

# Genesis Three Sides Live

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HIT & RUN  
1982



# Genesis

## QUOTES AND COMMENTS

Mike: 1980 was the year we should have changed. We started to on Duke. To me, some of the songs on Duke were the end of an era, and some were the start of another era.

Tony: Our tastes change, and since we really make the albums just to please ourselves, it's a question of how we respond to things.

Mike: For Abacab we were discussing a double album, and most of the stuff that didn't go on was the stuff that was most like Genesis. Most of the tracks that didn't go on I could take and say, 'That's a bit like an old song', and that's a worrisome thing for a band when you can say that.

Phil: The music that we write together is much different from the music that everyone writes individually, because when you're on your own you fill in the gaps. When you're there with a drummer, there with another guitarist, you don't play as much. 'Man On The Corner', for instance, I wrote that song, and my knowledge of the keyboard restricted me to what I could play; therefore it was simple. 'In The Air Tonight' was simple. All my stuff is simple, fundamentally simple. But you get 'Abacab' - lots of gaps. 'Keep It Dark' - lots of gaps. 'Another Record' - lots of gaps. 'Who Dunnit' - lots of gaps. But it's a very corporate unit - the gaps are there because you're listening to somebody else playing.

Mike: Without the solo stuff, we'd have stopped by now. Because if you've got one album each year - fifty minutes at the most - and if you write a lot, it's just not enough. You're going to arrive with so much material... it was actually stifling Genesis. Because it would be eight songs for me, eight songs for Tony, and Phil was writing more and more, too. By doing the solo stuff, you arrive at a Genesis album with much less material, and if you've just put out a whole album of your own, you don't worry about the stuff you've written. You're into doing Genesis stuff. You're into writing together, and Genesis is about the chemistry of the three of us when we jam around and write together - which was how most of Abacab was written.

Tony: I enjoyed making a solo record, and I was very pleased with it from my point of view as a writer, but it didn't do very well. And if I released another one and it did the same thing again, I'd feel sort of stuck in a situation about solo albums. I'll perhaps end up doing it differently, but I don't know quite how.

Tony: I made a decision to play a lot less block chords on Abacab, and to just try a few different things. I also tried to avoid speed, and to go for slower parts - because I felt things can work just as well like that. And I also felt we were getting a little pushed into a corner, that this was what we're supposed to be doing. You find yourself looking for something to play on an album that will be a bit like something in your past, one of your trademarks or something. See, a lot of the size thing, which is what



FOOTNOT - Contd from page 7.  
but he didn't understand what we were all about and he didn't like things like the introduction to 'Watcher Of The Skies'. So he went. Finally Charisma brought in Dave Hitchcock. We needed someone for the sake of the record company; they had to have someone there who looked like a record producer. Then we got rid of the first engineer and got John Burns; we got on very well with him. The latter stages of 'Supper's Ready' we pretty much produced ourselves with John Burns. David Hitchcock was there but he wasn't very important. That's why we didn't use him again after that. The album was very fragmented anyhow. We did an Italian tour in the middle of making it.

I'd say it was with the songs on this album that the costumes came in. We had very complex lyrics with 'Supper's Ready' and bad p.e. systems. To get across any meaning at all you had to do some acting out, with that song particularly and also 'Get 'Em Out By Friday' and 'Watcher Of The Skies'. Those three songs lend themselves to a more theatrical presentation. Pete picked his own costumes; it was a question of what he felt he could carry off.

### GENESIS LIVE (1973)



Mike: Tony Stratton-Smith, who owns Charisma (not runs it), produced. We did it for an American radio programme; then he persuaded us, once it was mixed, to put it out as a live album. We were against it at first, but we gave way. We weren't sure if it was the right thing to do, or how good it was. I look upon live albums as not a new album but as an extra. They shouldn't be compared to new albums.

Tony: You end up with every track strong to a degree, 'cause they've been weeded out; obviously, live you play songs that go down better. The only thing it didn't have on it was 'Supper's Ready', probably our strongest track to date, but we felt we couldn't have two albums in succession with that on it.

### SELLING ENGLAND BY THE POUND (1973)

Phil: I don't know how I started singing lead. I did sing a song on Nursery Cryme, 'For Absent Friends'. My big vocal debut - it was only two minutes long. I did a lot of singing with Peter, and he thought it was a good idea too. As time went on, Pete and I did most of the vocals. On The Lamb Lies Down On Broadway I did all the backing vocals and Pete did the lead vocals. On 'Harold The Barrel', we're singing together.  
Tony: This is the first album where we actually had a writing period. We took about two months off to write it.



# Genesis

having a quiet drink in our hotel after each gig, the group spends most of the time rehearsing, travelling or sleeping; I do a lot of jogging on tour to try to keep fit.

'The only time I miss one of our home games is when I'm away on tour. Rangers is a family affair for me, I bring my two children to a game occasionally and my two uncles have been supporters here for years. As a matter of fact, it was my uncles who arranged a season ticket for me this year ... they made me pay for it though!

'I really enjoy my football. It's an opportunity for me to channel my energy into something completely different to music, and I get totally involved in the game. The atmosphere at Rangers is great. I don't know the names of the people who sit around me, but they're a very friendly bunch. It's the complete opposite to what I expected when I came to my first game - the media had done such a good job getting across the message that a football-ground was a great place to get your head kicked in! It's free from all that kind of stuff here. It's great.'

'If I hadn't been a musician, I'd have been a footballer, without a doubt!'

I guess we can be thankful that Phil made the decision that he did.

**POLL RESULTS - TOP TEN GROUPS OTHER THAN GENESIS**

- 1. Pink Floyd 66, 1. Yes 66, 3. Rush 38, 4. Supertramp 34, 5. Camel 29, 6. Led Zepplin 23, 7. Mike Oldfield 21, 8. Kate Bush 19, 9. Tangerine Dream 18, 10. The Police 16, 10. Jethro Tull 16.
- Closely followed by E.L.O., The Beatles, Fleetwood Mac, Barclay James Harvest and Dire Straits

There are a lot of interesting new bands and artists about, and it's a pity the poll didn't reflect this to some extent. Anyway, for the new poll it's back to Genesis, and this time David will be doing one on THE MOST POPULAR SOLO TRACKS OF THE SOLO ALBUMS. Please send the list of your favourites to David Taylor, 10 St. James Street, Daisy Hill, Westhoughton, Bolton, Lancs B15 2EB.

**'THREE SIDES LIVE' COMPETITION**

For this new competition we have some autographed copies of 'Three Sides Live' and some 'X3' E.P. picture discs. All you have to do is write a review of 'Three Sides Live' - whichever version - and send it to the London address by the beginning of September. Good luck!

Three Sides Live



**STEVE HACKETT**  
Cured (Chelsea)  
**ANTHONY PHILLIPS**  
1984 (Passport)

No matter how hard they have tried, Genesis still has not, in the eyes of guitar devotees, recouped from the loss of guitarist Anthony Phillips (exit 1972) and Steve Hackett (exit 1977). Both alumni have continued with their more personal ventures, often leading to a variety of revealing projects.

Last year Steve Hackett produced his next album world-convey "A Rauncher's Feeding" but now that Cured is upon us, it's clear that somewhere along the way he had changed of heart. While Hackett is simply too fine a musician to produce a low album, Cured is shocking in its downright pop sound. Most of the first side plays like what you'd expect from Todd, Charlie or Hain & Carter—all sweetness and light, but done exceedingly well.

Side Two is the better bet for something in which to sink your teeth. "Funny Feeling" is disturbing enough to make its point clear. Hackett's always lovely

-Joan Toronto/Ruppert

I was trying to create with the old keyboard parts, an Abacab is taken over by the drums, because it's such an ambient sound. It's very big. On a song like 'Dodo', if you take away the ambient sound, I tell you it sounds puny.

Mike: We sound less English now. When I say 'English', I think of how we used to sound, and that to me sounds old-fashioned. Come back to 'Firth Of Fifth', which is a good live song - we played it last year and enjoyed it - but there are certain passages that I couldn't write now. I can't write lyrics any more about what I used to write about, sort of fantasy, princes and fairyland kind of things. I can't write that anymore. I grew out of it. I'm not saying I'm better now - I may be worse, that doesn't matter. But I've grown out of it, I'm different. And Genesis, having started out by writing long pieces, we're going in what's left of the other direction to go in. We can't go one way anymore, so we go in the other direction.

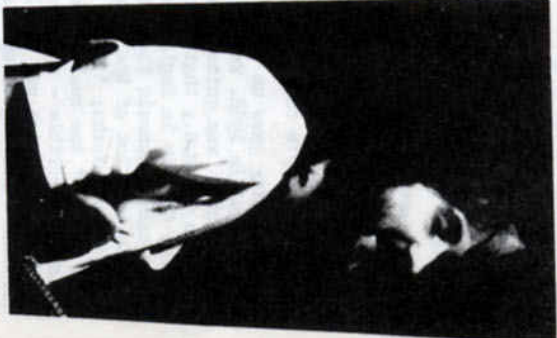


Mike: Some melody has got to come from key phrases in the song, and the lyrics tend to come from that. The Abacab sessions were different only in that the band stuck with the melodies in the instrumental tracks, and didn't try to write a great lyric and a great melody, which often screws it up because there isn't room for a great instrumental and another great melody on top. Take the title track on Abacab. I did the melody and the lyrics for that, and the backing track was so damned good that our main objective was not to get in the way of it.

When I'm writing I tend to start off on the piano, and the first stage is to try to transfer it to something else that it will actually come across on. The next stage is using instruments to play lines and as colours. But other songs will totally arise out of the instrument that you're playing it on, like 'Who Dunnit?'. That has a particular way of using the Prophet 5 where I'm doing things like changing the tone, then changing the note, then changing the tone - so you get a very strange effect going. Obviously, if I played the same part on a piano, it would sound terrible.

Mike: The art of recording is to be adaptable. I would go away and work on a part, spend a couple of hours with a tape recorder working on a part I played bass on, developing some ideas. I'll get in the studio with a whole part worked out ... and it's just not happening. So a musician reaches a certain maturity where he says 'to hell with it' and starts again. You do it till it feels right. That's the sort of thing we would do in the past - no one would compromise. You have to be adaptable in the studio - you can't make ideas work.

Mike: Had Abacab died the death commercially, I wouldn't have blinked an eyelid, because Genesis at the moment is so strong - stronger than we've been for a long time.



**Tony:**



# GENESIS Album by Album

RECENT RECOLLECTIONS.....

## from genesis to revelation

**FROM GENESIS TO REVELATION (1969)**  
**Tony:** Peter Gabriel and I used to play around with the piano at school. We did a lot of Otis Redding and Beatles songs; I'd play piano and he'd sing and play flute. We also wrote a couple of songs. At the same time we were close friends with Anthony Phillips, who knew Mike Rutherford - he was in the same school but we really didn't mix. Those two had done a bit more playing in groups and they were keen to make a tape. So Peter and I said, "We'll help you do the tape, and maybe we could do one of our songs as well." We did one of ours and five songs of theirs. The only track off that original tape that ended up on an album was called 'She Is Beautiful', it later became 'The Serpent'.

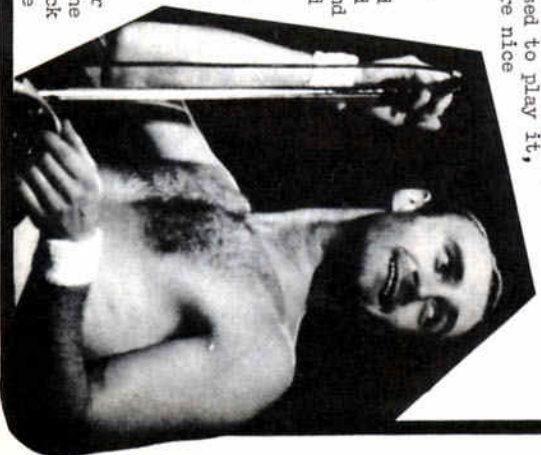
So that was how the group came together, from four songwriters playing together. With that first tape we were able to get enough interest from Jonathan King to fund us for a series of tapes over the next few years. He happened to be an old boy at the school we went to, so we threw a tape into his house and said, "Listen to this." I don't know what he thought of it, really.

What we were writing was pretty much straight pop music; that's what we wanted to get into. We ended up doing a couple of singles and one album with him before we decided we weren't going anywhere with that. Then we decided to go professional, 'cause we were just doing that on a part time basis. We had never played a live gig. The first time I played organ was in that studio. It was fun to do, just schoolboy's fun.

Jonathan King gave us the name of the band. We had a single out called 'The Silent Sun' in 1966. We needed a name for the band and King suggested Genesis. We thought it was quite nice. When we got to the album we called ourselves Revelation in the U.S.; that's why the album is called From Genesis To Revelation. We were Genesis in England and Revelation in the States, 'cause there was another group called Genesis there at the time. I feel the album was a pretty terrible version of a lot of the songs we were doing. One or two stand up. I think 'Silent Sun' works; 'In The Wilderness' is probably the best song on the album. 'The Serpent' was really good when we used to play it, but the version on the album was terrible - and that applies to a few of the others. 'One Day' is another song which was really nice when we used to play it, but didn't sound good on the album. There were nice things on the album, but not exceptional.

Anthony and Mike wanted to go professional; Peter and I didn't. We were both bound to do other things: I was at university and Peter wanted to go to film school. We said we would help them out for the summer until they found new members. At the end of that summer I found I was really getting into it and maybe wanted to stay. One day I'd persuade Peter to stay, and the next he'd persuade me. We couldn't really decide because it was quite a commitment.

I finally took a year off university to do it; I felt this was a chance that would come up only once in a lifetime, and if I didn't see it through I would really regret it. You see, rock music was very unlikely for me, considering my background. I came from the wrong end of the spectrum; most people in rock groups came from the working classes in those



Some current Genesis & Gabriel UK record values, courtesy of Record Collector Magazine.

GENESIS	PRICE
43 Decca F 12725	£13
44 Decca F 12726	£12
45 Genesis CB 181	£25
46 Genesis CB 182	£25
47 Genesis CB 228	£15
48 Genesis CB 231	£15
49 Genesis CB 231	£15
45 Decca LK 4990	£15
LP Genesis CBS 102	£15

PETER GABRIEL	PRICE
91. Dive, Dive, Dive	£2.50
45 Genesis CB 201	£2.50
45 Genesis CB 211	£2.50
45 Genesis CB 211	£2.50
45 Genesis CB 211	£2.50

SILSBURY HILL	PRICE
MOOREN LOVE	£3.50
D.I.V.	£3.50

**Clubs Down**  
 88. The Room (7), 90. Initially Steve Hackett(1,1), 91. Dive, Dive, Dive(9), 92. Initially Tony Banks(1,1), 94. See 94 across, 95. Steve plays this well(6), 99 and 9 down: 'In God We Trust'(5,6), 100. Pete's love was more (6), 101. Paul played on P.G.(3,6), 102. See 77 across, 103. Utility(3), 105. Initially Peter Gabriel(1,1), 106. He went to help Brother John(4), 109. Phil's first album(3,1), 110. He went to Sloan Grammar School(5,7), 111. Where Abacab was recorded(4), 113. He went to Sweet(5), 115. Rael's Back In(1,1), 119. Let me feel (4) more the arms of love surround me(4), 120, 127 across & 140 across: Can You See Me(6,3,5), 121. Modern (4), 122. Don't tell me what to do(1,1,1), 126, 131 across & 144 across: Dead end(3,2,3), 129. 18-9-2012 T.V. Flash(3,2,3,2,6), 130. Turn It Agagh(2), 131, 132 down & 152 down: Moonlit Knight(7,4,3), 132. See 131 down, 133. The Gage(2), 135. He's Dressed (4), 136. If this were the day of your life(4), 138. Genesis Class 1(4), 139. Steve's Mornings(8), 143. --- today is the day, when they sort it out(3), 146. 1st track on Voyage of the Acolyte(3,2,5), 147. The Waiting Room Live(4,3), 149. Wrapped up in some powdered (4), 150. The Barrel(6), 151, 176 down & 166 down: A.T.V. Show(4,2,2,5), 152. See 131 down, 156. Rael's not full of it(4), 159. These friends missed it(6), 162. Like father, like (3), 165. Jan(4), 166. See 151 down, 169. The number sung on Suppers Ready(3), 170. See 179 across, 171. Jonathan named them(4), 172. See 41 across, 173. See 41 across, 176. See 151 down.

**PHIL AND QUEENS PARK RANGERS**  
 Following the near-victory of Q.P.R. at Wembley in the final recently, here are some quotes from Phil on his interest in QPR and football in general, taken from a feature on him by Ron Jones in a QPR programme from Dec 77:  
 'I always think of the drummer as the goalkeeper of the group - you know, right at the back of everything. I suppose I'm a striker now, as well as being goalkeeper.'  
 'Music is getting more and more like sport. A lot of musicians go out and train every morning to keep in shape - because if you can't play well under the lights for two and a half hours, and, in theory improve your performance as the evening goes on, it's no good. When we tour, we tour very hard for two or three months. I don't find the concerts hard work, because I enjoy what I do, but the travelling can be very tiring. On our last tour of the States, we did so much air travel that I thought that I was never going to get off the plane! People think that group tours of America are glamorous and exciting, but apart from

