

SIX OF THE BEST

TONY BANKS
 PHIL COLLINS
 PETER GABRIEL
 MIKE RUTHERFORD
 DARYL STUERMER
 CHESTER THOMPSON
 plus Special Guests

Milton Keynes Concert Bowl

SATURDAY 2nd OCTOBER 1982



Genesis



GENESIS MAGAZINE
 No: 25 October 82

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first few minutes (aside from the intro) of 'Abacab' are a bit slow and Phil's voice lacks some of the fierceness that made the studio version such a scorching, dead-on-target hit; however, the closing instrumental part is smashing.

Older Genesis fans may find the special British copy particularly interesting. On this precious version (which is easily available in the New York metro area, thank God!) the fourth side contains previously unavailable and rare live versions of 'One For The Vine', 'Poultain Of Salmacis', and 'It/Watcher Of The Skies'. This is a must for any Genesis collector, especially as the line-up on 'It/Watcher' includes Steve Hackett and Bill Bruford (on drums).

Although 1977's 'Seconds Out' remains Genesis' live master-work, 'Three Sides Live' is a fine addition to any fan's, old or new, record collection.



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GENESIS IS NEWS: Cont'd from page 1:

Heat, San Jacinto, I Have The Touch, The Family And The Fishing Net, Shock The Monkey, Lay Your Hands On Me, Wallflower, Kiss Of Life. Although perhaps not quite as immediate as the third album, it's definitely just as good and shows Peter on top form. All proceeds from 'Wallflower' will be donated to Amnesty International, in the same way that Peter managed to give £15,000 raised from the song 'Biko' to the Steve Biko fund. Last you think that Tony has been left out of all this activity, don't - because after the tour finishes he'll be completing his new album - which various reports say is excellent. Steve Hackett is reported to be working on a new album, and Anthony Phillips has just gone into the studio to commence work on the official follow-up to his '1984' album.

Best wishes,
Jeff



Written and compiled by Geoff Parkyn. Published by GENESIS IS INFORMATION, P.O.Box 107, London N6 5RU, and P.O.Box 253, Princeton Junction, NJ 08550, USA. Please include return postage for replies to any correspondence.

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SIX OF THE BEST:

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GENESIS MAGAZINE No. 25 - OCTOBER 1982

GENESIS NEWS

Well, where to start! With 'Three Sides Live' as a record (!) of the '81 Tour, Genesis were free to switch some songs about on the recent tour and celebrate the 10th anniversary of 'Supper's Ready' - stronger and more effective than ever, and with some great new ideas on guitar from Daryl. Mostly the set ran: Dance On A Volcano, Behind The Lines, Follow You Follow Me, Dodo, Abacab, Supper's Ready, Misunderstanding, Man On The Corner, Who Dunit?, Afterglow, Turn It On Again, Los Endos, followed by The Lamb Lies Down (with 'Watcher' end section) and perhaps I know what I like.

In order to recoup the losses from the artistically highly successful W.O.M.A.D. Festival, Peter Gabriel contacted Genesis whilst they were on tour in the U.S. and suggested a one-off benefit, which resulted in the 'Six Of The Best' show at Milton Keynes on 2nd October. If you were able to see the show, please send in your comments, reviews, thoughts about it. It is just a one-off, but I suppose if it can happen once, it may even happen again sometime!

Mike has a great new album out on WEA/Atlantic, called 'Acting Very Strange'. Tracks are: Acting Very Strange, A Day To Remember, Maxine, Halfway There, Who's Fooling Who, Couldn't Get Arrested, I Don't Wanna Know, Hideaway. The album includes Stewart Copeland of The Police on drums.



Mike Rutherford

Phil's new album is 'Hello ... I Must Be Going' and is released at the beginning of November, on Virgin Records in the U.K. and on WEA/Atlantic through the rest of the world; the new single 'Thru' These Walls' will be out by the time you read this. Also playing on the album are Daryl Stuermer, John Giblin, Mo Foster, Pete Robinson, and the E.W.F. horns. The album he produced for Frida from Abba is out, title 'Something's Going On', and Phil also plays on an excellent new Brand X album, called 'Is There Anything About?' which is on CBS/Pasport Records. Phil's long-awaited solo dates and/or tour are also very much in the pipeline.



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Acting Very Strange

Peter Gabriel has a new album out in the series entitled 'Peter Gabriel' - in the U.S. the album has an additional title 'Security', although the tracks remain the same, namely: Rhythm Of The Cont'd. page 16.

The W.O.M.A.D Festival

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PETER GABRIEL AT THE WORLD OF MUSIC ARTS AND DANCE FESTIVAL
16th JULY 1982

by Peter Starie

The Royal Bath and West Showground Near Shepton Mallet, Somerset

After an evening of great entertainment from Tian Jih, Simple Minds, and Ekomé, the audience waited with expectation for the night's main attraction, Peter Gabriel. Billed as playing a 'special festival set of non-album material' (although not quite true), Peter turned in a stunning performance which, because of its sheer intensity, was exhausting to watch. Coming on stage, dressed in the usual black uniform, he began singing over a backing tape, until the rest of the band joined in and the song built up to a crescendo. In fact this is how most of the songs from the first half of the set developed; beginning sparsely with just piano and drums, the song would build up to its chorus as other instruments were added.

Particularly effective were 'I Have The Touch', 'Lay Your Hands On Me', and 'Shock The Monkey'. Until then, the band had consisted of Jerry Marotta on drums, Larry Fast on synthesizers and computers, John Giblin on bass, David Rhodes on guitar and backing vocals, and 'a spontaneous performance' (as Gabriel introduced him) from Peter Hamill (of Van Der Graaf Generator fame) on backing vocals. However, after 'Shock The Monkey', a new dimension was added when Ekomé, the Bristol-based drummer from Ghana, joined the stage. Although they had only managed four days rehearsal with Peter Gabriel, the fusion between the Western and African styles worked remarkably well. To begin with, they played a brilliant version of 'I Go Swiming', a track most people will know if they saw Peter on his 1980 tour and which, inevitably, has appeared on bootlegs. Then came another new song 'Rhythm Of The Heat' which was described as being about a white man who finds himself surrounded by blacks and is consequently shit-scared. This was particularly apt since Gabriel and his band were outnumbered by Ekomé. For this song Gabriel seemed to get himself into a trance-like state and performed a strange kind of ritual dance. By the end of this intense song Peter seemed visibly exhausted.

Next came 'Shosholozá', which was on the B-side of 'Biko', and the set ended with another great song 'Kiss Of Life'. Peter returned for the obligatory encore and ended the whole evening's entertainment with a magnificent and moving version of 'Biko' which was made even more effective by the backing vocals and drums of Ekomé, and which all the audience sang along to. An evening never to be forgotten, and one which certainly augurs well for the new album.

gabriel



- 15 -
Mike does a live on-air interview on WIR Garden City, N.Y. following one of the group's sellout performances at Forest Hills Tennis Stadium.



is a very impressive song here which turns this into maybe the saddest song the band has ever done.

Hopefully this album will finally get more people in America interested in the Genesis stage show as it has been generally ignored here for too long!

'THREE SIDES LIVE' by Michael Digravina, North Arlington, NJ, USA.

Over the past couple of years Genesis has been enjoying tremendous success in the United States, the kind of success they've been having in Europe for quite some time now. With their popularity constantly and steadily growing, the band reached an all-time peak with last year's chart-topping platinum album *Abacab*. As a result, the band has offered fans a chronicle of these recent years entitled 'Three Sides Live'. This marks Genesis' third live album to be released in their 14 year history.

Recorded in Europe and America, this double album consists of three sides which are live (hence the title) and a fourth side of unreleased studio tracks that includes the current fabulous single 'Paperlate' along with the gems 'You Might Recall', 'Open Door', 'Evidence Of Autumn', and the best of the lot 'We And Virgil'.

The energetic live material is composed of many well-known Genesis songs (or more appropriately 'hits'). Foremost amongst these are 'Turn It On Again', 'Behind The Lines', 'Duchess', 'Abacab', 'Follow You Follow Me', and 'Misunderstanding' which are all finely performed. The band also proves they can rock as hard as anybody on 'Dodo'. However, the magnum opus of *Three Sides Live* comes on side three - 'In The Cage'. On this compelling and haunting number from 1974's *The Lamb Lies Down On Broadway*, Genesis displays its awesome live stage power with brilliant performances turned in by Tony Banks, Mike Rutherford, Phil Collins, Daryl Stuermer and Chester Thompson. 'In The Cage' then seizes into a rave-up medley of 'Cinema Show' and 'The Raven' which showcases the band's instrumental prowess (this is truly bring-the-house-down material!) This dynamic and eclectic performance then climaxes with the soft, beautiful 'Averglow'.

Nevertheless, the record does have its minor flaws. The



REVIEW OF 'THREE SIDES LIVE' by Leann West from Flint, Michigan, USA.

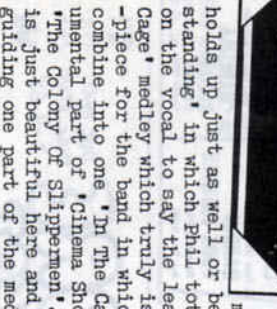
Genesis

Now that Genesis has won over the critics and a good part of the record-buyers in the U.S., due to the platinum success of Abacab, they now come up with the perfect follow-up LP in 'Three Sides Live'. This album has something for everyone, from a spectacular live performance from one of the band's best tours, to five very worthy studio tracks which I feel are being somewhat underrated now.

To keep the album from being repetitious of 'Seconds Out', mostly just the best tracks from the last three albums have been chosen for the live sections of the album, as they reflect the somewhat more commercial sound the band's been establishing, which has finally put Genesis into the superstar status in the U.S.

The tracks on the album are all done in a relaxed yet totally potent formula which makes the songs very much different and in some cases even better than their studio versions.

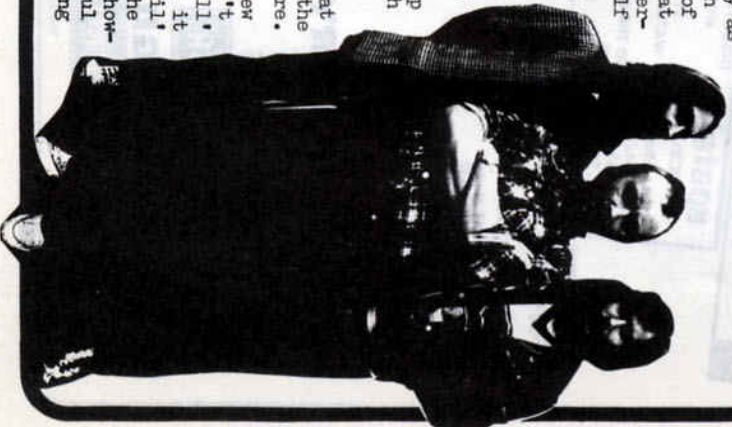
The highlights of the live sides include: an excellent version of 'Dodo' in which everyone plays in perfect harmony; the new classic, 'Behind The Lines', done just as exquisitely as



Jane', a favorite of mine from Abacab that holds up just as well or better here; 'Misunderstanding' in which Phil totally outdoes himself on the vocal; the 'In The Gage' medley which truly is a new live masterpiece for the band in which they perfectly combine into one 'In The Gage', the instrumental part of 'Cinema Show', and that of 'The Colony Of Slippermen'. Tony's playing is just beautiful here and acts in gracefully guiding one part of the medley to the next.

Everyone else's performance is of course exceptional also and especially the drumming which gives the song a much jazzier feel than the original song; 'Afterglow' ends the live set and is maybe the best version of the three that are now available as both Phil's singing and the music have a lot more drive to them than before.

The studio side opens with 'Paperlate', the new Pop hit for the band in America, though I don't particularly like it myself. 'You Might Recall' is my favorite of the newer studio tracks, as it has a lively flowing feel to it. 'Me And Virgil' is up next - a melodramatic song on life in the old West. 'Evidence Of Autumn' is the real show-stopper of these tracks. It is a very beautiful song so full of life and feeling, yet conveying



GENESIS

Album by Album

RECENT RECOLLECTIONS Contd...

SELLING ENGLAND BY THE POUND (1972)

Mike: The funny thing was we thought we had the bulk of it written. 'Cinema Show' was put on the end, and that became one of the best things - one example that you shouldn't force writing. The first couple of weeks we did OK, but the next month was grim.

Tony: It was one of our unsatisfying moments, from my point of view. I remember during the writing you (to Mike) got particularly depressed.

Mike: It was an effort.

Phil: Maybe that was the beginning of my depression, wanting to start with Brand X. At that time before 'Lamb' I actually started feeling I wasn't able to play.

Tony: We all thought about leaving the band, almost every week, in different ways. That was one of the worst times.

Mike: If we had that again, I think we'd knock it on the head. We were forcing it.

Tony: Production-wise, it was our first album with any semblance of a sound to it. On all the rest we were very unsure about the sound.

Mike: To be honest, until we got Dave Hentschel (Trick Of The Tail), the studio was always a struggle. I enjoyed recording, but only to a point.

THE LAMB LIES DOWN ON BROADWAY (1974)

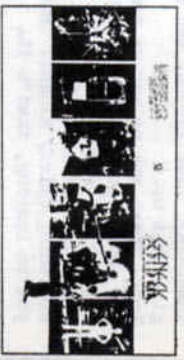
Phil: We recorded that on a mobile.

Mike: Peter left in the middle. William Friedkin who directed The Exorcist, got back to Pete about doing something, and at one point he actually left - went away for a week. It was very much the three of us; I always felt

Steve was left out a bit on this album. The three of us got on like a house on fire with the writing. Towards the end it was getting desperate, 'cause Pete took on all the lyrics himself and he had a double album to write. He was way behind, so we were demotivated doing the music while he was doing the lyrics. The writing was good, it came easily. A lot of jams, a lot of good stuff.

Phil: Because Peter wrote the lyrics people assume the whole thing was him. Ninety percent of the music was written by the four of us - the three of us as a core, while Peter wrote the words in the other room. It took about eight weeks to write.

Mike: The recording was in a friend's place in Wales; sort of a mad hippie's house, 18 people to a bathroom. The backing tracks were done with breakneck



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speed, but the lyrics were so late and the melodies were so late that it dragged on and on - another two months. It's one of our best albums. It had problems, but different sorts of problems.

Phil: We did 'Jamb' in its entirety onstage. There was little room for change, apart from 'Silent Sorrow in Empty Boats' and 'The Waiting Room' where you had to get from A to B but how you got there was up to you. 'The Waiting Room' was one of the high points of the show every night for us. Those were great stage pieces.



When Peter left the group I remember sitting down on the steps in the front of the house, and saying, "We'll definitely carry on. We'll do an instrumental album or what?" Before we'd come to a decision he was back a week later. But I think the seeds were sown then. We knew there was something odd. Something didn't feel quite right. When someone does something like that you think it could happen again, but we did about a year's tour.

Mike: He left for personal reasons.

Phil: I reckon he got a taste of being completely responsible for something, like lyrics, and not wanting to give that up.

Tony: There was no way we wanted to do that again. I think Mike and I felt there was no particular reason why he should have written all the lyrics. We did feel a bit weird about that. But I think the main reason he left was personal. So often you get a feeling, and what actually pushes you over the brink may be something fairly slight. But once you put yourself in a position where you know you're leaving, that's it.

A TRICK OF THE TAIL (1976)

Mike: The four of us were going to go in and write and see what happened. We got a bit of 'Dance On A Volcano' and 'Squonk' going. It definitely felt strong straight off. The minute we got to that stage, I think there was no question.

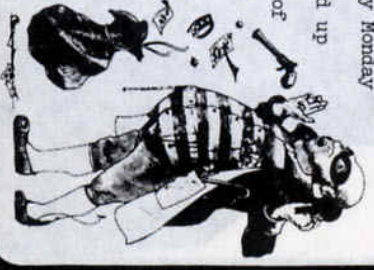
Phil: We auditioned vocalists every Monday. We put adverts in the paper. The office would go through all the tapes that were sent, and - who knows? - we might have found Mr Perfect. We got edited tapes, and every Monday we'd audition the best.

Tony: We listened to 40 or 50 of these cassettes, and ended up seeing about 12 guys.

Phil: It was amazing. They'd send us a cassette with one of our records in the background.

Mike: Then one day Phil himself tried 'Squonk' and we didn't look back after that. Even after we finished the album we were looking for a vocalist to go on the road. Then we said, "Fuck it, let's get a drummer".

Phil: It was easier to get a drummer because I was a good friend (and big fan) of Bill Bruford at the time. He had been in and out



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