

Illegal Alien

Got out of bed, wasn't feeling too good
 with my wallet my passport a newspaper of shoes
 with a bottle of tequila and a newspaper of shoes
 1987 a canoe and she got a friend
 who thought her aunt had a man who could help
 at his apartment I knewed outta man
 he wouldn't come out, until he got paid
 Now don't tell anybody what I mean do
 if they find out, they'll never let me through
 He no fun being an illegal alien
 in it's no fun being an illegal alien
 Down at the office had to fill out the form
 up to the counter to see what they do
 They said "it doesn't matter, it's not what matters"
 Don't trust anybody but not what matters
 cos it's no fun being an illegal alien
 Tell you it's no fun being an illegal alien
 Consideration for your fellow man
 would not hurt anybody, you'll be in a
 over the border there's no passport card
 when every day comes away, you'll be in a
 keep your suspicions, I've seen that first before
 but I don't do nothing, it's that such a spirit
 but he got a wife who's believing is doing
 the way so anyone to help me get to the outside
 Don't tell anybody what I mean do
 if they find out, they'll never let me through
 He no fun being an illegal alien
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Genesis

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GENESIS MAGAZINE No: 30 January 84

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GENESIS
 23 JAN 1984
 ILLEGAL ALIEN

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after it, Phil and Chester go into an amazing drum-duet and after 5 minutes of thunder, the band plays 'Los Endos'.

For the encore, the band played the long-awaited 'Misunderstanding' and 'Turn It On Again'.

What made this concert exceptional was the light show. The effects produced are just magic - beautiful combinations of colours, unusual angles of the lights, changing colours almost for every different note, rays of light moving all around the stage and the hall itself, it's really incredible. On 'Home By The Sea' you really feel you're in a haunted house. The stalagmites and stalagmites of 'In The Cage' really seem to be there on stage, for 'Los Endos' you'd think they're using a laser (but they aren't), and thanks to the artificial smoke, the stage sometimes looks like a huge cloud of changing colours. This is really amazing, and the very good '81 tour light show seems "cheap" compared to this one.

Definitely, Genesis' very exciting and excellent music, supported by this innovative and magical light show offers both your ears and your eyes a show you'll hardly forget.

Written and compiled by Geoff Parkyn. Published by GENESIS INFORMATION, P.O. Box 107, London N6 5RU, England, and GENESIS INFORMATION, P.O. Box 253, Princeton Junction, New Jersey 08550, United States.

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Thanks to GENESIS, and all the best for '84.

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Genesis

GENESIS MAGAZINE No. 30 - JANUARY 1984

GENESIS NEWS

After a very successful first part of their mammoth North American tour, Genesis took a break for Christmas before getting back on the road again in Vancouver on 9th January.

In Syracuse, N.Y., the band played to a capacity 42,000 crowd - and the only other bands to have achieved this are The Who and the Rolling Stones.

Genesis are playing a 2 1/2 hour set with an array of Varilights that are more breathtaking than ever. A typical set runs: Iodo, Abacab, That's All, Mama,

medley of intro to 11th Earl Of Mar/Squonk/Firth Of Fifth, Illegal Alien, Man on the Corner, Whodunnit, Home By The Sea, Second Home, Carpet Crawlers, Keep It Dark, It's Gonna Get Better, Follow You Follow Me, In The Cage W,

Cinema Show, Colony Of Slipepmen & In That Quiet Earth - Afterglow, drum duet from Phil and Chester, and Los Endos, with encores of Misunderstanding and Turn It On Again leading into an older medley of Satisfaction, The Last Time,

All Day and All Of The Night, In The Midnight Hour.

Dates for 1984 continue: Vancouver PNE Coliseum 9th January, Seattle Tacoma Dome 10th, Los Angeles The Forum 12/13/14th, Tempe Arizona ASU Activity Center 15th, Denver McNichols Arena 17th, Norman Oklahoma Lloyd Nobel Center 19th,

Tulsa Assembly Center Arena 20th, Dallas Reunion Arena 21st, Houston The Summit 22nd, Austin Texas Frank Erwin Center 23rd, New Orleans Lakefront Arena 25th,

Memphis Tennessee Mid South Coliseum 26th, St Louis Missouri The Arena 28th, Kansas City Kemper Arena 29th, Lexington Rupp Arena 31st.

Indianapolis Market Square Arena 1st February, Omaha Civic Auditorium Arena 3rd, Peoria Illinois Civic Center Arena 4th, Madison Wisconsin Dane County Coliseum 5th, St Paul Minnesota Civic Center Arena 7th, Winnipeg The Arena 9th,

Calgary Olympic Saddledome 11th, Edmonton Northlands Coliseum 12th, Boise Idaho The Pavillion-BSJ 14th, Reno Nevada Jai-Lor Events Center 16th, Las Vegas Thomas & Mack Center 17th, Oakland California 19th and 20th, at the Coliseum.

The band then fly back to the U.K. for five nights at the Birmingham National Exhibition Centre International Arena 25th to 29th

February for some charity shows, and these are the only scheduled British or European shows this year. After four months of concentrated touring rounded off with the UK shows, the band will be in need of a break before they start discussing plans for the rest of the year!

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DE PASAPORTES



The new single from the 'Genesis' album is 'Illegal Alien' backed with a new live version of 'Turn It On Again' on 7". The twelve-inch version has a very extended version of the new live 'Turn It On Again', and there'll also be a specially shaped picture disc.

There are some reviews of the new stage show further on in this issue.



Genesis

TONY BANKS

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Tony talks about the new album and current feelings about the band...

"For us it's just fun, as it's always been - we've always wanted to have hit singles just for sheer entertainment," says Tony with equanimity. "We originally came into this business trying to have hit singles - the change really was that the BBC suddenly started playing our stuff."

A surprising statement, given that Genesis along with most other bands of their ilk and era have always been thought of primarily as album bands, the relative complexity, lack of immediacy and often sheer length of their songs making them inherently unsuited to the land of Top Of The Pops. On the other hand Genesis are no strangers to the singles charts, having clocked up about half a dozen Top 10's and many more Top 50's, with the more successful being concentrated in more recent years. Tony denies however that the band have compromised their writing in any way to win chart placings and points out that 'Mama' at 6 minutes plus is hardly the ideal single length.

"Our first really successful single was 'Follow You, Follow Me' which was perhaps a genuine single, but I think there've been others both before and since such as 'I Know What I Like', 'Carpet Crawlers', 'Counting Out Time' which I think should have been equally saleable but didn't do as well."

"We'd put out maybe 15 or 20 singles before 'Follow You' which didn't sell any and it made no difference to us. We just carried on releasing them and suddenly people started playing them and we said 'Thanks very much'."

"But still, for every one that clicks we seem to have two or three that do nothing. What's great for us though about 'Mama' and perhaps 'Turn It On Again' is that they're both very much in the Genesis idiom - no-one can accuse us of compromising."

"We've always felt with the more 'Genesis' type of songs we've released over the years that if the radio would play it, people would go out and buy it."

Normally soft-spoken, his voice hardens as he defends the band's integrity. "We've no qualms against doing any particular kind of song, we'll do anything from the most banal to the most complex as long as it pleases us," he says oddly, "We don't ever think about the audience at all until we've finished making the album."



Genesis drummer sparks his group into superb show

This review ran only in yesterday's late edition because the show ended late. It is reprinted today for readers who missed it.

By Jane Scott

He's kind of a short guy. Reminds you of a cross between Jack Lemmon and Bob Newhart. But Phil Collins, front man for the British band Genesis.

He may be the only drummer of a top group that has become a focal point. He has become a super star at the Coliseum Sunday night that topped anything it has done here.

It even outshined its light show, which was nothing short of spectacular.

Opening night, the show took off at 8:30 with 'Duke' from the 'Abacab' album, and the band showed it was really on the ball.

Genesis has a slight problem. It has evolved from what critics have called an art-rock band with classical roots. Its last album went beyond, into pop-oriented soulful songs that even had a country-western feel.

When Collins said the band would play some old songs as well as new, the screams were louder from the older people in the audience. Genesis skillfully wove the other 11 songs into the set. The first pop songs to make a well-balanced standard show.

"Now here's a country-western kind of a song," Collins said, leading the group into a new song named 'That's All.' That's also the band's new single.

Then came the chart-topper from the latest album, 'Genesis.' This was 'Mama.' Collins said as many as 100,000 copies of the album had been sold. That was the first of several little dramatic touches. A yellow light covered Collins' face as he screamed it up into an evil grin and gave a vile laugh.

Former front man/vocalist Peter Dinklage was known for his many masks and costumes. Collins has said they aren't his thing. But he added more prop touches this time, putting on a white, cut-out mask for 'Woodman' and a checkered jacket and shades to portray a man-on-the-loose in 'Illegal Alien.' They weren't full-fledged Gabor-lanes, just enough of a theatrical style to enhance the show.

Genesis has never had such a varied show before. 'Illegal Alien' has a Mexican beat, almost calypso. 'Home by the Sea,' almost a love poem from its latest LP, had a classical, orchestral feel. Here, guitarist Daryl Suermer, at seated with twenty dynamics, as the lights flickered and the drums pounded, the music, the atmosphere and the show combined in a perfect package. Suermer also stood on a pedestal of older songs: 'Wind and Withering,' 'Trick of the Tail' and 'Selling England by the Pound.'

Collins is the force. Tony Banks, keyboards, and Mike Rutherford, bassist, expressed themselves in their music, as did added drummer Chester Thompson.

Highlight followed highlight as the band continued, culminating in a dual drum solo by Thompson and Collins. Collins had switched to the sticks several other times during the show.

Collins blended humor with harmony, but never talked so long as to bore. "So how are you? One at a time, now," he said, just after the song 'Abacab.' There were 18,000 or more, a solid opening night. Genesis went on again last night.

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no unnecessary flash. His best moments came on the closing 'Los Endos', which built from stately anthem to dissonant peaks.

The encore was loose and fun with 'Turn It On Again', the hardest rocker in the band's repertoire. Collins led an audience singalong and turned the song into a soul medley. The sound of Genesis playing 'In The Midnight Hour' must have shocked more than a few old fans.

The show, it must be said, suffered at times from overkill of visual effects. Genesis now tours with an elaborate, computer-driven light system, and much more often than not the stage looked like an overdressed Christmas tree.

Genesis in Detroit - 14th Nov. by Thierry Mezeret, who caught the band there whilst on holiday from his home in Savigny, France.

First impression of the night: the stage set-up has changed, for the first time since '76. Tony's keyboards are set up between the two drum kits. Phil sings from centre stage with Mike on the left and Larry on the right. This makes the stage look smaller and more unusual than before, but it's good to see the band change.

Opening song is 'Dodo - Lurker', with the stage totally masked by artificial smoke. The sound is unbalanced and one guesses the words more than one hears them, but with the following tune, a very powerful version of 'Abacab' (introduced and concluded by a great solo from Mike), everything gets all set and the show moves ahead.

Genesis
An evening with
MONDAY, DEC. 11th
8 P.M.
Coliseum
Tickets \$12.50. All seats reserved.
ON SALE TOMORROW, FRID. NOV. 4.
Available at the Coliseum. For further
and all ticketing locations call 464-6990.

The loud and noisy Detroit audience seems to enjoy particularly the new stuff from 'Genesis' and 'Abacab' - (Mama, Home By The Sea 2nd, That's All, It's Gonna Get Better, Who Dunnit same performance as in 81, Man On The Corner, Keep It Dark) are all warmly welcomed by the people, who very often scream and applaud during the songs themselves. To introduce 'Illegal Alien' Phil holds a real radio set up to the mike, and tunes it to find out if the police are searching for him. After some sound effects, the song starts.

But the band also want to please the older fans, by playing some very good old tunes: a medley comprising the organ introduction to 'Eleventh Earl Of Mar, Squonk(!)' and 'Firth Of Fifth(!)'. 'Carpet Crawlers' and 'Follow You Follow Me' were performed too. And the last part of the concert was just magic: the usual medley including 'In The Cage', 'Cinema Show', 'In That Quiet Earth' (this is new!), 'Riding The Scree', 'Afterglow'. Right

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Genesis have been nothing if not enduring seeing out more trends than many bands have had hot dinners from their formation 15 years ago at Charterhouse. Yet despite consistent and ever-increasing success they've never really received a good press apart from a couple of years in the early '70s during the Nursery Crime/Foxtrof/Selling England By The Pound phase which most of their longer-standing followers consider to be their creative peak. Given their ability to thrive whatever the prevailing musical climate, is there any resentment within the band at having so frequently to explain and defend their continuing existence to a hostile and far-conscious press? Tony's answer is defiant and unequivocal.

"We're in the world of commercial music, let's face it, so if a record sells it must be relevant, that's all there is to it. It doesn't matter whether it's 'The Birdies Song' or the Sex Pistols, if it's Top 5 music then it's relevant in some kind of way or another.

"Genesis currently have a record in the Top 5 so we must be relevant at the moment by that criterion. So I don't think we've got anything to answer for on that score, and I don't think it matters that much.

"All you're trying to conjure up is enjoyment for the moment, escapism through listening to a certain piece of music - that's all we're going for. There's no doubt that Genesis music has a bit more depth, always has done - obviously a 27-minute song like 'Supper's Ready' required a lot more attention and therefore it played with your emotions to a much greater degree than a three-minute song like 'Karma Chameleon'."

"It's a different world - and I think 'Mama' too plays with your emotions to a far greater degree than your average pop song."

Genesis' music has always possessed a depth and, particularly when Peter Gabriel was still with them, a sense of challenge that stimulates attention and requires concentration - and then repays the effort in abundance. Their early material was a perfect example of the axiom that the more you put into something the more you get out of it. Songs like 'Return Of The Giant Hogweed', 'Watcher Of The Skies' and of course the odyssey of 'Supper's Ready' shimmered with a vitality and strength that conjured up emotions and reactions that the inherent simplicity of 1983 music can never match - sublime, exquisite and at times almost profound, it seemed.

Nevertheless, for better or for worse, that was then and this is now - so what have Genesis got to offer the teenagers of the video age?

"There's always people who are looking for something with just slightly more depth in it and





After all the times I've

When asked how he felt about the band's new sound, Genesi said, "I can still say that I had a great time. This time around, taking the entire performance into account, I saw a band that had grown and changed throughout the years and still have maintained a singular, common identity that their past and present fans can still enjoy. There may be some of their music repertoire that I do not agree with, but Genesi is still up there as one of the best and most unique 'rock bands' around."

Opening up with "Dodo" from ABACAB, Banks, Collins and Rutherford along with their performing cohorts Seiner and Thompson were in great form for an exhausting two-and-a-half-hour set, spanning at least twenty different compositions. Instead of playing all of the tunes from their new self-titled album, Genesis drew equally from ABACAB and GENESIS for the first half of the show.

PHIL COCHRAN, an army played master of ceremony, clowning around with a portable radio (while singing "Illegal Alien") or snapping into the sinister parrot of "Mama, with a twist of the face." Mike Rutherford and Daryl Stuermer traded off between guitars and basses, while Tony Banks drumming was, as usual, exact, sometimes jazz-

The light show was another big plus of the show, sometimes almost overpowering the music. The lights rotated, changed color, rained, lowered and tilted all over the Coliseum from their remote con-

Other musical highlights were older tunes like "Carpenter Crawl," a medley of "Spooky" and "Fifth Of Beelzebub," and "Lon Endon." That's All," their new single, was introduced as a country song (and played that way too), and many a tune was filled with plenty of clouded mist and fog, which started to get over-repetitious after a while. "Home By The Sea" was a more adventurous song in concept than an record.

The encore was two songs from the frequently neglected DUKE LP "Misunderstanding" and "Turn It On Again," during which Phil donned a hat and sunglasses and young into a quasi-sermon and leading the group and leading the group through such odds as "Turbid" and "Nerd's Song."

After such a long performance, one wonders where the performers' devotion to their fans ends. Few know, and

fewer find out either way, a very satisfying performance was what one saw whilst taking in Genesis this Sunday.

apart from maybe 'Snock The Monkey'."

NEW LOOK GENESIS SOUNDS BETTER THAN EVER
by Brett Milano, Boston Globe Nov. 30 1983

WORCESTER - Genesis' Centrum show was a dazzling mix of stories and images, accessible hitn and instrumental explorations. There was enough

to satisfy both the new fans who heard 'Abacab' in dance clubs, and the diehards with fond memories of the early gigs with Peter Gabriel. The band is now more versatile than ever, integrating touches of jazz and funk with its more familiar symphonic style.

the group avoid nostalgia, playing only three songs from the Gabriel days and drawing much of the 2½ hour set from the last two albums. Still, there were enough mythic epics to satisfy old fans. A long medley of early songs peaked with the otherworldly 'In That Quiet Earth'. The latest album's 'Home By The Sea' returned to their early style with an evocative, ghost story.

—John Chambers

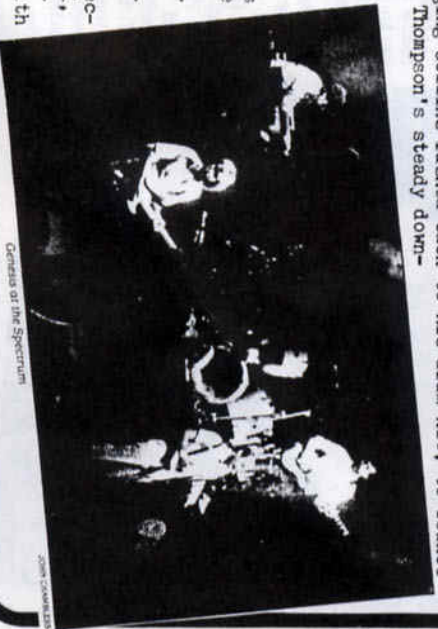
New material ranged from light humor on 'Illegal Alien' to a jangly country feel on 'That's All, to a touch of smooth soul on 'It's Gonna Get Better.' The last few albums provided some unusually straightforward pop, but Genesis never let the audience rest for long. Moods shifted from light romance of 'Follow You Follow Me' to the more abrasive 'Keep It Park'.

The shows emotional high point was the recent single 'Mama', the story of a young man's relationship with a prostitute. Phil Collins gave it a tortured, frightening vocal, building tension with demonic laughter.

Collins is still one of rock's most likeable showmen, balancing the challenging moments with self-effacing humor. On "Who Tunnin' he provided the stage as a masked robber, and for "In The Cage" he became Rael, the surreal street hero created by Gabriel. Whenever he wasn't singing Collins rushed back to his drum kit, to bounce drumrolls off Thompson's steady down-beat.

Mike Ruth-
ford played
more lead
guitar than
usual this
year, at times
recreating the
melodic style
of the depart-
ed Steve

Hackett, Keyboardist Tony Banks was impeccable as usual, providing gorgeous solos with



Contents of the Spectrum