

# Genesis

GENESIS MAGAZINE No: 31 April 84





worldliness of the magical 'Home By The Sea'/'Second Home...' during which Mr Banks, especially, excelled in terms of timing and contribution to its surging majesty'. The classic single 'Mama', relying more on steamy atmospherics, rather than the full force of the available effects, was greeted by one of the evening's most enthusiastic ovations, Phil somehow instilling his hideous laugh with more venom than on vinyl.

These days Genesis combine various classic 'toons' from the past into two lengthy medleys. 'Earl Of Mar'/'Lamb Lies Down'/'Firth Of Fifth' and 'The Musical Box' early in the set, seemed to lack the flow and precision of the more familiar 'In The Cage' medley, strengthened considerably by the inclusion of the glorious '...In That Quiet Earth'.

During the evergreen set closer 'Los Endos', maturing with age, the stage resembled that heavenly scene from Spielberg's 'Close Encounters' as the mothership opens in a dramatic blaze of bright, white light - it's been said before, but it's a valid, accurate visual allusion.... And I still think Genesis should lower a kitchen sink from one of the lighting gantrys as the final notes of this sublime instrumental fade....

The less serious encore 'Turn It On Again' with 60's medley and 'Karma Chameleon/Every Breath You Take' served to diffuse the preceding hefty slice of melo-drama, sending everyone home on a suitable 'high'....

They know what we like, but thank goodness the roof held up!

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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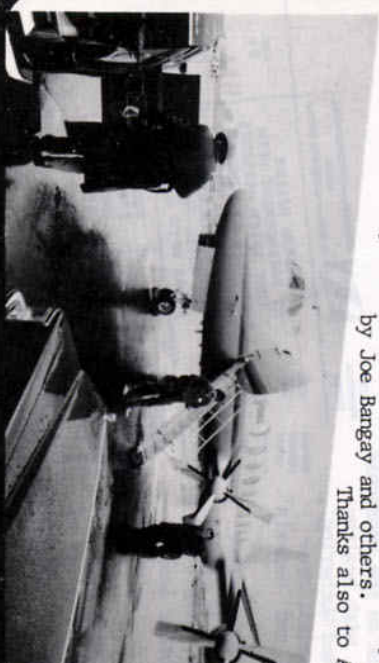
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Many thanks to ROBERT ELLIS for such superb photos. Also photos by Joe Bangay and others.

Thanks also to Ant Phillips, Hugh Fielder and Simon Pound.

To Tony, Phil and Mike  
- good luck with all  
the 'projects'.

All the best,



# Genesis

GENESIS MAGAZINE No: 31 - APRIL 1984

Hello!

Following the Birmingham shows which were concluded with the Prince's Trust Gala concert before Prince Charles and Lady Diana, Genesis are all working on solo ideas and projects at the moment.

Phil Collins is in the Caribbean producing an album for his friend Eric Clapton, and at the same time is high in the charts on both sides of the Atlantic with his song 'Against All Odds'(Take A Look At Me Now)' from the new Taylor Hackford film 'Against All Odds'. When he returns to the U.K. he'll start work on a new album of his own, and a tour to follow is quite likely.

Mike is currently involved in recording a third solo album, and also has a track on the 'Against All Odds' soundtrack album, 'Making A Big Mistake'. It's possible that Mike will be playing some solo concerts for the first time later on in the year.

Tony is busy writing new songs, and is considering working on some more film soundtracks. Peter Gabriel has a couple of intriguing songs out on separate albums - 'Excellent Birds' with Laurie Anderson on her 'Mister Heartbreak' album, and 'Walk Through The Fire' which is also on the 'Against All Odds' soundtrack album, but should be released as a single really.

Anthony Phillips has a couple of new projects released. 'Invisible Men' is finally out in the U.K. on Street Tunes Records with one different track and a different sleeve to the U.S. import (more about that in the interview which follows), and 'Private Parts And Pieces IV - A Catch At The Tables' on import from PVC Records, which includes the 'Arboretum Suite'. His musical 'Alice', written with Richard Scott, has opened in Leeds, and hopefully will tour the country over the next few months.

In this issue there are a couple of pictures of the band on board the plane they used for their extensive American tour. Not for them a big jet as used by the likes of Led Zepplin and The Who - just a modest Viscount to get them in and out of the small airports near city centres, to help to make the tight tour schedule less gruelling. Extensive live and documentary footage was filmed on the tour, possibly for video or a complete cinema release - more news on this will follow as we get the details.





# GENESIS

HUGH FIELDER

THE BOOK OF GENESIS by Hugh Fielder

'The Book Of Genesis' is based on over 50 hours of tape-recorded interviews with all the different members from the various stages, originally designed to be a six-part radio series. Hugh Fielder kindly agreed to write some background notes to the project for us...

'The Book Of Genesis' didn't start out that way at all. Phil Sutcliffe and I weren't even contemplating a book when we started interviewing members of the band and those who'd played a significant part in their career early in 1982. We were working on a series of radio programmes which we'd been encouraged to begin by various people who gradually became more elusive when we needed practical help to put our material on the air waves.

It wasn't until last autumn, after Phil Sutcliffe had disappeared off to the Seychelles on a teaching contract and I was feeling the frustrations of trying to turn the radio project into reality - which we're still rooting for - that a book was suggested.

Even then I wasn't convinced. After all, Armando Gallo's 'I Know What I Like' was a pretty comprehensive account of the band's career which we'd used extensively in our research. And Geoff Partyn had provided all the vinyl facts in his 'Illustrated Discography'.

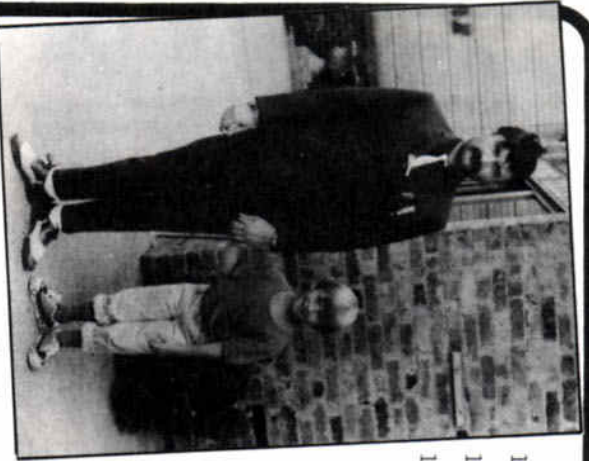
The only point in doing another book on Genesis was if there was something new to say or a different aspect to present. As I ploughed through the transcripts of the interviews I realised that it would be possible to tell the story of the group in their own words. Not only did it offer a fresh perspective but it also afforded an intriguing insight into the machinations of what makes Genesis tick.

We'd been lucky to catch the band at a relaxed time - they'd just finished mixing the 'Three Sides Live' album and were justifiably pleased with the 'honest' sound they'd been able to transfer from their live shows on to record.

Tony, Mike and Phil each gave us remarkably frank interviews that recognised their shortcomings as well as their strengths, both individually and as a group.

Perhaps because they were happier in Genesis than they'd ever been they were able to look back objectively and without rancour. They were breaking down several 'taboo' areas that had existed between themselves and certainly no subject was barred during the interviews.

This candour seemed to transfer itself to previous members of the group as we got round to them. Anthony Phillips suddenly



Phil with Simon

they have attempted, in their ever-evolving love affair with music.

A brief synopsis of some facts will give one an idea as to the staggering scale of Genesis' latest stage production. Over twenty tons of equipment, a magnificent 30,000 watt PA giving forth perfectly defined, powerful sound, enough to fill even the International Arena, whose echoey expanses have all too often been the downfall of many a mighty group. Conversely, none of the subtler aspects of the Genesis show, particularly evident during the anthemic 'Carpet Crawls', was lost, such was the excellence of their sound system... And the lighting - ah yes those 'Varillites' - 180 of them arranged within a hexagon, in a series of six large, equal mangles with a scattering of conventional 'pars' for good measure. These new, improved 'Varillites' can now change through some 36 colour variations. To cap it all, the whole rig now moves up and down in any direction the lighting operators from Showco desire! Mind-boggling statistics but, as always, Genesis use their effects tastefully, turning lightshow into 'artform'.

Important though the spectacle unquestionably is, it's the music that matters and plenty of it too during the course of a marathon 2 1/2 hour performance. Never musicians to cheat their ever-faithful audience, we were treated to a show which spanned as far back as the embryonic days of 'Nursery Crime', with healthy doses of 'Lamb', 'Wind And Wuthering', and of course newer material, predominantly from 'Abacab' and 'Genesis'.

The brash dramatics of 'Dodo/Jurker' opened the concerts, blending into a more aggressive 'Abacab', Mike's solo-ing having taken yet another leap forward.

Phil's ever-dreadful between song 'patter' added humour to the likes of a fresh 'That's All', the 'singalonga-Genesis' 'Illegal Alien' or the other-

10. There's nothing I can recognise; this is nowhere that I've known.
11. The face that launched a thousand ships is sinking fast, that happens you know. Don't you know I've been on my own, but I'm coming home.
12. winners and answers next time!

# Genesis

AT BIRMINGHAM INTL ARENA 1984  
by Simon Poulton

It would be fair to state that Genesis' only five European concerts of 1984, in that wasteland sometimes known as the Birmingham National Exhibition Centre were the most ambitious and spectacular even they have attempted, in their ever-evolving love affair

NATIONAL EXHIBITION CENTRE		BIRMINGHAM INTERNATIONAL NATIONAL EXHIBITION CENTRE	
DATE	TIME	DATE	TIME
TUESDAY	8:00 PM	TUESDAY	8:00 PM
28TH FEB 1984	7:50	28TH FEB 1984	7:50
WEDNESDAY	8:00 PM	WEDNESDAY	8:00 PM
1ST MARCH 1984	7:50	1ST MARCH 1984	7:50
THURSDAY	8:00 PM	THURSDAY	8:00 PM
2ND MARCH 1984	7:50	2ND MARCH 1984	7:50
FRI	8:00 PM	FRI	8:00 PM
3RD MARCH 1984	7:50	3RD MARCH 1984	7:50
SAT	8:00 PM	SAT	8:00 PM
4TH MARCH 1984	7:50	4TH MARCH 1984	7:50
SUN	8:00 PM	SUN	8:00 PM
5TH MARCH 1984	7:50	5TH MARCH 1984	7:50





# Bordering on Immigration Reform

Over the border, there has been the promised  
There everything's easy, you just hold out  
your hand.

That's what Genesis, the rock group, says in its  
new song, 'Illegal Alien,' appearing on the new  
album, 'Illegal Alien,' which is out now. The  
band is a cover of the border, between the States  
and England. The song is a parody of the  
which is why they're not in the States.

Only Thomas P. O'Connell  
Genesis 'Illegal Alien'  
Times leader!

I think Richard did an incredibly good job. I wouldn't have liked to have written the lyrics, but it's a fascinating world to work in. Musically I was given a most marvellous brief - in terms of a challenge I couldn't have asked for any more really. It covers the whole gamut right from very modern synth, electric pop, right the way through to pastiches of things like charlestons, and stuff like that.

The other thing is having your music choreographed is the ultimate ego trip - it's never happened to me before. People say to me 'What's it like', and I say it's absolutely wonderful. Heather Seymour who did it is very good, she did Monty Python's 'Meaning Of Life' - the 'Every Sperm Is Sacred' scene, and she did the film version of 'Amie'. I just love the idea of people dancing to my music, the first day of rehearsals was an experience I'll never forget - going into different rooms and hearing some people singing, then other people dancing to it - it's very difficult to be critical really.

More in the next issue...

## GENESIS PICTURE-DISC COMPETITION

For this new competition we have several sets of the three Genesis picture-discs - 'Paperlate', 'That's All', and 'Illegal Alien', and some of the separate picture-discs. All you have to do is identify the SONG from which each of the following lines have been taken. Send your answers to the London address to reach us by the end of June.  
Good luck - and here are the lines:

1. Very soon I'll ask my love to travel with me to the world outside.
2. But it's not me that's going wrong, it's them.
3. Children follow me, with their laughter so cold...
4. It seems through time and space, though names may change each face retains the mask it wore.
5. At this party he was on his own, all he did was say he'd take her home.
6. Both had given everything they had, a lover's dream had been fulfilled at last.
7. Ice is moving and the world's begun to freeze, see the sunlight stopped and deadened by the breeze.
8. For you feel your life line breaking, can feel your hands are shaking.
9. Bury your memories, bury your friends, leave it alone for a year or two.

hardly a conversation. The bill has already passed the House, and is now in the Senate. It is the first time that a bill has passed both the House and the Senate. The Speaker can't call it on the floor until it has passed both the House and the Senate. The Speaker can't call it on the floor until it has passed both the House and the Senate.

that is it - that's the only way you can get it over.

I: And also I suppose you have to tell the story and the changing scenes through the lyrics. AP: That's right, exactly. It can be very difficult - I think Richard did an incredibly good job. I wouldn't have liked to have written the lyrics, but it's a fascinating world to work in. Musically I was given a most marvellous brief - in terms of a challenge I couldn't have asked for any more really. It covers the whole gamut right from very modern synth, electric pop, right the way through to pastiches of things like charlestons, and stuff like that.



PASAPORTE  
CINA



'came clean' about his reasons for leaving - which turned out to be stage fright as much as 'musical differences' - and even Steve Hackett took a realistic view of the differences that built up between him and the rest of the group, blaming himself as much as the others.

But most surprising was Peter Gabriel who, typically, was the last interview I conducted as the deadline was looming. I thought I knew what he would provide, but I was delightfully wrong. Admittedly he 'cheated' by listening to parts of the other interviews but his insights into how the band worked (or didn't work), their illusions, delusions and the magic they were able to create were quite fascinating. Only afterwards did I realise that Peter had never really talked about Genesis in depth since he left them.

Once I'd decided the band could tell the story in their own words I concentrated on keeping any outside interference to the minimum, adding information only when I thought it was absolutely necessary.

Unfortunately I was unable to get any quotes on their latest album because the band were touring America while the book was being prepared and arrived home just too late. But the attitudes and feelings they express at the end of the book are perfectly mirrored in that album.

In one sense Genesis are doing what they've always done - making music to please themselves in the hope that it will please other people. But this time they've decided not to be constrained by their own or anyone else's expectations of them. And how many bands are still doing that after four albums, let alone fourteen.

Hugh Fielder.



## ANTHONY PHILLIPS

ANTHONY PHILLIPS INTERVIEW on the 'INVISIBLE MEN' album and the 'ALICE' musical.

I: 'Invisible Men' has been out in the U.S. for a while now, hasn't it?  
AP: 'Invisible Men' came out in the States in late Autumn, after an enormous amount of trouble with the cutting. The Americans rejected two cuts, saying that it didn't sound like the original tape that they'd heard - but it was cut at the Tomhouse, which is about the best place in London, so that was very strange. Ian Cooper was very good about it though, he did it again once, but the second time he was a bit beside himself - he just didn't know what else to do!

I think sometimes the Americans like to flex their muscles, that was my



On the Genesis plane - Mama Tour, North America

(Photo: Robert Ellis)



# Genesis



Musical score for the song "Genesis". The score is written on a grand staff with a treble clef and a 4/4 time signature. It includes vocal lines for Peter Dinklage (labeled "Sir Thomas") and Steve Nieve (labeled "Sir Thomas"). The lyrics are: "LET US LEAVE OUR LIVES IN YOUR HANDS YOU LET US LEAVE OUR LIVES IN YOUR HANDS YOU LET US LEAVE OUR LIVES IN YOUR HANDS YOU". The score includes instrumental parts for "INST" and "CORNA". The piece concludes with a "CODA" section marked "D.S. al CODA" and "END".

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