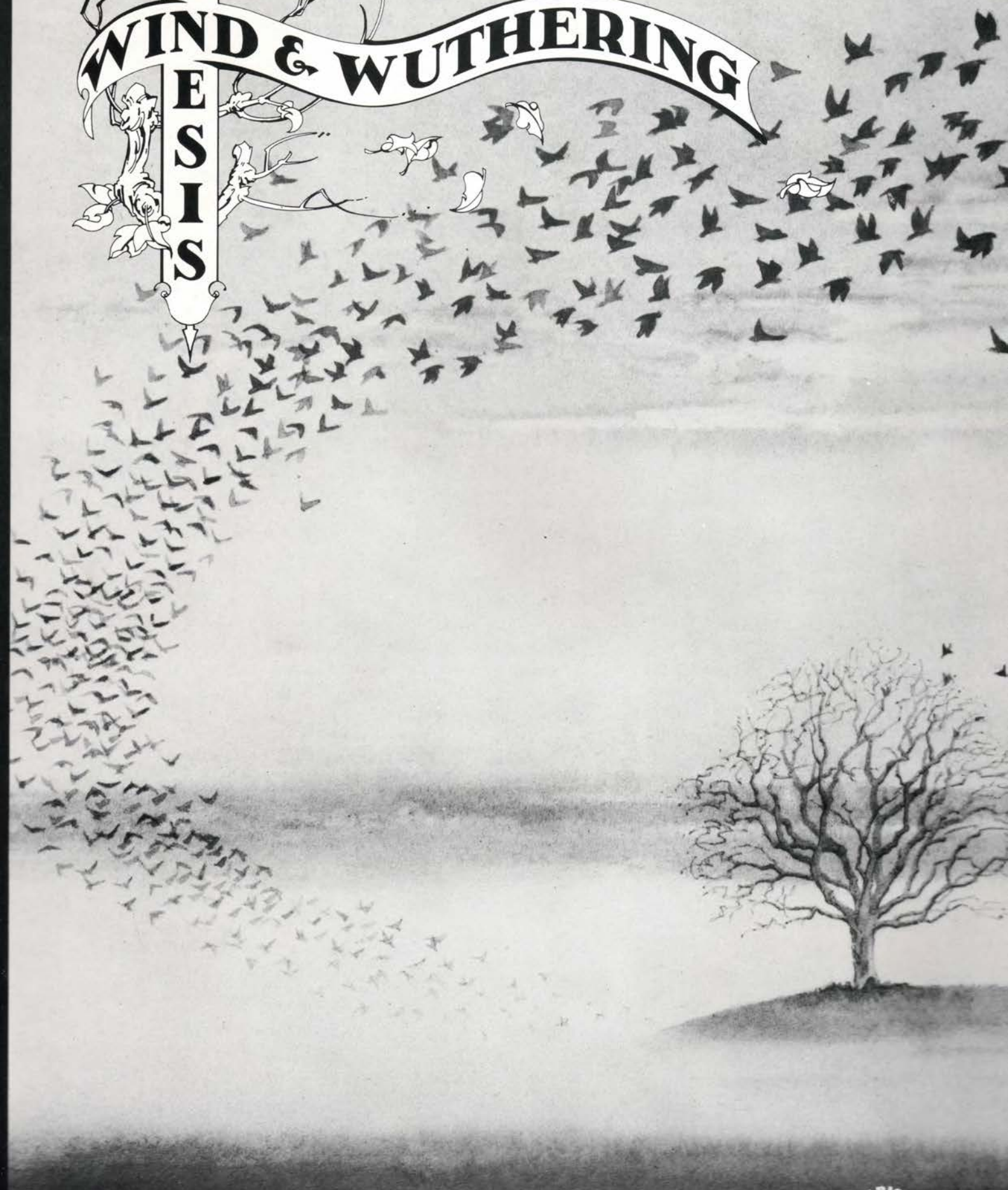


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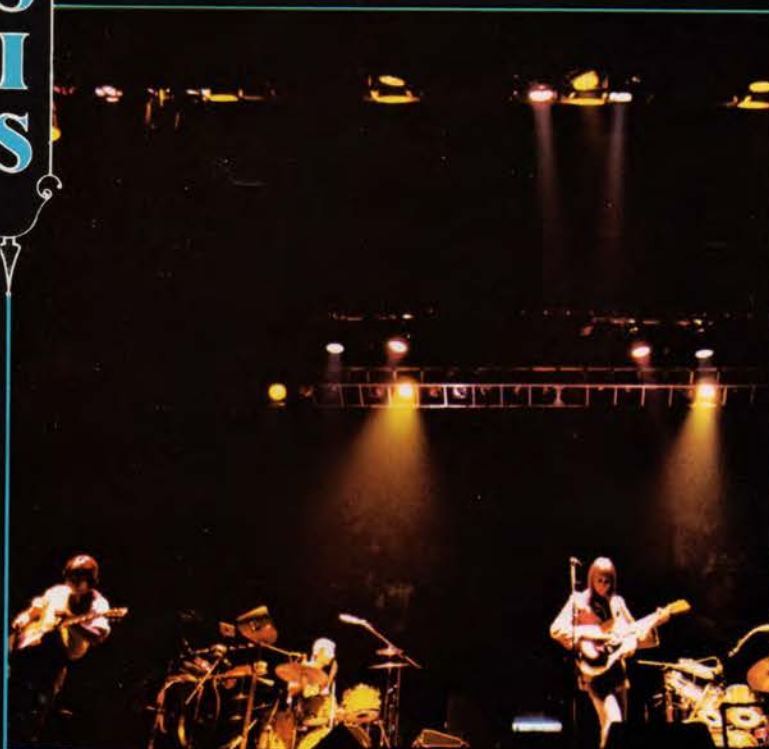


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GENESIS

PHIL COLLINS



GENESIS WORLD TOUR 77

Compared to the other top bands in the world, Genesis are outrageously different. None of them has been busted; the News of the World hasn't managed to unearth any groupie scandals involving the band; they don't drive their Rolls-Royces into swimming pools (on account of the fact that they don't drive Rolls-Royces or own swimming pools); none of them has suffered a nervous breakdown; and when it's all over tonight, they'll probably slip quietly home or unwind in front of the telly back at the hotel.

"There's a definite ordinary quality to us," says lead singer Phil Collins. "It took us ages to be persuaded to put our pictures on our album sleeves because we were convinced we all looked too normal."

"We've never known anyone in the music business or rubbed shoulders with the press down at the Speakeasy," says Mike Rutherford. "The music papers thrive on reporting exotic lifestyles, but in that respect we've been a grave disappointment."

In every other respect, however, thanks to their inventive virtuosity, Genesis have brought nothing but excitement and pleasure to their many thousands of fans... and what loyal fans they have when you consider the many changes that the group has undergone during its metamorphic struggle to the top.

If the battle of Waterloo was won on the playing fields of Eton, then Genesis won its place in rock history on the playing fields of Charterhouse and in the small-ad pages of Melody Maker. It was at Charterhouse that the group was formed as a schoolboy dream – and when that dream started to lose its magic for two of the founder members, two classified ads united Steve Hackett and Phil Collins with the group. They turned out to be more Genesis than Genesis.

"We made Genesis Revelation in the summer holidays and then started live performances. We used to argue a lot in those days. There was an incredible amount of friction. I think that's why we were able to survive Peter Gabriel's departure. Losing the main performer would have broken up any other group, but Genesis is stronger than any of its individual members."

Ask any member of Genesis who writes what, and you'll end up more confused than you started out. "Our strength is that, individually, we all have predominantly different moods," says Mike. "I'm good at doing soft things and the very heavy... Steve's romantic... Tony's style is more classically influenced... Phil is very jazzy but he can also sound like John Bonham from Led Zeppelin."

But who actually writes the music and lyrics? "We all do," says Mike, who recently married a smashing looking model called Angie. "I can't read music and I have absolutely no

idea about chord sequences, chord structures or progressions, but I think this actually helps me."

"Tony, Mike and Steve are the predominant writers," says Phil who somehow also finds time to play with Brand X and decorate his semi in Ealing. "Tony is into the Beach Boys and the classics. He's not interested in pop. He wouldn't rush out and buy an album like I would."

"We write the music together and then write the words together. The title of the album is always the last thing. Someone rings up in a panic and says, 'We've got the cover together, the album's coming out in six weeks – what the hell are we going to call it?'"

Tony Banks, who has a precise, almost solicitor-like appearance (his neighbours in Twickenham think he's in the City) says: "The important thing is that we all have something different to contribute. One of us will have an idea, another adds to it... it's very much a matter of composition by committee, of trial and error."

Tony was at university studying physics and philosophy when, to his parents' horror, he chose instead the life of a rock musician. Still, his grasp of physics comes in handy when there's trouble with the laser... and his philosophy keeps him sane during the exhausting six months of the year that the group's on the road.

If there's an Odd Man Out in the group, it's Steve Hackett, a loner who wrote and produced a solo album last year. Was there a life before Genesis? "I'd been very much a bedroom guitarist for years, doing a variety of jobs during the day. I was a solicitors' clerk, then a chain man – he's the bloke who holds the other end of the tape measure for a surveyor and stands in the road with a pole – then I worked for a printing firm."

"In 1971 I'd been trying without much success to get my own band together, advertising in Melody Maker every week. Genesis saw my ad and were intrigued by the wording. That was it. The first gig was terrifying. I was unfamiliar with the equipment, I didn't know the music... and Phil was drunk!"

Steve's relationship with his Brazilian girl friend has enabled him, he says, to experience the group from an outsider's point of view. "She used to be a fan and my cynicism with the rock business didn't wash because she loves it all so much."

Perhaps it is this quality that enables him to talk about the group so articulately and dispassionately: "I don't think there's any other band like Genesis because we bridge all the gaps between pop music and rock music and, to some extent, classical music. And, I like to think, perhaps even jazz fans might get off on certain aspects of us. I tend to think we're an eccentric band and, as such, have something to offer nearly everybody."



GENESIS

STEVE HACKETT



GENESIS WORLD TOUR 77

"For most progressive rock bands the inherent spirit is a masculine one, but ours is a more feminine spirit. Our music comes in pastel shades. Musically, the band is quite capable of playing like Led Zeppelin if it wanted to, but it chooses not to. I can't define exactly what the band has, I can only perform it musically."

Genesis are joined on this tour by the accomplished American drummer, Chester Thompson. So strong is the group's identity that already I can't remember when he wasn't with the band. As Genesis will prove for the ten thousandth time tonight, ordinary they're not!

Christopher Ward — Columnist and author. A recent convert to Genesis who describes himself as, unashamedly one of their greatest fans.

"In my earlier days when I wanted to be a rock'n' roll star I always wanted to stay at the Continental Hyatt House," Mike Rutherford said of this LA rock sanctuary. "I missed out somehow but I'm doing ok."

Ok is a gross underestimation. When Peter Gabriel quit the group in the autumn of 1975, Genesis were immediately labeled historic. Spring to vibrant vinyl life with the release of 'A Trick Of The Tail'. Genesis impressively made phony epitaphs redundant. The band that once naively brought tea and crumpets to an early concert, are finally climbing to the top of the rock'n roll hierarchy.

On their last American tour, a Chicago promoter eagerly welcomed the group. It had been a bad week at the box office. Peter Frampton unexpectedly didn't sell out. Jesse Colin Young pulled a moderate crowd. J. Geils cancelled a scheduled appearance due to lack of public interest. Joe Cocker attracted a minuscule audience. Two sold out Genesis concerts saved the promoter's week. They have become what the fat businessmen with tight suits and large cigars would call a viable commercial product.

Genesis have changed. Onstage and on record. Cheap hotels and greasy meals belong to the past. Tony Banks no longer wears Disneyland sweatshirts onstage. Steve Hackett has abandoned his stationary seated position for the aggressive mobility of the stage. Phil Collins no longer hides exclusively behind his drum kit, often coming centre stage to flaunt his vocal drumming. Mike Rutherford now rocks back and forth, expertly switching from acoustics to double necked electrics while operating a battery of bass pedals.

On and off stage, Genesis do not look like the average rock band. Nothing about their behavior fits the archtypal

personality image. Tony Banks *still* wears Disneyland sweatshirts offstage. Despite the fact that Genesis are not orthodox rock stars, they *are* rather popular.

"My leaving brought a freshness and vitality to the others and to myself," Peter Gabriel said recently. And he was right. An exuberant freshness and vitality permeates *all* Genesis activity. This creative enthusiasm is contagious, spreading from the stage to the concert hall, from the speakers into your own front room.

Genesis have triumphed. They have turned a possibly fatal personnel change into a healthy musical growth. Refusing to look back, they have taken more than the proverbial one step forward. While more established contemporaries stagnate, Genesis hit mature zeniths on target.

Genesis really are a new band. In their earlier days they awkwardly tried to fuse theatrics with music. Onstage visuals were originally conceived merely as a ploy to attract attention to the music, to the songs. But the visuals eventually obscured the music, coming dangerously close to consuming the band. Peter Gabriel left but the audience remained. Now the theatre has *become* the music.

Carving themselves a distinct identity, Genesis have finally done away with erroneous public assumptions that they were like Yes and ELP musically, Bowie and Alice Cooper visually. Exploring the realms of one thousand melodies, Genesis swing between intelligent pop and sophisticated progressive sounds. Genesis are simply Genesis. And there is no one like them.

"We're a very melodic band," Rutherford said humming a snappy little tune, "not at all like other progressive bands. We're actually a bit poppy. A lot of people have been put off by the underground image and a lot of those people could like us. We've never been at *all* like ELP, Yes or the Pink Floyd."

Tony Banks agreed. "We've never been comparable to Yes. The melodies and chords we use are very thematic rather than describe the ecstasies of any particular player. We don't particularly like solos anyways," Banks yawned. "We find them boring."

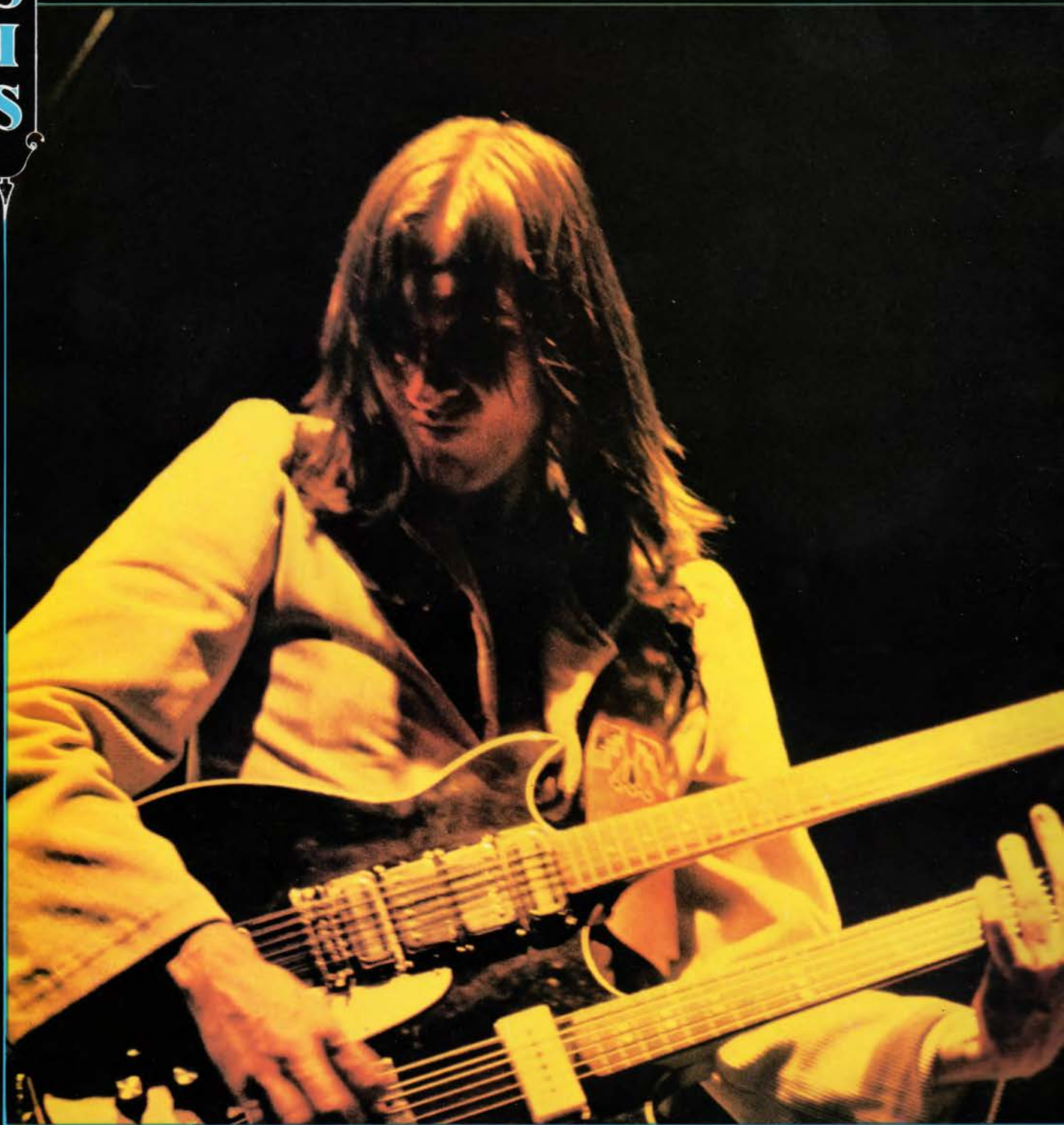
Individual ego frustrations are kept at a well balanced minimum for the overall well being of the group. Genesis are a band in the strictest sense of the word. Democratically run, they creatively feed off self-criticism and compromise. Sterility is avoided by changing motivations and a continual desire to grow. No one person has ever been *the* guiding light behind the group just as no one person will ever *be* Genesis. Their strength is communal.

"The talent that is Genesis is greater than the individual," Banks gently rationalised. "It's always been a composite thing with us anyways. The whole *is* greater than any one individual."



GENESIS

MIKE RUTHERFORD



WORLD TOUR 77

While the public spotlight tended to focus on Peter Gabriel, the band impressively carried equal weight. Although every song was a group composition, many mistakenly assumed that Gabriel wrote everything. Still wearing the wounds, Genesis albums now carry specific songwriting credits.

"We always tried to tell people that the music was dramatic first. We always tried to tell people there were five writers in the group," Phil Collins recalls previous artistic frustrations. "Now they know."

And the proof is overwhelming. Genesis have always been good. Now they are even better. Public ears have changed. Reassessing the band void of glossy 8X10 preconceptions, Genesis are being heard by clean, unbiased ears. "That's Genesis?" people asked incredulously upon hearing the contagious melodies that surrounded **'A Trick Of The Tail.'**

Genesis scored heavily with instantly appealing music. They kept devout followers while simultaneously attracting a whole new audience who'd never heard **'Supper's Ready.'** Perceptively co-produced by David Hentschel, **'A Trick Of The Tail'** featured their best recorded album sound. The album was satisfying but safe. **'Wind and Wuthering,'** their new record, is an adventurous, successful progression. Now the four members of Genesis are confident enough to be themselves.

While most successful bands are content to mechanically recreate past achievements, Genesis stubbornly break new ground with every album and subsequent stage show. On **'Wind and Wuthering'** their progress and growth is astounding. Always excellent songwriters, the new tunes are of an unquestionably high calibre.

With **'One For The Vine'** Tony Banks has musically outwitted the clever, unorthodox time schemes of **'Supper's Ready.'** Phil Collins has injected a funky, jazz feel into many of the instrumentals while contributing his best recorded vocals. Steve Hackett has brought back the cutting edge of **'Squonk'** slicing off aggressive but restrained lead guitar strokes. Mike Rutherford shows his rhythmic Rolling Stones influence while also flaunting his romantic side with **'Your Own Special Way.'**

While Genesis became respectable, everyone expected **'Wind And Wuthering'** to be classic, singing the band's praises. Only 18 months before the same people were mouthing off dour, gloomy predictions about a dying future. Genesis now admit that they might have broken up if they knew the generally pessimistic speculation which surrounded their future after Gabriel's departure. But Genesis were not the only ones who had faith in themselves.

"I knew they were gonna be able to carry on with strong music. It surprised me just how easily they did," Peter Gabriel laughed. "I didn't have any doubts in the material or the songwriting which has always been the essence of Genesis."

From the beginning Genesis were determined to be songwriters. The seeds of the group first sprouted at school. Tony Banks, Mike Rutherford, Peter Gabriel and Anthony Philips were determined to be successful songwriters. Their only problem was that no one recorded their songs. Left with no other alternative, they formed a group adding drummer John Mayhew.

Dreaming of top forty success, bubblegum wiz kid Jonathan King entered. He gave them a name, Genesis, and an album, **'From Genesis To Revelation.'** Released on Decca, the album is more progressive than lightweight pap as the band groped towards their own brave new world.

Genesis were signed to the virginal Charisma label in 1970 and soon after recorded **'Trespass'** which contained the stage favorite **'The Knife'**. Six years later the song would be impressively bettered with **'Squonk'**. After **'Trespass'** Genesis suffered their first personal change. Mayhew left and founding member Anthony Philips quit. Group morale was low.

"When Anthony left I thought we wouldn't be able to carry on," Banks recalled. "I'm sure our audience wondered what we'd do after **'Trespass'**. Because we were younger then it seemed like a much bigger thing. You're immediate reaction is 'well that's it'. Whereas now we're a little more professional. If a person leaves the group it's not the end of the world. You just bring out another side of yourself."

Early personnel changes added revitalized energy and stimulation. The addition of drummer Phil Collins was invaluable for he could adeptly play the oddly metered percussive parts that were integral to the dreamy Genesis sound. A keen jazz aficionado, Collins brought yet another outside influence into the band.

Steve Hackett replaced Philips bringing a wide assortment of classical melodies and rich guitar textures with him. More concerned with adding depth and colour to the band rather than flaunt the archtypal guitar solo, Hackett surrounded himself with a battery of electronic gear and plunged forwards.

From this 1971 period of transition, Genesis returned to the studio and recorded **'Nursery Cryme'** with their new five piece line-up. The album contained stage classics like **'Return of the Giant Hogweed'** and **'The Musical Box'** as well as album favorite like **'Harold The Barrel'**. By this time Genesis were growing slowing but surely in popularity.



GENESIS

TONY BANKS



"We started playing the Wake Arms in Epping," Collins smiles at the memories. "Then progressed to the Friars in Aylesbury. We just did the rounds and finally everything snowballed."

An integral catalyst behind the snowball was their 1972 album **'Foxtrot'**. During the autumn of '72 Genesis supported Lindisfarne on a nationwide British tour, causing a noticeable sensation with Gabriel's fox head and dress similar to the album sleeve. On stage **'Supper's Ready'** was exhilarating.

And the music was even more impressive than the visuals. All of side two on the album and much of the stage show was taken up with the epic work **'Supper's Ready'**. This futuristic opus was the first musical peak Genesis scaled, stuffing the tune with recurrent themes, odd tempos, surreal moods and exciting dynamics.

The days of playing the Epping Wake Arms were over. When Genesis headlined the Rainbow in February of 1973 at specially budget-priced tickets, it almost looked like Mike Rutherford might one day get to visit the Continental Hyatt House. Success for Genesis has been gradual, frustrating and slow but permanent and solid.

After the Rainbow triumph everyone heralded Genesis the new superstars. Every time they release an album, friends and followers assure the band that this is the ONE. But Genesis have learned from experience.

"It's been quite slow for us. No other band's commercial progress is this slow but our is still going up," Rutherford slyly grinned. "I've learnt with Genesis that it never is the one. We never had the big bang."

Yet 80,000 applications for 8,000 Rainbow tickets is indicative of some kind of noisy commotion. 1977 could well be the year that Genesis bang worldwide. **'Trick of the Tail'** reached the top forty in America while this year the band will play a 45 date coast to coast tour including concerts at Madison Square Garden and the LA Forum for their first time.

The situation has greatly changed from earlier American tours when the band insisted on headlining despite the fact that outside major cities they were virtually unknown. Once in Memphis, Genesis drew 500 people.

With the release of **'Selling England By The Pound'** in the autumn of 1973 Genesis were well on the way to becoming one of Britain's major forces, scoring a hit single with the eccentric **'I Know What I Like'**. On album and onstage, the music became as dramatic and effective as the visuals. It was no accident that Rutherford, Collins and Banks sustained magic and excitement during **'Cinema Show'** when Gabriel left the stage for the instrumental climax.

Genesis spent the summer of 1974 recording the double album adventurous epic **'The Lamb Lies Down On Broadway'**. Musically and visually this conceptual tale of Rael was the most ambitious Genesis project. The band embarked on one of those inhuman treks round the world playing the two hour 'Lamb' show throughout America, Britain, and the continent.

As the visuals began to overshadow the music, the band grew understandably frustrated. The visuals were always intended to present the music in the best possible way yet now they seemed to be detracting from the overall Genesis world.

"Visuals were the easiest thing for the media and the public to exploit because it's hard to talk about the music," Rutherford mused. "What do you say? The thundering drums of Phil Collins? The pounding bass of Mike Rutherford?"

"It got the point where the standard paragraph had even dropped out," Banks continued the media memories. "With some of the last reviews of 'The Lamb' show they didn't even bother to mention us! I never quite understood why. There's a lot to say about the band."

Genesis suffered a bad case of touring blues when their mammoth **'Lamb Lies Down On Broadway'** jaunt finally ended. During the summer of 1975 Peter Gabriel decided to quit while the band continued to rehearse and write material for their new album. Even before Gabriel made his announcement, disillusionment had spread within the normally enthusiastic band.

"Phil almost left at one point because he thought the musicianship was getting lost," Rutherford admits. "At one time it was all falling apart. Peter wanted to leave, Phil wanted to leave before he started Brand X. What a turnaround! At one point we were wondering if we should carry on and now the change has probably done us more good than anything."

Genesis were the sympathetic underdogs until they released **'A Trick Of The Tail'** early in 1975. Stimulated by the challenge to firmly settle any doubts over the group's future, Genesis rallied with their best selling effort. Each member of the group felt important again.

"When we were recording **'A Trick Of The Tail'** I felt like I was doing something constructive," Collins said smiling. "Before that I felt like I was marking time. Basically I was a bit unsure whether what we were doing was worthwhile. Quite often I'd get overlooked. Now everyone feels like people are watching them."

Rutherford agreed, no longer feeling the pangs of similar frustrations. "In the past when I was tired I used to feel like I could just settle back and play the right notes and let Pete





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take over. Nowadays I don't feel that way," he grinned proudly. "Now the whole band is being viewed and scrutinised. We're more dynamic now."

While applauding their Gabriel-less debut album, skeptics wondered about the stage show. But Genesis have always had an intelligent perspective on their own abilities and limitations. Just as their debut album *had* to be instantly appealing and accessible, the stage show *had* to be equally attractive giving the audience no time to adjust to the changes.

Wisely Genesis decided against adding a new front man for two logical reasons. The first being that they couldn't really *replace* Peter Gabriel and the second being that they couldn't *really* find a singer better voiced and versed than Phil Collins. Earlier adolescent performances in the musical 'Oliver' in which a young Phil starred as the Artful Dodger helped with opening night nerves.

"It would have been a lot harder if there was a new singer but the audience was ready to accept me because I was in the group," Collins explained. "I did get fed up reading that the only way we were gonna be successful was for my voice to sound like Peter Gabriel's. The vocal sound of Genesis has always been Peter Gabriel first with me sorta A-minu."

"My voice was always there in the backing harmonies. My voice was there a lot more than people thought so consequently there isn't that much a difference. Onstage if I ever do anything that looks or sound like Peter I try to change it. I am my own master," Collins chuckles.

The situation has been most healthy. Much to the band's surprise and delight, shouts of 'Where's Peter Gabriel' did not erupt from their first audiences. Instead the crowds were more than eager to accept Genesis as they were, non too different from previous incarnations. Now the music had become more important than the visuals but that was the original plan *anyways*.

"The transition has been good," Banks said pleased with the well balanced situation. "We wanted people to feel the band had continued, not to compare it with the past. It's come out the way we always wanted it to be, the way Peter Gabriel always wanted it to be with the attention generally on all the music *and* the band as a whole without isolating any one person."

"If Peter Gabriel, hadn't left this would roughly be how the stage show would be anyhow. A lot of the theatrics *are* in the music," Banks stressed. "We've done 'Supper's Ready' without the laser and it's gone down a storm. In the old days when the flash didn't work it would be anti-climatic. This time we have the right balance where the visuals are subservient to the music."

While the visuals took over the music with 'The Lamb

Lies Down On Broadway' tour, the two forces neatly collided in perfect harmony on 'The Trick Of The Tail' tour. For their latest 'Wind and Wuthering' onstage exercise, the music will be even more prominent as the visuals gently fade into an attractive background.

Although Collins adopted costumed roles for several numbers, he was acutely determined to avoid trying to 'out Pete Pete'. Shaky nerves played on his confidences. Collins worried that drummer Bill Bruford, added for the 'Trick of the Tail' tour, would not like Genesis material. He worried about stage clothes, choosing a flash yellow boiler suit until one journalist described the ensemble as 'poofy'. Phil never wore the boiler suit again.

Some of the 1975 Genesis concerts with drummer Bill Bruford have been taped for a possible future live album. During the summer of '75 Genesis wrote their new album, recording it in Holland during the autumn. Again the album was produced by the band and Hentschel. Again the album contains their best recorded sound and performances.

'Wind And Wuthering' is another three steps forward.

For their new worldwide tour which kicks off January 1st at the auspicious reopening of London's Rainbow Theatre, Genesis have added drummer Chester Thompson. Early rehearsal reports glowingly describe this new member's contributions as being 'a thousand times better than Bruford'. Although the superlatives are no doubt slightly exaggerated, this drummer who has played with Frank Zappa and Weather Report will add yet another element to the diverse Genesis personality.

"Everything seems to have happened in the right way,"

Collins concluded, delighted with Genesis' progress.

"We're stronger now because we've come up as underdogs. People weren't expecting a good album and a good stage show when Peter Gabriel quit. They got both."

This year people are expecting a good stage shown and a good album. Once again they will be given both. The last time Genesis played in Toronto, Canada, one fanatical follower came dressed like Peter Gabriel with a partially shaved head, white face and the words 'A Trick Of The Tail' embroidered up his trouser leg.

"Next time he's coming with a beard, a funny t-shirt and white trousers," Tony Banks predicted laughing. The Toronto devotee certainly won't wear a yellow boiler suit.

Although the Genesis horizon looks strong and healthy, they have not yet realised all their personal goals. Even if 'Wind And Wuthering' stays at number one all year, Mike Rutherford *still* won't be happy. He hasn't stayed at the Continental Hyatt House yet.

Barbara Charone



GENESIS

CHESTER THOMPSON



GENESIS

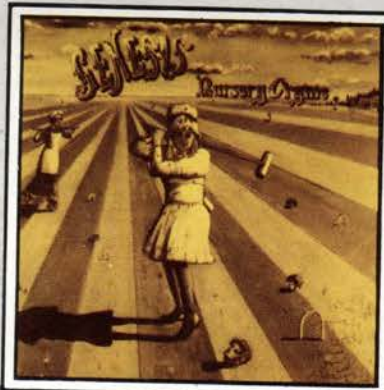
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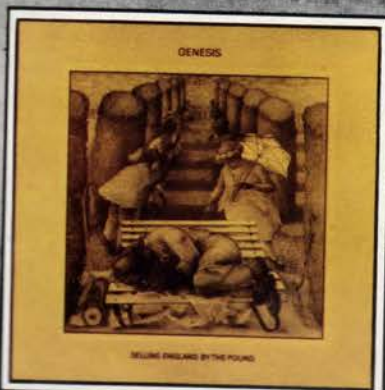
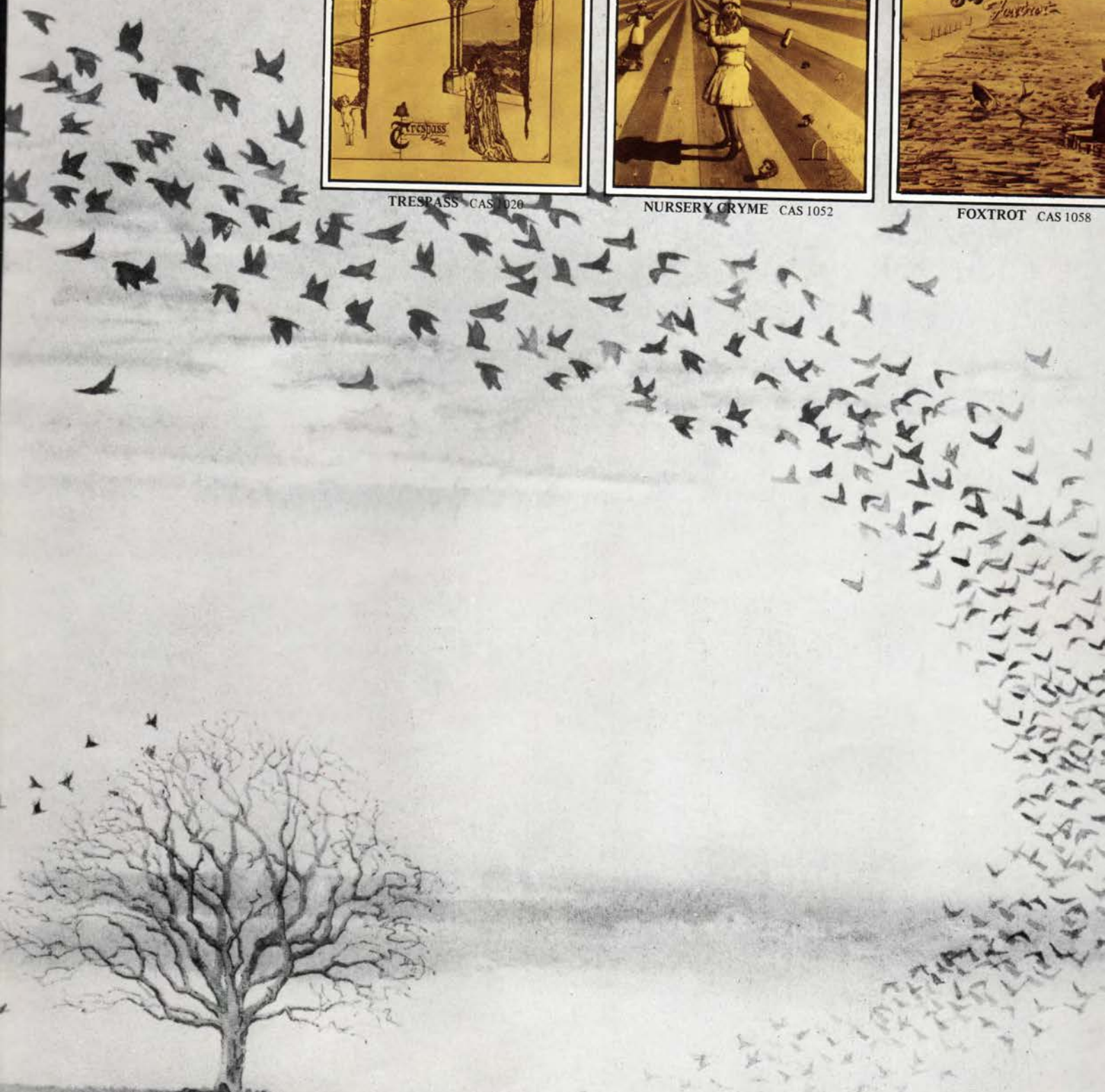
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