

genesis



we can't dance



Genesis
We Can't Dance
World Tour 1992
North America (May 8 - June 25)
Europe (June 27 - August 02)

Tony Banks
Phil Collins
Mike Rutherford
Daryl Stuermer
Chester Thompson

Management
Booking Agent/U.S.A.
Booking Agent/Europe
Tour Director

Show Designer/Director
Sound Engineer
Monitor System Engineer
Live Video Director
Lighting Director
Video Image Director
Obies Lighting Operator

Production Director
Production Manager

Tour Manager
Production Coordinator
Security Director
Media Relations
Assistant Tour Manager

Phil Collins' Drum Technician
Guitar & Bass Technician
Keyboard Technician
Chester Thompson Drum Technician
Ambience

Venue & Staging Coordinator
Site Coordinators

Advance Crew Production Manager
& Show Rigging Engineer

Strike Crew Production Manager

Keyboards
Vocals/Drums
Guitars
Guitars
Drums

Tony Smith
Michael Farrell/ITG
John Gidding
Andy MacKrell

Marc Brickman
Robert Colby
Phil Christensen
Linda Mendoza
Mike Owen
Mathew Amos
Arthur Mayo

Morris Lyda
Albert Lawrence

Malcolm Craggs
Deborah Sandvik
Tim Brockman
Sheryl Martinelli
Danny Gillen

Steve Jones
Geoff Banks
Justin Crew
Brad Marsh
Howie Hoffman

Steve Thomas
John Houghdahl
Dixie Swanson
John Conk
Rick O'Brien

Brent Anderson

Greg Wilson

Floor Manager
Production Office Coordinator
Backstage Coordinator
Master Electrician

Electricians

Riggers

Master Carpenter

Production Crew/Carpenters

Lighting & Video
Screen Motion Systems

Showco Senior System Engineer
Showco Monitor System Engineer
Showco Sound System Engineer

Showco Sound Technicians

Vari'Lite Technicians

Obies Lighting Technicians

Video System Engineer

Video Technical Director
Video Editor

Video Maintenance
Video Assistant

Jim Digby
Mark Hennen
Carol Graham
Brian Lukas

John Ross
Nick Storr
John Zajonc

Robin Elias
Bob Phaup

John Christopher

Rick Mooney
John Hurd
Ritchie Voutselas
Patrick Schneider
John Carr

Gareth Williams
Rich Connell

Howard Page
Eddie Harbin
David Conyers

Leon Hopkins
Michael Waters
Randy Birch
Monty Curry
Christopher Hadley
David Montcrieffe
Brian Montgomery
Peter Buess

Rich Vinyard
Joel Longoria
Steve Ricks
John Bedell
Kevin Booth

Wayne Boehning
Ken Ackerman
Eric Durr

Chuck Reilly

Yann Debonne
Steve Powell

Shane Zinke
Benji Rogers

Camera Operators

Sony Jumbotron Video Screens

Video Pre-Production Assistance

Upfront Staging Systems (4)

Daren Stoner
Chris Roberts
Michael Kerr
Patrick Ralph
Kelly Jones
Tommy Krof
Hope Bindler
Tony Baglioli
Betha Brice

Stageco Tower Systems (3)

Joan Van Espen
Reinhard Lobbstael
Mike Martineau
Dirk van de Goor
Guido Kirkhoffs

The Company

Hit & Run Music - London
Carol Willis-Impey
Vicky Andrews
Robin Moore
Nicky Kenward

Hit & Run Music - America
Patrick Spinks

and to everyone in our offices in London,
New York and Los Angeles.

The contractors that back us up...

Production Design

Design Assistance

Michael Miller
Mike Cirigliano
Dave Driscoll
Kenny Dezendorf

Terry Millard
Scott Hoffman
David Colvin
Lennie Arkinstall

Dave Canning
Mike Short
Beth Einhorn

Greg Howell
Michael Hayes
George Stingel
J. Dennis
Tarquin Morgan
Tina Ductote
Simon Pagani
Mark Funk

Stephen Rongo
Robert Felder
Graeme Dew
Dennis Beck

Gentour Inc - New York
Melvin Epstein
Adrienne Rosenthal

The Farm
Dale Newman
Geoff Callingham
Mike Bowen

Marc Brickman/Morris Lyda
Propaganda...Live!

Mark Fisher
Fisher Park & Associates

Production Engineering

Structural Consultant

Jumbotron Video Screens

Video Playback

Still Photography
Live Photography

Musical Equipment Suppliers

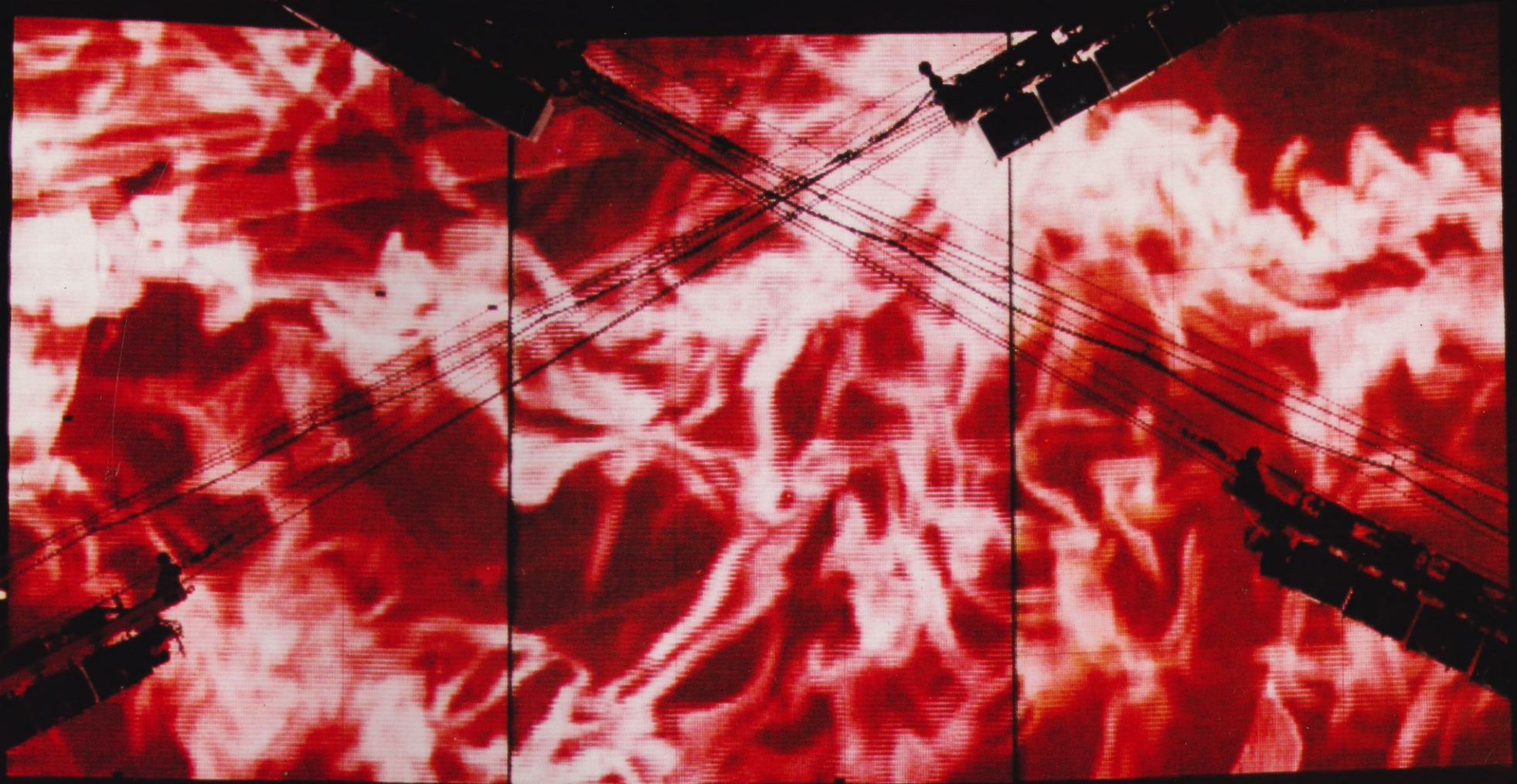
Gretsch Drums
Sonar Drums
K.A.T.
Remo Drumheads
Sabian Cymbals
Pro-Mark Drumsticks
Yamaha U.S.A.
Korg U.S.A.
EMU Systems
Beyer Dynamic

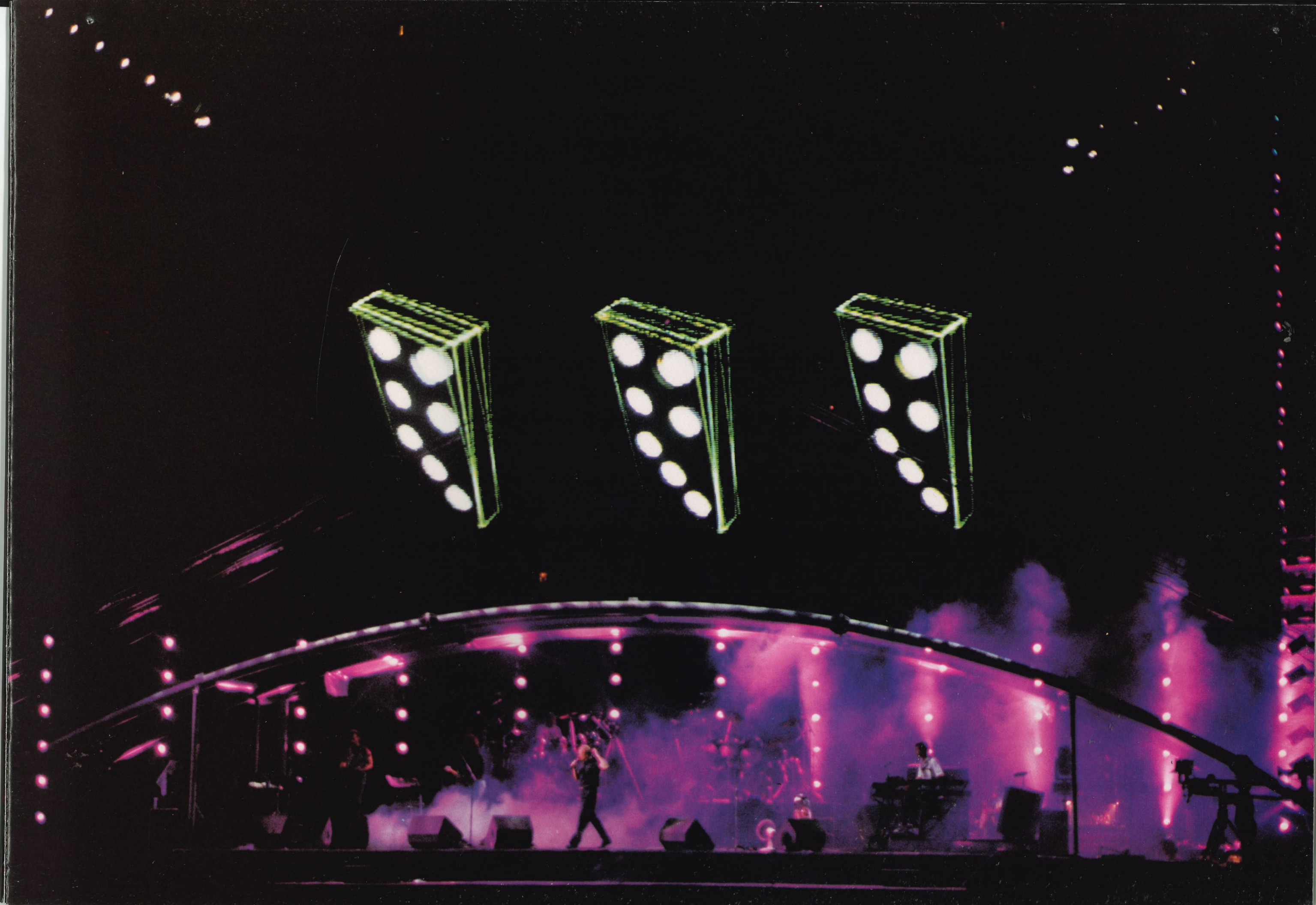
Thanks for your support and professional service

Special thanks to everyone at ITG. Everyone at Goodyear Tyre & Rubber Co for the rehearsal facilities in Houston. Louis Messina, Steve Lawler, Susan Miller, Kydell and Angie at Pace Concerts and everyone else who helped us through the rehearsals in Houston and Dallas. Everyone at Texas Stadium in Dallas. Shawn Reeves and everyone at the Houston Marriott North Hotel. Everyone at the Four Seasons Hotel, Houston Center & the hotels we stayed at in Dallas.

Thanks to all our aircrews, limousine drivers, caterers, all the stage hands, the staff of all the venues, the staff of all our hotels. The list of who we could thank is endless. We have spent nearly a year working on this tour and over two months in rehearsal. Everyone involved has worked long and hard to bring you the best show possible. We all think you will like it, we know you will like it, but we can never forget the hundreds of people that brought it to you tonight.

Have a great time
Tony, Phil, Mike, Daryl & Chester





BANKS



AND THEN THERE WERE...

In the beginning, there were five English teens who distracted themselves from strict boarding school life by writing some songs. Among them were keyboardist Tony Banks, vocalist Peter Gabriel & bassist Mike Rutherford... Later, drummer/ex-child actor Phil Collins became one of the five: so did guitarist Steve Hackett...

In 1975, when Gabriel decided to light out for other territory, there were but four. Collins assumed the vocal position, held onto the drum seat, and it was good... In 1977, Hackett left the fold, and then there were three. Rutherford became the master of many strings, and this, too was good...

And three they have been ever since: Banks, Collins & Rutherford. Together, they form one of the more remarkable units in modern music – continuing to grow in popularity and musical prowess, as a band and in their individual musical lives.

As for that unique Genesis chemistry, one close friend of the band feels that Phil is the energy, Mike is the calm, and Tony is the glue. On the other hand, some prefer to say that Phil is the short, balding one; Mike is far too tall; and Tony is too serious (although he's much funnier these days... really) – it's certainly an easier way to tell them apart in a crowd.

The truth is that they have survived while so many others have not, and that really comes down to one thing – the unmistakable, irresistible power of Genesis music, for the trio themselves as well as their legion of fans.

THE SONG'S THE THING

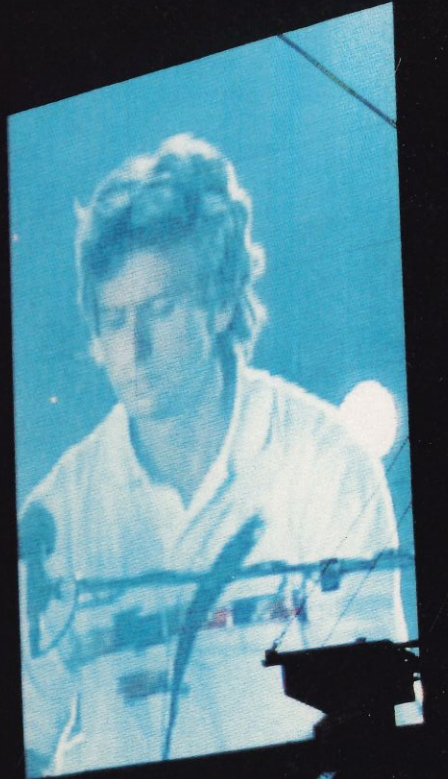
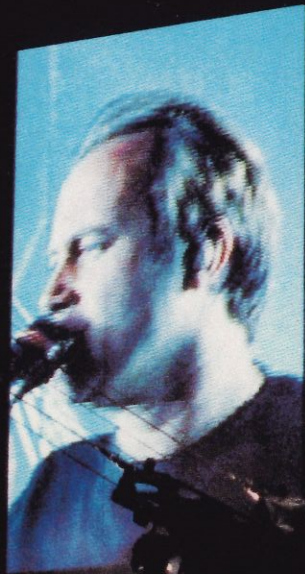
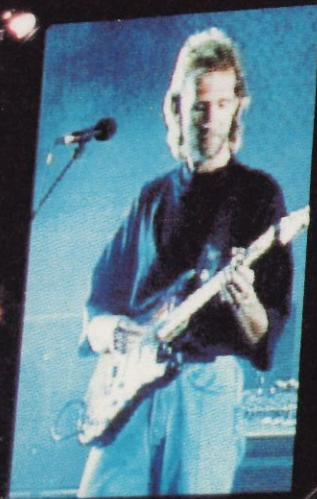
When the first edition of Genesis began to come together back in those heady school days, it was more as a songwriters' collective than as a rock band in any traditional sense. "Our aim was really just to sell these songs," Tony recalls. "Initially, we had no intention of recording them ourselves, and no intention of making a career out of it. I don't think you could have predicted anything that's happened."

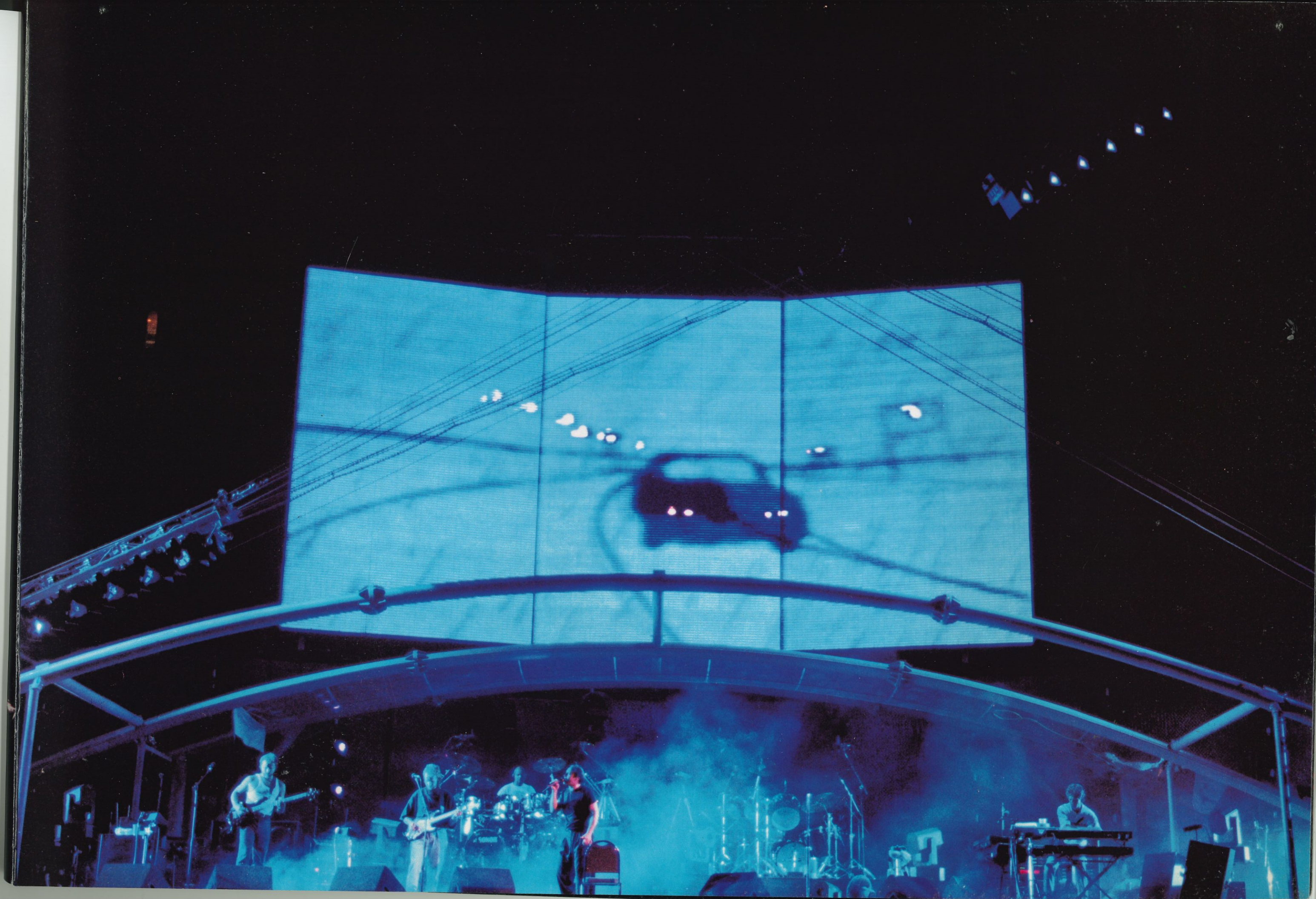
The core of that original writers' spirit is very much alive in the Genesis of the '90s. While it's true that they quickly became a recording group in their own right, the music has never been about flashy solos, about the trappings of celebrity, about hair-do's (no offense, Phil) or fashion "statements." It has been about creating the best piece of music they can, and then presenting it – on record and on stage – in the best possible light.

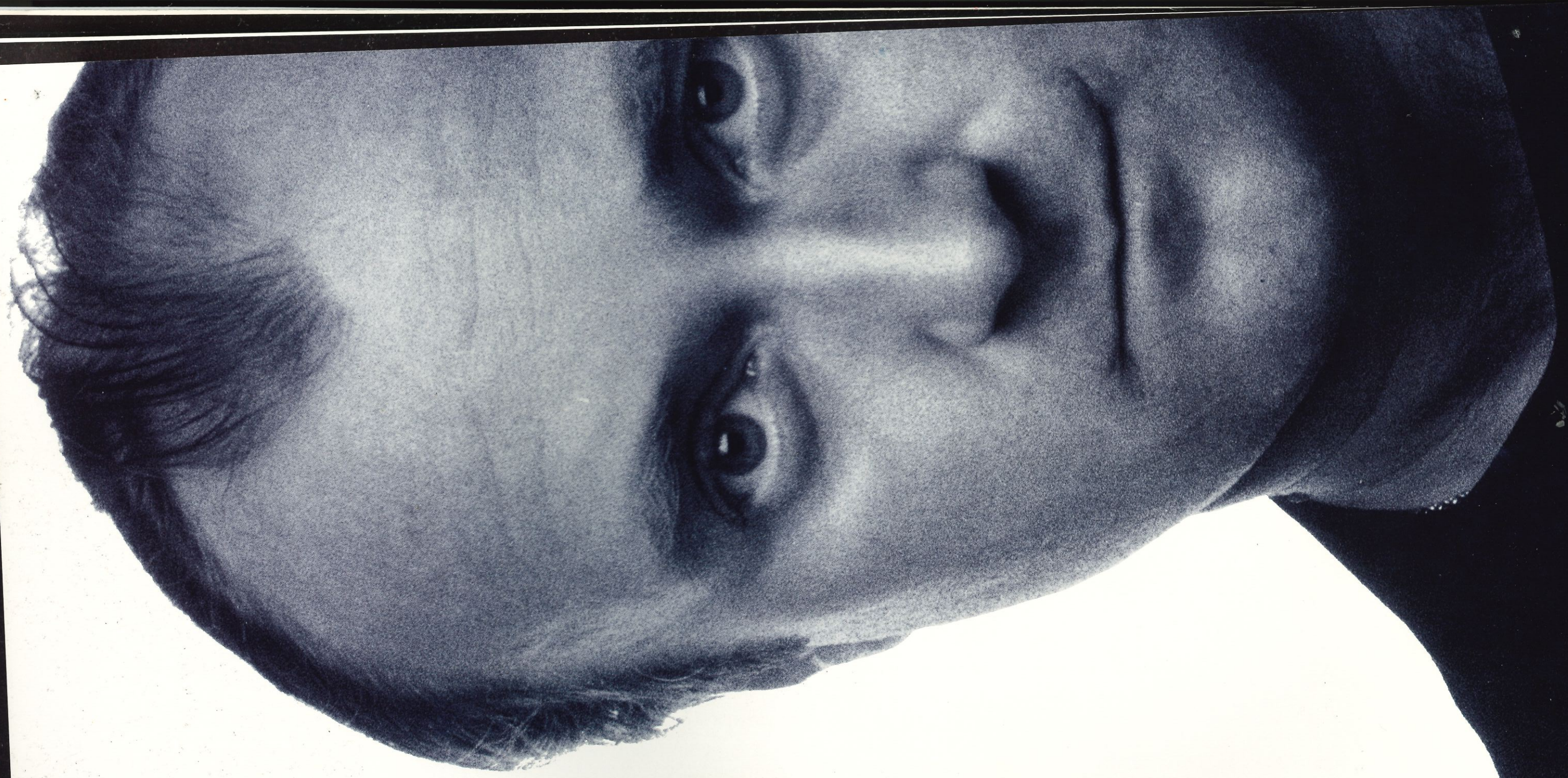
ROCK STARS – WHO? ...US?

They are the most unlikely of superstars, these three unassuming fellows. They aren't matinee idols (Phil's run as "the cabbage patch kid" might qualify in a pinch), they aren't critics' darlings, and they surely don't provide enough grist for the gossip mills and supermarket tabloids (although not for lack of trying by intrepid reporters). Imagine the possibilities: "Tony Banks fathers 88 children – one for each piano key! "High C did me in," rock star claims!"... "Phil Collins requires house guests to wear jackets at dinner table – scandal rocks Surrey!"... "Mike Rutherford in secret tryst with prize polo pony! – Un-stable liaison uncovered!"









COLLINS

BACK TO THE FOLD

In March of 1991, the "continuing circle" of Genesis came round once again. Tony, Phil, and Mike reconvened at The Farm, their own studio in Surrey, England, to begin work on the first Genesis album since 1986's "Invisible Touch." During those five years, there had been a variety of individual projects – resulting in the longest hiatus in Genesis history.

So how did it feel to get back together again after such a long break? "It never seems to be very difficult," says Tony. "Once you've been back a few days, you slip into it very fast." Phil agrees: "When we start working again, it's as if it hasn't been that long. We work really easily together." "We were a bit rusty," Mike admits, "but it really didn't take long to get going."

THE BAND THAT PLAYS TOGETHER...

As before, the music on the latest Genesis album grew completely out of group improvisation, out of the interaction of the trio in the studio.

Mike comments: "It makes the first week a bit nerve-racking, because you've got no songs to fall back on. You just start jamming around, and out of chaos hopefully comes a strong moment. This album is all about the combination of the three of us at this moment in time: the way we are, the way we feel, and what excites us musically. A lot of records today sound fantastic, but they don't have that feeling of guys messing around, actually playing together."

Tony: "When you come back together again, you're not quite the same people as when you left, and you keep introducing new elements into the group. The music ends up taking on the character of everybody in the room at the time."

Phil: "This is one of the things we enjoy doing the most, turning the tape machines on and turning our instruments on and just going for it. You never quite know what's going to happen. It's just the three of us chopping away, fine-tuning, and honing down all these ideas. We all feel that we've got other areas covered in our solo work, so we try to keep Genesis true to what it is."

WE CAN'T DANCE (NOT THAT ANYBODY ASKED, THANK YOU VERY MUCH)

"We can't dance" is the seventeenth Genesis album (but who's counting?). Remarkably, it finds the band continuing to explore uncharted terrain more than two decades down the line, musically and lyrically. It embraces a gamut of moods and images, its dozen songs ranging from four minutes to over ten minutes in length. "We weren't going to be shy of trying anything," Phil comments. "I think it's the best thing we've ever done."

Tony Banks: "Historically, our strength has always lain in being able to give ourselves a bit of room to breathe. We work well in long songs; it gives us a chance to do more instrumental work, and a chance to tell more of a story with the lyrics."

DANCING ALONE

It's a remarkable fact of the Genesis saga that the group has remained a major, ongoing force in modern music while its members have pursued parallel individual careers. Since the last Genesis album, all three have been involved in a variety of outside projects – a range of activities which would have likely done in any other band.

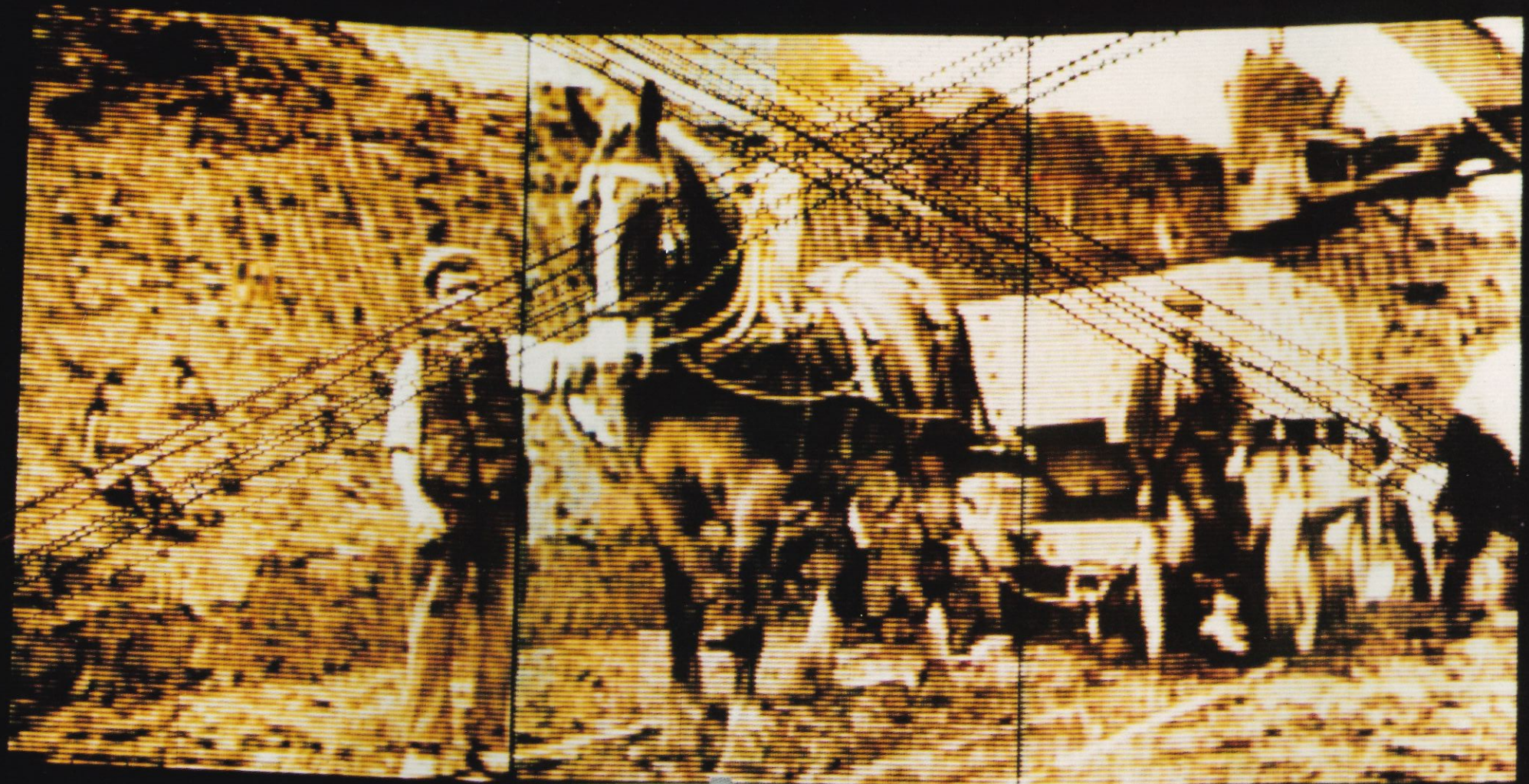
Mike: "First and foremost, we get on very well. Secondly, there aren't any ego problems in the group. We do it because there's something we see in Genesis that is special, that we can't produce on our own."

Tony Banks: "When you've been together a long time, you know the kinds of things that work. And until you've exhausted the whole supply, there's no reason to stop. We've taken a few changes in our career, and that meant that whole new areas of music opened up to us. That keeps it fresh."

Phil Collins: "Genesis occupies a different part of me than my solo work. As long as I'm proud of what Genesis does, that's good enough for me. It's an extraordinary situation."







RUTHERFORD



SO WHAT ABOUT THOSE TWO OTHER GUYS?

In the studio, Genesis is a trio. On stage, Genesis is very much a quintet.

In 1976, the band embarked on their first tour without Peter Gabriel, the first shows since Phil began double duty as lead singer and drummer. The in-concert solution: a second drummer, freeing Phil to leave the kit and head to the front of the stage. (For that '76 itinerary, Bill Bruford picked up the sticks.)

In 1977, Chester Thompson came on board. Phil first heard Chester's work with Weather Report and on Frank Zappa's "Roxy And Elsewhere" live album, and he was convinced that Thompson was the man for the job. The Phil/Chester live combo proved to be perfect, and it's been that way for over 15 years.

In 1978, with Steve Hackett's departure the previous year, the search was on for a guitar/bass man to trade off with Mike on stage. Again, the ideal player was discovered, in the person of one Daryl Stuermer (from

jazz violinist Jean-Luc Ponty's band). Mike and Daryl hit it off immediately, mainly because Daryl could teach Mike all the chords he'd forgotten(!).

Ironically, both Chester and Daryl are American and both have a heavy dose of jazz in their backgrounds. It would have seemed to be a compatibility crisis in the making - three proper Englishmen known for their "progressive" rock leanings joined by two Yankee jazzmen. In fact, it's been the proverbial match made in heaven.

Then again, for the first couple of years, every time Chester described a piece of Genesis music as "bad," the guys thought he hated it (and couldn't figure out why he stayed on). And there was the fact that Tony "the quiet one" Banks didn't talk to Daryl for many months after he joined the band - but a couple of beers after a show one night broke the ice.

For the past decade and a half, Chester and Daryl have been an integral part of the Genesis concert experience, and it just wouldn't be the same without them.

WHICH WAY TO THE STAGE?

OK, maybe they can't dance (although rumor has it that Tony Banks does a mean soft shoe, but only in the dark...very late at night.) What they can do is put on one of the most captivating shows in rock and roll. From the beginning, the magic of Genesis music has been matched only by the magic of Genesis onstage.

Genesis in concert, like Genesis on record, is about emotion and power - about that chill down the spine, that feeling in the pit of the stomach, that melody that soars, that lyric that hits home, that music that shifts through a spectrum of moods and feelings. And it's all done with an underlying sense of self-deprecating humor that keeps everything in perspective.

It's something they've always had - that intoxicating, exhilarating ability to create their own universe - to suspend time for a few extraordinary hours.

FADING LIGHTS AND OTHER TRICKS OF THE TRADE

Long-time Genesis fans remember those early performances - even then their show sounded and looked like no one else's. A Genesis concert has always meant the state-of-the-art - a dramatic display, to be sure, but one in service of the music, never overshadowing it.

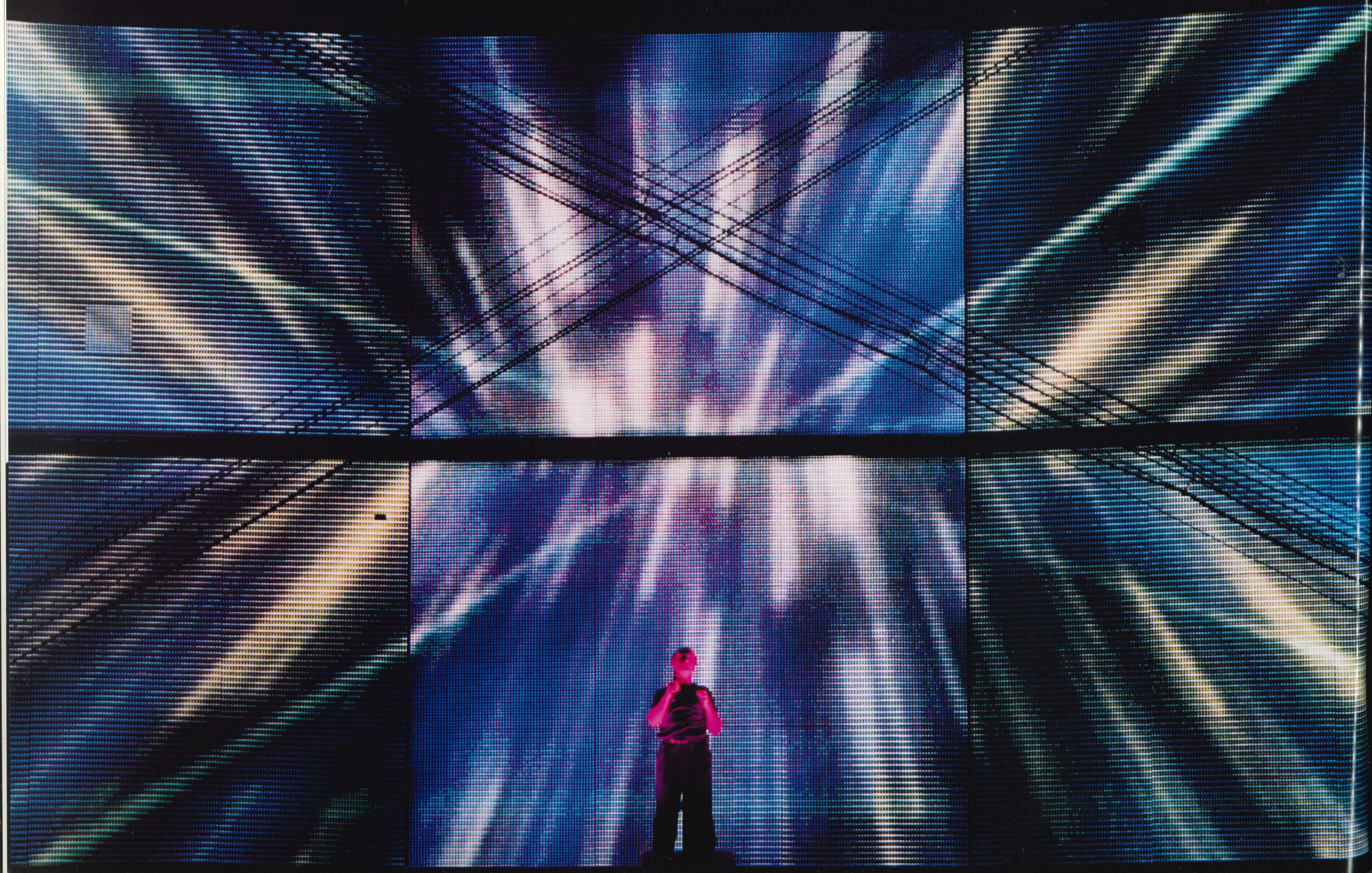
The list of innovations that Genesis has brought to the live stage is long and impressive. And, we humbly suggest, 1992 finds the band once again redefining the concept to the concert, revolutionizing the look and sound of "stadium rock." What you are seeing and hearing represents the work of hundreds of people behind the scenes, without whom tonight's show could not take place.

We could, of course, dazzle you with facts and figures (since the band simply refuses to dazzle you with fancy footwork) - about the dramatic new lighting design, about the incredible sound system, about the break-through video technology (featuring three custom-built Sony Jumbotron screens), about the revolutionary open stage...but that's not really the point. The star is now, as it has always been the music itself.













STUERMER

FROM GENESIS TO REVELATION (1969)

(Tony Banks, Peter Gabriel, Mike Rutherford, Anthony Phillips, John Silver)

- Recorded while teenagers and still in school.

TRESPASS (1970)

(Banks, Gabriel, Rutherford, Phillips, John Mayhew)

- Recorded during the "getting it together at the country cottage" period.

NURSERY CRYME (1971)

(Banks, Gabriel, Rutherford, Phil Collins, Steve Hackett)

- First album with new members Phil and Steve. Band line-up will remain unchanged for five years.
- Includes early favorites "The Musical Box" & "The Fountain of Salmacis."

**FOXTROT (1972)**

(Banks, Gabriel, Rutherford, Collins, Hackett)

- Heralds the beginning of the visual Genesis. Unique, innovative approach to concert staging, sound, and lights introduced.
- Highlights: "Supper's Ready," "Watcher Of The Skies."

GENESIS LIVE (1973)

(Banks, Gabriel, Rutherford, Collins, Hackett)

- The first live album. Originally recorded for the King Biscuit Flower Hour radio program.

SELLING ENGLAND BY THE POUND (1973)

(Banks, Gabriel, Rutherford, Collins, Hackett)

- A "bit of a struggle" in the making, says Phil. Yields band's first minor hit single, "I Know What I Like (In



Your Wardrobe)," plus a couple of stage classics, "Firth Of Fifth" & "The Cinema Show."

THE LAMB LIES DOWN ON BROADWAY (1974)

(Banks, Gabriel, Rutherford, Collins, Hackett)

- Ambitious double album with a plot. Ahead of its time, now generally thought to be one of the band's best early albums.
- Proves to be Gabriel's last recording with Genesis.

A TRICK OF THE TAIL (1976)

(Banks, Rutherford, Collins, Hackett)

- A new beginning, a "new" lead singer – Phil Collins (who continues in the drum spot as well).
- Includes "Dance On A Volcano" & "Ripples."

WIND & WUTHERING (1977)

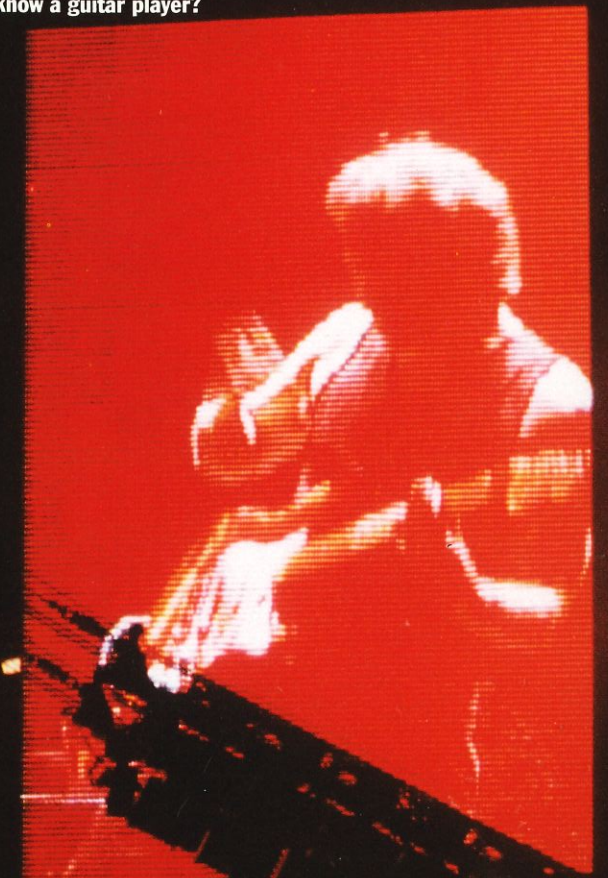
(Banks, Rutherford, Collins, Hackett)

- Beginning of discontent from Steve Hackett.
- Includes a couple of concert favorites – "...In That Quiet Earth" & "Afterglow."

SECONDS OUT (1977)

(Banks, Rutherford, Collins, Hackett, Chester Thompson, Bill Bruford)

- Double live set, recorded during 1976–77. In concert drumming provided by Bill Bruford ('76) and Chester Thompson ('77 to date), allowing Phil to move front and center for lead vocals.
- Hackett announces departure during album mixing. Anyone know a guitar player?







THOMPSON



...AND THEN THERE WERE THREE... (1978)

(Banks, Collins, Rutherford)

- First album by current Genesis line-up. Again, band looks within itself for "replacement" player – Mike takes over all guitar/bass parts in studio. For live work, Daryl Stuermer is enlisted for guitar & bass support.
- Yields hit single, "Follow You Follow Me."

DUKE (1980)

(Banks, Collins, Rutherford)

- Recorded at ABBA's studio in Sweden. Band begins experimenting with more "live" approach to recording.
- Includes stage highlight, "Turn It On Again," & U.S. hit single, "Misunderstanding."

ABACAB (1981)

(Banks, Collins, Rutherford)

- Signals a new era. First Genesis album recorded at band's own studio, The Farm in Surrey. First work with engineer/producer Hugh Padgham.
- Features title track, "No Reply At All," & "Man On The Corner."

THREE SIDES LIVE (1982)

(Banks, Collins, Rutherford, Chester Thompson, Daryl Stuermer)

- Recorded live in '81, features many updated versions of stage classics from the Genesis story so far.

GENESIS (1983)

(Banks, Collins, Rutherford)

- First album written totally from group improvisation.
- Includes "Mama," a big European hit, plus "Home By The Sea," "That's All," "Illegal Alien."

INVISIBLE TOUCH (1986)

(Banks, Collins, Rutherford)

- Carries on in the new mode of writing from improvisation.
- Yields Genesis' first U.S. #1 single, "Invisible Touch," plus four other top five singles in America. An unheard of feat for Genesis, or any other group for that matter, American chart history is made.

WE CAN'T DANCE (1991)

(Banks, Collins, Rutherford)

- First Genesis album in five years, and improvisation is the ticket once again.
- First two singles, "No Son Of Mine" & "I Can't Dance," reach top ten status around the world.
- To be continued ...

SOLO ALBUMS

TONY BANKS:

A CURIOUS FEELING (1979) • THE FUGITIVE (1983) • SOUNDTRACKS (Compilation) (1986) • BANKSTATEMENT (1989) • STILL (1992)

PHIL COLLINS:

FACE VALUE (1981) • HELLO, I MUST BE GOING! (1982) • NO JACKET REQUIRED (1985) • "BUSTER" (Soundtrack) (1985) • ...BUT SERIOUSLY (1989) • SERIOUS HITS...LIVE! (1990)

SOLO ALBUMS

MIKE RUTHERFORD:

SMALLCREEP'S DAY (1979) • ACTING VERY STRANGE (1982) • With Mike & The Mechanics: MIKE & THE MECHANICS (1985) • LIVING YEARS (1988) • WORD OF MOUTH (1991)

DARYL STUERMER:

STEPPING OUT (1988)

CHESTER THOMPSON:

A JOYFUL NOISE (1991)







