



Mike: Bloody hard to write, too,
wasn't it?
Tony: To me it was the most depressing time of all. We had two bits that sounded good: one was a song called 'The Block', which ended up as part of 'Epping Forest'; the other ended up being part of 'Firth Of Fifth'. We used to play those every day, and they sounded pretty good. They started sounding less good as we played them more and more,



'cause we couldn't come up with any ideas. We really were stuck for ideas.' Contd next time.

LETTERS LETTER

Please congratulate Genesis on a very well set out live album. The most outstanding track on the album must be 'In The Cage' where every member of the band sound at their best. An excellent.

of the band sound at their best. An excellent, well-balanced and well-played set. Also thank them for an excellent E.P., even the pop

magazines had good reviews of it. Smash Hits had the most perfect write-up: "An E.P. of out-takes from the Abacab sessions which leads with 'Faperlate', an archetypal recent Genesis item with hired help in the shape of EMF horns. 'You Might Recall', however, is a real Genesis forte, a deft medium-paced love song with excellent vocals from Collins." A very well put review don't you think?

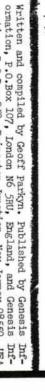
Mark Treadwell, Milton Keynes.

ear Geoff,

Surely '4 Sides Live' or '5 Sides Live' would be more appropriate? 6, if you count Roland - Phil's bisexual drum machine. However, although an excellent album, why put on 'Afterglow' when it is already on 'Seconds Out'?

Nick & Della Bull, Portsmouth.

'Afterglow' is so much the final climax to the current set that it would seem very strange if it weren't included at this stage. It also brings the first three sides to a very strong conclusion. Best wishes,



N.B.: Please remember to include return postage for personal replies to any correspondence.

Special thanks to Carol. Tonv. Andy and Yatta at Hit & Run. &

Princeton Junction, New Jersey 08550,

ormation, P.O.Box 253,

Special thanks to Carol, Tony, Andy and Yatta at Hit & Run, & to Steve, Jill and Judy at Charisma Records.

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Thanks also to Nigel Preece and Gina Morris.

Special thanks to Genesis.

Best wishes, /

Conesia

HENESIS MAGAZINE NO: 24 - .

Hullo!

'Three Sides Live' is now out, as I'm sure you'll know. There are two different versions; worldwide release covers the first three sides of live material from 80/81, with the fourth side containing 'Paperlate', 'You Might Recall', 'Me And Virgil', 'Evidence Of Autumn' and 'Open Door'. As these tracks have already appeared in the U.K. in the form of the recent and very successful '3x3' E.F. and as singles b-sides last year, the U.K. release includes an extra side of live tracks - One For The Vine, Fountain Of Salmacis, It/Watcher Of The Skies (the latter with Hackett and Bruford from '76). Full details of when and where each live track was recorded will be included in the next issue. The sleeve photo is from Vienna last year, the general feel of the sleeve is that of an 'official bootleg'. Touring schedules for Genesis cover North America in August, Burope in September, ending up at the end of September in the U.K. - details will be completed shortly.

Mike is currently mixing his new album, which involves some very interesting musicians, and the interview should be completed in time for the next issue. Phil's album is also taking shape and he seems pleased with the results. He's looking forward to a release in October and some live shows to follow it. He's also played on Robert plant's solo album 'Pictures At Eleven' which will be out shortly. Anthony Phillips is featured on the latest Camel album 'A Single Factor', which presumably his work with Andy Latimer that he mentioned in the interv

be out shortly. Anthony Finilips is leatured on the latest Camel album 'A Single Factor', which presumably results from his work with Andy Latimer that he mentioned in the interview a while back. Peter Gabriel plays a one-off concert at the Showering Pavilion, Shepton Mallet, Somerset, as part of the 'World Of Music Art And Dance Festival' on 16th July. It'll be a special festival set of non-album material, and he has Simple Minds as guests. A Festival benefit complation IP 'Music & Hhythm' will also be released. Peter's new album is still not ready(:), neither is the ITV documentary on him as apparently they would like more live footage to include.



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 quest-ion of how we respond to things.

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

Phil: The music that we write together is much diffof the keyboard restricted me to what I could play; therefore it was simple. 'In The Air Tor don't play as much. 'Man On The Corner', for drummer, there with another guitarist, you fill in the gaps. When you're there with a ividually, because when you're on your own you erent from the music that everyone writes indinstance. I wrote that song, and my knowledge

stuff is simple, fundamentally simple. But you get 'Abacab' - lots of - lots of gaps. But it's a very corporate unit - the gaps are there becaus "Keep It Dark" - lots of gaps. "Another Record" - lots of gaps. "Who Dunni Air Tonight' was simple. All my

you're listening to somebody else playing.

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

when we jam around and write together - which was how most of Abacab was written. and Genesis is about the chemistry of the three of us

Tony: I enjoyed making a solo record, and I was very it didn't do very well. And if I released another one pleased with it from my point of view as a writer,

and it did the same thing again, I'd feel sort of stuc

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 chord ed 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 some-- because I felt things can work just as well like also tried to avoid speed, and to go for slower part on Abacab, and to just try a few different things. thing in your past, one of your trademarks or somethat. And I also felt we were getting a little push-See, a lot of the size thing, which is what



FOXTROI - Contd from page 7.

but he didn't understand what we were

Finally Charisma brought in cher Of The Skies'. So he went. one for the sake of the record Dave Hitchcock. We needed someall about and he didn't like things like the introduction to "Wat-

we didn't use him again after that. The album there but he wasn't very important. That's why got on very well with him. The latter stages of the first engineer and got John Burns; we was very fragmented anyhow. We did an Italian ourselves with John Burns. David Hitchcock was of "Supper's Ready" we pretty much produced looked like a record producer. Then we got rid tour in the middle of making it. company; they had to have someone there who

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



upon live albums as not a new album but as an extra. They 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 GENESIS LIVE (1973)
Mike: Tony Stratton-Smith, who owns Charisma (not runs it), persuaded us, once it was mixed, to put it out as a live album produced. We did it for an American radio programme; then he shouldn't be compared to new albums.

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

SELLING ENGLAND BY THE POUND (1973

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



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

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

the complete opposite to what I expected when I came to my first great. I don't know the names of the people who sit around me, but they're a very friendly bunch. It's etely different to music, and I get totally for me to channel my energy into something compl-'I really enjoy my football. It's an opportunity involved in the game. The atmosphere at Rangers is

doubt ! "If I hadn't been a musician, I'd have been a footballer, without a I guess we can be thankful that Phil made the decision that he did.

that a football-ground was a great place to get your head kicked game - the media had done such a good job getting across the message It's free from all that kind of stuff here. It's great.

Once again David Taylor has done a great job in sorting out the baskally the only results. and he would like the second of the baskally the only results, and he would like to thank all members for their help in putting these together.

Bush 19, 9. Tangerine Dream 18, Police 16, 10. Jethro Tull 16. Closely Camel 29, 6. pink Floyd 66, 1. Yes 66, 3. Rush 38, 4. Supertramp 34, 5.
 Camel 29, 6. Led Zeppelin 23, 7. Mike Oldfield 21, 8. Kate 10. The STEVE HACKETT

followed by E.I.O., The Beatles, Fleetwood

and artistes about, and it's a pity the poll didn't reflect this to some extent. your favourites to David Taylor, 10 St. James Street, Daisy Hill, Westhoughton, THE SOLO ALBUMS. Please send the list of one on THE MOST POPULAR SOLO TRACKS OFF Genesis, and this time David will be doing Anyway, for the new poll it's back to There are a lot of interesting new bands olton, Lancs BL5 2EB. tried, Genesis still has not, in the eyes of guitar devotees, recouped nore personal ventures, steve Hackett (exit 1977).

autographed copies of 'Three Sides Live' beginning of September: Good luck! and send it to the London address by the 'Three Sides Live' - whichever version you have to do is write a review of and some '3x3' E.P. picture discs. All For this new competition we have some THREE SIDES LIVE COMPETITION

first side

outright pop sound. Most of album, Cured is shocking in

ine a musician to produce a

While Hackett is simply

Three sides Live

eeth, "Funny Feeling" is distur light, but done exceedingly well Side Two is the better bet for Hall & Oates—all sweetness and

omething in which to sink

always cause for conversation, yet there's not always a lot to talk about. On the other hand,

Mac, Barolay James Harvest and Dire Straits ANTHONY PHILLIPS Phillips' albums n ome close to falling into any of cause a sur, yet they are usus piece that doesn't even

No matter how hard they have

cading to a variety of revealing he loss of guitarists An-Phillips (exit 1972) and ued with their can and tidy effort. and Morris Pert on extra percus-Broken into four movements, 984 showcases Phillips' board savvy and "occasional rare these days), it is a

but now that Cured is upon us, nised that his next album would asi year Sieve Hackett proplays like what you'd had a change of heart. choly shift during the last few tionally thick resolution, a drama; the themes don't make frantic ambience to a slow, emo-But you do travel from

adds much to the enjoyment. 984's creation, but the mystery One can only wonder what

- Joan Tortorici Rupper

I was trying to create with the old keyboard parts, puny.

ambient sound. It's very big. On a song like 'Dodo', if you take away the ambient sound, I tell you it sounds Abacab is taken over by the drums, because it's such an Mike: We sound less English now. When I say "English",
I think of how we used to sound, and that to me sounds I grew out of it. I'm not saying I'm better now - I old-fashioned. Come back to "Firth Of Fifth", which is a good live song - we played it last year and enjoyed fairyland kind of things. I can't write that anymore. used to write about, sort of fantasy, princes and write now. I can't write lyrics any more about what it - but there are certain passages that I couldn't

started out by writing long pieces, we're go in the other direction. to go in. going in what's left of the other direction I'm different. We can't go one way anymore, so we may be worse, that doesn't matter. But I've grown out of it, And Genesis, having

Mike: Some melody has got to come from key phrases great melody, which often screws it up beon, like 'Who Dunnit?'. That has a particular way of using the Prophet colours. But other songs will totally arise using instruments to play lines and as actually come across on. The next stage is transfer it to something else that it will When I'm writing I tend to start off on the ective was not to get in the way of it. ental and another great melody on top. Take cause there isn't room for a great instrumdidn't try to write a great lyric and a melodies in the instrumental tracks, and ent only in that the band stuck with the in the song, and the lyrics tend to come from that. The Abacab sessions were differout of the instrument that you're playing it track was so damned good that our main objthe title track on Abacab. I did the melody piano, and the first stage is to try to and the lyrics for that, and the backing

changing the tone - so you get a very strange effect going. Obviously, where I'm doing things like changing the tone, then changing the note, I played the same part on a piano, it would sound terrible. Mike: The art of recording is to be adaptable. I would go tape recorder working on a part I played bass on, develaway and work on a part, spend a couple of hours with a worked out ... and it's just not happening. So a musician oping some ideas. I'll get in the studio with a whole part That's the sort of thing we would do in the past - no one it' and starts again. You do it till reaches a certain maturity where he says 'to hell with would compromise. You have to be adaptable in the studio it feels right.

- 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.

albums from Anthony Pa

Tony:

GENESIS Album by Album

CENT RECOLLECTIONS

Authony Phillips, who knew Mike Rutherford - he was in the same school couple of songs. At the same time we were close friends with 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 FROM GENESIS TO REVELATION (1969)
Tony: Peter Gabriel and I used to play around with the plane

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'. but we really didn't mix. Those two had done a bit more playing in groups and

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 So that was how the group came together, from four songwriters playing together. to this." I don't know what he thought of it, really. With that first tape we were able to get enough interest from Jonathan King to

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

'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 version of a lot of the songs we were doing. One or two stand up. I think group called Genesis there at the time. I feel the album was a pretty terrible We were Genesis in England and Revelation in the States, 'cause there was another ation in the U.S.; that's why the album is called From Genesis To Revelation. We thought it was quite nice. When we got to the album we called ourselves Revel-Silent Sun' Jonathan King gave us the name of the band. We had a single out called 'The but didn't sound good on the album. There were nice another song which was really nice when we used to play it, 'Silent Sun' works; 'In The Wilderness' is probably the best song on the album. in 1968. We needed a name for the band and King suggested Genesis.

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

things on the album, but not exceptional.

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

States, we did so much air travel that I thought that I was

never going to get off the plane: People think that group the travelling can be very tiring. On our last tour of the find the concerts hard work, because I enjoy what I do, but tour, we tour very hard for two or three months. I don't performance as the evening goes on, it's no good. When we

cours of America are glamorous and exciting, but apart from



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

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 Sweden(5), 115. Rael's Back In(1,1,1), 119. Let me feel ---- more the arms of love surround me(4), 120,127 across & 140 across: Can You 91. Dive, Dive, PETER GABRIEL Dive(9), 92. These friends missed it(6), 162. Like father, like ---(3), 165. Jam(4), 166. See 151 down, 129. 18-9-2012 T.V.Flash(3,2,3,2,6), 130. Turn It -Again(2), 131,132 down & 152 down: Moonlit Knight(7,4,3)
132. See 131 down, 133. The Cage(2), 135. He's Droned
(4), 136. If This were the --- day of your life(4),
138. Genesis Class 1(4), 139. Steve's Mornings(8), 143. See 41 across, 173. See 41 across, 176. See 151 The number sung on Suppers Ready(3), 170. See 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. Waiting Room Live(4,3), 149. Wrapped up in some 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), Initially Tony is Chammacular.

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), We Trust'(5,6), 100. Pete's love was more -----(6). 1st track on Voyage of the Acolyte(3,2,5), 147. The 102. See 77 across, 103. Utility(3), 105. Initially Peter Gabriel(1,1), 106. Contd: Hackett(1,1)Clues Down ially Steve 179 across, 171. Jonathan named them(4), 172. -- today is the day, when they sort it out(3 the group - you know, right at the back of everything. I suppose I'm a striker now, as well as being musicians go out and train every morning to keep in general, taken from a feature on him by Ron Jones Phil on his interest in QPR and football in Following the near-victory of Q.P.R. at Wembley in the Final recently, here are some quotes from for two and a half hours, and, in theory improve your shape - because if you can't play well under the lights 'Music is getting more and more like sport. A lot of goalkeeper. I always think of the drummer as the goalkeeper of PHIL AND QUEENS PARK RANGERS in a QPR programme from Dec 77: GENESIS SILENT SUN LE
WINTERFE (with Dicture steere)
FIRENT THE MAIN (with Dicture steere)
FIRENT THE MAIN (with DICTURE STEERE)
FOONT THE COUNTING OUT TIME
CONSTING OUT TIME
CONSTING OUT TIME
COLLECTION 2—FOXTROT/SELLING ENGLAND
COLLECTION 2—FOXTROT/SELLING MODERN LOVE 169 146.