

feel I would, and quite the reverse has proved to be the case. But at the time, they asked, that as I was going to leave and sort of Jeopardise what they were doing, that I should do one more tour with them which I did, and give them enough space to form some new identity with which they could carry on.



Phil (On 'Squonk'):
Well the first thing I did was 'Squonk'. I remember it very distinctly, 'cause I went down to the studio and Mike had written this melody, and it was a very awkward tune he'd got down. And then suddenly, you know, I just sort of, I mean - "Like father, like son" it was like a sort of 'bluesy' type vocal. But that was an improvised thing, and suddenly the tape stopped, the button went down, and said, "that sounded good, let's go from the beginning again, 'Cause it's starting to happen"; and there's suddenly this energy coming down from the control room, which, y'know, we all sort of felt, and then suddenly it was like "O.K., now we have a chorus, and we're off.

Steve (on leaving the band):
I remember the day because I'd really decided that evening that I really couldn't deal with it anymore. And we were in there mixing the live album, and it was like, he who shouts loudest, and whoever had his... whoever was sitting at the mixing console was kind of having his own way, and everyone was jostling for position, arms every-where; you know what I mean, all these fingers on the faders, you know, not enough faders to go round. And we were mixing 'Supper's Ready', which in itself was something that I'd already done to the best of my ability once in 1972 on the 'Foxrot' album. I didn't feel that doing the rehash was doing anybody any favours really. Other than in terms of I think that the album is a very good introduction as a précis or pocket history of the band. But I didn't feel it was breaking new ground, and at that point I really felt that I had to move on; I remember just going out for lunch with my family, funnily enough. My brother, and mother; and saying to them "I've left the band, I've just decided this is it, this is enough", and we went and had a meal, and celebrated.

Mike (on Steve's leaving): When it actually happened, in fact, it was almost a relief when he rang me up that day; because we'd sensed he wasn't as committed as we were. And when you get that, you'd much rather someone left, than hung around and sort of... you know, it just creates problems.

From an interview Phil did with Scott Muni of WNSM-FM New York the day before playing Madison Square Garden 1978:

Phil: Me and Chester, see, we had this idea hatching for about, oh, at least a year now, of doing something together. Because we play



should change. They always have and always will produce high level musical ability and I look forward to many years of future pleasure.



Mark Gilligan, Heald Green, Cheshire.
Why do we have to compare albums at all? Why not just accept each one as excellent in its own right? After all, how does one compare 'Seconds Out' and, say, 'TRESPASS'? Point? I'll be interested to see if anyone agrees with me. **Dave Brown, Nottingham.**

Why bother comparing Three with Duke? It just creates hassle and is just about impossible to do. Both albums contain good and different aspects. If someone likes one and not the other, that's fine, as long as they just stop trying to impart their views on the rest of us. I'm forever having both albums described to me as exactly the same as each other - which is blatantly untrue (mostly by Floyd fans, whose style hasn't changed since 1973 anyway). I'd better stop there 'afore I get too worked up about it! The basic message is: Don't compare Genesis albums - they change too much in between!
Tim Innell, Northwich, Cheshire.

Well, there were lots of letters with various viewpoints, but the above excerpts proved the general consensus.

GENESIS POLL

Here are the results to the Genesis poll to find the favourite tracks on each album. Not very many surprises (would there be?), but certainly very interesting. Many thanks to David Taylor for all his work in sorting it out.

FROM GENESIS TO REVELATION/ROCK ROOSTS

- 1) Silent Sun 18 points, 2) In The Wilderness 13, 3) In Hiding 12, 4) In The Beginning 11, 5) Am I Very Wrong? 10, 6) The Conqueror 8, 7) Fireside Song & The Serpent both 6, 9) When The Sour 4, 10) One Eyed Hound, A Winters Tale, In Lambo, A Place To Call My Own all 3, 14) That's Me, One Day, Window all 2.

TRESPASS

- 1) The Knife 87, 2) Stagnation 31, 3) White Mountain 19, 4) Looking For Someone 9, and Visions Of Angels 9, 6) Dusk 1.

NINEBERRY CRAYE

- 1) Musical Box 87, 2) Fountain Of Salmacis 45, 3) Return Of The Giant Hogweed 8, 4) Seven Stones 6, 5) Harold The Barrel 5, 6) Harlequin 4, 7) For Absent Friends 1.

FOXTRROT

- 1) Suppers Ready 130, 2) Can Utility And The Coastliners 14, and Watcher Of The Skies 14, 4) Get *Em Out By Friday 4, 5) Time Table 2, 6) Horizons 1.

GENESIS LIVE

- 1) Musical Box 35, 2) The Knife 31, 3) Watcher Of The Skies 27, 4) Get *Em Out By Friday 15, 5) Return Of The Giant Hogweed 11.



back of the theatre. No more than 2 flights up we were met by formidable 'troops' of bouncers whereupon the whole mass of Liverpoolians retreated, which had followed in force behind us.

Spotting a small door further down, we escaped the rush by going through it. (The rest of the fans were being thrown out - but our minds were now elsewhere!)

I can only say this was the greatest moment of my life as I climbed up a metal stairway in pitch black above us, whilst the sounds of 'Inches' echoed everywhere around us. We didn't know where we were or where we were going, and only on reaching the top and looking down through the rafters where we saw the band playing 'Turn It On Again', did we realise that we had done it! It was a miracle! We spent the whole concert above the lights, not daring to move - yet inside we were boiling over with emotion! Several months later on seeing ourselves on the 'Celebration' programme about the concert (as "fans who didn't get to see the concert") we were extremely thrilled. How we got down from our high vantage point is another story!



LETTERS LETTERS

Some responses to Anthony Hobkinson's letter in the last issue about Duke/And Then There Were Three:

Just because they are both different from one another it does not automatically follow that one is better than the other - they are both good but in different ways. When one looks back on all the Genesis albums, one can see that not only

is there an inherent 'change factor' in their music, it's their strength: To have such variety in their records whilst still managing to maintain such a remarkably high quality in each and every one of them.

Genesis is like a living organism in a constant process of evolution and it is nice to know that with every new LP there are always surprises still in store.

Unlike many other groups nowadays, who are quite content to sit back on their laurels, re-cycle the old formula and let their name sell the record, Critics will be critics and they always like to make comparisons in order to place the new release in perspective to its predecessors. They have always done this, still do it and will probably go on doing it until Supper's Ready!

Jonnie Parkins, Helmout, Holland.

Each album released is meant for enjoyment so enjoy it, don't compare each one, times and tastes change. Mine has and so must the band. It is only natural that they



Genesis After Gabriel How Will They Survive?

by Mick Houghton

The vehicle we had built as a co-op to serve our song-writing became our master and had cooped us up inside the success we had wanted. It affected the spirit and attitudes of the whole band. The music had not dried up and I still respect the other musicians, but our roles had set in hard. For any band, transferring the heart from idealistic enthusiasm to professionalism is a difficult operation."

With that splendidly high falutin' statement to the press, Peter Gabriel, lead singer and visual focal point of Genesis, packed up his trunk of costumes, masks and makeup and quietly retired to the countryside last year. The rest of the group went into similar haphazard retirement. Only drummer Phil Collins remained at large, filling his time with sessions and organizing his free-lancing jazz outfit, Brand X. Meanwhile, he repeatedly assured journalists that Genesis would continue without Peter. Now those assurances have been confirmed

by the release of their eighth album, *A Trick of the Tail* (on Atlantic).

The band were never really that certain of the future, though, as keyboardman Tony Banks and bassist/guitarist Mike Rutherford revealed recently to critics. After a few fortunate phrases to Tony following a request to take over the ashes, Mike explained that Peter's departure last August came as no surprise. "Peter was actually going to leave the summer before *The Lamb Lies Down On Broadway* was completed, but we persuaded him to stay on. He decided finally last January so we had a whole six-month period on tour to get used to the idea. We thought about how we'd continue, but we were working so hard it was never uppermost in our minds. It was a gradual process so when it finally happened it was no dramatic shock."

Tony took up the story: "At the end of the tour we took two months out to write and reassess the situation. Afterwards, we very nearly decided not to carry on. But once we started rehearsals, we realized that it was worth it. The music, even in that primitive form, was really nice."

PETERS' PRESSURE DROP: Peter's leaving may in a curious way have released the band from certain pressures that might have followed the impressive *Lamb* album and that startling stage presentation that wowed audiences throughout Europe and America. Earlier, when we spoke to Phil Collins, he felt that it would have been impossible for Peter to continue after *Lamb*. It was, for him, the culmination of Genesis' achievements. He'd put everything into *Lamb* - and it had taken everything out of him. Mike didn't see it in quite the same way and, with the satisfaction that Genesis-minus-Gabriel had produced *Trick*, an album that lives up to all expectations, he could safely comment: "We had been going on for some years making an album after another, and a change like this is refreshing. It's different forces at play



Genesis: "It was actually a less friction-filled album. It's pulled the four of us closer together."

Making this album brought out different sides of ourselves. It's pulled the four of us closer together. It was actually a less friction-filled album. With Phil doing the singing we worked closely with him, whereas Peter used to like to record the vocals by himself before he played them to us. The whole thing was far more democratic.

Originally Genesis had intended replacing Peter, but none of the hundreds of would-be Gabriels sounded as comfortable as Phil singing Genesis material. Phil had always done a fair amount of back up singing to Peter, and unlike the hopefuls they tried out, was totally in sympathy with the structure of Genesis melodies and the shape of their songs. And, listening to Phil's singing on *A Trick (O) The Tail*, it's remarkable how like Peter he sometimes sounds.

Where Peter is most sorely missed is in the writing department. The songs on *Trick* just don't have the power of Genesis' previous work. Gabriel breathed life into his lyrics. There was always a definite point to his striking word play, a quip to be had his deft wit and effective use of overpadding. That slyly and spirit is lacking throughout much of *Trick*. The songs, mostly written by a combination of Mike Rutherford, Tony Banks and guitarist Steve Hackett, are often too mannered: despite fitting in marvelously with the ambience of the music.

Surprisingly, *Trick* is a word heavy album. It's a bold step, since Peter had been responsible for the brunt of the lyrics. It would have been a lot easier for Genesis to have copied out and recorded a musically dominant album. "That was probably our original intention," Tony readily agreed, "but it just goes to show that you can't make these sort of decisions in advance. It probably is the most word heavy album we've done."

FEW ALLEN INFLUENCES: Musically, the album picks up from where *Selling England by the Pound* left off, reversing the harder rock approach of *Lamb*. There are a few alien influences creeping in: a Latin feel to the final track, 'Los Endos'; a direct, attacking lyrical approach on *Robbery, Assault and Battery*; and a very Beatish sound, not unlike 'Your Mother Should Know', on the title track. Mostly, though, it's vintage and unmistakably Genesis, with the delightful intermeshing melodic patterns coloured in by Steve Hackett and Tony Banks. Genesis music may be 100 percent worked out, but it's worth noting that much of it is built on an improvised framework, taking the best moments from jam sessions that have taken place earlier.

Tony likes to compare their approach to construction and production on *Trick* to the Beach Boys. There's also a strong Beatish air running throughout, in more than

the obvious ways, too: the group couldn't resist at least one obscurely Beat reference to Peter. "There was," Mike reassured, "no animosity in the split, yet *Melody Maker*, for example, couldn't resist translating the lyrics to 'Squonk' as being about bad feeling between us and Peter. The day that came out we were actually cutting some demos, me and Phil,



Mike Rutherford: "There was no animosity in the split, but people couldn't resist translating the lyrics to 'Squonk' as being about bad feelings between us and Peter."

with Pete, and it's weird reading all those conjectures. There was only one bit we put in about Pete which no one gets because it's so subtle. It's right near the end of the album and so mixed down it's hard to pick out. It doesn't really mean very much on its own anyway. On one track, the one we didn't use in fact, we were doing some backwards vocals on which we were taking the piss out of those Paul is dead rumours by doing funny things about Pete. We also started messing around lines from a Yes song as well."

With *Trick* Genesis are well on the way to picking up the pieces. The next challenge tears its uglier head as the group take to the road again. They open up in America this month for six weeks, then take a break before keeping British fans happy by playing some U.K. dates in the summer. British dates have been kept to a minimum because Genesis hope to go back into the studios before the end of the year to record another album.

LIVE SHOWDOWN: Are the band more apprehensive about playing live that they were about cutting the album? Mike, feigning an attack of nerves, answered, "The live show was getting very slick. We could play very badly and people would still enjoy it whereas we will have to work hard on the road now. Nothing will

be taken for granted." Tony was well aware of the real problem: "People are expecting a lot of us in measuring up to standards of the past with out someone who was obviously a key member of the group. We've proved ourselves with the album and now may be more of a difficult hurdle to overcome because Peter was obviously more a stage feature than an LP feature. He was more unobtrusive on album than on stage."

In the past, the group had suggested they were unhappy about the dominance of the visual display on stage over the music. Mike felt they'd been slightly misrepresented over this: "We never thought that ourselves, but often when we read the press after we'd played a good set there was no mention of the music. The visuals were easier to write about so that used to rile us a bit. We always felt that from our end the balance was correct. We don't even think about visual interpretations until after the albums are finished and that's what we're working on at the moment. I doubt whether the balance of visuals to music will be any different this time but I think we'll come across more as a band."

The group are highly excited by the expansion of visual and production ideas and are working diligently to fit these in with the new material. There are plenty of odd favours in the set, even numbers from as far back as the *Trespass* album, which Steve and Phil, both late arrivals, never learnt while Peter was in the group.

It's Phil who takes the singing honours on stage, as he did on the album. Genesis are no longer seeking a singer to replace Peter. They may well augment their sound with other musicians while on tour, and almost certainly will bring in a drummer to free Phil to step forward some of the time.

The anti-ego group of all time, Genesis have always taken everything in their own stride, shrugging off the ecstatic praise for their artistic triumphs as readily as they tolerated early criticism and, worse, total neglect by critics. Now, with the same passive ease, they've recovered from the piece of major internal surgery that removed a most extraordinary individual from their midst.

By a series of twists and turns Genesis have been reborn. The seeming death wish has given rise to a strong desire among the remaining individuals in the group to actively continue. If anything, they are revitalized by the challenge. *A Trick of the Tail* is a more than worthy album to showcase their talents—not flawless, but still a remarkable achievement under the circumstances. Far from being submerged by setbacks Genesis seem to have found a new level on which to operate. For that we can all be grateful.

so good in sound checks and rehearsals and we never really get a chance to do it quite as much in the show as we'd like. So we're gonna, we're going into the studios tonight, half past five-ish, we're gonna... Our manager thinks it's a disco single, you see, that's why he's interested.

But we know that it's really gonna be something else; so we really don't know what it's going to be, but it's gonna be something else. It's just gonna be all percussion; it's gonna be all percussion, and all tuned percussion, which means no synthesizers, no guitars; just piano, and just tuned percussion. So it'll be interesting, you know, with chance and stuff. We're looking forward to doing it.

This was obviously never released, so presumably ended up with all the other interesting things Phil has stashed away in the vaults!

GENESIS AT LIVERPOOL EMPIRE 1980 - by Colin Riley, Chethams School of Music, Manchester.



My friend and I arrived at the Empire Theatre early from a train from Manchester. We had no tickets for the concert and were hoping for some kind of miracle. We both knew we had little chance of getting in, as the security was so strict for the TV broadcast, and there were over 3,000 forged tickets on sale! As we walked outside with our ears next to the doors watching the crowd slowly getting larger, we could hear the band rehearsing inside: 'One For The Vine'. It was still hours before the concert. When a cameraman inside showed us the list of songs the band was playing in the concert we became even more determined.

As the concert started, a large group of fans (real fans!) without tickets gathered at the back of the theatre where they could hear the band, faintly. A journey up a draughtpipe to a gents toilet ended for me in a hasty descent just before the bouncers did something I might have regretted!

To the sounds of 'Squonk' from within, the fans outside became excited and an indescribable feeling of goodwill between everyone and the wish to be inside with the band came about. Suddenly the tension boiled over and everyone began kicking at an unmovable fire-escape firmly locked. And then the impossible happened... and the door burst open! Everyone became very silent and no-one moved. My friend and I, seeing the opportunity, strode confidently over the threshold and up the stairs at the

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GENESIS

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Ticket demand for the concert was stronger than for any concert in this door in our night history. Unfortunately no tickets will be available at Franks since Sunday, September 1972.

1981