recording the new album at their own studio in Surrey, producing it themselves, and with Hugh Padgham as engineer who has worked on both Phil's solo and the last Peter Gabriel album. They are hard at work as I write this, and a September release is likely. Expect many more details in the next issue.

A new addition to the Banks family will mean a slight change in this year's touring schedule, which is now more likely to include dates through North America, Europe & the U.K. in Oct/Nov/Dec. To fit all this in, the respective tours will by necessity have to be smaller in order to fit everything in, as last year the lengthy British and U.S./Canadian tours meant that there was no time for a European trip.

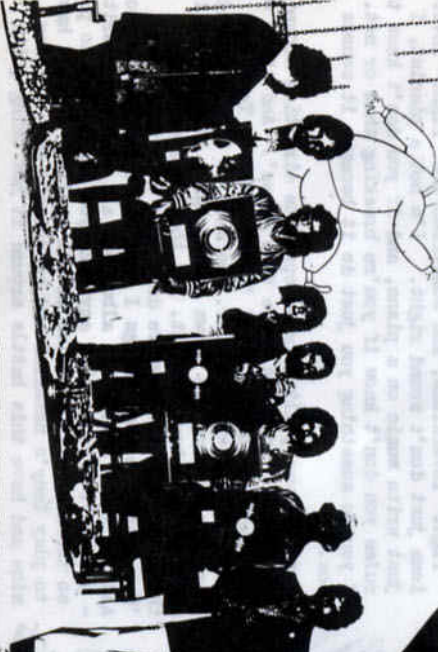
Phil's album 'Face Value' deservedly entered the U.K. charts at No.1, and 'I Missed Again' has been released as the second single from the album. Phil has an exceptionally busy year ahead, including: playing on and producing a new John Martyn album, helping out on a solo album by Brian Chatton - one of the original members of Phil's old band Flaming Youth, possibly playing on the next Pete Townshend album, and he would also like to fit in some solo dates with the people who played on his album - although it's difficult to work out when.

Peter Gabriel is working on a new studio album set for October release. Steve Hackett has just returned from three months in Brazil, and it seems that he will no longer have a permanent line-up for the band. His brother John and Dik Cadbury will stay, but the rest of the line-up is likely to change with each album and tour. A new album is written, and Steve is hoping to have this out in June. He recently did some excellent theme music for the ITV series 'Second Chance', and this is likely to be reissued when the series returns later in the year.

The book on the story of Albert from the 'Duke' sleeves, 'I, Alphabet D, Albert', by Ikonel Koehlin, will be available in the U.K., and probably worldwide, later in the year.



PHOTO: LAWRENCE KIRSCH / SPARKS PHOTOS LTD



Phil ON GENESIS



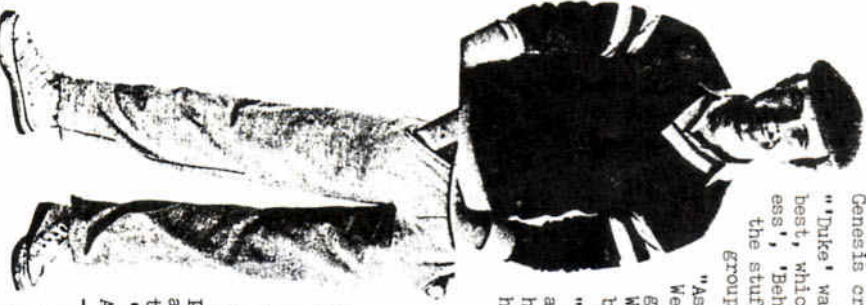
"I reckon, if you're in a band, then you're in a band for a specific purpose - and that is because you like your ideas being changed and interpreted by someone else, and with me doing my album - as with Mike and Tony's in the past - it has now made the band have very much it's own direction. Now in the band we just purely write together, and we usually keep our own individual material mainly to ourselves - this is from 'Duke' and the new album onwards - and just write specifically with the three of us in mind, so we just write from scratch."

"The band does something that nobody else can do, as far as I'm concerned. There's nobody else that I write with, or could write with, that I've met that can create the kind of music that Genesis create, really."

"'Duke' was like the beginning of remembering what we used to do best, which was group-writing stuff. 'Turn It On Again', 'Duchess', 'Behind The Lines' was all group-written material, and it's the stuff that in retrospect we all enjoyed the most as a group."

"As far as writing goes we're all on an equal footing now. We seem to have much more common ground between us. Tony's got his ear to the ground and his music's changing. We're now writing modern music and we're being influenced by bands that people don't even think we like."

"I just think that I wrote the things on the keyboards, and I like to play keyboards on them. Tony, bless his heart is a classically trained pianist, and if you ask him to play like 'that' or 'that', or play the wrong inversions or something, instinct will tell him not to do that. Instinct will tell him to play the 'right' inversions, and sometimes the 'right' inversions just don't sound right. I'm not a pianist, I just write music on a piano, and if you don't know the rules you don't know if you're breaking them or not. If you do something you just do it because it sounds nice."



"I felt I was pulling in an opposite direction around the time of 'And Then There Were Three'. And there was one track on 'Duke' called 'Cul-De-Sac' by Tony, and Tony's a very white writer. As soon as I have trouble playing something, he knows he shouldn't have played it and he should have kept it. And there's a couple of things on this album we're doing now he's taken back. 'Cos there are some things I just can't get into anymore. All the stuff on the new album has all been group-written - you don't have to play anything you don't want to play, so there's no frustration at all really. I don't have to play Tony's material and he doesn't have to play mine and have this battle around it not being quite

Photo: LAWRENCE KIRSCH/Sparrow Photos



PHOTO'S - GENESIS IN MONTREAL JUNE 1980

The four prints published in this mag and credited to 'Lawrence Kirsch/Sparrow Photos' were taken by him when Genesis were in Montreal last June, including a gold album presentation. These and other live concert photos of Genesis can be ordered direct from Lawrence at Sparrow Photos, Box 172, Outremont, P.Q., Canada H2V 4M8.

GENESIS IN CONCERT 1975

In response to Peter Schueler's request in the last magazine about the 1975 BBC In Concert broadcast, we have had two offers of help but the details supplied do not agree completely. Steve Noxy of Sutton Coldfield, West Midlands, says the recording is from one of the Wembley Lamb gigs 1975, and tracks are as follows: Watcher Of The Skies, Cuckoo Cocoon, Back In NYC, Counting Out Time, Carpet Crawlers, Lilywhite Lilith, The Waiting Room, Anyway The Light Dies Down On Broadway, Riding The Scree.

Richard Bamber of Surbiton, Surrey, suggests that it was from this broadcast that the 'Awed Man Out' bootleg was made, and lists the tracks as: Cuckoo Cocoon, Back In NYC, Hairless Bitch, The Waiting Room Anyway, Ravine, The Light Dies Down On Broadway, (Counting Out Time also

Heart, The Carpet Crawlers, Lilywhite Lilith, The Light Dies Down On Broadway, Riding The Scree. (Included, although not listed). Can anyone help with a casting vote?

Face Value Phil Collins

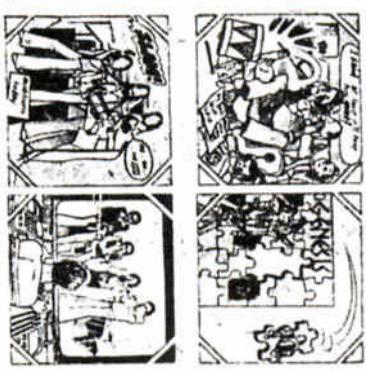
For those who missed out on the special cartoon booklet which was issued as a limited edition of 'In The Air Tonight' in the UK (VSK 102 - the ordinary release was VSL02), these cartoons are now part of a special Phil Collins 'Face Value' lyric book which is listed on the enclosed order form.

Apologies to those who got the Sounds/charisma compilation album expecting live Genesis tracks - the complete listing for the album was changed after we went to press.

LETTERS LETTERS LETTERS LETTERS LETTERS

Dear Geoff, As the poll for best album and best sleeve was a great success, how about a poll for favourite track on each album through to Duke, eg Musical Box from Nursery Cryme. If everyone sends their lists to me, I will collate the results and send them to you for the next magazine. David Taylor, 10 St James St, Daisy Hill, Westhoughton, Bolton, Lancs B15

A great idea! Please send your list of personal favourites to David. Coll FEB.



so, he ought to."

On the Gabriel sessions it was a case of anti-mixing. Many more instruments and layers were recorded than found their way on to the record. Gabriel & Lillywhite began to see how much they could pull out and still leave a song.

"Normal life" was an example. It began with drums all the way through, in fact all the sounds were there from the start. We brought it down to just a piano, and drums only coming in at the end. I always think things sound better with less in them. I'd rather spend the time making sure one sound is right than worrying about doubling guitar lines."



The cover of *Nervous Crumbs* is a Dr. Chino-Like painting with S.A.E. artist Paul Whitehead. At stage center stands a hair, and Alice sort, her mother raised to poke through the wicker one of the disembodied heads that he scattered about. Paul Whitehead's painting was "inspired by 'The Musical Box', the album's opener: paying respect, Cynthia...

Nervous Crumbs 52 - 10-32
 CHRONICLE CAS 1042
 BY RICHARD CROMELIN

The countryside cottage in which (it says) Henry Genesis reproduced their creative energies must have had a lot of strange stuff coming out of the walls to have been worthy of housing the new contender for the crown of British weird-rock champion.

There is an interesting new compilation album out that includes three live Gabriel tracks - Humdrum, Not One Of Us, and Ain't That Peculiar - and the package comes complete with a Gabriel interview in the magazine pages. It is 'Recorder II' and is £3.00 including inland p&p from Bristol Recorder, 16 Ambrose Rd, Slattonwood, Bristol, Avon.

Other addresses: A new UK Gabriel fan club 'Friends Of Peter Gabriel' - send S.A.E. for details to F.O.P.C., P.O.Box 35, Bath BA1 1XJ, Avon, England.

A new Peter Gabriel fanzine 'Peter Gabriel' - Issue 1 is 30p plus large S.A.E. from Ted Savers, 2 March Road, Hylton, Nr. Liverpool L36 9TZ, England.

ADDRESSES TO GET EARLIER GENESIS SINGLES:

The following are likely to be able to help with rare Genesis singles now deleted, imports, or will send UK only releases overseas: (Send SAE or Intl Reply Coupon)
 Zephyr Records, P.O.Box 6, Wallasey, Merseyside L45 4SJ.
 Oldies Unlimited, Telford, Shropshire, TF2 9NQ.
 Record Corner, 27 Bedford Hill, Balham, London SW.12



PHOTO - LAWRENCE KIRSCH / SPARROW PHOTOS

Nervous Crumbs' main problem lies not in Genesis' concepts, which are, if nothing else, outrageously imaginative and lovingly eccentric, nor with their musical structures—long, involved, multi-movemented frameworks on which they hang their elaborate, which does get pretty baroque at points. It's the goddamn production, a murky, distant haze that at best bubbles quietly when what is desperately needed are the explosion of drums and guitars, the re-scrambling of the organ, the hither and yon of vocal cords.

It might really be there, and at times you can actually hear a genuine, ecstatically within the territory raked out by 'Suzette and Family', with a touch of Procol Harum). It could be simply a matter of taking off the lid.

Some numbers, including 'The Musical Box', survive even under this handicap. 'Hiss and the Barrer' more well and features lots of enjoyable musical ideas and some fine instrumental work. 'Hiss and the Barrer' is a good example of Genesis' refusal to indulge in gratuitous ostentation at the expense of rock & roll. And 'Hiss and the Barrer' is a good example of Genesis' while perhaps his stilled, in admirably ambitious and uses its excessive wordiness to humorous advantage.

It's definitely a type of music that looks down back at us from the best of places, but if Genesis' 'Hiss and the Barrer' is a good example of Genesis' refusal to indulge in gratuitous ostentation at the expense of rock & roll. And 'Hiss and the Barrer' is a good example of Genesis' while perhaps his stilled, in admirably ambitious and uses its excessive wordiness to humorous advantage.



"By the time the album comes out it might be the same old thing again, but I get the feeling after a couple of days re-hearsing that things are starting to be more basic and simple. I know that there is the whole emotional thing about the band you grew up with and everything - I mean, my favourite Yes line-up was the original one - but I can't really expect anyone who liked us in 1972 to like us now. I think you've got to have a fair imagination to like both bands."

"I would love Genesis to get a different record label. If we moved to someone like Stiff for example that would be great. The music would be whatever we made, but because the label would be different, people would approach it from a different angle. You see, there are people out there who should have heard 'Duke' and would have liked it but they weren't really given the chance."

"People have pre-conceived ideas about us that they can't or won't change. But it's my sincere belief that Genesis have become more accessible down the years. We produce very fine albums and singles. I was very upset at some of the reviews over 'Duke' because I was very close to that album. I was annoyed that people thought they could dismiss it in six paragraphs."

"To me, if I'm not singing, I might as well be doing something, so I go back and play the drums. I still want to keep my foot in the door as a drummer, 'cos I'm basically a drummer. As a singer, I'm a good drummer - that's my approach to it. So whenever I get the opportunity I rush back to the drums, and either Chester and I will play together, and I almost get as much of a kick out of playing together as I do on my own, so it really doesn't bother me if I don't play too much. Drumming is really where I'm coming from - I play keyboards like a drummer as well."

"I haven't really got time for Brand X anymore. Genesis is getting looser, you see, and Brand X were getting more into arranged tunes, so we kind of met in the middle, and there was no more reason for me to do it...."

"There's a whole area of us that was actually on 'The Lamb', stuff like 'The Waiting Room' and 'Silent Sorrow', which is just blowing, with moods, and it's an area we do very, very well. It's one of those things that puts us in a different area, so that's a plus for a double album...."

"The new stuff is very, very different. Tony is writing some different stuff, and Mike. Me, I'm writing the same old stuff!"

"In Britain we'll be doing big gigs this year. When you've got a lot of places to play you can't do the sort of tour we did last year because there just isn't enough time."



PHIL COLLINS

FIRST SOLO ALBUM FACE VALUE ON VIRGIN RECORDS

V2185



TRACK BY TRACK

IN THE AIR TONIGHT

Phil - Roland Drum Machine, Vocals, Drums, Prophet, Rhodes, Vocoder, John Giblin - Bass. Daryl Stuermer - guitar. Shankar - Violins.
Originally there was no deep meaning in the dark lyrics of 'In The Air Tonight'. The idea just came to Phil one day when he was fitting odd words and vocal lines in with the chords he was playing at the time. "It just came out, I set up a nice tempo and the chords flowed. The basic single took a day to record." The drum sound was helped along by the use of compressors in the studio. Ahmet Ertegun, head of Atlantic Records in the States, heard it and said 'You've got to put an off-beat in there; add some drum beats in the right place to the album track's drum machine beat and the kids 'll love it'. Hence the difference between the album and single versions.

THIS MUST BE LOVE

Phil - Percussion, Vocal, Prophet, Fender. Stephen Bishop - Backing vocals. Alphonso Johnson - Bass. Daryl Stuermer - Guitar.
"This is one of the more optimistic songs on the album. This one is not a downer, this one's an upper! It's a love song really, and we did the basic foundations at home, keyboards and stuff, and Stephen Bishop - I'm a big fan of his, a very under-rated artist, especially in this country - and I met him at a friend's house for dinner, and he asked me to play on his album. So I said would he mind singing on a track - 'cos this track is a bit Steve Bishop-ish - and he came in when we did it in L.A. - to come in and sing with us. Al on bass, me on the rest, and Steve Bishop singing."

BEHIND THE LINES

Phil - Vocals, Drums. Alphonso - Bass. Daryl - Guitar. Don Myrick - Tenor Sax. Louis Satterfield - Trombone. Rahmlae Michael Davis & Michael Harris - Trumpets. Peter Robinson - Prophet.
"Well, this was actually on the 'Duke' album, and what happened was that we wanted to 'free' a couple of tracks to put something else on, so we erased these tracks at high speed, and when we played the track back, 'Behind The Lines' at high speed it sounded like... I thought - there's a dance tune in there somewhere, trying to get out, right! No-one else covers our material anyway, so I thought I'd have a bash. So it was born out of a



FROM GENESIS TO REVELATION DECCA SFL 4990

It's all so real that it sometimes makes one feel with disgust (a fact you may have deduced from the article 'Pop Protest') that the music is the message. It's all so real that it's the message itself, not merely the music. The group's ability to transcend the usual boundaries of conventional music is what makes them so special. They are not just a band; they are a movement. Their music is a powerful statement of their beliefs and their vision of the world. It is a message that resonates in the hearts of millions of people around the world. It is a message that is as relevant today as it was when it was first written. It is a message that is as powerful as ever. It is a message that is as timeless as the music of the spheres.

The group who performed this work were called Genesis but have had to stop using the name because of the American band of the same name. They are now known as the Phil Collins, Daryl Stuermer and other players. They are a band of great talent and great vision. They are a band that has made a name for itself in the world of music. They are a band that has inspired millions of people around the world. They are a band that is as powerful as ever. It is a message that resonates in the hearts of millions of people around the world. It is a message that is as relevant today as it was when it was first written. It is a message that is as powerful as ever. It is a message that is as timeless as the music of the spheres.

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Is there an element of you wanting your very own "Tommy"?

"I don't think "Tommy" was very successful."

But would it not become a potential album were it to become successful in the same way as "Tommy"?

- people labelling you by where your writing was in 1974?

"I would see it as a lot of new material and completely new arrangements for the original "Lamb" stuff."

"The weeks I spent with Jodorowsky were incredibly tense; he knew instinctively what I wanted in the story and how to bring it out, so in my head the thing has already been made. So if a chance arises I'll go for it, and if it isn't made, I'm not broken-hearted, there's lots of other things that I'm interested in doing."

Latest news from Charisma Films is that they are now set to carry on with the film, under the title of 'RAEL', and with a budget of three million pounds - but don't expect the tangible results for some time yet.

Some comments from Steve Illlywhite, producer on the last Gabriel album. "I don't think we'll be working together again. Peter has had a few producers in the past, but I think he's ready to do the production himself, now. I hope

"A guy called Mark Williams was the music correspondent for IT, and it was really important to me that we should do well in that paper," said Peter Gabriel. "And he gave us a good review... it was one of the most exciting moments for me, ever." From International Times No. 57 (May 23-June 5, 1969) Kindly sent in by Jenny Mazillions, whose father acted as lawyer on behalf of IT during their troubles;

cost of making them credible is quite high and Charisma have been baulking at the budget, and have suggested a stripped-down version which I don't think would work and have turned down."

But is it wise to try and re-integrate 2 sides which have increasingly diverged for a project which was born 7 years ago?

"Tony doesn't think so, which he probably told you, and doesn't want to get involved because he thinks it's looking backwards. For me it's a story... in a sense I look on it as my story which happened to turn out as a Genesis album, rather than as a Genesis album which I'm now trying to make a film around."

A telling point. "The story of "Lamb Lies Down" was one of a number of options which was considered for a concept, if you like, around that time, so I did see it as a separate thing before it was strapped onto the record."

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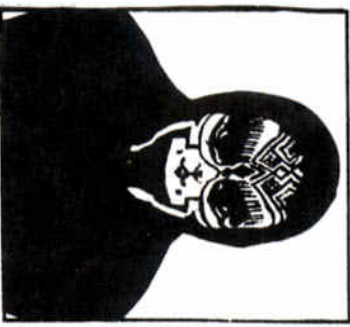
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