

This show sees the band still beset with technical problems, but the power of the songs shines through.

Happy The Man / Stagnation / The Light / Twilight Alehouse / The Musical Box / The Knife / Going Out To Get You

Phil Collins: "I remember playing 'The Light'. We didn't have any lyrics then so Pete would improvise, the PA was so crap nobody could hear the vocals anyway."

Banks: "It was such a small club. It was hot and sweaty but the audience seemed to like it, especially 'The Knife', our pseudo-revolutionary thing. It was very tongue-in-cheek but they loved it."

**4. Aylesbury Friars Club, UK.
19th June 1971**

Over 700 Genesis aficionados packed into the Friars Club, which, by now, was a band stronghold. They witnessed a stunning performance, the power of which obviously got to the band themselves, judging by Gabriel's primitive attempt at crowd surfing at the climax of 'The Knife'.

The group and especially Gabriel went down a storm. The audience were left wanting more, while Gabriel was left with a broken ankle.

Happy The Man / Stagnation / The Fountain Of Salmacis / The Light / Moss / Twilight Alehouse / The Musical Box / The Return Of The Giant Hogweed / The Knife

Banks: "He was just lying there while we all went off, he had gone white and was complaining that he couldn't get up. After that was the wheelchair period. I think Peter used a broom as a crutch at one show."

MacPhail: "That was his first attempt at doing the falling back into the crowd thing that he would later do with great success. The trouble was, that if you hurl yourself feet first into a crowd, they tend to get out of the way fast. So he ended up breaking his ankle. It was so typical of him, so tenacious and brave."

Rutherford: "Despite all that, Friars was always a good gig for us."

**5. Watford Technical College, UK.
2nd March 1972**

A shuffling of the set list saw 'Happy The Man' make way for a rare and welcome performance of 'Harlequin' from *Nursery Cryme*, all shimmering guitars and ghostly vocals. This all too short and exceedingly sweet piece just gets going before it is finished.

Banks dominates a majestic 'The Fountain Of Salmacis'. A great wash of Mellotron and plenty of Hammond propel this classic — which Gabriel mysteriously

dedicated to Tesco's — to a thrilling finale, with some nice soloing from Hackett, and cries of desperation from Gabriel.

The show's highlight is 'The Musical Box', which Gabriel informs the audience will involve "a naked Patrick Moore being lowered into a pair of green knickerbockers", a strange, if somewhat unappealing, idea before such a serious tale.

There's plenty more of Gabriel's Python-meets-John Lennon humour, plus a spirited 'The Return Of The Giant Hogweed' as well as a rampant 'The Knife' winding things up with a bang.

A very good recording from an excellent show.

Harlequin / Stagnation / The Fountain Of Salmacis / Twilight Alehouse / The Musical Box / The Return Of The Giant Hogweed / The Knife

**6. Palasport, Pavia, Italy.
14th April 1972**

With the Mellotron shaking the foundations, and Gabriel's vocals soaring above the spellbound audience, this recording — from the first Italian tour of concrete Palasports and small clubs — gives a good idea of the power of the Genesis sound.

The first example of this is a stunning 'The Fountain Of Salmacis', with a deadly organ/Mellotron combination. Gabriel is fully in character, and Hackett delivers some sterling work.

The revelation to the overall sound is Collins' particularly aggressive drumming, made all the more forceful by the echo in the arena.

'Bye Bye Johnny' is an early version of Foxtrot's 'Can-Utility And The Coastliners'. It's an incredible nine-minute epic, Gabriel managing the odd vocal before another wall of screaming strings flattens everything in its path. 'Hogweed' has Collins throwing in all sorts of fills, before the blood-curdling scream announces those thunderous power chords. All of this and there's still 'The Knife' to come!

Happy The Man / The Fountain Of Salmacis / Twilight Alehouse / Bye Bye Johnny / The Musical Box / The Return Of The Giant Hogweed / The Knife

Banks: "In some of those places the sound was lethal."

Collins: "They were full of beautiful women and guys who liked the music, they used to stand up and cheer."

**7. Reading Festival, UK.
11th August 1972**

"Talk among yourselves for half an hour", announces a non-plussed Collins, as the usual equipment breakdown helps drain any atmosphere. Then Banks ushers in 'The Knife' and all is well.

Used as an opening number for the outdoor gigs, it thunders along and wakes everyone up. Hackett wrestles some rough and ready riffs for the manic riot section. An uptempo 'Watcher Of The Skies' is here — "about a man from Mars, now living in Clapham", and 'Twilight Alehouse' is about "a demented alcoholic". Gabriel's skewed humour and bizarre theatrics all added to the strange eccentricity of the music.

An almost perfect band performance is provided for 'The Musical Box'. The vocals — all twisted nursery rhymes and young lust — are brimming with strange menace. The mighty rhythm section, and those dramatic 12-string chords answered by the organ highlight this era Genesis at their very best. To keep the humour levels up, 'Hogweed' is dedicated "to all the policemen in the audience". Their performance, unsurprisingly, earned the band some great reviews in the press, who at last seemed to be warming to them.

The Knife / Twilight Alehouse / Watcher Of The Skies / The Musical Box / The Return Of The Giant Hogweed

Banks: "We were not a great festival band".

It's Billy Wright and the boys: 'The Battle Of Epping Forest', Cleveland, April 1974.



Janet Marcoska

SATURDAY DEC. 1, 1973
at the N.Y. HILTON

OUR MAN OF
THE YEAR



8. Dublin National Stadium, Eire. 28th September 1972

A one-off visit to Ireland in the middle of their latest trek up and down the British Isles saw the band finally end up on the front pages of the music press.

For once, Gabriel introduces 'Watcher', which takes away some of the suspense usually created by the Mellotron. Collins drives this version along with some terrific drumming, and he swings his way through the intricacies of 'Can-Utility' with consummate ease.

After a rousing 'Get 'Em Out By Friday', Gabriel surprises both audience and band, by appearing in his wife's red dress and a fox head mask, during the second half of 'The Musical Box'. The effect is stunning and the press gang simply can't write fast enough.

Another lengthy pause in proceedings is ended as the singer screams about the arrival of a large carnivorous plant. This leap into theatre doubled their fees and made Gabriel a star.

Watcher Of The Skies / Can-Utility And The Coastliners / Get 'Em Out By Friday / The Musical Box / The Return Of The Giant Hogweed

Collins: "He just walked on halfway through the song in this dress of Jill's and the fox's head, and I thought 'bloody hell, this is great!'"

Hackett: "When Peter started to wear this stuff, it gave all the journalists something to write about; it made all the difference in the world. We became hip, front-page news. People stopped going to the bar; it was invaluable. Pete was very much the star of the show, he was prepared to do stuff other people wouldn't."

9. The Rainbow Theatre, London, UK. 9th February 1973

A very important turning point for the band, their first show at the prestigious Rainbow theatre, and their first gig with the new stage set. Gabriel showed up with a whole new set of costumes, including the batwings, the flower and the red box hat. Throw in some ultra-violet light and a blistering performance, and you have all the ingredients for a magical evening.

The fanfare for 'Watcher Of The Skies' saw the singer resplendent in a full-length cloak, sporting a new range of batwing headgear. His eye makeup is picked out by the UV light to great effect, all adding to the alien imagery of the song. 'The Musical Box' and 'Get 'Em Out By Friday' are now well-oiled concert favourites, and each receive a thorough work out here.

The showstopper is, of course, the epic 'Supper's Ready', in its full 23-minute glory, pure theatre and stunning musicianship all rolled into one. This version bears out why the 9/8 section is still regarded by fans and

band alike as their creative peak. After an explosive 'Hogweed' brings the house down, they return for two encores, the crowd-pleasing 'The Knife' and a very welcome return for 'The Fountain Of Salmacis.'

Watcher Of The Skies / The Musical Box / Get 'Em Out By Friday / Supper's Ready / The Return Of The Giant Hogweed / The Knife / The Fountain of Salmacis

Banks: "We were lucky it worked as well as it did, as there were quite a few unknowns. It was strong and we played well. It was one of the most exciting shows I can remember."

Rutherford: "We were beginning to get a cult following by then."

10. Roxy Theatre, Los Angeles, USA. 19th December 1973 (Evening show)

Six gigs in three days at LA's legendary Roxy. These shows really catapulted the band in the USA. Gabriel dressed as Father Christmas and the audience loved it.

After a shaky two minutes, 'Watcher Of The Skies' grinds to a halt, as no Genesis gig was complete without some technical hitch. Normal service then resumes and the band make amends with possibly the best live version of 'Moonlit Knight' ever heard. Collins and Hackett provide some outstanding playing. Thankfully, the mellow coda gives you time to get your breath back.

The *Selling England By The Pound* material all works well in concert, and Hackett again shines on 'Firth Of Fifth', maybe his finest hour. The band's finest is definitely the epic 'Supper's Ready', here in an aggressive version, with an apocalyptic 9/8 section. Gabriel screams the house down and the applause lasts for ages.

Watcher Of The Skies / Dancing With The Moonlit Knight / The Cinema Show / I Know What I Like (In Your Wardrobe) / Firth Of Fifth / The Musical Box / More Fool Me / Supper's Ready

Rutherford: "The Roxy shows were great fun to do."

Banks: "I thought on that tour that the costumes got a bit out of control, the Britannia used for 'Moonlit Knight' just looked silly."

11. Palasport, Rome, Italy. 5th February 1974.

The biggest of four sell-out Italian shows, 20,000 manic Genesis fans greet the 'Watcher' fanfare with a burst of noise. In fact, they greet everything the band does here in similar fashion. 'Watcher' is solid and muscular with the Mellotron shaking the Palasport to the core.

"Ciao, Roma", acknowledges Gabriel, before 'Moonlit Knight' gets the customary roar of approval. The band can do no wrong in the eyes of the masses, and they don't. 'Firth Of Fifth' is played with the full piano introduction, and Hackett unleashes a masterful solo.

'The Musical Box' could have been written for the Italians, they even quieten down a bit during the slow sections, although they are never quiet for long. Rutherford and Collins deliver a powerful 'More Fool Me' and earn themselves a generous reception. Massed whistling greets 'The Battle Of Epping Forest', Gabriel resplendent in his stocking mask, wielding a pick-axe handle. He is positively frightening for 'Supper's Ready', which drives everyone into a frenzy.

Then, for good measure, 'The Knife' is wheeled out to finish them off. This Palasport concert remains a high point in the band's career — the loyal and appreciative fans had been treated to a very special show.

Watcher Of The Skies / Dancing With The Moonlit Knight / The Cinema Show / I Know What I Like (In Your Wardrobe) / Firth Of Fifth / The Musical Box / More Fool Me / The Battle Of Epping Forest / Supper's Ready / The Knife

Banks: "Our music appealed to the Italians; they liked all the romantic stuff."



Rael pops out — Genesis return to Cleveland, November 1974 for the infamous *The Lamb Lies Down On Broadway* tour.

'LET ME TELL YOU A STORY'

As well as borrowing his wife's clothes and sporting a natty line in headgear, Peter Gabriel started telling weird and wonderful tales to relieve the boredom while the rest of the band tuned countless guitars or tried to get the Mellotron going again. These stories became so involved that the other band members ended up waiting for Gabriel to finish so that they could start the next song.

The following anecdote comes from a gig at the St. George's Hall, Bradford, Yorkshire, 11th October 1972.

"Uncle Bill finally plucked up enough courage to buy himself a dirty magazine; he rushed home with the magazine under his raincoat. As soon as he got home, he slammed the front door, rushed up the stairs and locked the bathroom door. While he was turning over the pages, he noticed the strange effect it was having on his head, his hair was moving up, slowly, into a vertical position.

'Oh, dear', thought uncle Bill, 'what on earth shall I do with my hair standing on end?' So, he went down to the kitchen and made himself a cup of tea. He looked very sad, so he pulled a pussy onto his lap, and began to stroke it. As soon as his hand touched the pussy, his hair somehow sank to a normal position.

Six weeks later, there was a mess on the kitchen floor, and there were kittens all over the place. They looked very much like any other kittens, except they all had Uncle Bill's face.

'Little sphinxes', he called them, and he gathered them all together in a nice white, clean, white bowl, put them inside a Woolies plastic bag, and dropped them at the bottom of the river. Then he went back, ate his cornflakes, and pulled out 'The Musical Box', which is the title of this next song."

Other Gabriel fantasies involved dead bodies, Old Michael and some worms, and Britannia with the big boobs. Rock'n Roll!

12. Palais Des Sports, Rheims, France. 15th May 1975

By the time that *The Lamb Lies Down On Broadway* rolled into Rheims, the album had been released, the fans knew what to expect, and the band were turning in some stunning performances. This is one of them, from the opening piano cascade, to the majestic finale of 'The Musical Box'.

There are many highlights from this recording, the power of 'Fly On A Windshield'; Banks' playing on 'In The Cage'; the plaintive vocals on 'The Chamber Of 32 Doors' and the improvised genius that is 'The Waiting Room', all strange noises and some hair-raising primal screams from an utterly inspired Gabriel.

While the band took on the story of Rael, the audience were bombarded with a visually stunning slide show, over a thousand images continuously projected onto three large screens. Gabriel was dressed mainly in black leather jacket and jeans, but would also appear as a Slipperman, a John Merrick-like lump-covered creature with inflatable genitalia, who was generally compared to various group members during the interludes that were used to update the story, as if anyone could seriously follow it.

When everything worked, it was possibly one of the most adventurous stage shows of the 70s, standing as a theatrical benchmark until Pink Floyd erected their *Wall* in 1980. So it's strange to think that some of the last gigs were cancelled due to poor ticket sales. Now, if *The Lamb* was performed today...

The Lamb Lies Down On Broadway / *The Musical Box*

Rutherford: "By playing the whole album, we could not play any old songs and no 'Supper's Ready'. That's what I didn't like."

Banks: "A lot of the songs were never meant to be played live."

Hackett: "At the beginning of the tour, we were playing two hours of music nobody knew, including me. I felt the story line was hard to swallow, it wasn't always fun to play. The slide show was a good idea, it was like a film. The rest of us were still sitting down playing, like a pit orchestra while Pete was the focus."

MacPhail: "It was a stunning show."

There's no guns in
this gentleman's bout.
(Below) Santa Peter,
Roxy 1973.



Even better than the Rael thing: Gabriel and Lamb dummy, 1975.

IT'S BEEN A LONG TIME. HASN'T IT?

"I HAD FLU, JET LAG AND NO AMP" — Steve Hackett



Your debut with the band was at University College London on 14th January 1971?

It was a disaster, an equipment disaster for me. And as the equipment failed, so did my memory. Then, a few days later, we played the Lyceum Theatre, which was the biggest gig you could get at the time. My mother said to me that my face was green; I was terrified that things would go wrong. I remember at the end of the show Richard MacPhail led me off stage.

You were keen for the band to get a Mellotron.

It was me who pushed heavily for a Mellotron and for a synthesiser, because I felt we needed to be cutting edge. I had seen the Mellotron used so well with King Crimson and the Moody Blues. We ended up buying a Mk. 2 twin manual version from King Crimson themselves.

Was it hard to survive financially then?

Our manager Tony Stratton-Smith was ploughing money into his acts, but then only Lindisfarne were having any success with 'Fog On The Tyne'. If you needed new strings we would go to (management assistant) Gail Colson, and say 'please miss, I've broken a string, can I have some money'. We never had a bean. I remember when we made our New York debut, String Driven Thing were on first, and they borrowed my amp. And it blew up; I had flu, jet lag and no amp.

Tuning up was always a big thing with Genesis...

We used to have legendary tuning sessions before the show. Mike had loads of guitars and we used to spend two hours tuning them up before every gig. This was in the days before strobe tuners, backstage it was very tiring and then onstage Pete would sometimes kick the leads from my fuzz boxes as he was racing round the stage.

Do you think the Selling England By The Pound tour was a high point?

I think it was the band at its best — we did the best from *Foxtrot*, the best from *Selling England*, some really good shows.

The Lamb Lies Down On Broadway tour was delayed for a while, wasn't it?

We started in Chicago — an interesting day for me. I had broken a tooth on a pretzel and was having physiotherapy, electric shocks on my hand that morning. Then I had a filling, and then I played two hours worth of music that I had never played before, sitting on stage thinking 'what's coming next'. I had to be very calm.

"CHIEF COOK AND BOTTLEWASHER" — Richard MacPhail

After the Charterhouse days, your involvement with the band picked up again in the summer of '69, didn't it?

My parents had this cottage in Dorking that they were going to sell, and they lent it to us. My dad had an old McDougals bread van, which became the band's transport. So, I was chief cook and bottlewasher, and roadie. Dave Roots, who was a neighbour of Ant's, also got involved. He was very technically minded, so we were the road crew.

Funds were obviously tight at the time?

I honestly don't know how we survived. We were hardly doing any gigs, and it was the winter when we started playing. The downstairs area was kind of open plan, and it had this alcove where Peter would spend a lot of time on the phone trying to get some gigs, and hustle agents, managers, and record company people to come and see us.

The Friars gigs were very important to you, weren't they?

We had played at Farx in Southall with Mott The Hoople, and they said we should play at Friars in Aylesbury. So Ian Hunter called Dave Stoppa and told him that we were really good and that he should put us on, which was a really nice thing to do. So I called Dave and fixed up the first Friars gig.

Would you say that colleges were more suited to Genesis than the working men's clubs?



In those days, the college circuit was a really lucrative income, virtually every Saturday night they would have two or three bands. The trouble was that they were not a dance band; they wanted people to sit and listen, which eventually they did. But it took some time.

Italy cottoned on to Genesis a lot faster than the UK...

I remember a Palasport gig to 20,000 people, then the following Sunday, playing a basement in Peterborough to 15 people: totally bizarre. We had gone from a huge stadium with thousands of Italians going mad, to this basement. The Italian fans were so reactive, they would applaud if Steve did a big solo or something, they were so good for the band.

LINDISFARNE VAN DER GRAAF GENERATOR BELL + ARC genesis

in concert

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OCTOBER 19	SHROBURY HALLS Van der Graaf Generator & Genesis	NOVEMBER 3	BRISTOL KING'S HALL Van der Graaf Generator & Genesis
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OCTOBER 26	MILTRAMPTON GUILDHALL Van der Graaf Generator & Genesis	NOVEMBER 24	LONDON LYCEUM Lindisfarne & Bell + Arc
OCTOBER 27	WEDNESBURY TOWN HALL Van der Graaf Generator & Genesis	NOVEMBER 28	BIRMINGHAM TOWN HALL Lindisfarne & Bell + Arc
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