

"It's a challenge to keep that smallness every night," Collins declares quite earnestly, proud of personal touches like his corny burlesque comic routines between songs and the gold crest on the band's matching sport jackets emblazoned with the figures "P.C.'82", a sly reversal on the old satin tour jacket syndrome. "Ultimately I want to stay true to the spirit in which this originally started."

The way it started, he admits without any embarrassment, "was just me mucking about at home with some chords and trying to get them on tape. The actual art of getting a song on tape was more interesting to me than what I was actually singing or writing. So here I was upstairs alone in the house, looking at levels, getting a nice chord sound, making sure I was operating the machine correctly, and then playing it back. And all of a sudden, there was a song, 'In The Air Tonight'."

That original demo of 'In The Air Tonight' - together with other home takes of 'I Missed Again' and 'If Leaving Me Is Easy' - is as basic as quality home recording ever gets. A simple drum machine pattern counts off a morose shuffling beat over which a sad grey three-chord progression is played on what sounds like a Fender Rhodes piano given a thick foggy tone with a slow nervous vibrato.

OFICINA DE PASAPORTES



Aside from a few Prophet 5 flourishes and Collins's own patterned raspy wail, that's it.

It is a remarkable recording, a frank expression of brooding, barely controlled anger that could never be reproduced in any studio. And after 10 months of writing songs

in this fashion on his 8-track tape deck, he realised he couldn't reproduce them either. He could colour these performances with 24-track possibilities or intensify them with strategic overdubs and additional instruments, but he could not imitate them. So he didn't bother trying. Collins took his 8-track tapes into major studios like London's Townhouse and Los Angeles' Village Recorders, transferred his recordings to 24-track, and then added and subtracted sounds as he pleased, a unique process he used on both 'Face Value' and 'Hello, I Must Be Going'.

It's not just like I didn't want to try to re-create those performances in the studio, I couldn't. For instance, the pace of the drum machine in 'If Leaving Me Is Easy' is very crucial to the song. I've tried to program that original drum machine pattern back on a drum machine and it didn't work. I tried to get the same speed using a different tape speed with the drum machine and it just didn't sound right.



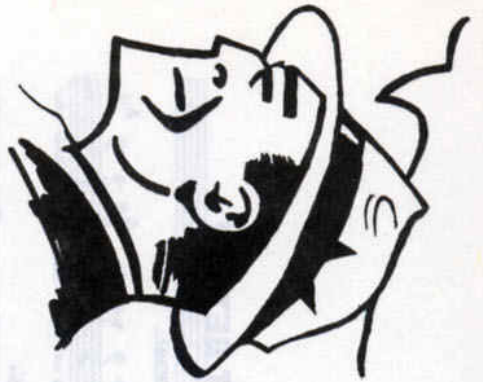
The Fugitive
Tony Banks
ALBUM
RECORD
4-1-83

By Nick Burton

Although it went largely ignored, A Tony Banks' 1979 album, *A Curious Feeling*, was (and still is) one of the most satisfying solo outings to come from the ranks of Genesis. In addition to displaying an almost nostalgic concern for an early Genesis sound, Banks also showed his hand at writing beautifully understated pop melodies and delivered some keyboard intruments full of sweeping, majestic chord changes that evoked the *Nursery Cryme/Foxton* period (one of those, "From The Underrow," was used as the theme music for Jerry Skolimowski's film *The Show*). *The Fugitive* lacks its predecessor's consistency, but it's more than adequate showcase for Banks' talents as a songwriter and a keyboardist with uncommon taste in the use of electronics.

On *The Fugitive*, Banks is more in step with the current Genesis sound. A few cuts, such as the reggae of "This Is Love" and the progressive pop of "Moving Under," sound as if they were written for Genesis, and would have fit comfortably on *Duke or Adeock*. Banks' breathy Rod Acgen-mets-Colin Blunstone vocal style gives the tunes a lighter touch, though, and a kind of breeziness that's absent from Phil Collins' style. It's refreshing to hear Banks' voice for the first time (Kim Beason did the vocals on *A Curious Feeling*), and makes one wonder, after hearing his performances of "By Your Side" and "And The Wheels Keep Turning," why he hasn't sung more during his years with Genesis.

The two instrumentals here ("Thirty-Threes" and "Charm") are disappointing and unmissed, and the harder-edged tunes (particularly "At The Edge Of Night") are rather clumsy. But despite some weak spots, *The Fugitive* has its share of genuinely creative moments. Banks is an appealing artist, and if you've ever been curious as to what Genesis would sound like without Phil Collins, this is your chance to find out.



Just A Job To Do

No use saying that it's alright, it's alright. Heard a Bang, Bang, Bang, Bang! Down they go. Coe the harder they run, the harder they fall. I'm coming down hard on you.

No-one saw what you looked like, what you looked like. Like a stranger coming out of the night, out of the night. Someone got the word on you, I hope my aim is true.

I got a name, I got a number, I got a line on you. I got a name, I got a number, I'm coming after you. Don't keep saying that it's alright, it's alright. Heard a Bang Bang Bang, and down you go, it's just a job to do. Coe the harder you run the harder you fall, I'm coming down hard on you, hard on you.

I got a name, I got a number, I got a line on you. I got a name, I got a number, I'm coming after you. I got a name, I got a number, I got a line on you. I got a name, I got a number, I'm coming after you. I got a name, I got a number, I got a job to do.

Keep running, keep running, city to city. Even if you're innocent, you can cause too much embarrassment. And though your heart is breaking, and you know there's no mistaking. For you feel your life line breaking. Can't feel your friends are standing. You-once answers the telephone. And though your heart is breaking and through your head you're thinking. The footsteps close behind.

Don't pretend that you sleep at night, sleep tight. Can't you feel that the time is right, it's alright. Heard a Bang Bang Bang, down you go. No-one really cares. Coe the harder you run, the harder you fall. I'm coming down hard on you, hard on you.

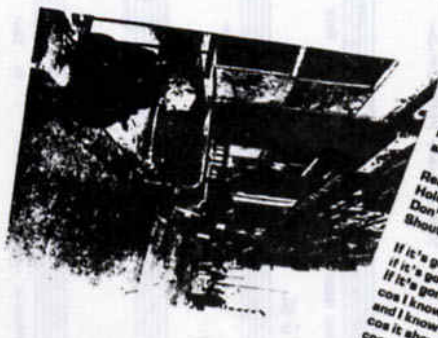
I got a name, I got a number, I got a line on you. I got a name, I got a number, I'm coming after you. I got a name, I got a number, I got a line on you. I got a name, I got a number, I got a job to do.

It's Gonna Get Better

Reach out, hands in the air, don't care just what they're saying. Hold out, just keep on hoping against hope it's gonna get better. Don't worry, there's no hurry for you, for me everything's gonna come around. Shout out, someone will listen to you, to me, someone's gonna see

He calls me over, calls me brother and I know always fighting and moonlighting, it never ends in the city, if you're all alone there's a sister and she's standing next to her man in the darkness you feel the sharpness of steel and it's always there, in the city, if you're all alone

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Tony Banks - Keyboards, backing vocals
Mike Rutherford - Guitars, bass, backing vocals
Phil Collins - Drums, percussion, lead vocals

Produced by Genesis
(with Hugh Padgham)
Engineered by Hugh Padgham
Technical Assistance Geoff Collingham
All songs written by Genesis
Recorded and Mixed at the Farm, Surrey, 1983

ALL LYRICS USED BY PERMISSION
ALL INSTRUMENTS PROVIDED BY ANTHONY BANKS LTD./
MICHAEL SMITH ENTERPRISES LTD./
HIT AND RUN RECORDS PUBLISHING LTD.

Genesis

IT'S GONNA GET BETTER

Str: A. GARDNER / F. COLLINS / R. RUMBERG

CHORUS
 (Gm) B 6
 I've got a better place than I've got now
 I've got a better place than I've got now
 I've got a better place than I've got now

VERSE
 Just a little better
 than I've got now
 Just a little better
 than I've got now

VERSE
 Our lives are long
 and we know that
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