



'FOXTROT' REVIEW

# Genesis Three Sides Live

THREE SIDES LIVE COMPETITION RESULTS  
Contd.

'GENESIS - THREE SIDES LIVE' by Iain Keith Lee, Walsall, West Midlands.

Just as 'Seconds Out' marked the end of an era, or rather chapter in the book of Genesis, thus 'Three Sides Live' closes another.

1981 saw radical changes within Genesis' age-old format; therefore 1982 seems most appropriate for an analytical reminder of the band's past developments; and how better to do so than by capturing the band live.

Throughout, Genesis' performance is superb and one cannot help casting one's mind back to the December gigs of last year:

"The music's playing, the notes are right Put your left foot first and move into the light"

The atmosphere unique to a Genesis gig is somewhat lacking on the first two sides, with little audience participation. The main 'vibes' (as ever!) come from Mr Collins and his best demonstrated on the ad-libbing of the opener

HAVE YOU GOT A COPY of the new album yet?

Mike Rutherford inquired meekly as Genesis prepared to go onstage at the Marquee last week. Well I did momentarily I found it impossible to reconcile his almost apologetic demeanour with what must surely become one of the major works of the year.

'Foxtrot' (Charisma CAS 1058) shows us the Genesis that we've seen all too often on stage and been longing for on record. This time they're... well they've almost achieved the perfect album on their first outing with producer David Hitchcock.

### Songs

**Vitality 30-1-82**  
**By JARVIS GIBBER**  
There are occasions when the overall sound does lack the required vitality and other occasions where Genesis are trying just that little bit too hard, but these moments are sporadic indeed, and by and large the album is a showcase for the genius of this young experimental band, which manifests itself in numerous different ways.

The music covers vast areas of time and space - it's well over 20 minutes a side and builds and recedes on a vertical plane rather than a horizontal one, sometimes slipping away to the simplicity of an acoustic 12-string or Pete Gabriel's flute, other times incorporating Tony Banks' hook, throaty organ, Steve Hickner's tenor sax and Phil Gabriel's guitar far out to keep the rhythm them.

New dimensions of Genesis are shown in the group's writing which is largely couched in Pete Gabriel's wildly flamboyant little allegories, but, when it comes to lyrical flow, they fit the bill beautifully.

### Paradox

'Watcher Of The Skies', already a stage favourite, opens and closes with Banks' funeral organ lamenting the passing of Earth and beholding the skies above. This is the end of man's long union with the Earth sings Peter Gabriel.

Timetable presents a paradox in that it does simply on Edz-Bank's piano, although structurally complex Genesis songs and has the same wistful theme, time a retrospective mind-flight back to the days of yore.

'Get 'Em Out By Friday'

on the other hand, deals with a far more immediate problem of tenant eviction, in which Peter Gabriel assumes the identities of the unfortunate tenants, the property owner, and his 'winkler', closing with the immortal memo 'With land in your hand you'll be happy on earth then forget in the church for your heaven', and offering other precious little gems like 'It is my sad duty to inform you of a 4 ft. restriction on humanoid height'. All good stuff.

Side one closes with 'Can-Ubity And The Coasters', a strange allusion to King Canute which, although Genesis have worked it into their stage repertoire, I don't find the most exciting aspect of the album by any means.

Aside from a short Steve Hackett guitar introduction, side two is set aside to one composition called 'Supper's Ready' which incorporates even separate movements. And 'separate is the operative word for each sub-section is quite divorced from its adjacent piece and one wonders how 'Supper's Ready' appears to embrace the omnipresent like a giant umbrella.

### Logical

Sufficient to say that it is difficult to follow Peter Gabriel's thought patterns at the most logical times and the words are best left unchallenged. More unlikely characters meander in and out of the story at intervals, and whilst a couple of the sequences are little more than interludes or linking passages, there are three particularly strong numbers in their own right - 'Willow Farm' which takes the imagination more than Kilgus's farm ever did, The Guardian Eternal Sanctuary Man which heads rather oddball which heads rather oddball and seems to be about a specific space age farmer.

Finally 'Apocalypse In 9/8 (Co-starring The Delicious Talents of Gabbie Boncheer)' - and sort that one out if you can. Lyrically and musically 'Foxtrot' comes across as a total mind trip, with imagination and musical ideas being allowed to run wild and in turn stretch the imagination of the listener. Genesis have taken a lot of chances but these days they have the full courage of their convictions to back them up. They're in a territory all of their own and picking up supporters all the way - I hope that this outstanding album receives the patient, repeated listening that it deserves.



Tony: It was our only truly group-written number. Mike played the riff, then I started playing a chord sequence and melody line on it, which Phil then centralized around. It worked so well as a very simple thing; it was enough as it stood.

Phil: I think it has a great rhythm track.

Mike: I wrote the lyrics in about five minutes - literally.

Tony: I'd just written a simple love lyric for 'Many Too Many', and I think Mike was keen to try the same thing. Maybe 'Follow You Follow Me' was almost too banal, but I got used to it. I think we find it much easier to write long stories than simple love songs.

It's funny how seriously most people take lyrics. I consider lyrics second to music, barring an exception like Paul Simon, who writes great lyrics. This group is as popular as it is because of the music, apart from odd things like 'Supper's Ready', where some people got very much into its faintly metaphorical bullshit. That was a very tongue-in-cheek lyric - this idea of the guaranteed eternal sanction. It was a joke as far as we were concerned.

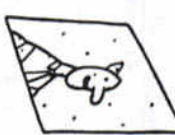
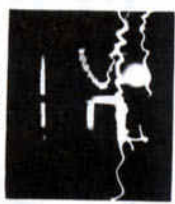
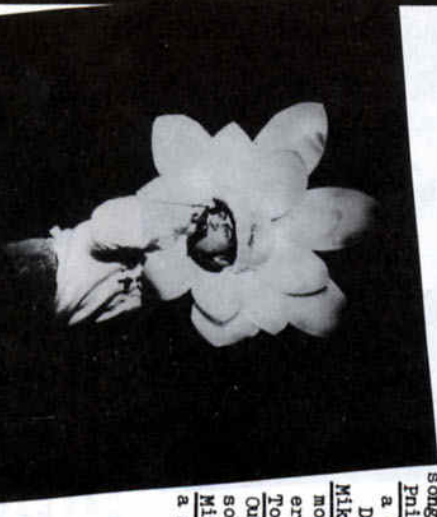
I think of all the albums I have heard in recent years I'm always most surprised by 'And Then There Were Three'. I like it more than I think I'm going to. I sometimes dismiss it from my mind, but it contains three of the best songs I've written for the band.

Phil: It was the first time I'd written a lyric on me own. (Scenes From A Night's Dream)

Mike: By doing all short songs to get more variety, we ended up with a narrower framework.

Tony: The heavier tracks, like 'Down And Out', don't sound so good. That kind of song needs more room to stretch out.

Mike: That's why 'Down And Out' was never a good live song; over so quickly.



### DUKE (1980)

Phil: The 1978 'And Then There Were Three' tour lasted all year, and it finished my marriage. I was going to live in Canada, because my wife's parents lived there. Mike and Tony both started work on solo albums, which gave me a lot of time to sort myself out. That's why there was a

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