

S	A	L	N	A	C	I	S	A	N	T
T	O	L	L	T	H	B	H			
C	O	A	S	T	L	Y	N	E	R	S
A	N	I	Q	V	E	E	E			
R	E	T	U	R	N	S	E			
U	S	K	E	Y	A	T				
J	S	T	R	S	W	Q				
L	I	L	I	T	H	H	I	A	P	
P	L	L	A	A	C	E	N			
C	I	L	J	E	T	L	E	T	H	E

63. This man wore a velvet glove(3), 65. -- this can't go on(2), 66. See 29 across, 67. Without frontiers(5), 68. Any rock can be made to roll(2), 69. I'll go make something to drink(3), 70. The course of the happiness machine(2,1,4,5), 77,102 down and 167 across: I'm the sardant(3,3,4), 78. Bob's Kisser(3), 79. I'll help you if you help me(9,6), 81. Pete's South African connection(4), 84. Beside of 'Keep It Dark'(8), 86. There was a star here(6), 88 and 123 across: Was it X or Z (3,6), 89. 'Willight(8), 93. What Indigo is about (3), 94 and 94 down: I will if you will(6,3,6,2), 96. Mike & Art's first group(3,4), 97. See 42 across, 98. Butterflies, Fluttermys, (6,4), 103. The label(8), 104. Rael met three of them(3,5), 107. The Burgmaster(8), 108. For The Big One(7), 112. Pete says 'I Don't -----(8), 114. Seems he met up with a gang of thieves(4,2,4), 116. Don't you ---- away now(3), 117. Time to get -----(3), 118 and 6 down: He plays live with them(5,8), 120. Jim commanded respect(6,2,3), 123. See 88 across. 124. It's Alright Joe(3), 125. You don't stand a(6), 127. See 120 down, 128. The Accolyte(6,2), 131. See 126 down, 134. Initially Art Phillippe(1,1), 137. Take him at Face Value(4,7), 140. See 120 down, 141. Morris plays percussion(4), 142. They played on Face Value(7,2,2,5), See 126 down, 145. Rael meets the rich and poor men(7,2,2,5), 148. 100,000 saw them here 24,6,78(9), 150. Phil wore one while singing 'Say It's Alright Joe'(3), 153. The Lamb's hero(4), 154. And Out(6), 155. Mike plays it(4), 157. A ---- rag hangs from an open mouth(3), 158. You play the hobbyhorse, I'll(4,3,4), 160. Steve's brother(4), 161. ---- way(3), 163. Phil's moving(2,3), 164 & 28 down: The changes of no consequence(5,6) 167. See 77 across, 168. Tall dark pine wood(6), 174. They wore Masques(5,1), 175. Behaviour(10), 176. See 22 across, 177. Turning water into -----(4), 178. See 41 across, 179 & 170 down: Alright Joe(3,3), 180. Jim Cooley(3).

CLUES DOWN:

1. Agatha Christie's musical tribute(5,2,2,3,8), 2. Art's 4th album(5), 3. He wandered lonely as a cloud(4), 4. Blazing ---- the molten rock(3), 5. You never said goodbye(4,4,2), 6. See 118 across, 7. That -- race has been grandfather(2), 8. Initially Mike Rutherford(1,1), 9. See 99 down, 11. 'Stop Me From Dreaming'(9), 14. And Aargh(2), 15. What the Hogweed does(6), 16. Travels, End?(4), 18. Tony and Peter's first group(6,4), 19. John co-produced CBS 101(5), 27. Steve's was air-conditioned(9), 28. See 164 across, 30. Steve holds on(4,3,2), 32. And Does it ----(3), 33. Colours of the Knights(5), 34. ---- Up And Fight(5), 35. The stage is ---- for you(3), 37. Phil wrote this track on Product(3,2,2,1), 39. Steve tells the time(6), 45. ---- Good Enough - See Me(3), 49. It followed A Trick Of The Tail(3,5), 50. Tony's instrument(9), 54. It was lost in Corolla(4), 55. It must die(4), 56. ---- can we never be sure till we die(3), 57. Was he a Defector(5), 58. CBR 102(6), 59. The names of those you must ----(4), 61. This one lies (4), 64. It's B-side was Seven Stones(5,3,3), 71. Phil asks this(2,7,2,4), 72. Gorrilla(3), 73. Peter (7), 74. Mrs Hackett(3), 75. After The ----(3), 76. Tony's waders(5), 80. Please leave ---- patient undisturbed(4), 82. Initially Phil Collins(1,1), 83. He's On The Air(4), 85. The Ikon, The Witch & The Wardrobe(6), 87. It was easy to ---- I Love you (3).



days. It was difficult for a person from the middle classes to get involved. When I took the year off, my family thought, "Well, he'll get it out of his system." After I'd taken the year off the band decided we would go on. We hadn't had any success but I felt that as a unit we were much, much better, and we were starting to do something original. I took another year off at the university. I'm still taking years off from university.

TRESPASS (1970)

Tony: By this time we'd done three or four months of live playing on the road. Trespas was about 50 minutes of music out of our hour-and-a-half set. We had a lot more music that never got recorded. One song, 'Willight Alehouse', we recorded a lot later; by the time we did, it was played out. Nursery Cryme, the next album, was all new material.

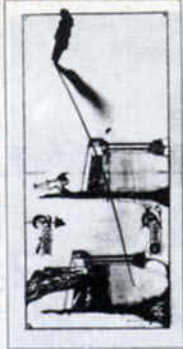


Photo by Gerard Mankowitz

so all the old stuff got shelved. By the time the Trepass songs got onto the album they were definitely group things, but you could pinpoint where they started. 'Visions Of Angels' started off as an Anthony Phillips composition. 'The Knife' was something Peter and I wrote. Both those songs developed in length and complexity through all of us working together.

Trepass had millions of faults. It was our first attempt to do anything other than just play songs in a studio. We got very caught up; we used to have six or seven guitar tracks at once. 'Stagnation' had all these acoustic guitars playing the same thing and the final sound is very muddy. The producer we had at the time, John Anthony, was new at the game; he was almost the Charisma house producer. Even then we all had quite a strong say in the production.

We used to do support gigs, like opening for Mott The Hoople. We'd play to maybe 200 people, and pick up a certain number of people who would be interested. That is how we did it in England, just steady buildup; the smallest audience we played to was three people. We did a lot of very small gigs - 10, 15, 20 people - in those early days. Even a group like us, who had no success with records or anything, could play 120, 130 gigs a year. And that's how it built up. Anthony Phillips left because I think he just found it too much playing onstage - just general stage fright. He was the youngest of us all, originally the keenest to do it, but he got very scared of the whole thing.

Once Anthony left I didn't think the group would carry on. I was quite surprised when Mike and Pete said they wanted to continue; it seemed the magic within the group depended on all four of us being there. But they felt we could do much more, so I said, 'OK, I'll stay - but I really think we should change the drummer.' John Mayhem just wasn't right, didn't fit in. Everything he played was taught to him by the rest of us, and I don't think his heart was in it. I almost made it a condition of carrying on. It's important to have a very strong foundation to the group, and the drums definitely seemed weak to me.

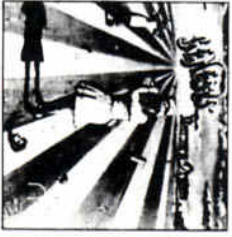
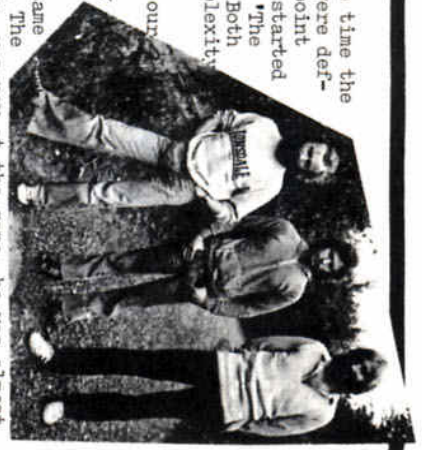
We auditioned then for both a new drummer and a new guitarist, and we couldn't find a guitarist. We tried quite a few drummers, of which two or three were very good, but Phil told the best jokes. He was actually the best, with a fluency lacking in all the others. We went around as a four-piece for about six months. Then we found a guitarist, Mick Barnard, who was like we were a year before he just wasn't good enough so we had to change him. Up to that point Mike had been auditioning the guitarists. It seemed logical because he was the guitar player, but he wasn't getting anywhere. Peter and I felt he was maybe looking so closely for someone to replace Anthony that he'd never find him. So Peter and I went to see Steve Hackett. He was strong, and we felt there was scope in what he was writing. We brought him into the band; then Mick left and we ended up with five pieces. That lasted five or six years.

NURSERY CRIME (1971)

Tom: Steve was in the band a very short while when we recorded Nursery Crime. All the guitar parts on 'Musical Box' were actually written by Mick; Steve tended to play pretty much what Mick had played 'cause there wasn't much time to learn new parts. Most of the guitar on it is Mike anyhow -

Genesis

all the rhythm guitar, it always was. There wasn't that much lead guitar on it. I don't feel the album was much of an advance. I think two songs on it, 'Musical



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

Special thanks to to D. Deakin of Sheffield for all his hard work in putting together this new bumper crossword - it should tax a few brains!

CLUES ACROSS:

1. Born in Baltimore 11, 12, 48(7, 8)
2. CBR 101(4)
12. -- The Air(2)
13. His first guitar cost £8(10)
17. CDS 4018(8)
20. What Mount Ida does(4)
21. Hell bent on destruction(8)
- 22 & 176 across. 'Hello friend, welcome home'(5, 2, 3, 4)
23. This one is silent(3)
24. Phil's is leaking(4)
25. Rael had an ache in his(3)
26. From life alone to life as --(3)
28. Art plays against himself(5)
- 29 & 66 across: -- -- -- as we lie (4, 3)
31. Where the battle took place (6, 6)
- 36 & 40 across: A Corner(3, 2)
38. Bass player with Brand X (5)
40. See 36 across 41, 172 down, 173 down and 178 across. A Planet Unknown?(7, 2, 3, 5)
- 42 & 97 across: A Curious Feeling (4, 5)

Genesis

43 & 44 across: -- the --- of the day(2, 3). 44. See 43 across, 46. Tell Me That I'm A ---(4), 47. Too Many(4) 48. Bruce declares a truce in '74(5), 49. Steve and Kim(6), 51. A Visit -- The Doktor(2), 52. Pete played one on CAS107(4), 53. Some --- wise, Some Otherwise(3), 58. Please Don't ---(3), 60. Based on Betty Swannick's painting(1, 4, 4, 1, 4), 62. Pete tried to make a rock opera about him (4),

You Might Recall

- 10 -

What was it you said to me/Back in the days when things looked fine/How we would be together/Until we left the earth behind/It's funny how things can change/Cos there was a time I thought I'd be the one/To leave and start again/Now I'd stay forever.

My hopes were as the leaves upon the water/Sunk in the night/And though I know you couldn't care you ought to/The end of a life/Or maybe when you're older and you're thinking back/You might recall.

Did I act carefully, did I do right/Or were we meant to be/All of our lives, in love and harmony/All of our lives.

So now take my hand/Come hold me closely/As near as you can/Believe in all that we could have been/And all that we have been/And all that we are.

Everyday seemed summertime/The river flowed with wine/When you were here with me/I wish we'd stayed that way forever.

Me and Virgil

Ma would never say what happened/And we knew better than push too hard/We knew we had all them chores to tend to/Like fixing fences and helping her. Washing dishes and making coffee/Me and Virgil would chop some wood/But we'd stop our swinging/Just to listen to her crying/It didn't sound too good.

I can remember too well/I can remember I'll never forget/And I'll never forget 'coe Pa/You broke her heart/You broke her heart/You broke her heart/Pa you broke her heart.

But we never thought to pay much heed/We learned to live life the best we could/But then one day Pa upped and left us/High and dry without a word.

It seemed a pity, My Ma was pretty/But I soon learned life ain't that way/And I can remember hearing her weeping/While we were sleeping next to her.

Well the years rolled by and 'Fore we knew it/My sister got married and moved out West/I stayed with Ma 'cos I couldn't desert her/I knew it would hurt her to be alone.

So we pulled tighter and said we'd try to make things/Easy and raise a smile/But as the night came we'd hear her crying/Praying for Pa to come back again.

Chorus

And then the winter came I'd never know it colder/It seemed the worse for years/And the night she died I swear I saw her smiling/Saying I was a big boy now no tears.

So I packed up all we had/And Virgil got the horses/And we paid our last respects/And gave the whip a crack/It seemed a big bad world/That we were riding into/Me and Virgil both agreed/We'd best head off and don't look back.

Nothing but desert all around/It made me wonder/But it's hard to carry on/When you're sick with hunger/Weeks and months just sleeping rough/Keeping clear of danger/Seems we were miles from anywhere/And too far gone to change it/Let's keep going and not look back.

Well me and Virgil we beat the desert/Ridin' fast and ridin' hard/We hit the city the past behind us/We raised some hell we had some fun.

But real soon I met a lady so pretty/And oh so fine/And before too long I found myself married/With a home of my own and blue eyed son.

And to this day I can hear Ma saying to me/You're a big boy now.

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- 7 -

at the time than either of the later departures. We used to have flash pots on stage for the last section of 'Hogweed'. Peter's stories were developing quite a lot, and that was quite a strong feature; it was just to cover up our tuning. There were no other props. The masks in 'The Musical Box' came about a year later; Peter put a fox's head on during that song just to get his picture on the front page of Melody Maker. There was no other justification for it. We then realized how effective a song like that could be from a publicity angle, but everything else we did was totally integrated. Every light, costume or whatever was thought out very carefully to go with the music.

FOXTROT (1972)

Tony: This was the culmination of something that runs through those three albums after 'Genesis To Revelation'. The strength of some of these songs is their length. It's no coincidence that I feel the strongest tracks on those albums are 'Stagnation', which was about 8 or 9 minutes, 'Musical Box', which is about 10 minutes, and 'Supper's Ready', 26 minutes. If you do it right you can tell a story within a song like that, and use the contrasts in the music.

'Supper's Ready' was lots of bits. The first part was a guitar piece, which was mine. We got to the end of the section and had this idea to stop and do 'Willow Farm', a complete song written by Peter that had nothing to do with anything else - just to put two completely different things next to each other to see what the effect was. Once we'd done that, what came after was obvious and the whole song developed from there. The 'apocalypse' section, which was just a keyboard solo, took the song onto another level, making it into an epic. Since Peter had written a lyric for 'Willow Farm' as a complete song, he wrote the lyrics for the rest around it. The way it turned out gathers momentum and has a very strong overall mood, which makes it our most successful song from those early days. I'm less fond of 'Car-Whilly and the Coastliners'.

'Watcher of the Skies' is a very atmospheric song. It was the set opener. On the Genesis live cover you can see a white curtain and we used to use dry ice (which wasn't such a cliché in 1972), and you couldn't see any gear. Then you'd hear these very strange ethereal chords to start off the set; it made an incredible starting point. People knew they were going to get something a little bit different. Our set was then about 45 minutes long. It was easy to be impressive in that length of time.

Production on Foxtrot was something of a farce. We started off with Bob Potter, who looked like he might be good, Continued on page 15.



PAPERLATE

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Paperlate

Paperlate, Paperlate/Paperlate, Paperlate.
 Paperlate, I'm Sorry But/There's No One On The Line/Paperlate, Don't Worry
 Though/Rest Easy No News Is Good News
 It's Too Easy To Live Like Clockwork/Tick Tock Watching The World Go By/
 And A Change Would Take Too Long/So Dry Your Eyes.
 It's Too Easy To Live In A Cold Sweat/Just Sitting Dripping In Pools Below/
 You Can Wipe Your Face, Kill The Pain/But The Fever Won't Go.
 Paperlate, Pull It Together Now/Put Your Feet Back On The Ground/Paperlate,
 Don't Worry Now/You're Not Alone, Just Look Around You.
 Paperlate, I'm Sorry But/There's No One On The Line/Paperlate, Don't Worry
 Though/Rest Easy No News Is Good News.
 It's Too Easy To Compute Your Future/Taking No Risks And Playing Too Safe/
 Any Change Would Take Too Long/So Dry Your Eyes.
 It's Too Easy To Talk About Rocking The Boat/Making Changes And Changing
 Track/But You Better Not Lock That Door/Cos You'll Be Coming Back.
 You're Breathing Faster/Silence The Only Sound/There's No Need To Be Nice On
 The Way Up/Cos You're Not Coming Down.

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