

Genesis
GENESIS MAGAZINE
No: 23 April 1982



Markus & Tony
~~*Markus & Tony*~~
Markus & Tony



G: What about putting it out by yourselves first?

DS: Well, that's what Sweetbottom did in the beginning. Their first record was completely on their own, and in fact their last record, which was not on Elektra/Asylum - 'Double Motion' which is kind of a fusion side of Sweetbottom and the pop/rock side. I think what we're going to do next will be between those two worlds. It'll be fusion music with vocals.

G: Did you enjoy doing 'The Secret Policeman's Other Ball' with Phil?

DS: Oh Yes! Especially the first night - we did two nights, me and Phil. The first night was real special, and in fact I heard those two cuts will be on the record. For me it was special because I've never seen these comedians before, other than John Cleese on Family Towers which is one of my favourites. I thought it was nice it was such an intimate thing with the audience, I mean when we played they were so quiet, and when we finished they applauded very enthusiastically. We did 'In The Air Tonight' and 'The Roof Is Leaking' - that's the first time I've played banjo other than the one time on the record, which I'd never played banjo before that. I just tuned it like a guitar, and it worked out okay. It was pretty loose, in that we didn't rehearse a lot. We rehearsed the day before we played, and that was it. But that was all we needed, it was that kind of song. It was a very special kind of gig. It came up just like that, two weeks before the gig Phil got the call, and then he wanted me to help him with the songs.

Written and compiled by Geoff Parkyn. Published by GENESIS INFORMATION, P.O. Box 107, London N6 5NU, England, and GENESIS INFORMATION, P.O. Box 253, Princeton Junction, New Jersey 08550, United States.

N.B.: Please remember to include return postage for personal replies to any correspondence.

Special thanks to all at Hit & Run (especially Carol, Tony and Andy) and to all at Charisma Records.

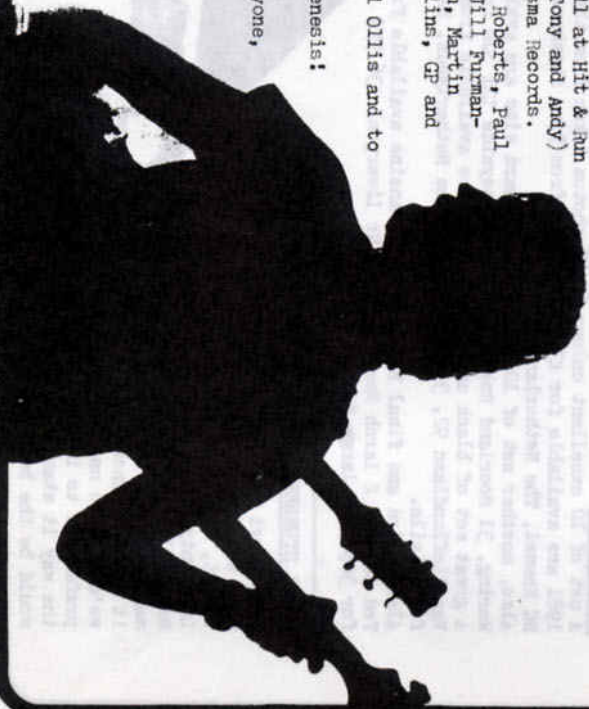
Photography by Ebet Roberts, Paul Cox, Mike Putland, Jill Furmanovsky, Anne Fishbein, Martin Greaves, Graham Collins, GP and Jack Nours.

Thanks also to Nigel Ollis and to Gina Morris.

Special Thanks to Genesis!

Best wishes to everyone,

Mike silhouetted by the stage lights



Genesis

GENESIS MAGAZINE No. 23 - APRIL 1982

NEWS FROM GENESIS

The latest UK single release from Genesis is 'Man On The Corner' on Charisma GB393 - the b-side is especially interesting as it's the very atmospheric instrumental 'Submarine'. Genesis singles seem to vary greatly from country to country at present, Abacab/Mho Dunnit? is doing particularly well in the US, as is No Reply At All/Naminanu in continental Europe. There are some new tracks still likely to be released before the summer, to be followed by the new live album. Possible summer shows in various parts of the world are still to be decided.

Mike is currently very involved with recording his new album to be issued later in the year, and Tony is working on new songs and demo's. Phil is at Polar Studios in Sweden producing Anni-Frid from Abba's solo album on which he also plays, together with Daryl. When he returns he'll be doing a new album of his own, and hopefully putting together some long-awaited solo dates. Phil also recently drummed on the new Gary Brooker solo 'Lead Me To The Water' on Mercury 6399 098, which also includes Eric Clapton and George Harrison. Phil also says that John Martyn's album (which he produced) is due out in the States soon on Duke Records, the band's own label which Atlantic Records has given them. The album of the music to 'The Secret Policeman's Other Ball' is also imminent, and includes 'In The Air Tonight' and 'The Roof Is Leaking' performed live with Daryl on guitar and banjo. Peter's new album is nearly completed, with just some extra work to follow on some lyrics.



INTERVIEW WITH DARYL STUERMER
Backstage Wembley Arena 12.81

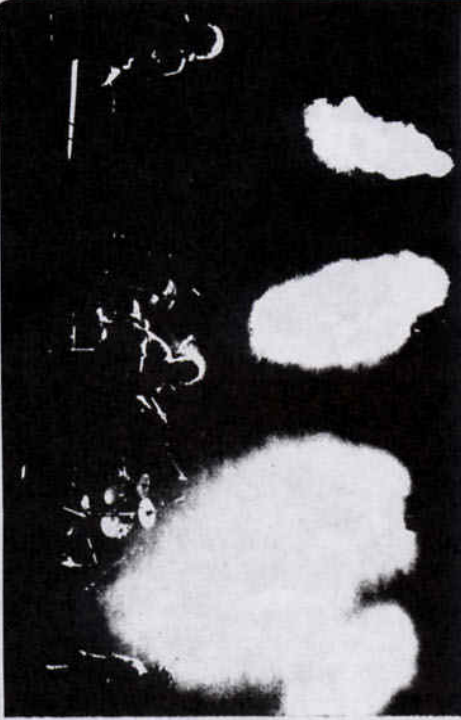
G: First of all, what's happening with the solo album you're working on, and also the 'Transatlantic' project?

DS: Actually, that's kind of the same thing. It's not really a solo. The Transatlantic/Sweetbottom is more of a group thing than a solo project in particular. I did most of the writing for it, so to that extent it's a solo writing thing. We are going to be starting some co-writing. Other than that, we now have a demo, and from here on I'm going to be trying to give it to different companies and see if we can get a deal. So that's as far as it goes right now.

G: Would the music be in the same vein as the other Sweetbottom albums?

DS: No, I don't think so. It's not quite as pop as the others, if you've heard any of those - which I didn't play on; it's the story of my life, I'm always doing something else when someone's recording; I think it's going to be more progressive - I think the influences of Jean Luc Ponty and Genesis are real prevalent in some of my writing, but the way the group plays it it doesn't really sound the same - because they haven't experienced those bands. It's kind of nice, I mean, it's definitely my original writing but you can't help but have traces of each group you play with. Sort of, what you got out of the band.

Before this tour I played with Jean Luc Ponty again, and then I did the one called 'Civilised Evil', I did two tracks on that, and then I did the Berkeley Jazz Festival live with him. So that's the only other thing I've done since, and the next thing coming up is doing a recording that Phil is producing. A singer named Frida, from Abba, I'll be playing on that record. But in between then, January February, and then after the Frida album which is in March, I'll be doing the Sweetbottom/Transatlantic thing again. What's happening is we don't know what to name it yet. We don't want to keep the name Sweetbottom, because with me being in the group it's a different band. We don't want to give people the impression,



Cont'd Page 15

Weeds that are too hot to handle

UK 1981 - from Tim Llewellyn, Northwich

THE innocent bunch of botanists who stepped from the Russian Express in 1933, have a lot to answer for. For among other things they brought back a goodie they had named Man On The Corner, a plant called *Homocidum Montezumae*, named after a conquistador, a mounted the Giant with a red-splashed tail, a plant which is 15 foot deep stalk and 15 inch wide, and is thick with seeds each carrying 5,000 to 10,000 embryos. It is a most powerful high position. Now, after nearly a century of pollution, Britain is facing a new epidemic, the Giant Hogweed, a plant which has been introduced from the continent and is spreading rapidly. It is a most powerful high position. The campaigning is well led. The unusually hot summer this year has helped the spread of the weed. The danger areas where the weed is spreading are:

Dear Chris,
Although written by Phil, 'Man On The Corner' is as much a Genesis track as anything else on ABACAB, and the choice of singles is always a joint decision, so I guess everyone agreed that it would make an excellent follow-up to 'Abacad' and 'Keep It Dark', and also show the wide range of songs that are on the album.
Best wishes,
Full

unknown as a writer. Chris Mason, Newcastle-upon-Tyne.

ROSALIE MACRAE

the present day, since before 'Duke' he was virtually unknown as a writer.

cheers, and a slap on the back for a group who can not only perform as well live as on record, but only seem to get better as time goes on.
M.J. Ball, Bristolington, Bristol

Dear Geoff,
I would like to know why Genesis have released 'Man On The Corner' as a single. It's not that I don't like the record - in fact it's probably the best thing I've heard in the years (and that applies to the album, too) but I thought that Genesis were going to be releasing only group-written singles, since they are trying to become more of a 'group-written' group. It seems even more strange that the single should be written by Collins - perhaps a sign of Collins emerging as one of the great writers of the present day, since before 'Duke' he was virtually unknown as a writer.

PHOTOS, ETC

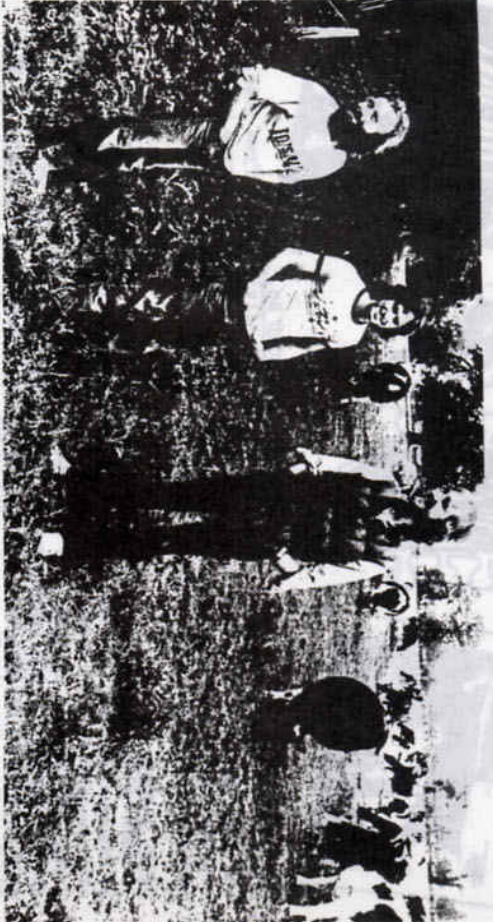
A set of 10 excellent colour 6"x4" photos taken from the Genesis German Tour 1981 are available for £3.00 incl P&P from Tjeu Stemkens, Lanterweg 3, 5995 SC Kessel, The Netherlands.
Also, another set of 10 in colour postcard size are available from Paul Waring, 31 Moorland Road, Maghull, Merseyside L31 5JG for £3.50.
Van Dieflandian 92, 3571AE Utrecht, The Netherlands. Send Coupon for details.
Also, third and final Peter Gabriel fanzine available from Ted Sayers, 2 Larch Road, Hoyton, Nr Liverpool L36 9TZ for 30p plus large SAE.

DARYL STUERMER INTERVIEW Cont'd from page 2.

With Daryl Stuermer 'cause I think having my name would at least help some of the sales for it, 'cause people who know me in Jean Luc Ponty or Genesis would buy it, maybe. Hopefully! Otherwise the name doesn't mean anything to anybody. But if it got well-known, I don't think we'd have to use my name - I'd prefer not to in a way, but the way it stands now I think that would be the best thing.



Clues Down:
 1) Seven on Nursery Cryme, 2) Endos, 3) What's in a Mouse's Night, 4) The last one who left Genesis, 5) Nursery Cryme's friends, 6) The only number to appear in a Genesis album title, 7) Ascending on Please Don't Touch, 9) Magnificent bass on all Genesis songs, 11) The old father on Cinema Show, 12) I go Swimming, 16) Tape: -- Tours 71/2/3, 17) The state in which Genesis played 7 Dec 74, 20) Steve's racing in , 21) Peter's everlasting love, 22) In ---- Quiet Earth, 23) He finds himself in the cage, 24) Genesis Information, 26) Gabriel backwards, 29) Same as 5 across, 30) Genesis' first forgotten genius.



LETTERS LETTERS LETTERS
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Dear Geoff,
 I just had to put pen to paper with regard to the recent tour. On Friday morning at 2.55 am the three of us set out for Victoria Coach Station, and on arrival we were met by a mass of Genesis fans, who by now had taken the place over. 7.00 came and off we went in convoy, all eight coaches, bound for Dover and a 1½ hr crossing to Calais. With Genesis tapes non-stop all the way to Dusseldorf we were really in the mood. Even the hotel bar was persuaded to play some of our music.

Saturday came and we were taken to Cologne for a bit of sight-seeing and shopping (a little look in the peep booths!); and then the moment we had been waiting for... GENESIS IN CONCERT.
 They kicked off with Behind The Lines, Duddess, Lamb Lies Down, and then one from the new album - Dodo, followed by Abacab. In all they played 19 songs finishing up with the old favourite I Know What I Like as the encore. Although the atmosphere was different being a German audience (sparklers, and horns blowing), everyone really enjoyed themselves. The light show was as precision-timed and stunning as usual, and the band still really do look as though they are enjoying every minute of it.

Afterwards the coaches set off across Belgium and France and finally back to Victoria Coach Station with (you guessed) non-stop Genesis music, arriving at 1pm on Sunday. In finishing I would like to thank everyone who made this trip possible, which for us three at least was a trip of a lifetime. Three

• The lowest frequency, loudest sustained bass note on record is three-quarters of Genesis' "Selling through 'Firth of Poun' album. Take it to your England by the woolies fall on the floor.
 MEAN KEVIN QUIGLEY
 SAN FRANCISCO

Genesis
 Concert '81

by Graham Collins

The day arrives when the Genesis roadshow pulls into your town, so you set off for the venue no doubt discussing past Genesis gigs attended. A special moment for you, but just another day's work beginning to wind down for the road crew and band. At some point during the show Phil will invite you to join in on "your show". Everyone does because nearly every Genesis diehard would dearly love to work or tour with the group, myself included. How many actually end up doing just that? Maybe two or three each year?

Over the years I've followed the band, I've often thought of being one of the '2-3' people who do join the group on tour. The 1981 Abacab tour saw me acting positively, and I joined the two or three people who made 1981 the year 'they toured with Genesis'. I first caught up with the band in Leiden, Holland, on October 3rd. I made the long journey out there as a fan, but I got a preview of greater things to come! The coaches on the Genesis trip pulled up to the Greenordhal, just missing the band entering the hall for the soundcheck. It was not long before we heard the opening bars of 'Dodo' as the band began to soundcheck, but it was a good hour and a half before the doors opened and I quickly took up my place for the evening.

At this point I was joined by one of the caterers, who stayed for about an hour chatting to me about the all 'new' show. In his opinion it was the best show since the '77 tour, but even six gigs into the tour the road crew were still having problems with the new computer-operated Variilights. But what about the music? "A radical change in the set, mate" he informed me. As the lights went out, he left me wondering, how radical had the band been? Two and a half hours later, the show was over and I was on the coach heading for Dunkirk.

The main topic for conversation on the coach was the Dutch. Why the Dutch you may ask. Well the show saw the English jeering wild with excitement, and the Dutch jeering and booing any mention of 'Duke' or 'Abacab' material. I kept reflecting on my earlier conversation with the guy from the road crew. He was right, it had been a radical change in many respects, but obviously to the Dutch dislike.



Verkauf: DM 22,-
 (inkl. 6.5 % MwSt.)
 Dankasse: DM 25,-
 (inkl. 6.5 % MwSt.)
 Produktionsleitung: Mike Schenker Concerts GmbH

Two weeks' later, I found myself still reflecting on his comments, and on

GENESIS BACKSTAGE

a coach bound for Cologne.

After arriving and checking in at the hotel I ordered a taxi direct to the Sportshalle, as I knew Genesis were on stage at that very moment. Once inside the complex of halls, arenas etc, I looked for the way in, only to find it blocked by a security guard. I tried various ways of getting him to let me in, and finally I succeeded in getting myself and some friends in. We managed to catch the last four songs, so the rush was worthwhile. I got chatting to a member of the merchandising staff and before I left the Sportshalle I was asked to work the following night. This was to be my first real insight into the Genesis world.

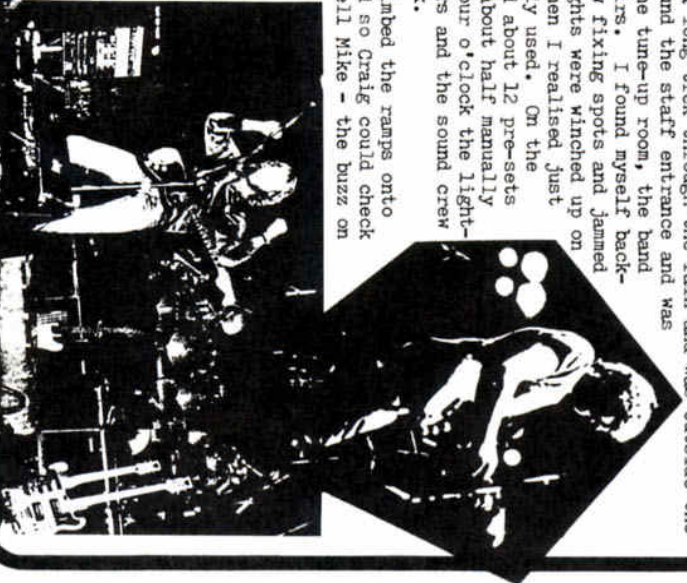


I left for our hotel and on arrival was pelted with questions: 'How did you get in?', 'Did they play this, did they play that?' - I was being treated as if I was in the crew. The same thing happened again at breakfast following morning.

By two o'clock I had completed a long trek through the rain and was outside the now familiar Sportshalle. I found the staff entrance and was directed down a passage, past the tune-up room, the band changing room, then up some stairs. I found myself back-stage watching the lighting crew fixing spots and jammed the pulley system, and it was then I realised just how many lights the band actually used. On the Varilight run-through, I counted about 12 pre-sets in all, but they could control about half manually should anything go wrong. At four o'clock the lighting crew left for a meal upstairs and the sound crew and personal roadies set to work.

Just after five pm, the band climbed the ramps onto the stage. At first they jammed so Craig could check the balances, first problem befell Mike - the buzz on his noise gate was louder than the signal. However, after a run-through of 'Abacab', Craig assured him it sounded O.K. The major task of the soundcheck was to find a suitable intro to 'No Reply At All'. This had been dropped at several shows due to an inadequate intro that meant they could quite easily come in out of time with the drum machine and claptap.

They tried several ideas, but finally Daryl suggested after



thanks to Dave Taylor for his hard work in sorting it all out once again. For the next poll - and in response to a lot of requests - this will cover YOUR FAVOURITE GROUPS OR ARTISTS OTHER THAN GENESIS so we can find out what everyone else likes listening to. Please send a list of your top ten to David Taylor, 10 St. James Street, Daisy Hill, West Houghton, Bolton, Lancs B5 2EB, and do keep an open mind!



GENESIS CROSSWORD No. 5

Many thanks to Maurizio Garitá and Silvia Picchi from Rome, Italy, who sent this in. The answers will be in the next issue. If anyone wishes to try their hand at putting together another marathon crossword like Rob Threadgold and his Friends did last January, please go ahead!

Clues Across:

- 1) Name of the fountain, 5) Genesis' 1st guitarist, 7) Last meeting of Rael,
- 8) The Musical Box, 10) Last word of the titles on Fox trot Side One, 13) Put other record on, 14) Vowels on 'Eleventh', 15) What does Hogweed do on Nursery Crime, 18) Not one of them, 19) What Phil asks for as the light goes out, 20) Steve's Racing In, 23) Rutherford on Guitar, 25) Not Gorilla?, 27) The only lady Rael meets underground, 28) The vowels on 'Narnia' and 'Lamiae', 31) The first word on Steve's first solo, 32) Phil's beautiful girlfriend, 33) the stage is ___ for you, 34) Tony's mavers.

Clues Down - next page

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