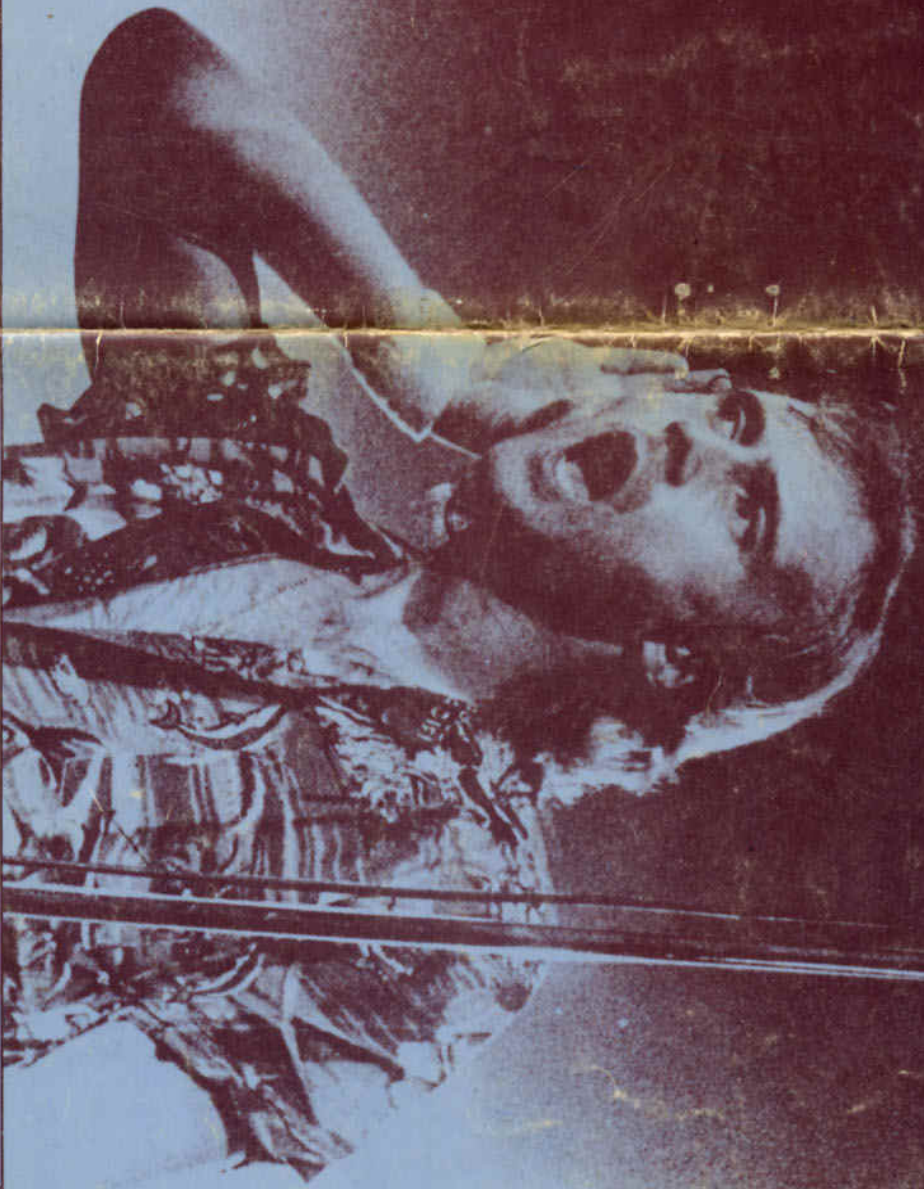


Hello



# GENESIS

GENESIS MAGAZINE No. 14 January 80

and EMI Records. Considering the excellent quality of the presentation and the exceptionally generous prices, it's not surprising that EMI are currently acting like a modern day Titanic!

Certainly well worth looking into, and also - unless the whole project is snapped up for 'a major motion picture' which is a strong possibility I'm sure - likely to turn out an important collector's item as few record companies would be able to retain such a costly set (to them) on catalogue indefinitely.

*David Greenfield*

# The Hit Reminiscence



Well I hope you have enjoyed this issue - it's been a bit rushed as I wanted to get tour details etc to you as quickly as possible - but it's still getting bigger and better.

Best wishes to you all for a great new year, *Geoff*

Written and compiled by Geoff Parry.

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Music to 'Don't Make Waves' and 'And So To P' courtesy Gareth and Hit & Run Music Publishing Ltd.

Photography by Armando Gallo, Bob Ellis, and others.

And, of course, thanks to GENESIS - collectively and individually!



# GENESIS



GENESIS INFORMATION MAGAZINE No.14 : JANUARY 1980

## UK SPRING TOUR NEWS

Hello and welcome to the '80s!

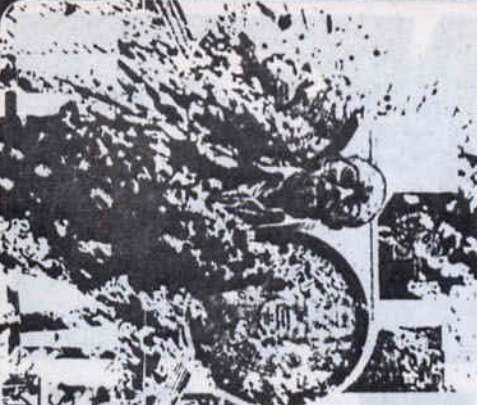
No kick off, here's the news that everyone has been waiting for. The tour kicks off in Bournemouth on 26th March, and as you will see Genesis have kept to their original plan of playing a very full tour of the smaller venues.



The dates go as follows:

Bournemouth Winter Gardens 26th March, London Hammermith Odeon 27th, 28th and 29th, Oxford New Theatre 31st, Ipswich Gaumont 1st April, Great Yarmouth A.B.C. 2nd, Peterborough A.B.C. 3rd, Birmingham Odeon 4th and 5th, Blackpool A.B.C. 6th, Stoke On Trent Trencham Gardens 8th, Cardiff Sophia Gardens 9th, Southampton Gaumont 11th, Brighton The Centre 12th, Coventry Theatre 13th, Leicester De Montford Hall 15th, Derby Assembly Rooms 16th, Sheffield City Hall 17th, Manchester Apollo 18th and 19th, Bradford St George's Hall 21st, Edinburgh Odeon 23rd, Dundee Caird Hall 24th, Aberdeen Capitol 25th, Glasgow Apollo 27th and 28th, Newcastle City Hall 29th, Carlisle Market Hall 1st May, Liverpool Empire 2nd and 3rd May.

There will also be a couple of warm-up gigs before the start of the tour, but details of these are not at present available. Enclosed with this issue is a special advance ticket application form for U.K. members - unfortunately we can't offer this facility to international members due to time delays in intl. money exchange systems. Advance tickets are restricted to selected dates around the country because of the size of the operation, but this should ensure that most U.K. members will be certain of seeing the band without too much travelling.



Mike's solo album 'Smallcreeps' Day' will be released by Charisma on CAS 1149 in mid-January.

Mike Rutherford

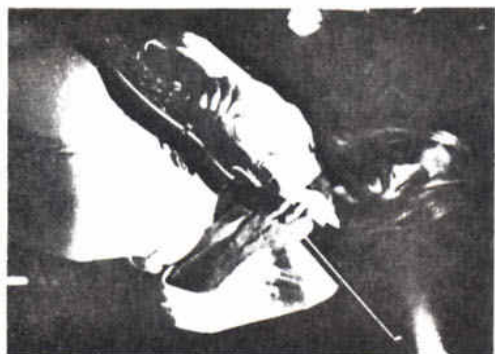
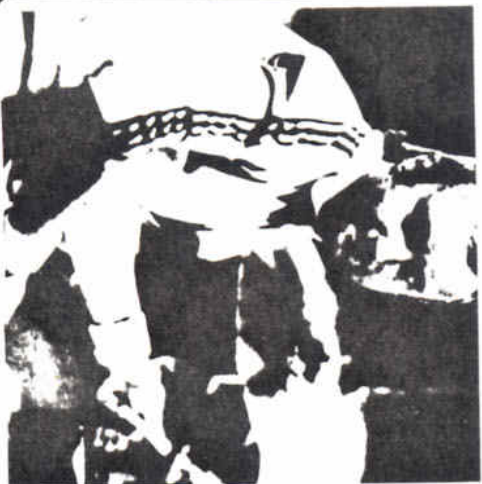
Smallropeep had worked for over forty years in the factory. Till one day, tired of drilling holes in the same piece of steel and amazed at his fellow-workers' lack of interest as to what they were making, he decided to find out for himself.....

Tracks are:  
Between the Tick and The Tock - Working In Line - After Hours - Cats and Rats (In This Neighbourhood) - Smallropeep Alone - Out Into The Daylight - At The End Of The Day. Side Two: Moonshine - Time And Time Again - Romani - Every Road - Overnight Job.

Next out will be the new Gabriel album, also titled just 'Peter Gabriel', sometime in February. In case you haven't seen his four dates yet, they run: Birmingham Odeon 23rd Feb, Leicester De Montfort 24, Sheffield City Hall 25, Aberdeen Capitol 28, Glasgow Apollo 29, Edinburgh Odeon 1st March, Newcastle City Hall 3rd, Liverpool Empire 4th, Manchester Apollo 5th, Cardiff Sophia Gardens 7th, Southampton Gaumont 8th, London Hammermith Odeon 11th and 12th, Brighton Centre 15th. A single will be released shortly in advance of the album, but the selection of the song is still being decided.

The new Genesis album is all down on tape and working out fantastically well - details are well under wraps at the moment, but it will be out in March and all will be revealed!

Also, I understand that Charisma have new albums scheduled for release before the middle of the year from Steve Tackett and Brand X - more details will follow!



of the time ....  
Steve: People just see you, really.

Phil: ... You have the lights entirely flown from the top of the ceiling, the top of the theatre rafter, and the P.A. is done the same, each side, so you have people behind you, people at the side of you, people in front of you, and it gives a

different atmosphere. He like changing, you know, we've done the films and the slides and there's only a certain amount you can do. Well, there's a lot you can do, but I mean we just felt that it would be nice to branch out, to do something a bit different - but to someone who hasn't seen us it's going to be a big change, 'cos to us we've phased it out, whereas the last time people saw us was with the big production job doing 'The Lamb'.

Easton: Let's have another track off the album now which is one of Tony's songs, it's more like a children's story this one, 'All In A Mouse's House's Right'. Has there any idea of that in his mind when it was written?

Steve: I think it was a Tom and Jerry idea, a very sort of cartoon-like thing....

Phil: We like to be a bit tongue in the cheek sometimes, and the humour aspect has always appealed to us.

Both Tim Linnell (who sent this in) and myself felt this would be of interest to a lot of readers as it only ever received a local airing.

**THE PERMANENCE OF THE COSMOGONY**

I must admit to the link being somewhat tenuous (Phil plays drums on some tracks), but I cannot avoid mentioning this very worthy project.

'It is the year 2378, the derelict alien spacecraft 'Hermes' has been discovered. The secrets held within tell of a strange story.... the story of the creation and destruction of a world'.

Included in the package is a hardcover artbook of Patrick Woodroffe's sci-fi illustrations with a double album soundtrack by Dave Greenslade, whose keyboard talents I have always admired.

The whole volume is on release through Dregon's World Publishers

Sketch by Roger Evans, Burbank, Ca, USA



are more or less in the order I would have chosen, although I think Betty Swanwick's 'Selling England By The Pound' design should have rated far higher. Thanks very much for sending in all your lists.

I've had suggestions to go on and do best boot-legs, best all-time live gigs, etc, but this would be impossible to do with any great accuracy due to the relatively small sample size.



LIVERPOOL RADIO INTERVIEW WITH PHIL & STEVE - JANUARY 1977  
This went out on Liverpool's local radio station Radio City 194 during the Mind And Kuchering tour. The interviewer was Phil Easton.

**Easton:** The band's really working well now after, well you're saying it's history, with Peter leaving, and Phil's been in and out...  
**Steve:** For us, you see, it's like two albums ago - you know, history. It really is very in the past for us. For the people who haven't seen us for a while - a couple of years - they would think of that as like yesterday. To me it's part of the past.

**Phil:** It's strange to think that people here tonight won't have seen the band without him... I didn't realise that.  
**Easton:** That's what I was thinking. The last time you played Liverpool was with Peter singing, and the audience here will be thinking - you know - is he, can he do it.

**Phil:** I don't think that anymore actually. I mean I thought that on the first gigs.  
**Steve:** There's no way you can compete anyway - if someone goes along expecting a competition they're going to get it wrong anyway - they won't enjoy it.

**Phil:** Yeah, well it's just a different band really...  
**Easton:** Do you still involve the theatricials which were so much Pete's contribution?

**Steve:** We're phasing it out bit by bit, really. The last, I hesitate to use the word tour, batch of gigs that we did in England - Hammerwith, Stafford, and a couple of gigs in Scotland - we kind of cut it down a lot, we still used backscreen projection, we were into using film at that time, film and lasers, so it was pretty much the production still, but we were only using it in specific instances, not all the time. Now we've decided to place the emphasis entirely on the music and did away with the screen. One of the reasons is we're playing big arenas in America, and the different approach to having this stuff around you all the time is to have a completely clear stage - which is what we're doing most

## Genesis, a Revelation: No "Pale" Imitation

by John Swenson

Genesis combines surreal song-writing with an interesting instrumental and visual approach. Lead singer Peter Gabriel notes: "We all took courses in pretentiousness."

Throughout the history of British rock there has been a flourishing school of bands who owe much to the European classical heritage, from Procol Harum clipping a Bach fugue for "White Shade of Pale" to Keith Emerson's wholesale translation of Mussorgsky's *Pictures at an Exhibition*. These forms have been so well received by audiences hungry for musical melodrama that many bands have begun to incorporate classical structures into their music even though they have no formal training in the medium. In most cases this has led to an overblown sort of music featuring long, boring solos by a bunch of semi-competent musicians. Occasionally, however, the contextualizing abilities and soloing abilities of a band combine to create a distinctive sound that works on its own terms.

Genesis is a band in this category, but it just starting to make major inroads in America, combining a penchant for surrealistic songwriting with an interesting instrumental approach and a well conceptualized visual presentation, starring Peter Gabriel, the group's lead singer and narrator, who has a predilection for the cryptic anecdote both on stage and off.

Over a cup of onion soup at a midtown Manhattan restaurant, Gabriel explained that the group originally got together at college as songwriters himself, keyboardman Tony Banks, bassist Michael Rutherford and a fourth member who didn't stick. "We all took courses in pretentiousness," Gabriel noted with a curt frowning down the ends of his mouth. Gabriel is self-consciously bemused as a matter of course, carrying it off with a comedian's tact and the consistency of a well-practiced musician, which is all really an extension of his stage persona. At the band conjures up a surreal program - as, behind him, Gabriel sings and acts out the story simultaneously, using body gestures and props sometimes to establish character, as in the use of a bowler hat to portray the renting agent in "Get 'Em Out By Friday" or last for visual pyrotechnics as in the case of the TV head he often wears. "People have interpreted the visual aspect of our performance to be part of a trend," he observes, and thus taken us to Bowie and Alice Cooper, but the "crucible" for our visuals is actually closer to Arthur Brown.

The first album, *From Genesis to Revelation*, was released in England in 1967 when they still considered themselves primarily songwriters. It's a wistful, conventional record, absurdly attempting to present Gabriel in some kind of Tony James role. By the time their second

CRAWDADDY - USA - MARCH 74



Cryptic, on stage and off.

album, *Trespass*, was recorded, they had become the centerpiece of Tony Stratton-Smith, founder of Charisma records, and had assumed an instrumental shape closer to the one they now possess. They were beginning to build a cult following in England, but they seemed to be headed for a *cul de sac*. Steve Hackett joined the group as a guitarist, partly because the audition he had requested a proficient acoustic as well as electric player and "very few groups were into that then, psychobolia was still the big thing." Eight months later, drummer Phil Collins joined, completing the lineup as it stands now.

At the same time an American distribution deal was arranged with Buddah records, and their next album, *Nursery Cryme*, became their first release on this side of the Atlantic and they played at their first American concert in New York. Some people mentioned they could detect a lack of cohesion on *Nursery Cryme*, "Gabriel music," because it was a relatively new group, but each album has improved since.

Their next release, *Foxtrotp*, had its torment, but a certain unevenness remained. After a long lay-off, a live album was put out by Charisma in England, but new releases here they returned with a new American label, Atlantic, and their best effort yet, *Selling England By The Pound*. The songwriting is up to par, especially "Dancing with the Moonlit Knight," "Firth of Fifth," and "The Battle of Epping Forest," but the most dramatic improvement is in the consistency of the instrumental work. The symphonic interaction between Banks on synthesizer, mellotron, organ, piano and flaring, Hackett's electric and acoustic guitar and Gabriel's flute and voice, surpasses anything the group has yet produced. For sheer inventiveness, it also cuts such well-respected contemporaries as Yes.

Still, it's difficult to reproduce such a complex sound on stage, and Gabriel isn't convinced yet as to how to continue on the road for much longer. "If the 'rock' released video cassettes ever make their appearance," he predicts, "they will change drastically in a way which will undoubtedly benefit us. It's good to be able to travel around and take a different place, but the place we have to keep is frustrating. You begin to forget where you are and you can't say 'I can't really see myself' doing this for more than another year or two."

# SELLING ENGLAND BY THE POUND

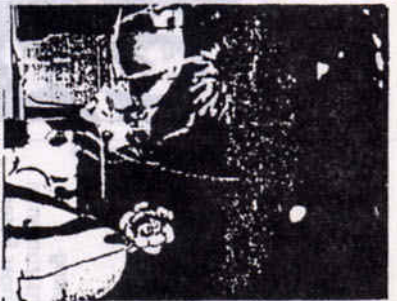
Genesis  
Charisma (FC-6060)

by Bruce Melanct

More subtle in its musical personality and deeper in its lyrical profundity, *Selling England by the Pound* veers decidedly away from the tone of Genesis' two previous American releases. For this one Genesis have opted ironically for their most ethereal approach to date. Ironically, because it's now that they're just beginning to make it here, and one would expect them to want to flash us out before subliming us in. After all, the former approach has proven to have infinitely more commercial potential. But, then, due to Genesis' generally anti-occultist appeal (their music involving itself with such necessities as psychical growth), this tack is not particularly surprising.

Their interest in two dominant lyrical strains has infuriated the band since their earliest days. Peter Gabriel, lead singer/keyboard player/lyricist extraordinaire and one of the 20th century materialist ethic frisk kids all the same, huh? The supermarket of "Aisle of Plenty" screams out discount signs in grotesque cellophane: "ENGLISH RIBS OF BEEF CUT DOWN TO 47¢, LB... BIRDS EYE DAIRY CREAM SPONGE ON OFFER THIS WEEK," Gabriel's reply: "It's scrambled eggs" (to me).

To counterpoint this rank cynicism, other-lyricist Michael Rutherford (the



If you like Genesis' 'Jigsaw', it's only the beginning.

band's neo-Environistian electro-rock bassist) finds solace in a reversionist/romanticist attitude which manifests itself in its interest in medieval myth. Up on his Jungian archetypes and Arthurian legend, Rutherford's the one who's constantly calling us back to a "time when honor meant much more to a man than life." Put Gabriel and Rutherford's attitudes together in lyrical collaboration and the sparks gonna fly.

As on the album opener, "Dancing With the Moonlit Knight." Within the first six minutes of the album, Genesis have succeeded in capturing the epitome of the lyrical vision only hinted at in the earlier discs. A cappella, Gabriel introduces us to this theme in his patient, choir-boy-toned vocal style:

"Can you tell me where my country lies?  
I've seen the uniform to his true love's eyes.  
"It lies with me!" cried the Queen of May  
for her merchandise, he traded in his prize.

"Paper late!" cried a voice in the crowd.  
"Old man dies!" The note he left was signed 'Old Father Thames.'  
—it seems he's drowned!  
selling england by the pound.

Fractal disruption with the loss of a modern mythology. Noting the lack of spiritual cement with which to bind together their culture, Genesis finds disgust in England's "Wimpy dreams," the non-church, the non-church... Rejected by this cultural stagnation, Rutherford alludes to the prototypical night-blindness image and combines this brilliantly with his knowledge of the ancient romance of Sir Gawain and the Green Knight to illustrate the concept:

- 4 -

for the 20th century pseudo-religious Pied Piper:

Follow on! Till the Gail sun sets in the mould.  
Follow on! Till the gold is cold.  
Dancing out with the moonlit knight,  
Knights of the Green Shield stamp and shout.

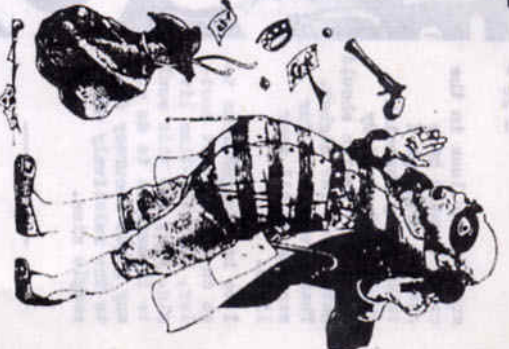
All that England once held holy (symbolized by the archetypal goal at the end of the hero's quest—the great Grail) has given way to this bedeviled nightmare of modern consumer/lunacy. Who says there's no room left for moralizers in the 20th century? At the heart of every cynic exists the moralist, right? And behind Genesis' lyrics lie the musical fulcrum of the band: Tony Banks on keyboards is the man behind the symphonic textures; the rose-tinted Orwellian techno-overlays that predominate the group's sound. Somewhat akin to the technique of Yes (except Genesis has the capability to swing), Banks steers the band through lyrical/compensatory orchestral-like passages with a firm grounding in the likes of classical tone poets, Berlioz and Schubert, likewise, Stephen Hackett's expressionist guitar further highlights Genesis' profound lyrical vision.

As for this whole discussion, "what does it mean? That there is an 'art' evolving out of Modern Rock? Who cares? What really interests me is that there's a future in bands like Genesis and Focus. With such a wealth of musical history behind them (culturally) and both bands' incessant motivation to remain continually innovative, there's no stopping either of 'em. And if you find that somewhat of a progressive-chauvinist bias, you're damn straight! it is!

- 21 -



10) Genesis Live	52 points
11) Genesis To Revelation	9
12) The Story Of Genesis	5
<b>TOP ALBUM SLEEVE DESIGNS:</b>	
1) A Trick Of The Tail	361 points
2) Wind & Wuthering	273
3) Genesis Seconda Out	253
4) Fortrot	251
5) Nursery Crime	250
6) Trespass	194
7) The Lamb Lies Down	158
8) And Then There Were Three	129
9) Selling England	127
10) Genesis Live	61
11) The Story Of Genesis	8



## GENESIS WIND & WUTHERING



A different points scheme was used to the one for the last poll, but as you can see in both cases most are grouped very close together. I suppose it's an impossible task to ask Genesis fans to select their favourite albums, as they are all of such a high standard!

Personally, Trick Of The Tail is a strong favourite as so many people said there would be no more after 'The Lamb' when Peter left - and it was such a resounding return, and 'Seconda Out' as it must be the best official live set ever and forms a sort of 'Greatest Hits'. The sleeve designs

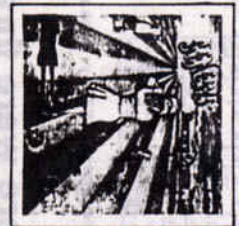


# GENESIS POLL

Firstly, my apologies to those of you who were confused by the fact that 'Inside And Out' had two listings in the poll for favourite track. It should of course be in 1st place - the extra ten points doesn't change any of the listings.

Here are the results for the new poll - TOP ALBUMS:

- 1) A Trick Of The Tail 329 points
- 2) Genesis Seconds Out 325
- 3) Selling England By The Pound 308
- 4) The Lamb Lies Down On Broadway 286
- 5) Wind And Wuthering 276
- 6) Fortrot 217
- 7) Nursery Cryme 121
- 8) And Then There Were Three 103
- 9) Trespass 54



'Selling England' review from the days when Paul Gambaccini was UK editor of Rolling Stone! (14.3.74)



Selling England by the Pound Genesis

By Paul Gambaccini  
"I know what I like and I like what I know." Peter Gabriel sings on the second cut. This could be Genesis' problem. If American audiences are not willing to make the effort to decode the British English in which the lyrics are written, this album will not receive the attention it deserves.

Selling England merits some recognition because it contains a few good tracks which are pieces more than conventional songs. One number, 'The Battle of Epping Forest,' contains 13 stanzas, is constructed more ardently than a Top 40 tune, and uses military and sports terminology as metaphors for gang warfare. The opening selection, 'Dancing With the Moonlit Knight,' is an epic commentary on contemporary England that employs references to English staples like Wimpey hamburgers and Green Shield stamps.

Genesis are doing amanda

I know what I like/Twilight Alehouse CB224, Counting Out Time/Riding the Scree CB238, Carpet Crawlers/Waiting Room CB251, Trick Of The Tail/Singles CB277, Your Own Special Way/It's Yourself CB300. Also import singles, all V.G.C./mint: Spot The Pigeon Canadian 12" Blue vinyl pic, Go West Young Man American 7", and these Japanese 7" with pic sleeves and lyrics - Follow You Follow Me/Bellad Of His, Many Too Many/Day The Light Went Out/Yancouver, Go West Young Man/Scene From A Night's Dream.

5) Neil Kohnab, 2 Kerchert Lane, Cranfield, Bedf.  
For sale - Steve Hackett Clocks 12" picture sleeve £3.50 plus 45p postage. Offers invited for mint copy 'One More Chance' - sell or swap for Genesis rarities.

6) Mike Livvelyn-Jones, 344 Gorser Road, Swanses. (Please telephone Oxford 42173). Swap German import version of 'Iron Genesis To Revelation' in mint condition plus cash for G.C. British version on Decca label in original sleeve. Will swap German import version of 'I Know What I Like/Twilight Alehouse' in picture sleeve plus cash for good condition original version of 'Happy The Man/Seven Stones'.

7) Simon Boyce, St John's College, Coolhurst, Horsham, West Sussex RH13 6JF. Will swap 'As Though Emerald City' for another b\*\*\*\*\* or will sell.

things, but that does not automatically place them in the major league. Some of the instrumental tracks on 'Dancing' are intriguing, and some of the lyrical imagery sprinkled throughout is appealing. But some of the lines are as absurd as they are obscure. "Mc, I'm just a lawnmower," Gabriel professes at one point, "you can tell me by the way I walk." "Eh... I do my double show quick" said Nick the Prick, fresh off the sick," carries rhyming half the realm of the silly.

There are other defects. One instrumental passage sounds like a monotonous electric soundtrack and a spoken line of the perturbed rabbit in *Aldous Huxley's 'Brave New World'*. The passionless, punn occasionally has respectable manifestations like "He employed me as a karmasanic." For all these faults the LP has its moments, and "Dancing With the Moonlit Knight" should be at least heard if not purchased. Genesis may well be the most worthy of today's pop groups, and their facility for the language is admirable. Musically their artness is, in small doses, engaging. And a hand that is trying to do something different in a stagnant pop scene deserves a moment's respect.

1) Dave Poulde, Hulme Hall, Manchester M14: Would like to swap Solebury Hill live flexidisc for Solebury Hill or other flexi's.

2) Paul McCole, 23 Victoria St, Reading, Berks. Will swap (only) tapes of Swelled & Spent, Emerald City, Living Story, and other rare Genesis for good quality tapes of A Death In Anytown, Live In Newcastle, or any other rare recordings. (or anything with a live 'Epping Forest' on it!)

3) Graham Yapp, 68 Green Lane, Rainbow Hill, Worcester WR3 8WZ: Would like to swap Go West Young Man (Deep In The Motherload) American import single for a Genesis Wind & Wuthering Tour programme.

4) Chris Peel, 25 Theilunson Ave, Sowerby, Doncaster, S Yorks: Has the following for sale or swap: British singles, all originals, all V.G.C./mint -

5) Steve Hackett Clocks 12" picture sleeve £3.50 plus 45p postage. Offers invited for mint copy 'One More Chance' - sell or swap for Genesis rarities.

6) Mike Livvelyn-Jones, 344 Gorser Road, Swanses. (Please telephone Oxford 42173). Swap German import version of 'Iron Genesis To Revelation' in mint condition plus cash for G.C. British version on Decca label in original sleeve. Will swap German import version of 'I Know What I Like/Twilight Alehouse' in picture sleeve plus cash for good condition original version of 'Happy The Man/Seven Stones'.

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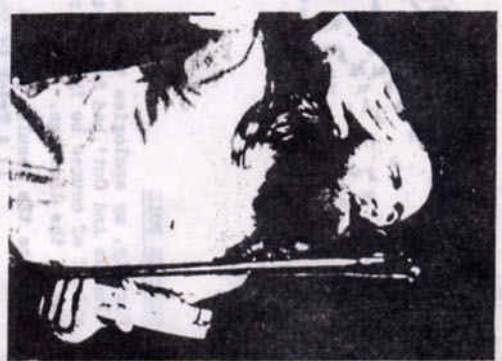
# GENESIS

- 8) Dave Hall, 3 Myvorn Key, Foulton, Blackpool, F16 7LR  
Will swap the following for other tapes: Swelled & Spent, Living Story, Living Revelations, Midsummer Night's Dream, Gabriel At The Roxy, Gabriel At Lancos University 78. Also others.
- 9) Roy Walker, 4 Sycamore Road, Tipton, H Midlands DY4 9NR.  
Would like to swap a V.G.C. copy of Genesis - Beria Court 24.6.77 plus cash for Swelled and Spent.
- 10) S Hannah, 57 Pendle Street, Nelson, Lancs BB9 7TX.  
Will swap Death In Anytown and/or Live In Newcastle, both double live. Wants include any overseas compilation albums (except German and Japanese), any pre 'Willight Albhouse' singles. All must be excellent condition.
- 11) Tim Linnell, Pickering's Bridge Cottage, Crowton, Northwich, Cheshire CW8 2HU. Rare Genesis tape 1973, will exchange for any other rare tape, especially early ones.
- 12) Middle Sayers, 2 Larch Road, Hurton, Nr Liverpool L36 9TZ.  
Is desperate to obtain one of each of the two Wind and Withering Tour badges and will swap one of the following tapes for each: White Mountain, A Living Story, Living Revelations, Raed. Also would like to swap tapes for others.
- 13) J Wiseman, 83 Walkden Ave, Wigan, Lancs.  
Has a tape of Genesis Live At Chicago which he will exchange for one of the following: Swelled and Spent, Revelation Without A Cause, As Though Emerald City, White Mountain, Romeo And Juliet.
- 14) Andrew Threlfall, 18 South View Rise, Loxley, Sheffield S6 6SZ.  
For sale or exchange for previous Gabriel, Hackett, Genesis tour programmes - Very rare promotion poster for Many Too Many single, size 200cm x 300 cm, features picture of Phil, Mike and Tony.  
Well, that's all for now but keep sending swaps in as I am sure they are of interest to everyone!



## Crossword No. 3

1	C	H	A	3	R	T	E	R	H	B	U	S	E	15
2	L	A	T	E	5									14
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## GENESIS QUIZ

The Genius who sent in the special quiz for the last magazine is in fact Simon McCarter, of Great Totham, Essex. Here is the answer - and the remaining letters spell 'Tony Banks' as the mystery name. I hope you managed to sort it out - or at least enjoyed trying!

Thanks Simon for sending it in.

## GENESIS QUIZ - ANSWER

R	L	H	S	R	I	D	I	M	B	B	A	N	A	U	I
F	U	D	S	L	A	L	A	L	A	U	A	N	A	I	I
U	S	A	Y	F	L	L	E	L	H	N	B	U	C	A	I
S	U	N	U	N	K	I	L	U	U	H	L	U	C	I	I
B	F	I	N	A	L	E	N	B	U	N	A	A	N	S	U
D	B	H	E	R	U	M	U	L	E	C	U	N	A	B	U
I	S	F	E	A	S	I	H	E	N	A	L	E	N	S	U
U	L	U	B	U	U	F	I	S	U	M	S	U	L	E	U
U	G	L	E	F	U	A	I	A	I	L	S	U	H	S	
K	A	E	F	I	U	A	U	I	M	I	R	E	N		
L	L	E	N	A	A	F	O	B	L	A	C	I	Z		

The remaining letters spell "Tony Banks".

...and then there were three...

