

album, indeed any live album, as a supplement to the main body of its work.

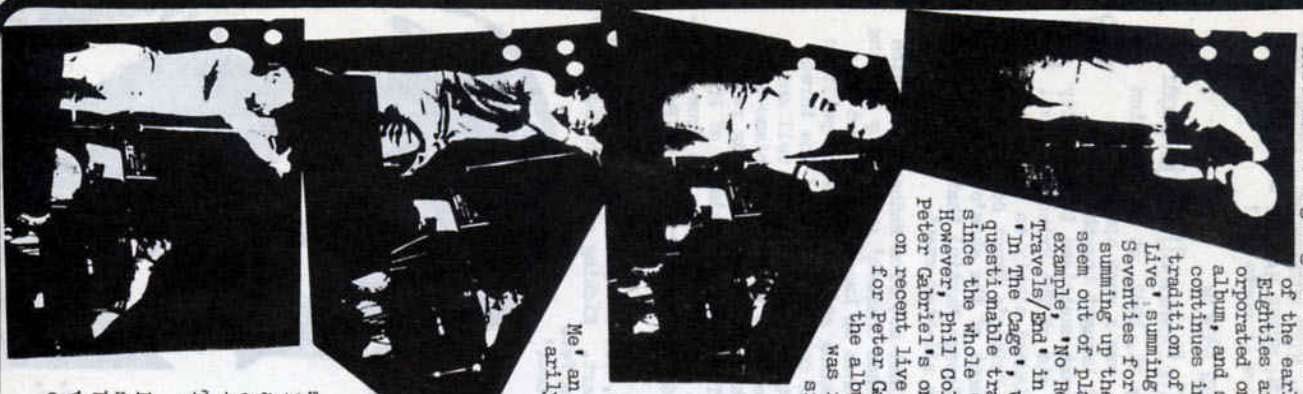
Most of the highlights of the live sets of the early Eighties are incorporated on the album, and so it continues in the tradition of 'Genesis Live', summing up the early Seventies for the band, and 'Seconds Out' summing up the middle seventies. However, certain tracks seem out of place. I for one would have preferred to hear, for example, 'No Reply At All' in place of 'Afterglow' or 'Duke's Travels/End' in place of 'One For The Vine'. The inclusion of 'In The Cage', which first appeared, of course, before the two questionable tracks, is on the other hand more understandable since the whole 'Lamb' album was before its time in many respects. However, Phil Collins' voice here seems to lack the harshness of Peter Gabriel's on the original. This is a common problem I find on recent live versions of songs from earlier albums, written for Peter Gabriel's voice. 'It' is thus similarly suited to the album, but lacking in vocal power, especially as it was recorded on Phil Collins' first tour as lead singer. 'Watcher Of The Skies' provides a stirring, if somewhat dated, finale to the album.

# Genesis Three Sides Live

The first two sides I find faultless in their role as supplementary, alternative versions of recent work. 'Turn It On Again' has - to use a cliché - a 'raw live power' not found on the studio version, as does 'Behind The Lines' and its inseparable partner 'Duchess'. In a similar way the band, particularly Phil Collins singing, give 'Me And Sarah Jane' and 'Follow You, Follow Me' an atmosphere unknown on the originals - not necessarily a preferable atmosphere, merely one more suited to live renditions of the songs.

'Misunderstanding' and 'Doto' are songs which I find uninspiring under any circumstances. Obviously many other fans do not share this view, as shown by the applause which is rife not only after these two tracks, but throughout the rest of the album as well. Suffice it to say that the versions on '321' are average Genesis renditions of average Genesis songs. 'Abacab', however, shows the band in a light previously known to most of us only through articles in the Genesis magazine - the last half of the track is taken up with the group jamming in the mood of the more conventional first half. This creates a unique atmosphere which separates 'Abacab' as the best track on the album.

Enjoy this album as a souvenir of what Genesis stood for in the late seventies and early eighties, but look forward, as I do, to the band's next venture as one for the coming decade and not the one just past.



think you'd fancy it." He said, "Sure, I'd love to do it."

So we met, he played a couple of things, and that was that. To be honest, I was really looking forward to singing because I felt that our singing was suffering from Peter's being out of breath. He'd be in a Superman costume trying to get a mike anywhere near his throat, and be out of breath - all twisted up. Towards the end I felt the singing wasn't really being heard; the songs weren't really being heard. Suddenly I thought, "Great, what I wanna do is just stand there and bloody sing the songs." So I was really looking forward to that part of the change. I was obviously nervous about it - making people laugh, carrying the in-between-song banter.

Tony: The main thing was how the audience was going to receive us without Peter. Our publicity had emphasized Peter so much throughout the years; for the 'Lamb Lies Down' show, the number of times any of the rest of us were mentioned by name you could count on the fingers of one hand. All the press ever talked about were the effects, the lights and Peter. We knew we could write an album and sound good. It was just a question of whether our audience would accept us without him. I don't think they had much of a problem. They didn't see it the way the press did, needing one person they can talk about. So the audiences were great. I expected endless shouts of "Peter Gabriel!" That first tour we hardly heard that. It was unbelievable. It was very gratifying. We needed that.

Phil: It was a very nice feeling, like you won double what you put in.

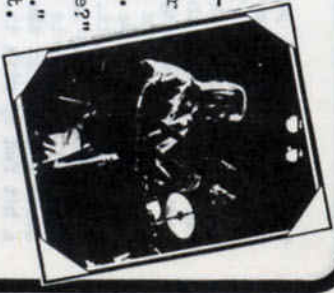
Tony: I think having Bill in the group helped a lot. He had quite a strong following himself.

Phil: To some people we were probably mainly a visual group.

Bill gave us credibility coming from Yes, who although they played a similar kind of music, were considered much more musical. And King Crimson had that mystery.

Tony: I felt 'A Trick Of The Tail' produced three exceptional live numbers in 'Volcano', 'Squonk', and 'Los Endos'; that was something we really needed. Since we played those three onstage so much I'm not as fond of them as I was. Mike: When the band started we were very much writing collectively. But as the albums ticked by it wasn't that at all, really - in some ways, but a lot more by one or two or three. If we'd been credited individually with the songs by

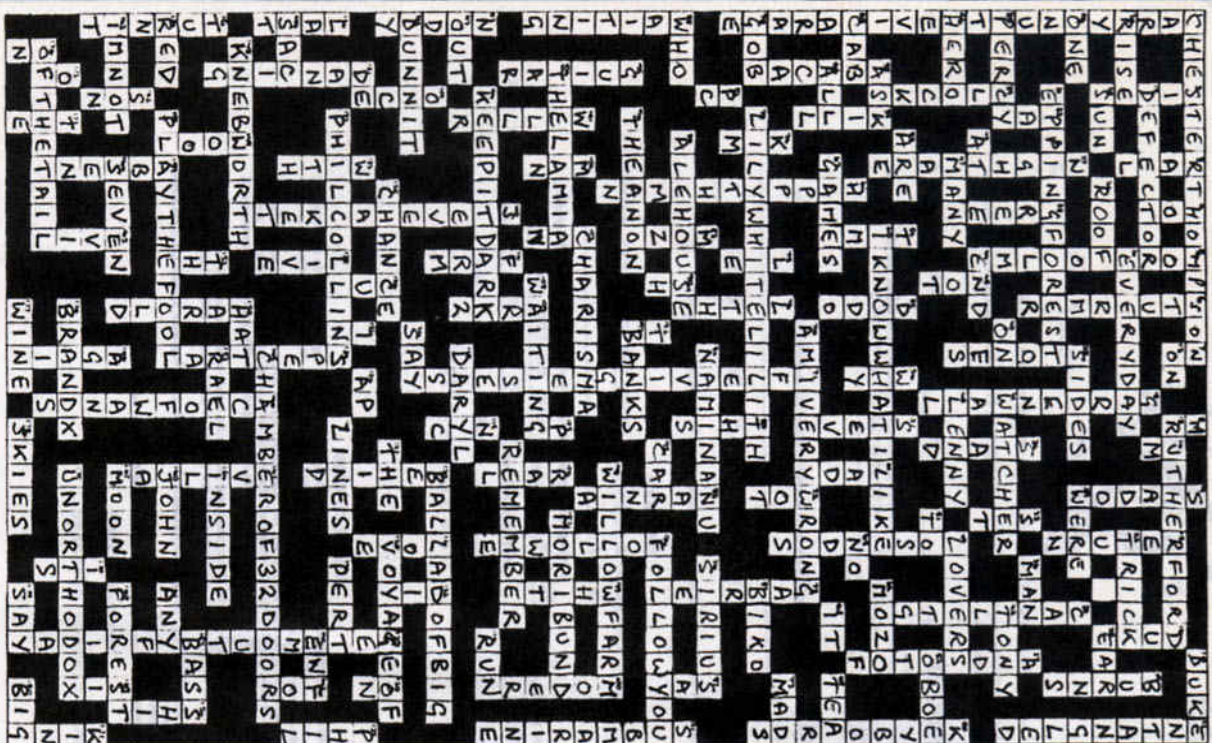
of Yes, in and out of Crimson. I didn't ask him because I felt he wanted to do something else, but I remember he was playing with Brand X at the time. He said, "How come you haven't asked me?" I said, "I didn't











**GENESIS IS POLL - TOP TEN SOLO TRACKS**

Many thanks once again to Dave Taylor for his work in collating the results. Dave says he was expecting people to send in their favourite track off each album, but in fact most sent just a top ten of solo tracks so that is how it has worked out:

1. Spectral Mornings (20)
2. Every Day (19)
3. In The Air Tonight (17)
- Solsbury Hill (17)
5. White Shadow (15)
6. Here Comes The Flood (14)
- Hundred (14)
8. Time And Time Again (13)
- Hammer In The Sand (13)
9. Please Don't Touch (11)
- Waters Of Lethe (11)
- Moonshine (11)
- The Geese And The Ghost
- Part 2 (11)
- Family Snap-shot (11)
- The Steppes (11)
10. I Don't Remember (10)
- 1984 Pt. 1 (10)

So, there it is. Interesting to see the higher placings dominated by Peter Gabriel and Steve Hackett, but then they've done a lot more solo albums than the others - maybe we should have waited until all the new albums had been released. Dave thanks all of those who sent in their votes.

For the next poll, please select your favourite track from each of the following albums and send your list to Dave Taylor, 10 St. James Street, Daisy Hill.

Tony: It was a song that fell together. It had three of Mike's bits, and we put them together in this particular way. There are three different time signatures. I think it could have been done better in a different way. The first bit's lovely, but I always felt the marriage between verse and chorus wasn't quite right.

Mike: It didn't feel right for a single, anyway. Tony: We didn't try it for a single.

Phil: It was the most commercial track on the album. Mike: I started to feel unhappiness from Steve sensed his frustration as a writer. He was writing more and wanted to get more on.

Phil: A lot of his things - 5/4, 7/8, 9/8 bits - were all over the place, it wasn't really happening.

Mike: He'd done a solo album, and come the next Genesis album he couldn't face working with other people again.

Phil: Songs have to turn us all on. There might be exceptions, but 99 times out of 100 each song appears on an album because everyone likes it.

Tony: Or at least they can contribute to it. We felt we couldn't do much with Steve's songs; I know Steve found that difficult to accept.

**SECONDS OUT (1977)**

Tony: The one big advantage to this live album was that we hadn't included "Supper's Ready" on 'Genesis Live' and we were playing it so much better now. That's such a strong song from our past; on 'Foxrot' the final parts sound great but the early parts are a bit rough. 'Seconds Out' was a chance to do the whole thing with some flow to it, which it didn't have before.

Mike: Phil's singing made the earlier songs sound very different. Tony: 'Carpet Crawlers', for example, is much better on the live album. Steve left during the mixing of 'Seconds Out'. He was there for a couple of days, and then rang up and said he'd left. We just carried on. We weren't particularly surprised.

Phil: I passed him on the street, driving to the studio. I stopped and said, "Do you want a lift?" He said, "No, no, it's okay. I'll give you a call later." Later Mike said, "Have you heard? Steve said he's gonna leave." It was very weird, 'cause just then the phone rings in the control room. It was Steve saying, "I think it's best if I leave." I said, "Alright, see ya." It was so emotionless. It's always worried me that his leaving like that could not bother me at all.

Mike: I remember I felt a bit of relief. You feel strange when someone isn't as into it as you are.

Tony: I felt like it was time for him to move on.







**TERRY KING ASSOCIATES.**  
 Arletta House, 143 Wandour Street, London W1V 3TB Tel. 01.830.1771

This Agency is not responsible for any non-fulfilment of Contracts by Proprietors, Managers or Artists, but every reasonable safeguard is assured.

An Agreement made 14th day of February, 1972  
 between Pats Van Dyke hereinafter called the Management  
 of the one part, and Genesis hereinafter called the Artist, of the other part.

**Witnesseth** that the Management hereby engages the Artist and the Artist accepts an engagement to { present Genesis KROUN to appear as GENESIS + STRING DRIVEN THING at the Venue on the dates for the periods and at the salaries stated in the Schedule hereto.

**SCHEDULE**

The Artist agrees to appear for a salary of (a) £ 100% of door takings less expenses or (b) £ 125 of the gross door and advance receipts whichever is the greater.

Minimum admission prices one (members) and fifty minutes (guests) duration between the hours of one and and performance(s) of sixty minutes  
 One Day(s) at Van Dike Club on Fri. 28th May 1972  
 Day(s) at Lymouth No 10 on 19  
 Day(s) at Lymouth No 10 on 19  
 Day(s) at on 19  
 Day(s) at on 19

**SPECIAL CLAUSES**

- The Artist shall not, without the written consent of the Management, appear at any place of public entertainment within a radius of ... miles of any of the Venues mentioned herein, for ... weeks prior to and during this Engagement.
- Where musicians are booked through the Agency, the Management agrees that any other band performing the Engagement(s) described in this agreement shall be composed of members of the Musician's Union, and in the event of the full fees or percentages as stated in this agreement.
- In the case of percentage engagements, the Management must provide the Artist or his representative with a written statement of the full details of ticket numbers, admission prices and number of persons and provide full facilities for the checking of the same.
- Salary payable by Cash/ cheque to Artist/ Management/ bank completion of performance, without completion of performance. The Artist shall arrive by 7.30pm; equipment 6pm
- Minimum stage at a to be 15 feet by 25 feet.

I/WE the undersigned acknowledge that I/WE have read the above Clauses and agree that they will be adhered to in detail.

DATE ..... SIGNATURE .....  
 ADDRESS .....  
 P. R. Genesis

The Management should check details of venue, fee and performing times upon initial receipt of contractual and notify Terry King Associates immediately of any alterations.

Here are two early Genesis contracts for dates in Plymouth, Devon, unearthed by Nick Bartlett of Plymouth. The one on the right signed Dec. 72 was for a concert in early '73 - part of Genesis' First-ever UK headlining tour! Hope you find them interesting. Thanks, Nick.



Paul Ramsey

10 OLD COMPTON STREET LONDON W.1. TELEPHONE 01-439 1111 (7 LINES)

This Agency is not responsible for any non-fulfilment of Contracts by Proprietors, Managers or Artists, but every reasonable safeguard is assured.

An Agreement made 11th day of December 1972  
 between Greg van Dyke hereinafter called the Management  
 of the one part, and GENESIS + STRING DRIVEN THING hereinafter called the Artist, of the other part.

**Witnesseth** that the Management hereby engages the Artist and the Artist accepts an engagement to { present GENESIS + STRING DRIVEN THING to appear as GENESIS + STRING DRIVEN THING at the Venue on the dates for the periods and at the salaries stated in the Schedule hereto.

**SCHEDULE**

The Artist agrees to appear for a salary of (a) £ 100% of door takings less expenses or (b) £ 100% of the gross door and advance receipts whichever is the greater.

Minimum admission prices 60p advance (members) 70p on the door (guests) duration between the hours of one and and performance(s) of sixty minutes per act  
 The Guildhall 12th February, 1973  
 Plymouth

**SPECIAL CLAUSES**

- The Artist shall not, without the written consent of the Management, appear at any place of public entertainment within a radius of ... miles of any of the Venues mentioned herein, for ... weeks prior to and during this Engagement.
- Where musicians are booked through the Agency, the Management agrees that any other band performing the Engagement(s) described in this agreement shall be composed of members of the Musician's Union, and in the event of the full fees or percentages as stated in this agreement.
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- It shall be deemed null and void.

I/WE the undersigned acknowledge that I/WE have read the above Clauses and agree that they will be adhered to in detail.

DATE ..... SIGNATURE .....  
 ADDRESS .....  
 P. R. Genesis

The Management should check details of venue, fee and performing times upon initial receipt of contractual and notify Charisma Artists immediately of any alterations.