



Genesis



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LATEST GENESIS POLL RESULTS

Once again thanks to Dave Taylor for his excellent work on sorting out the poll, which this time covered favourite tracks from Three Sides Live, Abacab, Peter Gabriel 4, Gured and Acting Very Strange. The results are below. I think we'll give the polls a break for a while as we've covered just about everything for the moment...

THREE SIDES LIVE (Both versions)

1. In The Cage 33,
2. Abacab 17,
3. One For The Vine 16,
4. Evidence Of Autumn 15,
5. It/Matcher Of The Skies 14,
6. You Might Recall 13,
- Behind The Lines 13,
8. Dodo 12,
9. Turn It On Again 11,
- Duchess 11,
- Me And Sarah Jane 11,
- Misunderstanding 11,
13. Paperlate 10,
- Open Door 10,
- Follow You Follow Me 10,
16. Fountain Of Salmacis 9.

ABACAB

1. Me And Sarah Jane 27,
2. Abacab 21,
3. Keep It Dark 18,
- Dodd/Durker 18,
5. No Reply At All 14,
- Man On The Corner 14,
7. Another Record 12,
8. Like It Or Not 11.

PETER GABRIEL 4/SECURITY

1. Wallflower 25,
2. Shock The Monkey 22,
3. I Have The Touch 18,
4. Rhythm Of The Heat 16,
5. The Family And The Fishing Net 15,
6. San Jacinto 14,
7. Lay Your Hands On Me 13,
- Kiss Of Life 13.

STEVE HACKETT - CURED

1. Air Conditioned Nightmare 22,
2. Overnight Sleeper 19,
3. Hope I Don't Wake 15,
4. Funny Feeling 14,
- Cradle Of Swans 14,
6. Picture Postcard 13,
7. Turn Back Time 12,
8. Can't Let Go 11.

MIKE RUTHERFORD - ACTING VERY STRANGE

1. Highway 19, Halfway There 19,
3. Acting Very Strange 17,
4. Couldn't Get Arrested 16,
- A Day To Remember 16,
- Who's Fooling Who 16,
7. Maxine 15,
8. I Don't Wanna Know 14.

An excellent set of colour prints of PHIL COLLINS on stage in Holland 21st November is available for £3.90 incl P&P from Tjeu Stemkens, Lanterweg 3, 5995SC Kessel, The Netherlands.

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All 'Six Of The Best' photography by ROBERT ELLIS.

Other photography Robert Ellis, Gerard Mankowitz, Tjeu Stemkens.

All the best for the New Year!

See separate form for 'Six Of The Best' exclusive colour prints by Robert Ellis and 'Six Of The Best' souvenir booklet.



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GENESIS MAGAZINE No: 26 - JANUARY 1983

GENESIS NEWS

Tony has been very busy at the studio working on solo projects, and has also been signed by Michael Winner to compose the score for his multi-million dollar film 'The Wicked Lady', which will be starring Faye Dunaway and Alan Bates. Tony will utilise a full 80-piece orchestra for the score, and a soundtrack album will co-incide with the release of the film in the Spring. Mike and Phil are working on plans for other projects, and will start making plans for a new Genesis album in a couple of months' time.

Phil completed a very successful series of dates, finishing up in Los Angeles just before Christmas, and at the time of writing the 'You Can't Hurry Love' single is up to no. 2 in the U.K. charts. The line-up for the live dates included Chester and Daryl, Mo Foster on bass, Peter Robinson on keyboards, and the EMF horn section, the Phoenix Horns. Peter Gabriel has been touring extensively in the States as well, where his new album is doing even better than over here - the next step is likely to be some U.K. and European dates this year, but no schedules have been worked out yet. A preview of the new stage show is included further on in this issue.

The listing for the dates and venues of the tracks on 'Three Sides Live' hasn't been forgotten, we're still waiting for one of the engineers to draw up the list. The 'Six Of The Best' show at Milton Keynes proved to be one of the events of the year, with the classic Genesis line-up on stage together for the first time since the end of the 'Iamb' tour in 1975. People flew in especially for the concert from all over the world, including Canada, the U.S., Japan and Australia, but unfortunately mostly due to the bad weather there are no plans for either a record or video release of the show. Peter surprised everyone by insisting on bringing the masks and costumes out of retirement. He had actually given away the original flower mask years ago, and turned up at the rehearsal with a replica that had been made for him by a fan. It wasn't a perfect fit, though, so a complete new one had to be assembled at short notice! As the day was of course also Mike's birthday, he was surprised to come off stage to find a stripper presenting him with a cake and birthday greetings! There is a separate booklet covering the events of the day and all your views, reports and comments, and also a full colour special souvenir photo-set.



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Phil Collins
Hello, I Must Be Going!

'Thru 'These Walls' at the Palladium, New York.

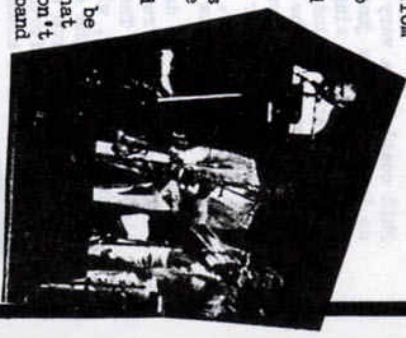
Value' and 'Hello, I Must Be Going', except 'And So To Face' on the Brand X album 'Product', recently re-issued at a budget price on Charisma, and the gospel standard 'Get On Board' of which Phil doesn't have a version available on record.

Phil: It feels very different to being with Genesis. Suddenly it's two hours of my music instead of Genesis material that goes back a long way, people come to see bits of this period or bits of that period. With the band, new material always goes down less well than old stuff, but I haven't got any old stuff.

But I wouldn't ever leave Genesis. It's just great to be able to branch out like I did with Brand X. To have that freedom. A lot of musicians are doing that now. You don't have to be tied to one band all the time.

taken from
Face

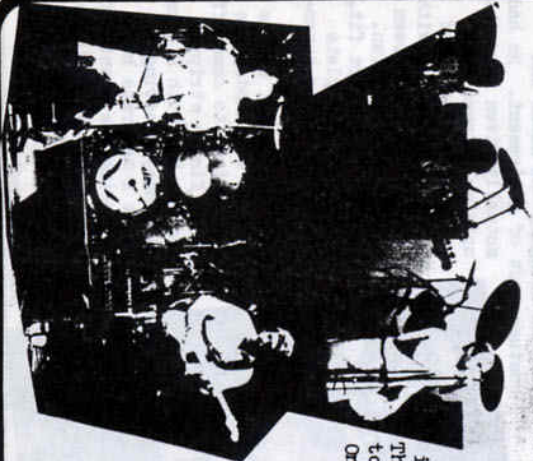
The Set: I don't Care Anymore, Thunder And Lightning, I Cannot Believe It's True, This Must Be Love, Thru These Walls, I Missed Again, Behind The Lines Pt2, You Know What I Mean, The Roof Is Leaking, Don't Let Him Steal Your Heart Away, The West Side, Leaving Me Is Easy, In The Air Tonight, Like China, You Can't Hurry Love, It Don't Matter To Me, Hand In Hand, And So To F... Why Can't It Wait Till Morning, Get On Board. All songs



There are friends of mine who don't like Genesis. It's the obvious question to ask - if your albums are more successful than Genesis albums, why hang around. The point is I do genuinely enjoy playing in the band. The vibe for 'Abacab' was great; we were back to writing stuff as a group which we do best. One of my stock answers to why I stay with Genesis is 'I'll stay until we get it right. There are still areas of the music I don't feel at home with.'

I don't see why it can't go on for a while - we all get on better than we've ever done. We laugh a lot. There's a lot of humour in Genesis that is overlooked. And so I think that people who don't like us would appreciate us much more at a gig than on record, because that's when the humour becomes more apparent."

"Face Value' wasn't a useful dictionary for people who are getting divorced. I



Tracks Bad' is not the title of the album and doesn't make it suitable for use as frisbee's to be thrown into the circular file cabinet. The band's feeling for being unique on all fronts, including the \$10.98 list price, should prove to be more than enough to satisfy both new and old fans alike. Where Genesis will venture from here is unknown, yet promising. (It seems you may have preferred the UK version; - Geoff)

THREE SIDES LIVE REVIEW
by Mark Bangor, Bishops
Stortford, Herts.

Ho, ho, ho, another humorous title from the people who brought you Seconds Out, and And Then There Were Three, the new Genesis double live LP is called 'Three Sides Live'. But, in the rest of the world, the fourth side contains studio tracks that we all know and love here in the UK. So, what do you miss being outside Blightly? Frankly you miss the weakest side of the set, namely One For The Vine, Fountain of Salmacis, and It/Watcher. The first two, although wonderful when seen (remember the lasers at Knebworth?), seem to lose their impact on vinyl. The final track is a glorious orgy of Genesis at their most powerful, despite Bill Bruford's tinny snare drum being too far up in the mix, and Steve Hackett too far down.

Kicking off with Turn It On Again fairly steaming along, followed by Dodo sounding much more powerful (as are all the Abacab tracks), then Abacab itself, it gets better all the time. I always thought the studio version faded just as it was getting really good, but the rendition on 3SL develops perfectly towards a crashing two drum kit finish.

Behind The Lines sees in Side 2 with style, followed by a much better Duchess than originally recorded - it could be more filling out by Mr Banks that makes it sound, well, complete. Misunderstanding doesn't seem all that popular with Genesis buffs, but I think it's terrific, and with the new ending is much improved. And then... one of those 20-minute Genesis blow-outs that leave you breathless. In The Cage starts with that familiar heartbeat bass drum, closely followed by an instrumental section which is just the chaps at their best. Cleverly segued segments of Cinema Show, Slipstream and Riding The Scree left me wondering what on earth was going on, but then it settles down to the inevitable lead up to Afterglow, which is its usual sublime self, although not quite as powerful as on Seconds Out.

Two means unrelated to the music. Where is the roar of the crowd when the climax of Afterglow is reached? Listen very hard, and you'll hear something, but why not acknowledge its presence by keeping it up in the mix? Secondly, the sleeve is a bit gash, isn't it? Those aside, 3SL is making the wait for the autumn much more bearable.

(Sorry, Mark - I had to edit it through lack of space)
Each of the above will receive autographed copies of either 'Three Sides Live' or Mike's 'Acting Very Strange', and there may be some more winners included next time.

Z.S.C. Mike Rankin Phil

expand their influence even further.

GENESIS ADD ANOTHER CHAPTER TO THEIR BOOK by Leonard Archer, PA, USA.

"Three Sides Live" is a very logical title for Genesis' third live album. Going against the "rhythm" of having every fifth album live, it came sooner than most fans expected. With three studio albums following the outstanding 'Seconds Out' live L.P., each with its own change in style and character, the band set out to unify those phases of change into material that would point the way to the future. A future that looks loose yet tight, complex yet simple, and most of all new and different from the band's past. With most big name bands sticking to the basic form from which they started (sometimes making them as unchanged as The Doors) and newer bands not getting the airplay and distribution they should (and if they do it is probably because they sound like the clone of a well-known), Genesis leads the pack with only one thing unchanged since the days of 'Trespass' - their feeling for being unique.

With most of the material on 'Three Sides Live' being group written, Tony Banks, Mike Rutherford, and Phil Collins all show that the style of writing as a group is part of what keeps the band together and growing. Add Deryl Stuermer and Chester Thompson, each with his own character and brilliance, plus the guts of live work into tunes like 'Abacab', 'Duchess' (all group written songs), and especially on 'In The Cage Medley - Afterglow', improving and updating the studio versions.

For fans who heard the 1980 live broadcast on the Source Radio Network, it will be easy to recognise that 'Follow You, Follow Me' was taken from that show almost unchanged. This version, which is rockier than the original, shows Phil singing a little less hard (compared to the rest of the live work) making it one of the better vocal tracks on the album.



Genesis has always been very good at giving

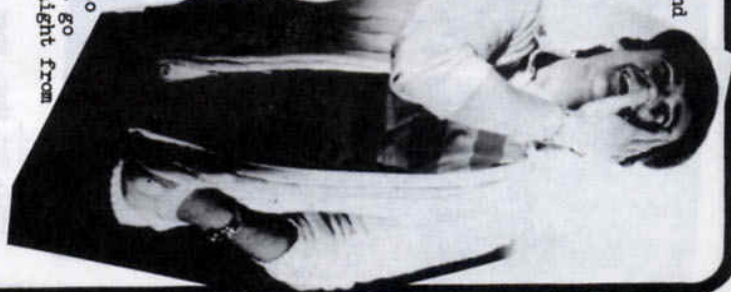
its fans non-album material on E.P.'s and B-sides to singles. The only real criticism of this album goes to the studio side. Of the five tracks on the side, 'Open Door' and 'Evidence Of Autumn' were both B-sides to singles from 'Duke'. While they were very interesting then, they now seem out of place with the rest of the album's momentum. The other three cuts, which were previously released on a UK E.P. called '3x3', are all very good with the exception of 'Paperlate'. Too similar to Abacab's 'No Reply At All', the track is a set-back to the band's forward push for newness. But 'Three



just happened to be on the receiving end of that situation and I spent my time writing. Most of the songs came about because I was very upset about it. They're songs about emotion.

The new album's about not being divorced. This time I sat down for six or seven weeks to write an album because I had musicians and a studio booked so I had to get it done. I came back from doing Frida's album on the Friday, sat down at the piano on the Monday and started writing. Some of it was good. Some of it was crap. I had a distinct lack of judgement on 'Thru These Walls' when I used the same drum fill as 'In The Air'.

To be honest, I can't play the piano very well, but I can play well enough to make a nice noise on it. So I try to do as much as I can because it doesn't go through an interpreter. It comes straight from me."



peter gabriel

PETER GABRIEL : AUSTIN, TEXAS : 10 DEC 82 by John Scott

I saw Peter Gabriel last night here in Austin, Texas, and came away just as overwhelmed as I did in May of 1974 when I first saw Genesis (with Gab, of course) at the Armadillo World Headquarters. They opened that show with 'Watcher of the Skies' which captivated the audience from the very beginning and Pete did the same last night as he, and the rest of his superb band, marched through the audience to the stage with assorted drums accentuating the beginning of 'Rhythm Of The Heat'. From the first vocal run sung from high atop a platform with bright white light behind him, Pete had the audience mesmerised.

Having not seen Pete perform since the 1975 'Iamb' tour (Houston), I was last night reminded of what I had already known, that Peter Gabriel still reigns as one of the best showmen in music. My favourite anyway! The use of a cordless microphone allowed him to roam the stage at will and on 'Lay Your Hands On Me' he even fell back-first into the audience of outstretched hands and was passed from one group of hands to another and then back to the stage, singing the whole time. A most impressive concert in sound quality, musical dexterity, song selection, crowd acceptance, and especially impressive was the performance. It was good to see Peter again - he's one of the best! The Set, Rhythm Of The Heat, I Have The Touch, Shock The Monkey, Lay Your Hands On Me, The Family And The





Fishing Net', Not One Of Us, Swimming (I Go), Intruder, Family Snap-shot, San Jacinto.
 Encores: On The Air, Kiss Of Life, Biko.
 Peter is also making excellent use of some new video ideas on stage.

GENESIS
 Album by Album
 RECENT RECOLLECTIONS Contd

SECONDS OUT (1977) Contd
 Phil: We had lots of discussions around the time of the show recorded in Paris. That stuck in my mind, that there were problems. And suddenly there was no problem.

AND THEN THERE WERE THREE (1978)

Mike: We thought of adding another

guitarist.
 Phil: But then, when it comes down to it, you write with your own capabilities.

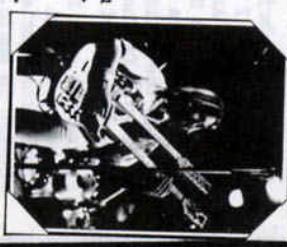
Tony: Rhythm guitar and all the picking and acoustic stuff was mainly Mike anyhow. We hadn't used that much lead guitar. It wasn't like we were Van Halen! lead guitar wasn't that important in the group. I don't want to underestimate Steve's contribution, but we could do it differently. Mike could play a bit more lead guitar, and I could do some things on guitar I might not otherwise have done.

Mike: I was so preoccupied with trying to play lead guitar on that album that I can't remember what we were doing. Our direction was almost secondary. I couldn't play very fast; it's probably something I never will do. I wouldn't have felt bad about bringing someone in, but we learned you can do so much more in your camp than if you bring in someone from outside. There are so many problems that come with that.

Tony: It was a relief to come down to a three-piece.

Mike: We missed not having some humorous, lightweight moments, like 'Watch Of The Day' and 'Pigeons', on Wind And Wuthering. So we said to ourselves, "let's not make the songs quite so long. To get more variety on it." I feel that set the mood of the album more than Steve's departure.

Phil: 'Follow You Follow Me' was not intended to be a hit single. Lots of lovely blowing on that. It came from one of Mike's chord sequences.
 Mike: We used to jam with an uptempo version of that riff.



The Rael Thing!

"Turn It On Again".
 A very spacey version of 'Dodo' follows before instantly being thrown into 'Abacab'; it is here where the much talked over 'improvised ending' comes into its own. Mike Rutherford's closing guitar work is particularly good.

Obviously included are the set openers 'Behind The Lines' and 'Duchess', both are blistering renderings; the latter demonstrating Daryl Stuermer's commended fusion techniques especially well.
 Tony Banks' 'We And Saran Jane' stands up well as a live song, though one cannot help feeling that a great deal of the emotional appeal and melodrama contained in the studio version (my favourite 'Abacab' track) are lost, making it a rigid affair by comparison.

A brief trip back to the 'Duke' Tour of 1980 and the profound intimacy of the provincial concert hall follows for a sing-a-long version of 'Follow You, Follow Me'.

With sides three and four the balance between group and audience is finally mastered as we are introduced to a unique 'Misunderstanding'. Without doubt this song benefits best in front of a live audience. The same can be said of 'In The Cage' (the album's best track by far) and 'The Fountain Of Salmacis', where Collins' natural vocal fluidity adds a surprise vigour to the old Genesis/Gabriel standards. This, when added to the rhythmic impulses of Chester Thompson, makes tracks like the intricate and prophetic 'One For The Vine' take on new dimensions.
 After a breathtaking medley of 'Cinema Show' and 'Slippermen', the pace is effectively lowered for the aesthetic 'Afterglow', bringing the first 'Three Sides Live' to a rapturous close.

The fourth side reflects more positively the early days, with the aforementioned 'One For The Vine' and 'Salmacis', before the show comes to an end, with a welcome return trip down Broadway for a delightful version of 'It' from 1976. It is here where the forgotten talent of Steve Hackett reigns supreme before being drowned to the cascading mellotron chords of 'Watcher Of The Skies'.

'Three Sides Live' in time will become as much a milestone in concert recordings as their previous masterpiece 'Seconds Out'. And, as the end of a particularly respected evolution draws to a close, the path is left clear for Genesis to progress and

