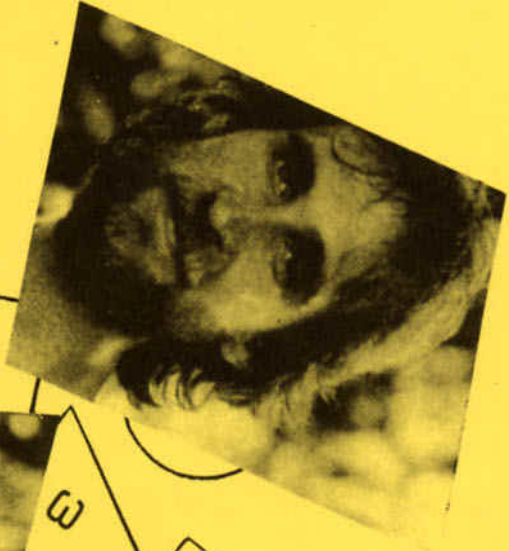


Genesis

GENESIS MAGAZINE No: 29 October 83





They thought about making an experimental record. They were pleased with the result. Somewhere up in the hills the arch-angel Gabriel laughed.

- No.1. - 27-8-83

It just happens that we all sincerely loathe Genesis. The new single, admittedly is less baroque and sterile than of yore. - NME - 27-8-83

Now they've finally written a tune I can tolerate and I can't deny the passion, however actorly, in Phil Collins' singing. The moral may be that new career-ists and young professionals should take care. The old guard know too many tricks if they're to take them on their own terms. - Hot Press - 31-8-83

Of last night's videos, that by Genesis was the best. Shot in yellowish sepi in a gallery space like the internal courtyard of a prison, it communicated a combination of menace and ambiguous sexuality that Fassbinder would have respected. It was an artifact from a world light years away from the Top Of The Pops studio. from 'Last Night's View', London Standard 2-9-83

MIKE: I think the new album sounds somewhere between early Genesis and 'Abacab', but not in a way that was being consciously responsive to the audience, just personal changes. 'Home By The Sea' is a song I could have seen us doing six or seven years ago but we've done it in a way that makes it sound even better.

'I've felt we've been tied down by our history, it's often felt like a weight around our neck having to keep re-recording albums in a similar vein. And that's something we've tried to break away from. Each year there is a big question mark and each year it gets bigger and bigger. This year when we started I was thinking - and I'm sure the other two were too - 'am I just going through the motions?'. Certainly the first couple of days were a bit slow, but then we wrote two or three things on the third day and I knew we were all hooked for an album and a tour.

But if we come to it next time and those couple of days turn into a couple of weeks I think we'd stop because it would mean that working together didn't excite us any more. I'm sure if we stopped touring the band would finish, because I'm certain it's the one thing we do as a band that



Year	Title	Artist
'82	Supper's Ready	Genesis
6	Carpet Crawl	Genesis
16	Spectral Mornings	Steve Hackett
19	Solisbury Hill	Peter Gabriel
30	Firth Of Fifth	Genesis
31	Afterglow	Genesis
32	Ripples	Genesis
38	I Know What I Like	Genesis
48	Los Endos	Genesis
54	Nuchess	Peter Gabriel
60	Riko	Genesis
66	Follow You Follow Me	Genesis
70	Abacab	Genesis
75	Follow You Follow Me	Genesis

It'll be interesting to see what happens in a few months' time....



PC AND THE FAB JACUZZIS IN THE U.S. Cont'd..(From page 10)
piano. On 'Face Value', I kept my piano tracks on the songs 'Hand In Hand' and 'I Missed Again'. And I can hear where the mired room noises are on those songs. I had this storage heater up in the room that was wired right into the wall so I couldn't turn it off. So on those songs, you can actually hear that storage heater clicking on and off in the middle of the take.

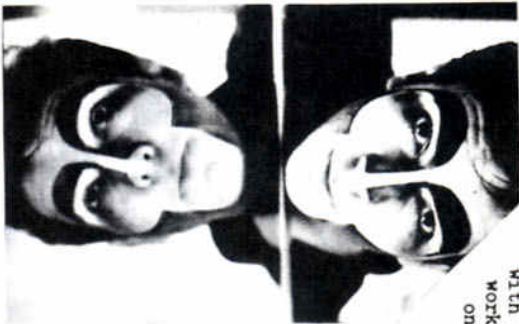
"This isn't really a studio, even. I mean, 'studio' is too glamorous a word to describe it. It has no soundproofing and it still has the cupboards from when it was a bedroom, where I keep cassettes and leads. Also, it's right above the living room. Sometimes the phone will ring in the middle of a take."

Phil takes exception to critical accusations that the ambient Eno-ponic allure and bouncy vanilla funk overtones of 'Face Value' turned into formula on 'Hello, I Must Be Going!'. He does cop a plea for the drum break in 'Thru These Walls', which he confesses bears an uncomfortable resemblance to the crucial drum part of 'In The Air Tonight', but says in his defence that "I just played it that way and thought, 'Yeah, that's what should be there.' And in the context of the claustrophobic sound of the rest of the song, which is really close-miked with a sort of Ringo-style drum sound, it works. Melodically, there's no similarity between the two songs. But it's the same lick, I can't deny that."

The packaging of the two albums, with the close-up cover portraits, hand-lettered record labels, and family snapshot spreads on the inside gatefold, was a deliberate attempt to foster the confessional mood and intimate communion of the songs and their 8-track origins. As they are both products of his divorce, a deeply traumatic, catalyzing experience that gave him something to write about, however painful, he wanted the albums to be presented as a kind of set, "the same kind of thing, I guess, as Peter Gabriel calling all his albums 'Peter Gabriel'". And the contention that after two records he has milked his divorce dry as song material makes him bristle.

"I get so embarrassed talking about it, but it is relevant. I started doing solo albums because I was divorced, it left me with time on my hands. And it hurt, I wanted to say something about it, not just look it all up. I don't want to write about magic mice and giant hogweeds, I'm not debasing Genesis' stuff or humiliating it, but I





with a stunning blend of powerful music and intense visual work from P.C. No doubt the appearance of Phil Collins on the vacant Pearl drum kit won over the crowd, and there can be no argument that the addition of his percussive genius gave the number a noticeable lift, but Gabriel stole the show here, with his ability to dominate a stage totally, as he held and then built the anticipation up only to chop it down at its peak. Sheer class.

'Salsbury Hill' followed and it doesn't benefit from its present mode of performance, too glossy and too weak (John Ellis where are you?). 'I Don't Remember' led on from the band introductions (and it must be mentioned that they are all excellent musicians, and Tony Levin's singularly amazing ability with the Chapman stick is a wonder to behold) and the set was closed with a stunning 'San Jacinto'. The clarity of the sound here almost (I say, almost) made up for the awful sound earlier on and the expert lighting arrangements made this number one of the best.



The band took their time in returning for the encores with firstly 'On The Air', then an essential 'Biko' with Gabriel acknowledging the lacklustre gig in his introduction as well as the great work of Donald Woods and the Lincoln Trust who's fight against apartheid deserves special praise. 'Biko' came and went on a wave of anti-apartheid emotion and it was this emotion which brought the band, now including Allan Schwartzberg on tambourine, for an impromptu version of 'Kiss Of Life'. An apt title as it breathed life into the crowd and the band, and with Peter remembering about ten words, and with Peter number lifted and soared joyously as it showed just where Gabriel's stage loyalty should lie, spontaneous performances should replace the premeditated, contrived almost studio approach to live playing and then maybe Pete will recapture some of the magic he used to give out when playing live. ----- Paul Wade.

The set: Across The River, I Have The Touch, Not One Of Us, The Family And The Fishing Net, Shock The Monkey, Family Snapshot, Intruder, Humdrum, Games Without Frontiers, Lay Your Hands On Me, Salsbury Hill, I Don't Remember, San Jacinto, On The Air, Biko, Kiss Of Life.

Genesis

GENESIS TRIUMPH IN THE BRMB ROCK 100
Every year at Christmas DJ Robin Walk at Radio BRMB which covers the West Midlands area presents the 100 most requested tracks through the year.

Neal Harper has sent in the current list (Xmas 82) which includes 10 entries for Genesis, 2 for Peter Gabriel and 1 for Steve Hackett. He's worked out totals on a simple basis of 100 points for No.1, 1 point for No.100, and proves conclusively that Genesis sweep the board, which presumably means that Genesis become the most popular band in the West Midlands in terms of the amount of good songs produced! They are closely followed in the poll by Pink Floyd, Led Zepplin and AC/DC. Neal thinks 'Supper's Ready' is unlikely to ever make No.1, but comes to the conclusion that either Birmingham has a high concentra-



holds us together. That feeling I was talking about when we start to record has been with us since the second album, but we still get excited about it. There is definitely a magic which is either there or it isn't. And when that goes, let's hope to God we stop.'

There's no doubt that the new album represents another new peak in the sequence of Genesis recordings. Whilst all of a consistently high standard, lots of people have particular favourites that they feel stand out - although frequently differing in choice as to which these are! Perhaps the straight forward new album title really does suggest 'a new beginning' as the ideas that started to emerge on 'Abacab' have followed through to a very powerful and contemporary sound and feel, yet intriguingly recalling some of the earlier Genesis.

Phil Collins FABULOUS ET JACUZZI

ON TOUR IN THE U.S. - by David Fricke

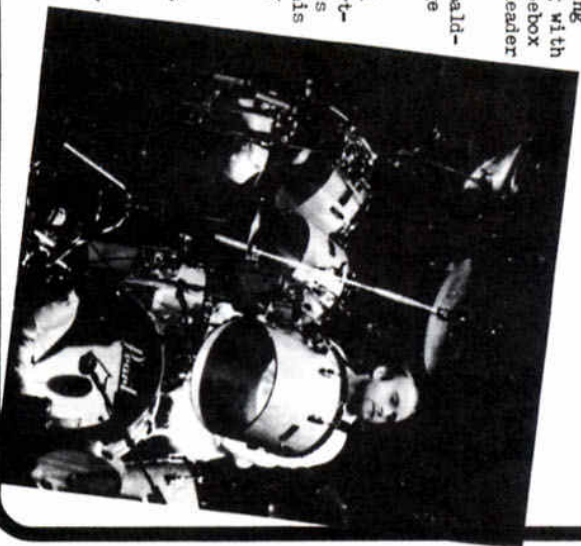
Backstage at Stabler Arena, a new college gymnasium with concert hall pretensions located in a former cow pasture just outside Bethlehem, Pennsylvania, trumpeter Rhamae Michael Davis and saxman Don Myrick of Earth Wind & Fire's Phenix Horns are warming up for tonight's show with short, hot snatches of Charlie Parker's 'Ornithology'. Two weeks into this tour, the roadies darling in and out of the dressing room still marvel at the hornmen's brightly coloured 'soul revue' suits with the spangled shoulders, a burst of high R&B flash against the room's cinder-block-and-steel decor.

As showtime approaches, a cast of quite distinguished and no doubt well-paid English and American session players gathers in the dressing room for a final huddle - guitarist Daryl Suenmer and drummer Chester Thompson of the Genesis road band; prominent Britons Mo Foster on bass and keyboard player Peter Robinson; trombonist Louis Satterfield and trumpeter Michael Harris, the other half of the Phenix horns. Then just before they march out on stage to play a two-hour show for over 2,000 adoring fans, under a sizable lighting rig with enough sound gear to turn this shoebox back into a cow pasture, the bandleader walks in.

He is a short, perky chap with a balding dome, dressed in a snappy beige suit with a blue-and-gold striped schoolboy tie that, upon closer inspection, bears the legend 'Phil Collins Et Fabuloso Jacuzzi' (short-order Latin for "Phil Collins & his Fabulous Jacuzzis") Completing this formal ensemble is a pair of dirty white Converse sneakers.

"This," Collins explains, looking down at his feet with an elfish smile, "is to prove to people that underneath my glamorous exterior, I'm still the same old schmuck."

The burden of proof weighs heavily on Phil Collins these days. The runaway success of 'Face Value' and 'Hello, I Must Be Going!'



compounded by the fame he already enjoys as singer and drummer for Genesis and as a freelance session addict, belies the Ipe's humble origins in the embarrassingly modest 3-track studio he calls the Old Croft, which is actually nothing more than the converted master bedroom of his home.

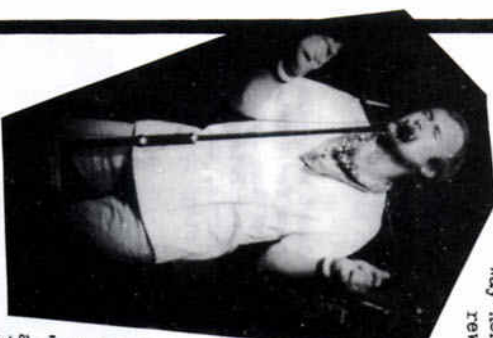
Also, drummers once dazzled by Genesis' rhythmic complexity are now jacking up compressors and ignoring their cymbals in slavish imitation of Collins' new hard ambient thwack, a distinguishing mark not only of his solo Ipe but of Genesis' 'Abacab' and the record he produced last year for Abba singer Frida, 'Something's Going On'. Collins relates with some amazement how John Cougar drummer Kenny Aronoff told him just the other day that when Cougar and his band were in the studio cutting and particularly 'In The Air Tonight' in awe of its stark atmospheric and wholly uncontrived drama, hoping to nab a piece of it for themselves. "The

rewrote your song, 'you know,'" Collins says, "nearly choking on his white wine is astonished laughter. "I was amazed that people actually listened to that record with that in mind."

But if the sudden immensity of his solo career has not exactly caught him unawares, he is nonetheless still having difficulty reconciling the home recording roots of his new sideline with the pressures of fronting a band to make his bedroom sketches come alive. "Believe me, I'm grateful for the opportunity to take music that started off in that situation - just me and my tape recorder - and put it on record, to play it for people live. But I was a little worried about this tour. Take something like 'The West Side'. That is a classic example of a tune that literally started out just on the piano years ago with Genesis. I laid it down at home with the piano, then a Prophet 5 to a drum machine pattern.

"It all started so simply. Then in the studio I began adding bass pedals, putting the horns in, then the guitar line, and real drums, and suddenly it sounded like a big band piece. And now I'm supposed to have nine guys onstage playing it like that every night. The whole idea was frightening; I figured, 'It's never going to sound this good every night!'"

Tonight even Stabler's sewer pipe acoustics cannot dampen the brassy white funk urgency of 'I Missed Again' and 'It Don't Matter To Me' or ruin the warm ballad spell Collins casts with such homey charm in the quiet weeper 'If Leaving Me Is Easy'. Actually, the hall's hockey rink echo works to his advantage in spots, fortifying the brute compressed slam of the drums (Collins and Thompson often pressed slam of the drums in black emotional outbursts like 'I Don't Care Anymore' and 'No You Know, Do You Care?', thereby heightening the dark, seething intimacy of these songs on record. Just as his studio overubbing on basic 8-track demos enhances his bedroom song ideas without cluttering them, Collins' live solo show attempts to share those private inspirations without trivializing them.



Phil Collins

'Invisible Men' album, please see separate order form.

peter gabriel

PETER GABRIEL AT SEINFURST PARK, LONDON
9th July 1983

The moment had come at last, here he is high up at the back of the stage, a tall figure clad in white spotlighted against the dark stage. 'Across The River', the set opener, showed Peter using his theatrical style in his stage act. We, the audience were greatly enthralled. 'Shock The Monkey' had Peter swinging on metal bars and using a wireless head-set microphone enables Peter much more freedom to move about. His mobility is essential in portraying the many characters in his songs, 'Family Snapshot' in which the assassin cries out for attention and some sympathy. Melodramatic songs like 'Lay Your Hands On Me' and 'San Jacinto' benefitted from this and the power of the music and brilliant lighting make it even more dramatic.

His band played immaculately with a surprise guest appearance from Phil Collins, cue the crowd going slightly over the top with their appreciation. The favourite 'Solbury Hill' and the witty introductions to the songs, off the cuff remarks to the audience - Peter could do no wrong.

But as soon as it began it was all over - the beautiful, haunting 'Biko' conjured up all sorts of emotions and reminded people of what the concert was in aid of. Encore after encore we showed him who is the greatest rock performer of all time. And in just over two hours, he in return showed us in his own original stylish and exciting way he is. ----- Janette Sharman



'Gabriel is God' declared the banner, but I wasn't taking sides - a good thing because either way I would have been disappointed. I had hoped for a spontaneous rhythmic celebration but instead I was shown a contrived act which never really took off until the last number.

'Across The River' began the gig well, building powerfully to its climax, but even at this early stage it was clear that a glossy, well-staged show was on the night's menu. This was evidenced on numbers such as 'Shock The Monkey' where the choreographed movements of Tony Levin, David Rhodes and even Jerry Marrota caught the eye but were unnecessary and as such were disappearing. 'The Family and The Fishing Net' was the beginning of more problems for the band, Tony Levin in particular was causing excess grief to the bass cab's on his side of the stage, and in a particularly unimpressive 'Shock' Peter's voice began to show the first signs of strain. Two numbers I particularly wanted to see and hear in a live atmosphere, 'Family Snapshot' and 'Intruder' were rendered harmless by the same live atmosphere which is typical of most open air gigs.

'Games Without Frontiers' began to redress the balance in Peter's favour with its improvised reggae feel and then 'Lay Your Hands On Me' peaked the gig proper

