

very similar 12-string style, but having Phil singing is asking for it. I mean the fact that we did that before Genesis did 'A Trick Of The Tail', and before Phil became lead vocalist, is quite incidental. People don't care about that. The fact that it's come out in this order makes them probably think that I used Phil because Phil was on the crest of a wave. Far from it, it was when Genesis were right in the throws of Gabriel leaving, but anyway there you are!

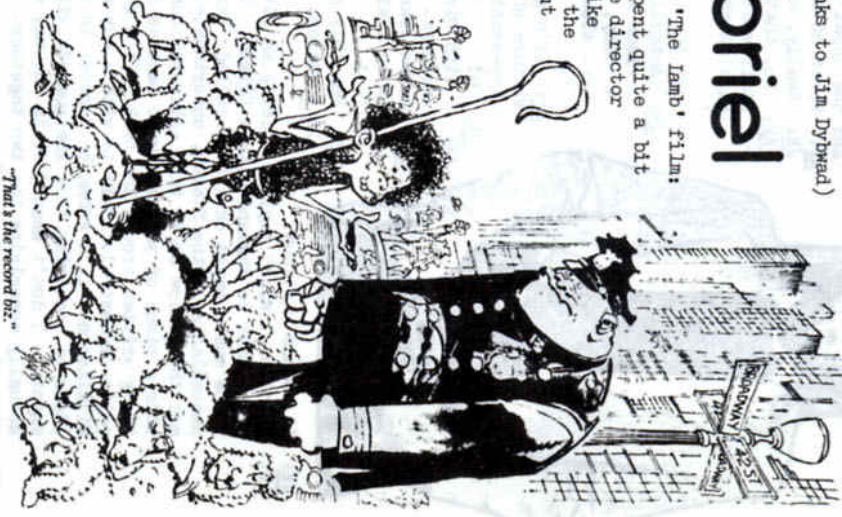
(Thanks to Jim Dykhead)

peter gabriel

Two separate sections of quotes on 'The Lamb' film: "I'm hoping we'll still do it. I spent quite a bit of time writing the script with the director who made 'El Topo', whose work I like very much. I'd always felt he'd be the right person to direct the film. But what happened is Atlantic did have this album, and they dropped me, calling the record commercial suicide, and as the States represents 50% of the world's film market, the potential backers of the film got a bit shaky. Even though there's a certain security in that the soundtrack would be a Genesis project (the band planned to reform temporarily for the project), they want to feel confident about my own capabilities of selling the film as well. That put it on ice until things seem a little more hopeful for me in the States."

"I talked to Genesis, and originally they seemed keen, but Tony and Mike are a little less certain about it now. I think they're a little reluctant to spend time on something that's from the past, which could truly become my project rather than a band thing. It's one of those things we're still talking about."

And the other one: "It's on hold. We've got a script together and the emphasis is largely visual, whereas Charisma Films wanted more of an emphasis on dialogue, which in principle Jodorowsky (producer of classic hi-sci-fi film 'El Topo') and I weren't against. Right from the word go I was influenced by 'El Topo'. Because it's in part pre-occupied with dream sequences, the



As Genesis grows in popularity, their music grows in scope. "The Lamb Lies Down On Broadway" is two records of indescribable music. Nothing we could say or do could prepare you for Genesis' newest musical conceptions. Sorry.

"The Lamb Lies Down On Broadway: New From Genesis on Atco Records and Tapes."

RS 2 774 75



Produced by John Burns and Christopher

pseudo-Jackson 5 feel, but I took it to it's extreme with the Earth Wind & Fire people."

THE ROOF IS LEAKING

Phil - Piano, Vocal. Daryl - Banjo. Joe Partridge - Slide Guitar.

"This is not actually a personal song, this is more a look at life as it might have been in the Louisiana swamps somewhere around the turn of the century. This is a 'Rent-a-BBC-cricket' sound-effect! World debut for Daryl on the banjo as well!"

DRONED

Phil - Piano, Prophet, congas, voice, claps. Daryl - 12 string. Shankar - Violins, tamboura, voice drums.

Phil sees 'Droned' as being in the same area as Eno and Weather Report, and now Shankar (David's brother) has asked Phil to write some lyrics, sing, and possibly play drums on his next album.

HAND IN HAND

Phil - Roland DM, Prophet, Piano, drums, voice, marimba, vocoder. Alphonso - bass. Daryl - guitar. Children from the churches of Los Angeles. Don - Tenor. Louis - Trombone. Hahnee & Michael - Trumpets.

I MISSED AGAIN

Phil - piano, vocals, drums, prophet. Alphonso bass, Daryl guitar, EMF horns, Ronnie Scott tenor solo, Shankar violins.

"I'm not pretending to be a black white man, but the things about my album that I like, I found Alphonso and the horn section were all in there saying 'yaahhh!' liking the same things that I like. The radio people at Atlantic are going to put out a 'black EP' with four of the tracks on it. They liked to play on it because they know what it is, but it isn't quite the same. The horn section don't play with anyone, you see. They play with EM&F, Jack-sons, and there's this little poor white boy from Hounslow, you know....(laughs). So I was well-pleased, and they're going to do some stuff on the road with me as well."

YOU KNOW WHAT I MEAN

Phil - vocal, piano. Strings arranged by Arif Mardin.

"A lot of people who heard 'Please Don't Ask' said 'that's how I feel', because it's conversational, and 'If Leaving Me Is Easy' and 'You Know What I Mean', off my album, are in that same area, the same conversational thing."

THUNDER AND LIGHTNING

Phil - Piano, Fender, Drums, Vocals, Claps. John Giblin - bass. Daryl - Guitar. EM&F - horns.

I'M NOT MOVING

Phil - piano, drums, vocals, prophet, vocoder, percussion. John Giblin - bass. "My divorce was definitely a stimulant, in a way, to write some of the music that I wrote. That's not to say it's all depressing, by any means. Some of it is very depressing, some of it's a little depressing, and there's some optimistic tunes on the album, and there's some stuff like 'I'm down,



Phil Collins

1 Missed

Again

but I know I'm getting up, you know, one of those sort of situations."

IF LEAVING ME IS EASY

Phil - Rhodes, drums, vocals, prophet, Alphonso - bass, Eric Clapton - guitar, Darryl - guitar, Don - alto sax, Rahmlee & Michael - Flugelhorn. Strings arranged by Arif Martin.

"Well this track is quite interesting. I did the keyboards at home, and Eric did his stuff at home, 'cos he's a neighbour, and then we took it into the studio - The Townhouse - to transfer from 8 to 24-track - and we put the drums on, and then we went to America to put the horns on, and Darryl's guitar and Alphonso's bass, and then we came back to England to Air Studios to put Arif Martin's string arrangements, and then we took it back to The Townhouse to mix it; it sounds like it was done in the same afternoon, but in fact it cost an awful lot of money in air fares, this track!" The most travelled track in history?

TOWNHOUSE NEVER KNOWS

Phil - Vocals, Roland DM, Drums, Prophets, John Giblin - bass. With cameo appearances by Darryl, EWP horns, Shankar & the children of LA.

Around in demo form for ages, this became a coincidental personal tribute to John Lennon. "I like to try and write songs which sound like conversations. I admired the Beatles because they had a sense of what was just right for the time."

FACE VALUE - THE ALBUM AS A WHOLE

"It's an album of the music I like to listen to. I do listen to a lot of diverse styles at home from Steve Bishop to Weather Report, so I'm not into one area. I didn't think too hard about what it was going to be like, I wanted it to be a spontaneous thing. I just had these songs I'd written, and I felt that if I'd written them, they were there to come out. I didn't want an album that would become muzak, not one style all the way through, say heavy metal. The sequence of the tracks wasn't hard, I knew instinctively where each track should go. I didn't think 'I must be different', or 'it must be all the same'."

Sorry no interview, but the day Phil got back from his European promotional trip he went into the studio for uninterrupted recording with Mike and Tony. Next time!

Face Value



THE LINES
Mike the Fly Knight
Neil, Roland, Dave, Martin, Yeats
Neil, Darryl, Prophets, EWP horns
Arif Martin & Love
Alphonso, Darryl, Prophets, EWP horns
Rahmlee & Michael

would be made up of people that weren't really coming to listen to me 1977, but the guy who left Genesis, and I think it would die.

JK: You've talked about another album, and what kind of plans do you have for a follow-up to 'The Geese and the Ghost'?

AP: First of all, an album of Swedish cycling songs JK: Really, are you Swedish?

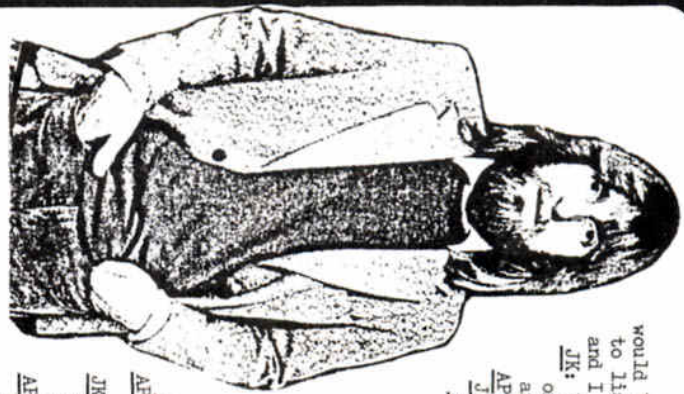
AP: No, that I'm afraid is untrue. I'm deliberately wasting your time. Sorry Sir, I shall have to shoot you. (In perfect John Cleese accent)

JK: Actually, if you can just be serious for one moment, Anthony, and tell us what your next album's gonna be like.

AP: It's gonna be a mixture of Afro-jug-folky-mystical... JK: Oh!

AP: ...with bizanti-bluegrass overtones. JK: Sounds like it's gonna be a million seller!

AP: Possibly near classical fusion, of course.

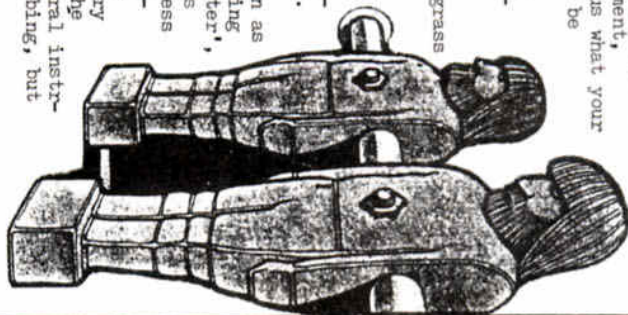


JK: It sounds platinum. AP: Uranium, I would say! I'm doing an album as soon as I get back to England with a friend. This is going to be music based on a book called 'Tarka the Otter', unavailable in the States, unfortunately - I guess not the follow up to this album obviously - I guess it's a piece of program music because it's definitely written around the book. It's going to be quite orchestral. This is with a guy called Harry Williamson. It's gonna be further in a lot of the ideas of combining rock instruments with orchestral instruments - I don't mean just in the way of overdubbing, but actually conceiving the two together.

JK: Will it be less lyrical? AP: You mean lyrics as in words? JK: Yeah. AP: No lyrics - totally instrumental. I think it will be more dynamic than The Geese and The Ghost because it will have to be. It will be depicting anything from very gentle mother and other cub scenes to fights to the death. So it's going to be very dramatic in places, which is going to be great. Then after that it will be time to do my next solo effort. I don't know, there's a million and one things I can do at the moment. I mean, there's so much material at the present moment - I figure there'll be at least one long instrumental, and there'll probably be quite a lot of songs, if I can do something about my voice.

JK: Your voice is alright, Anthony - I think that one track on side two sounds good. AP: My voice is absolutely brilliant! I think it's fine. Do you have any idea for any musicians on your next album?

JK: I don't think you'll find I'll be using Phil Collins again because I really think it's time to push myself away - and the Genesis comparisons are irritating. It's something I have to live with because Mike and I share a



11 The Ark - Phillips, 1973.

8 1/2

5/8

A rare ANTHONY PHILLIPS interview on the early days with GENESIS, etc, with Joe Kelly, K.O.M.E. Radio, San Jose, Ca. 1977.



JK: Anthony Phillips, a very rare occasion, I'm glad to have you with us.

AP: Who? Oh, me...

JK: That's you, at least the last time I checked. Let's see your driver's licence;

(Ant laughs) So anyway, Anthony, you're here on a promotion tour with your new album 'The Geese and The Ghost'.

AP: That's right...

JK: And we will go back into your past just a little bit and...

AP: Not my past. JK: A little bit, a little bit. Everyone knows that Anthony Phillips used to be the lead guitar player for Genesis - for the first two Genesis albums 'From Genesis To Revelation' and 'Trespass'.

AP: From Stagnation to Degradation. Very simple - I mean it wasn't even a band to start with. It was just a group of raw composers making strange noises - we were just a bunch of composers.

JK: When was the band first formed? AP: No - 68, released in 69.

AP: 1967. JK: So the first album was recorded in 69? AP: No - 68, released in 69.

JK: What was your cause to split after only two albums? AP: I finally couldn't work really within that close format. Four composers are a very tight, very tightly knit unit. It's a hell of a strain if it's all of you writing, because everything has to be split four ways. You want it to sound one way, and somebody else wants it to sound another way. You compromise for a while, but after a certain amount of time it really becomes too much - and you just say 'I've got to have it this way - I can't go on'. I was getting very displeased with a lot of the product, and it just got to me to such an extent that I just had to quit.

JK: You felt you were overshadowed by the other writers? AP: Not so much overshadowed. I didn't feel... (pause), I mean everything having to be split into a quarter. Each time there was a final product, I didn't really feel it reflected me. Of course it did reflect me to a certain extent, but only in a limited way, and the amount of compromise very difficult. I mean you have to be exceedingly tolerant in that sort of set-up, and by definition the average composer is not that type of person.

JK: He's going to be aggressive, getting his own way, and if you have too many people it's like too many cooks spoil the broth, and I guess that was what was happening, certainly...

JK: And all of a sudden, late last year, we got this album called 'The Geese and The Ghost' by Anthony Phillips, and it's a great album. It seems like it's something you've been working on for a long time, by list-

