

THE GENESIS DISCOGRAPHY

"The scattered pages of a book by the sea..."

1967-1996



THE EXODUS ENDS

“And then there was the time she sang her song, and *nobody* cried for more...”

“I think that in the end, if all else is conquered, Bombadil will fall, Last as he was First, and then Night will come.”
... from the Council of Elrond, in *Lord of the Rings*

Indeed, since its beginning in 1993, The Genesis Discography has been a fixture on the Internet much like Tom Bombadil was in Middle Earth. It has endured in the face of the changing times, without itself changing much, isolated off in its own world. Glorfindel had the opinion that Bombadil would be the last to fall, after all else was lost, last as he was first. In Tolkien's story, that opinion was never tested. Good triumphed over evil, and everyone lived happily ever after. Not true on the Internet. Since 1993, the forces of evil have created a desolation and oppression that Sauron even with the help of his ruling ring could not imagine perpetrating. From the days of the Internet as an academic research network until today's Internet I have witnessed ruination unbelievable. The decay, corruption, and runiation of the Internet boggles my mind. Like Tom Bombadil in his carefully demarcated borders, The Genesis Discography has been an island in the storm, surrounded on all sides but never giving in. Like the Duchess in the Genesis song, however, I have found myself besieged by apathy. I've kept it going myself to keep a piece of the olden days of the Internet alive, and can't quite bring myself to continue.

People on the old Internet shared information and explored common interests. It was a network where people interested in various topics could find one another and exchange information. The academic roots of the Internet were obvious: an air of exploration, curiosity, and pooling resources existed. The lack of geographical boundaries meant that people with somewhat obscure interests (such as Genesis, particularly the early days) could find other people with the same interests, something difficult to do if you are limited to your immediate vicinity. The new Internet is the exact opposite. Its chief characteristics are shallowness, commercialism, and image over substance.

The final kick in the teeth would have to be Genesis' own “official” web site. It went up without me even knowing about it, and when I did visit it I was appalled at how shallow and uninformative it was. It looked like a record company, with no particular interest in the band other than making money, did a half-hearted job. After keeping Genesis fans connected with one another on the net for years with the mailing list, and doing the Discography, you'd think they would at least send me a note telling me they were on the Internet, even if they did not want to use any of my material to give the site some (desperately needed) depth and history. (The new sans-Phil Genesis the Web site described has *only* history going for it, after all. The band's commercial appeal has left for greener pastures.) After years of trying to contact Genesis' management (if not the band itself) to try to get feedback and answers to unanswerable questions, I've given up. The true irony is that the only thing Genesis themselves have ever said about this Discography is that they're embarrassed by it!

Now, one of the last surviving institutions from those old days of the Internet is *over*. I feel it is time to close the book and gracefully decline any further editions. Although I'll keep The Genesis Discography up on the Internet as long as I can, still freely available, this is *the last edition* ever. For my swan song, I have created this fully typeset version, the first typeset version of the Genesis Discography ever. This was the last thing I wanted to do to the Discography, when I finished it, and now I have.

The apathy towards the Discography though the years has kind of surprised me. But it has not been that hard to take. This has always been a rather selfish labor of love (I wrote the Discography I wanted to read! – even if it isn't what other people want to read) which I still enjoy thumbing through remembering details and rediscovering forgotten treasures. But it's got everything I want in it. I've satisfied myself. It's time to just quit. It's true that I simply don't have the time anymore to devote to this Discography. I carried on through 1996, and then demands on my time became so great I couldn't continue. I began this project when I was in college. I had more free time than I do now. In fact, I wonder how I ever had time to write this. I think of the Discography as my own scholarly swan song, my last and best research project.

The fires have gone out. I've become increasingly interested in other music besides Genesis in the past few years, most of which I've gotten into through Genesis connections of some sort. I don't have much enthusiasm for Genesis anymore, and I think that's because I've used them as a stepping stone into other musical areas, and because of their own decline. My own tastes have changed. But, at the same time, Genesis' decline has been remarkably swift. From 1986 to the present, they've lost it. I don't know how much my perception is based on my own changing musical interests, and how much is based on their actual decline.

Tony Banks has been Genesis' backbone. As he goes, so goes Genesis. And he's really lost a lot of the magic of earlier times. The thing which made Tony unique throughout his entire career was the way he used unique sounds and musical instruments to create his sound. He never sounded like anyone else. He got more mileage from just the organ in the early years than most of the "progressive" keyboardists buried behind stacks of synthesizers could ever hope to. He used the ARP Pro Soloist as his lead sound in a time when the Moog was a staple. He made the Yamaha CP-70 electric piano his sound at a time when the Fender Rhodes ruled the musical world, and stuck to it long after the homogeneous digitally sampled electric pianos became the mainstay of modern sound. He used the Synclavier when everyone else used the Fairlight. He innovated with the Emulator when everyone else used it as a source of stock sounds. Starting about the time of *Still* and *We Can't Dance*, though, Tony became very unremarkable sounding. He adopted the Korg Wavestation at exactly the same time everyone else on the planet did. He switched to a generic digital piano. Sequencers and drum machines paralyzed his music. *Strictly, Inc* and *Still* left me cold, and when Tony Banks doesn't light my fires anymore, then Genesis sure won't. I never thought I'd come to a time when I *didn't* like Tony's music, but the last two albums have been exactly that for me.

Mike Rutherford has always had two things he does really well: play acoustic guitar riffs, and heavy metal. The *Mechanics* were a straightjacket around Mike that stifled both these elements. No trace of his soft, acoustic 12-string sound or his heavy metal side made it into the *Mechanics*. The production on the *Mechanics* albums took Mike's raw ideas and watered them down with syrupy overproduced synthesizer accompaniment; the popified arrangements of Mike's initial song ideas, with their canned, stale, studio-produced sounds, make the songs unlistenable. Mike's heavy metal side only shows through on a few rare songs, mostly on *Acting Very Strange* and a few like *Compression* from the first album. The 12-string may be passe, but a good passe sound beats a bad modern one.

Phil Collins, poor old Phil, just lost it. First of all, he quit playing drums. His best songs through the years were always founded on drums. The drums *were* the songs. They gave them their character. Even his early drum machine patterns were innovative. Starting at about *But Seriously*, Phil put down his drumsticks and quit being a drummer. This sucked the life out of his songs. Secondly, Phil quit writing good melodies. He used to, on the first three solo albums, write very interesting melodies, but the recent stuff has been very flat and uninspired. Third, Phil's heart was obviously not in Genesis after *Invisible Touch*. To an outsider looking in, *WCD* appeared to be Phil going through the motions. He did the right thing by leaving. Lastly, Phil's backing band has gone from awesome to awful. The likes of Peter Robinson, Mo Foster, and others have been replaced by technically competent but uninspired folks. And Phil has added the almost obligatory but still hard to take backing vocalists. Phil has always *been* Genesis, at least to the record buying public who can't really tell his solo career apart from Genesis, and without him the new post-Phil album went exactly where I thought it would, nowhere.

When you add all this up, who really cares about the Genesis of today, limping along? As for the dearly departed, Peter Gabriel lost it after *So* when he got into the "world music" stuff. Anthony Phillips never "left them wanting more" with the release of obscure, hard-to-find album after obscure, hard-to-find album. I personally have been able to get into very little of Steve Hackett's music after the *Spectral Mornings* album. Brand X has continued to mutate and innovate after all these years, and they're the one group that still excites me.

Brand X is one of my favorite groups, and I've spent several years - along with my cohort Glen Gafter - exploring their darker corners (especially the 80s solo stuff by Percy Jones, of which very little was ever released on record). The Brand X bootlegs and *The History Of Brand X* have a lot of the information we uncovered.

I've also gotten into King Crimson (mostly the 80s and 90s stuff), Hawkwind, and other lesser-known groups. I am particularly interested in Hawkwind from the '79 through the early 90s, when Harvey Bainbridge was in the band. He is one of the most innovative keyboard players of the electronic age. He used sampling, loops, ambient sounds, and space-rock sounds in ways no one has ever done before.

But don't read too much into my disillusionment. It's only with the current state of Genesis, not with the past. I've become convinced that this Discography *could not exist* for any other band. I don't know of any rock band which based so much of their lyrics on Western literature and were so literate. Bands like Yes based their music on mysticism, but really had nothing concrete behind it backing it up. Other bands may quote from classical *music*, but not literature. So for the detailed explanations and research contained in this Discography, there's really no other band. It's remarkable what Genesis achieved, and what they managed to pack into their songs.

It's amazing that every time I want to stop doing research, there's always something new to find. I'll stumble across something that gives me whole new insights into Genesis songs. No band in the history of rock, and possibly in the history of songs themselves, has written such lyrically rich songs with so much depth and background.

This final edition of The Genesis Discography is specifically dedicated to all those along the way who left the Internet for the grassier verge. The Internet is more of an exodus than gold rush. People come and go, connections are transient, and friendships are fleeting.

Before we get on with it, let's now tackle the one single most frequently asked question I get from people who read this Discography is: "how do I get this stuff?", where stuff is records, singles, bootlegs, videos, anything you encounter in these pages. All I can tell you is how *I* got it, which was the hard way. I built my collection of Genesis music through years of hard work. Detective work, siezing opportunities, long hard searches, blind staggering luck, persistence, and more. I started my own Genesis collection with two live tapes I got at a record show, and traded, cajoled, and persuaded my way into an amazing collection of material. If you could do one thing to get started, I'd say pick up a copy of the Goldmine record collecting newspaper. Of course, from back then until now, things have changed. It's certainly become harder to get a lot of the material. The "underground" of fans trading tapes seems to have died down. Vinyl has disappeared.

Note on Biblical research: I, the editor, have done most if not all of the Biblical research found in the Song Explanation entries and The Annotated Lamb.

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Finally, The Gospel Communication's Network's The Bible Gateway (<http://bible.gospelcom.net/bg>) has been invaluable, particularly for looking up parallel passages in editions of the Bible for which I do not own copies in my own personal library. Their resource is invaluable for scholarship.

Typesetting has proven challenging. I have kept much of the text in the same format as the ASCII plain-text version, where I felt the presentation in ASCII was the best way for the material to be presented. The formatted text is set in *Lucida Sans Typewriter*. The free format text is in *Lucida*

Bright. Headers are in *Arial*. The accent text is in *Cezanne*. I typeset this document in Microsoft Word 97. From there, I generated the various versions of it.

This version of The Genesis Discography is free for the asking, but I still retain the copyright to it. It is definitely *not* in the public domain. I still have designs on getting it published.

Finally, no, The Genesis Discography isn't complete. And yes, you can find many omissions and goofs if you read hard enough, but this is still the most comprehensive Genesis resource ever assembled, so enjoy it!

Scott McMahan
Asheville, NC
January 1998

Phil Collins footnote: One more thing I need to clarify that I have not mentioned anywhere else. About once a year or so, a troll (ie a post calculated to stir things up) surfaces on Usenet's alt.music.genesis about Phil Collins. This troll claims to be *asking* if Phil is anti-semitic, but is really just trying to start and keep alive rumors to that effect. If you've been around as long as I have, you'll realize it's always worded the same way, with an alleged story about Phil pointing to exits asking Jews to leave a WCD show. I'm not sure why I should even have to point this out, but the rumor is so obviously bogus it is laughable. Were Phil to have done such a thing on the WCD tour, with the media coverage it received, he'd certainly never have been seen in public again. He probably wouldn't have left the venue in one piece. This troll is a pathetic waste of time, so ignore it.

THE GENESIS DISCOGRAPHY

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Revision History:

Jan 1, 1998	Final version
May 6, 1996	Completion of adding many minor things
May 2, 1996	Merged in set lists, gear, and tour dates
Apr 23, 1996	Many new explanations, other new info
Mar 1, 1996	Minor additions
Feb , 1996	Minor release, History of Brand X revamp, etc
Jan 15, 1996	Minor new additions, nothing fancy
Dec 29, 1995	Brand X History added, many small additions, blisters
Nov 16, 1995	Live test pressing mystery mostly solved
Nov 11, 1995	Brand X live, lots of explanations, etc added
Nov 7, 1995	Aus PC singles, Tarot cards, In The Air story, etc.
Nov 2, 1995	Kim Beacon, not Bacon, misc. additions
Oct 22, 1995	Kit Watkins explains the origins of the name Happy The Man
Oct 18, 1995	More dramatis entries, Tom Tom 84, Horizons spelling, etc
Oct 18, 1995	Small additions and corrections
Sep 30, 1995	Many small additions (thanks to M.R. Powell, LMD, et al)
Sep 20, 1995	Followup revision, added many small things, "Pram", etc.
Sep 10, 1995	Finally, more stuff added like La Belle Dame
May 23, 1995	Fire Merchants, new bootlegs, error correction, etc (Scott)
Mar 1, 1995	some new song explanations, new lists of Genesis (Scott)
Jan 1995	major format overhaul, studio work corrections (TJS)
Dec 1994	major revamp, added more stuff (TJS, SMM)
Dec 1993	many corrections, additions, and sprucing up
Dec 9, 1993	cleared out backlog; added bootlegs, etc
Dec 7, 1993	added true story of 'Deep Green'
Nov 30, 1993	moved index to be first where it should be
Nov 30, 1993	finished revising Phil Collins singles section
Oct 8, 1993	major additions begun, but not cleanly edited in
Oct 4, 1993	added In The Beginning 3 & 4 and Goldmine
Jul 7, 1993	cleaned up bad writing in text passages
Jun 11, 1993	radically better singles listing format
May 20, 1993	added a lot of WCD tour bootlegs
Apr 1993	many minor revisions
Mar 4, 1993	misc. additions
Mar 3, 1993	added Barnard info and WT 'The Block'
Feb 26, 1993	moved compilations to misc
Feb 23, 1993	added asstd. stuff
Dec 28, 1992	
Dec 8, 1992	
Dec 3, 1992	

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INTRODUCTION

Introduction and acknowledgments by the editor, Scott McMahan.

1998 Note: Thanks to *Michael Ostrich* for allowing me to quote from his Genesis FAQ, where he turned up a few juicy quotes and other interesting tidbits. I refer to this document as the "Ostrich FAQ" in the Song Explanations when I quote from it.

Spring 1996 preface: Although it may embarrass Genesis to have something this detailed and long written about them, including things they may have forgotten themselves, I think the band has become an important part of musical history and this Discography is so necessary that if I had not done it, someone else would have. It is important to assemble this information as soon as possible, as every day we lose more and more information about the band to the obscurity of history. They came along during an important formative stage of rock and roll as a genre, and outlasted many bands. Their members have had a profound impact on the musical scene both in the band and as solo artists. They've been unique in the elasticity of the band, staying together and allowing side projects where other bands would break up. People leaving the band mostly have always transcended to the next level, they have seldom sunk into obscurity. (The obvious exception is Ant Phillips, who did both.) Their keyboard player has played most of the classic instruments which have been so important to the development of modern, electric music. I feel that the creation and continual development of the Discography gives us an important historical record.

This document has become not only a discography proper, a chronological record of releases, but has also expanded to be a compendium of information. Most people who are new to Genesis, I've noticed, have a lot of questions -- and furthermore, most people seem to have the same questions. The focus of the Discography has definitely expanded beyond its roots as just a discography into a true compendium of information. I would rather answer the questions in the Discography once and for all, rather than answer them on an ad hoc basis, so people will have a single, comprehensive source.

Winter 1996 preface: This new version is dedicated to TJS, who left us. (He didn't die either, he just hasn't had time to contribute the way he wanted to originally.) It's back to me (well, it's been me for a while now) editing and trying to tame this crazy Discography. And the hundreds of people who still contribute to it! It amazes me every time I think about it: how large this document is, how much work went into it, how many people were involved, how much information has been preserved here for the future, and so forth. It is unimaginable how literally hundreds of people all over the entire world have contributed information over a period of years; it is truly a living symbol of what used to be the old Internet spirit of around 1993, before the old Internet community was destroyed by the commercialization and exploitation of the online world. Not many people from those days are even around anymore. This Discography is a monument to a culture that is being stamped out and is in danger of vanishing forever. As for me, and my longevity as editor (I've outlasted the best!), I've considered several times in the past issuing a moratorium on any new entries, saying the buck stops here, drawing the line, etc. and just stopping the Discography at a frozen point in time, but as new information continually surfaces, I feel compelled to continue it. The success (or at least size) of the Discography reveals my fundamental motivation: selfishness, since I enjoy collecting the information, reading it, and so forth. Perhaps that's what's kept me going all these years -- I can curl up with 300 plus pages of the densest, most detailed, most interesting Genesis information available on the planet any time I want to. And, while I'm at it, so can any other Genesis fan in the universe who can plug into the Internet. Special thanks to Morphnet for providing a World Wide Web [my lexicographical opinion is that it is three distinct words, since the abbreviation is WWW, but many people hyphenate parts of it] page for this document so this is possible.

Fall 1995 preface: When I was in high school, I used to think about how the next Genesis album would come out when I was in college! Now that's long come and gone, and I've left college and been through quite an upheaval. I no longer have my account at UNCA, and no longer have access to the services I had set up with my e-mail server, FTP area, and WWW page. This Discography has been collecting dust as changes and additions piled up. I've finally found time to do a new

version, and find it a new home. Just about everything has changed, including my e-mail address, how to get this document, and my home address (which had a typo in it!).

The Genesis Discography is the most complete discography to date on Genesis, including not only solo members' works, videos, bootleg recordings and radio programs but also publications and organizations about the band, and many other things!

This discography contains quite a bit of extra material that doesn't fall under the strict list of catalogue numbers and releases that is normally found in a discography. Hopefully, the extra material will serve to not only answer fans' most frequently asked questions, but also to catalogue information that is difficult to find, and information which is becoming more scarce every passing day. A lot of items that have historical interest may be lost forever if they are not written down and preserved.

This document is a labor of love by Genesis fans for Genesis fans. The Genesis Discography offers an historical record of Genesis' career; it contains information that is becoming less well known (and harder to discover) as time passes, so that it will not fade away into the obscurity of the past. It also allows the fan to explore other areas of Genesis that are not common knowledge: Brand X, unreleased tracks, solo work and others. We hope it allows the collector to have a very authoritative source for catalogue numbers and release information by having information checked against more than one source - nothing in this discography can be traced to only one source unless original.

While I edit this discography and arranged for it to be originally compiled, most of the sections were done by members of Paperlate, the internet Genesis Mailing List. The collections of worldwide members have provided invaluable amounts of information. More properly I should say that most of the sections were pieced together from information supplied by Paperlate members, for very little of this document was created by sitting down and writing it. Instead, it was pasted together out of information collected over a long period of time from many sources. Crediting individuals for what they have contributed is impossible, since most individuals' contributions are very small (one entry for an album or single at a time) and would make the credits larger than the discography. In particular, though, **Bob Pietkivitch**, **Todd Satogata**, **Hugh Williams**, **Adrian Catchpole**, **Andreas Lemke**, **John Chitalia** (who did the Mike Rutherford section, which the editor lost and found out John lost too, and John did it again!) and **Jason Finegan** have contributed a lot of effort. Also thanks to **Jack Beermann's** invaluable (and in many cases uncreateable) input, as well as **Glenn Gafter's** Brand X information. **Bill Brink** has contributed a lot of information, too. **David A. Pearlman** supplied most of the history of Genesis' record labels. **Rob Adams** did the Voyage Of The Acolyte tarot information.

The inconsistent format and general disorder is a product of pasting bits together a little at a time. Neither I nor anyone else sat down and wrote this; it evolved over a long period of time by adding small bits one after the other. It is interesting to note that the original version of this document did not even have a complete listing of all the Genesis studio albums. The overwhelming size of this discography and all the new information coming in has made revisions in the format difficult, although they are being attempted. In one sense, the many sources are a benefit since they provide confirmation and corrections. Any conflicting sources are noted.

The occasional leftover 'I' or 'we' should be taken in the editorial sense after this introduction. (When the editor wants to refer to himself in the first person, he tries to use "the editor" and not "I".)

Information has been culled from Geoff ("Genesis Information Service") Parkyn's discography, specifically the edition which goes up to 1983 and Three Sides Live. The Peter Gabriel section is based on the discography in "Peter Gabriel - An Authorized Biography" by Spencer Bright, but has been extensively augmented with information from Paperlate and the Peter Gabriel internet Mailing List. Armando Gallo's first Genesis book, "I Know What I Like", has been used quite a bit for background material and most of the unreleased songs appendix. Also, many (too?) many newspaper, magazine and other articles as well as interviews with the band in both print and audio/video have been used to fill various holes. Crediting these sources within the body is practically impossible, because of the mostly small bits included (which would make the text unwieldy to read and the bibliography larger than the text). Record Collector magazine's 1968-

1977 Genesis article (in #146, 10/91, pp. 62-66) was a big help for catalogue numbers of rare early singles, and other Record Collector articles are now being perused for additional information.

It is not our intent to plagiarize any source or to take credit for other people's work. Instead, the concept of this discography is to take every datum about Genesis releases from every possible source and assemble them together in one place, to have one reference volume for information about Genesis. (No matter how large the resulting volume is!) If anything, this is the synthesis of all known data about Genesis presented in a way that makes hopefully it useful information.

Every attempt has been made to present months within dates not as numbers but as three letter abbreviations. Unfortunately, older leftover dates from the beginnings of this document are in both American MM-DD-YY format and European DD-MM-YY format. (This tends to be a problem with dates like 03-05-73 when there's no cue about the format. It would be nice to have the month as a 3 letter abbreviation in all cases to remove ambiguity.) Use your imagination about ambiguous dates, but certainly most of these questionable notations have been removed by now.

Long digressions are introduced at any opportunity to preserve an obscure text which would otherwise be lost or extremely hard to find. Obscure texts such as liner notes, rare texts, etc are preserved in their entirety. The reason for this is that I personally feel that if they are not preserved here, they may be lost forever. With the rise of the CD and the generally sloppy packaging of rereleases, the original liners are becoming extremely rare. Many foreign and less-well-known releases have liners of interest that the average Genesis fan might never see in a lifetime. Rare texts are quoted in their entirety, such as the Supper's Ready handbill, because they *would* be lost forever if they were not recorded. Since this Discography has no arbitrary length restrictions, it frequently quotes original sources from various literature and mythology as background in order to show you the direct influences on Genesis.

From the beginning, Genesis and the members' solo careers have produced an overwhelming amount of material released in all different formats all over the world. More is unearthed every day, and the band continues being as prolific as ever. It *is impossible* to catalogue everything that Genesis and their members have done. This discography is probably conceptually larger than it physically is if you consider all the things we haven't included. It never ceases to astound me that when I think I have Genesis releases under control and there isn't much left to add, I either meet a new collector who has things I never dreamed of, or some new outtake or bootleg is released that I never anticipated. This discography has attempted to go beyond the normal brief discography listing the band's major works and to explore every aspect of the band's recording history of interest (or not, depending on how much you like Genesis) including songs never released in any format. As a result, the discography is huge.

I've struggled to come up with some kind of generic disclaimer that will satisfy everyone who can find points where some idea the discography puts forth could be argued differently. Genesis fans are given to debating even the most minute issues ad nauseum (which isn't bad, it's part of the fun of being a fan!), and this discography does venture into waters, albeit briefly, where what is said could be misconstrued as being somehow official. At all times, it is important to remember that anything that is not a fact (something that can be looked up and verified, which is normally accompanied by a reference to where the item came from) is an interpretation. Unless that interpretation is from someone in the band, it cannot be taken as anything further than a suggestion as to how you might view something. Your viewpoint might be different. Even band members' viewpoints can be debated, since different band members sometimes have views that contradict one another. Some schools of criticism hold that a work of art is an entity that even the artist is not qualified to say explicitly what the work is about. The editorial position of the discography does not follow that school of thought, and does maintain that any explanations that pass the lips of band members are canonical.

Scott McMahan
Asheville, NC

BRIEF INFO ON GENESIS MEMBERS

Note: for more information on the specific musical instruments bandmembers played at various times, see the appendix on Set Lists, Tour Dates, and Gear. This appendix gets into extreme detail – where known! – about the various gear bandmembers used at different points in time.

Anthony George Banks

Keyboards, piano, guitar and backing vocals, 1968-present. Born March 27, 1950 at 07:30 in East Hoathly, Sussex

Peter Brian Gabriel

Lead vocals, etc, 1968-1975. Born February 13, 1950 at 16:30 in Woking, Surrey

Armando Gallo, the definitive source for Genesis information, lists Peter's birthday as February. Many erroneous accounts state that it is in May, but the correct date is February.

Michael John Cloete Crawford Rutherford

Bass guitar, guitar and backing vocals, 1968-present. Born October 2, 1950 at 19:30 in Guildford, Surrey

[It should be noted somewhere that Mike's early bass sound was unique because he played the bass guitar with a pick, something very few bassists have done. I'm not sure where to put this note, so I stuck it here.]

Anthony "Ant" Phillips

Guitar and backing vocals, 1968-1970. Born December 23, 1951 in Putney, South London. Left the band 1970. (Yes, Ant is really his nickname)

Stephen Richard Hackett

Guitar, 1971-77. Born February 12, 1950 at 17:05 in London

Philip David Charles Collins

Drums and backing vocals 1971-1995, lead vocals 1976-1995. Born January 30, 1951 at 00:05 in Chiswick, a London suburb

Chester Cortez Thompson

Tour drums, 1977-present. Born December 11, 1948 in Baltimore, Maryland (USA) (Note: Thompson did not play on Collins' last tour, and his current status as the Genesis tour drummer is unknown.)

Daryl Mark Stuermer

Tour guitar, bass and pedals, 1978-present. Born November 27, 1952 in Milwaukee, Wisconsin (USA)

Other Drummers

In addition, Genesis had several drummers (none of whom really fit the band's style and/or who wanted to stay) before Phil joined:

Chris Stewart: the original drummer who went to Charterhouse.

John Silver: played drums on From Genesis to Revelation, and later became a television producer in Grenada, the last known information about him.

John Mayhew: drummer for the Trespass sessions; no one knows what happened to him. One rare mention of Mayhew comes from a 1982 Trouser Press article in which Tony Banks said he: "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."

Bill Bruford (of Yes and King Crimson fame) played drums during the 1976 tour, live only (he was never a member of the band nor ever on a studio album, as some erroneous accounts indicate). He was friends with Phil and was in Brand X at a very, very early stage. (Bruford never appeared on any *released* Brand X records, either.)

Others

Mick Barnard, a guitarist with Farm, briefly joined to play guitar after Ant left, but he didn't work out and soon left. (According to a Trouser Press interview in 1982, Tony says Mick did write the guitar parts for 'The Musical Box'. This contradicts other accounts that say it was written when Anthony Phillips was still in the band. He never officially contributed any songwriting and was never given credit on an album.)

The book A Biography has a little more about Barnard:

Mick Barnard was a guitarist from an Aylesbury band, Farm, who was recommended to Genesis by David Stopps from the Friar's Club. Keen to broaden their sound again, they took his advice and drafted Barnard into the group. Over the two months to Christmas [1970], he started to fit in and the music began to open up once more, so much so that they included two new songs in their set, 'The Musical Box' and 'Twilight Alehouse'. However, improving though he was, it was clear that Barnard did not have the same level of experience and musical expertise as his new colleagues, and expertise that had grown out of their intensive working schedule over the previous year. Though Barnard was an able musician and might have fitted into the Genesis of twelve months earlier, they had now reached a higher rung on the ladder and so the rest of the group felt he was very much a temporary member...

Alphonso Johnson was approached to play bass (and guitar) after Hackett left, but he didn't work out. He introduced the band to Daryl. There is also information through Bill Brink and Steve Hackett that **Jeff Beck**, a well-known British blues guitarist (who was into fusion at the time, not unlike Phil), was also considered for the guitarist position after Hackett departed.

The Genesis Discography

To give you a reference of Genesis lineups through the early part of their careers, here is some information culled from both Pete Frame's 1978 "family tree" in Gallo's book, and a later updated version by Hideyo Itoh in an insert booklet in a Japanese release of Banks' Soundtracks.

The SPOKEN WORD summer 1966
 Peter Gabriel - drums
 David Thomas - vocals
 some others
 Rivers Job - bass

The ANON (#1) May '65-July '66
 Anthony Phillips - guitar
 Mike Rutherford - guitar/vox
 Rob Tyrell - drums
 Richard MacPhail - vocals
 Rivers Job - bass

The GARDEN WALL Aug-Sept 1966
 Chris Stewart - drums
 Peter Gabriel - vocals
 Johnny Trapman - trumpet
 Tony Banks - keyboards
 Rivers Job - bass
 Anthony Phillips - vocals/guitar

The ANON (#2) July-Dec 1966
 Anthony Phillips - guitar/vox
 Mike Rutherford - guitar/vox
 Rob Tyrell - drums

GENESIS (#1) Jan 1967-May 1968
 Chris Stewart - drums
 Peter Gabriel - flute
 Mike Rutherford - bass/guitar/vocals
 Tony Banks - keys/vocals
 Anthony Phillips - guitar/vocals

GENESIS (#2) June 68-Aug 69

Peter Gabriel - vocal s/flute/percussion
 Mike Rutherford - bass/guitar/vocals
 Tony Banks - keys/vocals
 Anthony Phillips - guitar/vocals
 John Silver - drums

QUIET WORLD Dec 69-July 70

Steve Hackett - guitar/harp
 John Hackett - guitar
 Gill Gilvert - vocals
 Lea Heather - composer
 John Heather - vocals/guitar
 Neil Heather - composer
 Phil Henderson - keys
 Sean O'Malley - drums
 Dick Driver - drums
 Eddy Hines - flute/sax

GENESIS (#3) Sept 69-July 70

John Mayhew - drums/vox
 Peter Gabriel - vox/flute/percussion
 Mike Rutherford - bass/guitar/vox
 Tony Banks - keys/guitar/vox
 Anthony Phillips - guitar/vocals

FLAMING YOUTH Spring-Fall 69

Phil Collins - vocals/drums
 Gordon Smith - vox/guitar/bass
 Ronnie Caryl - vox/bass/guitar
 Brian Chatton - vox/keys

GENESIS (#4) Aug 70-May 75

PG - vox/flute/percussion
 MR - bass/guitar/vox
 TB - keys/guitar/vox
 Phil Collins - drums/vocals
 Steve Hackett - guitar

GENESIS (#5) May 75-March 76

MR - bass/guitar/vox
 TB - keys/vox
 PC - drums
 SH - guitar

BRAND X (#1) Sept. 75-Sept 76

Phil Collins - drums/vocals
 John Goodsall - guitar

Robin Lumley - keys
 Percy Jones - bass
 Morris Pert - percussion
 (Jeff Seopardie - percussion)
 (Preston Heyman - percussion)
 (Joe Blocker - percussion)

GENESIS (#6) March 76-Nov 76

Bill Bruford - drums
 MR - guitar/bass/vox
 TB - keys/vox
 PC - drums/vox
 SH - guitar

BRAND X (#2) Sept 76-Dec 77

PC - drums
 JG - guitar
 RL - keys
 PJ - bass
 MP - percussion
 (Kenwood Dennard - drums)

GENESIS (#7) Dec 76-June 77

Chester Thompson - drums
 MR - guitar/bass
 TB - keys
 PC - drums/vox
 SH - guitar

BRAND X (#3) Dec 77-June 78

PC - vox/drums
 JG - guitar
 Peter Robinson - keys
 PJ - bass
 MP - percussion
 Chuck Burgi - drums

GENESIS (#8) July 1977-present

MR - guitar/bass
 TB - keys
 PC - drums/vox
 (Chester Thompson - drums)
 (Daryl Stuermer - guitar/bass)

BRAND X (#4) April 79-April 80

John Giblin - bass
 JG - vox/guitar
 PR - keyboards
 PJ - vox/bass
 MP - percussion
 RL - keyboards
 Mike Clark - drums

MIKE + THE MECHANICS Aug 85-the present

MR - guitar/bass
 Paul Carrack - vocals
 Paul Young - vocals
 Adrian Lee - keyboards
 Peter VanHooke - drums

Brand X (#5) June-Aug 82

J Giblin - bass
 JG - guitar
 PC - vocals/drums
 PR - keys
 PJ - bass
 Steven Short - vocal/drums
 Robin Lumley - vox/keys
 Raf Ravenscroft - sax

BANKSTATEMENT spring-fall 89

TB - keys/vox
 Jayney Klimek - vox
 Alistir Gordon - vox
 Geoff Dugmore - drums
 Steve Hillage - guitar
 Pino Palladino - bass
 Dick Nolan - bass

PHIL COLLINS BANDS:

The **FABULOUS JACUZZIS** May 82-March 83

PC - drums/keys/vox

Mo Foster - bass sessions

Daryl Stuermer - guitar

Peter Robinson - keys

Chester Thompson - drums

Donald Myrick - sax

Louis Satterfield - trombone

Rhamee Michael Davis - trumpet

Michael Harris - trumpet

His **HOT TUB CLUB** Oct 84-Jul 85

PC - drums/keys/vox

Leland Sklar - bass

Daryl Stuermer - guitar

Peter Robinson - keys

Chester Thompson - drums

Donald Myrick - sax

Louis Satterfield - trombone

Rhamee Michael Davis - trump.

Michael Harris - trumpet

The **SERIOUS BAND** July 89-Oct. 90

PC - drums/vox/piano

LS - bass

DS - guitar

Brad Cole - keys

CT - drums

DM - sax

LS - trombone

RMD - trumpet

Harry Kim - trumpet

OTHER DRAMATIS PERSONAE

Many people peripherally appear in this discography who are not Genesis band members but who have made important contributions to Genesis history. While a full biography of each is not possible, we have included some notes about the more significant ones.

To begin with, progressive rock, a genre with which Genesis is inextricably associated, is defined as the style of music where rock is fused with musical training and/or elements of mythology, science fiction storytelling. Playing new instruments such as the Mellotron and synthesizers which were invented at the time was common. Progressive specifically refers to the late 1960s and 1970s era that was started by bands like The Nice and King Crimson and continued by Yes, Genesis, Renaissance, Hawkwind, Rush, etc. These bands ran the gamut from soft acoustic music to flat out guitar rock, but all had in common a vision of achieving something artistic by applying musical theory and composition to the realm of rock. After the 1970s, two things happened to further cloud the terminology. "Supergroups" began appearing in the 80s at an alarming rate, made up of reshuffled members of the remnants of 1970s bands. Some bands from the 1970s continued, but in radical new formations. Also, new bands that were inspired by the 1970s progressive bands appeared. Many of these applied the same elements of storytelling, but were musically a lot less sophisticated than and/or very derivative of their predecessors and these were dubbed "neo-progressive" (which is usually used in a derogatory sense by true progressive fans). Jazz-fusion, the idea of melding jazz with rock, is often considered progressive. It gained popularity at a time when most progressive bands were running out of steam, and when punk was taking over rock.

Another thing about progressive rock is that an amazing number of connections between the principle bands exist, because so many members of the bands teamed up with other members through the years in projects. The subtlety and amazing number of these connections is overwhelming. It is even a game among progressive fans to not only find links of how different people are connected, but to find the shortest possible path. It is believed that anyone can be linked to anyone else through Bill Bruford, because he was in several key bands and has done numerous solo projects. His activity and good timing has had him work with a significant number of progressive artists, and those he has worked with are connected to a wide web of others. It is utterly amazing at some of the connections even this brief section has, and it barely even scratches the surface.

John Hackett is Steve Hackett's brother. He plays the flute on many of Steve's solo works, and was present at Steve's initial "audition" for Genesis. He taught music ... where?

Richard MacPhail was originally the vocalist of The Anon, and went on to be Genesis' stage hand. (He is even given bandmember credit in the Foxtrot liner!) The unfortunate eulogy/dedication on Live ("who left us") refers to the fact that he left the road crew, not to his untimely death. Gallo traced MacPhail's return to the Genesis fold: "Richard MacPhail went back to Genesis in 1976 via Hit and Run, their management company, working as tour manager on the European leg of the A Trick of the Tail tour. He also tour managed Brand X in 1977, Peter Gabriel in 1978 and **Peter Hammill's** American tour in 1979." He later reappeared on Peter Gabriel's Us and the subsequent tour.

Peter Hammil was in the band **Van Der Graff Generator** (often abbreviated VDGG), and they were on the same Charisma label as Genesis in the early days, and often shared the bill on tour.

Kim Beacon was the (male) vocalist for **String Driven Thing**, who opened for Genesis in the early days. They were also on the Charisma label with Genesis. Unsubstantiated reports indicate he was one of the people who tried out to be the Genesis singer after Peter Gabriel left, and as a result of this association got picked for the job of lead vocals on Tony Banks' A Curious Feeling. Tony himself has never commented on this one way or the other.

Some information provided by Mark J. Moerman about String Driven Thing, a fellow Charisma band which opened for Genesis in the early days: "String Driven Thing was long gone by the time of 'A Curious Feeling.' Originally an acoustic trio from Scotland with no drummer (hence the

name), SDT released their first album on a label called Concord Records in 1970. They signed with Charisma Records in 1972, and released four albums for the label. Graham Smith, later of Van der Graaf Generator, joined the band for their first Charisma LP. Their last album was in 1975, and their final release was a non-LP single in 1976. Their finest moment was the 1973 non-LP single 'It's A Game', which was before Kim Beacon joined the band. SDT was originally led by a husband and wife named Chris and Pauline Adams, who left after the second Charisma LP. They released three singles for Charisma on their own before disappearing. The group reformed for two more albums with Kim Beacon on vocals, and this latter version of the group was much more of a straight rock band and considerably less interesting. I never heard anything else from Kim Beacon after Tony's album." So the SDT incarnation who toured with Genesis didn't even have Kim Beacon! What became of Beacon after 1979 is completely unknown.

(The editor has never heard one way or the other whether or not Beacon is one of the auditioners for the Genesis lead singer spot after Gabriel left. Some rumors say he was. People we do know auditioned include:

Nick Lowe, who sent in a tape. He is a fairly well-known producer and substantially less well-known artist of the British quasi-new wave scene. Produced the early Elvis Costello albums. His early work is extremely similar to Costello. His most recent solo album was Party Of One, from 1991.

Mick Strickland, who tried to sing Squonk, but it was in the wrong key for him.

The editor is very interested in the names of any other auditioners.)

Toyah has been a recording artist since 1979 and has a rather spotted career. She started off in a punk/new wave band, then veered into a pop/prog direction with a heavy keyboard sound, then turned to pop and avant garde sound collages. After her marriage to King Crimson founder and longtime member **Robert Fripp** she has collaborated with him on a couple of albums. She was most successful in the early eighties when she scored half a dozen UK top ten hits. She's also a well known actress and has performed in stage plays, films and TV series in the UK. Like so many progressive acts, Toyah can be closely associated with Genesis in more than one way. **Adrian Lee** (who was part of Toyah's band in 1981) wrote a number of songs for Minx in 1985. While recording his keyboard parts he met producer Chris Neil and drummer Peter van Hooke. The three of them stayed together and went on to do Mike and the Mechanics' first album in that same year. In addition, musicians who have played in Toyah's band include: bass player **Phil Spalding** who has played a.o. with **Mike Oldfield** and **GTR**, keyboard player Adrian Lee who is a part time Mechanic and drummer **Nigel Glockner** who has worked with **Steve Howe** on Turbulence.

Robert Fripp's connection to Genesis is his extensive work with Peter Gabriel on Gabriel's early solo albums. Fripp has had a long and interesting career and is one of the most influential musicians in rock history. His work with Gabriel came between the first King Crimson of the early 70s, and the later 80s reformation of the group.

Tony Levin was also a member of the reformed 80s King Crimson (and continues to this day). He appears on many Peter Gabriel records and played on tour. (Levin also stepped in on bass for the Yes-like Anderson, Bruford, Wakeman, and Howe, which did not include bassist Chris Squire.) Levin is famous for playing a stick, a type of bass which achieves a unique sound because the strings are not struck with a pick (or a thumb), just touched.

Simon Phillips, the drummer on Toyah's Warrior Rock Tour, also played on Mike Rutherford's Smallcreeps Day. Phillips is a prolific drummer who has appeared on a great many records.

Steve Howe, of GTR, was the second Yes guitarist. He is most famous for his time with Yes in the 1970s (from 1971's The Yes Album until 1980's Drama). He went on in the 80s to record solo albums and be a member of Asia and GTR. (**Peter Banks**, the original Yes guitarist, is connected tenuously to Genesis by the fact that both Hackett and Collins appeared on his album The Two Sides Of Peter Banks. Peter and Genesis member Tony are not related in any direct way that has been uncovered to date. They may be distantly related, but even that seems doubtful.)

Someone needs to relate **the story of GTR**: Once Steve Hackett left, Steve Howe did try to continue the band himself, under the new name **Neurotrend**. Some demos were made, but the second album was never released. (In fact, the only thing that came out of the sessions was a Howe guitar piece named Sharp On The Attack, although some sources claim some of the material on the Anderson, Bruford, Wakeman, Howe album was taken from the Neurotrend sessions -- if so, it does not appear on the demos the editor heard of either ABWH or Neurotrend, although that is hardly conclusive evidence) This situation was unfortunate, since the followup would likely have been much better than the first album. Bacon originally sang some of the demo songs. **Robert Berry** was brought in on vocals (and supposedly the other guitar), and he recorded some songs, some of which were remakes of songs with Bacon on vocals. Robert Berry has had a low-profile career, and his other big project was being the guitarist and singer in **3**, a band formed by Keith Emerson and Carl Palmer. He later released a solo album named Pilgrimage to a Point which had some of the GTR demos and some of the demos from the followup album for 3 (which like Neurotrend was never released). Of all the other other members, **Max Bacon** did some singing for projects produced by Downes.

Yes itself has had a long and convoluted history the details of which would form a document longer than this Discography. The various members of Yes wind their way in and out of Genesis history at various points, so here is a highlight reel of Yes lineups. The classic Yes lineup was **Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, and Bill Bruford**. Of these, Anderson and Squire did the bulk of the composing. Before Howe and Wakeman, **Peter Banks** and **Tony Kaye** were members of the very early group. Kaye went on to play in several less-known groups in the 70s (Badger, Detective, etc). Bruford eventually left Yes and was replaced by **Alan White**. Wakeman left the group for one album in the 70s and **Patrick Moraz** (of Moody Blues fame) filled in. The group's members went in such radical different directions musically that the group fell apart in 1979. In 1980, the remaining trio of Howe, Squire, and White teamed up with remnants of the Buggles, **Trevor Horn** and **Geoff Downes**, for one album. At this time South African guitarist **Trevor Rabin** was putting together demos looking for a record company, and Jon Anderson did a solo tour with many musicians who would rise to fame in the mid to late 80s. The record company matched Squire and White, the only two Yes members still around, with Rabin for a project to be called **Cinema**. After Anderson joined the group, and Kaye returned as a tour keyboardist (Rabin himself played most of the keys in the studio, in addition to being a guitarist, he was first trained as a keyboardist) the record company renamed this band Yes in order to sell a few records. This Yes limped along for one more album before going on hiatus. The original Yes members, sans Squire, formed **Anderson, Bruford, Wakeman and Howe**. (Plus Tony Levin.) The ABWH album went over fairly well, but was ruined by meddlesome producing. Eventually neither the "Yes West" faction of Squire, White, Rabin, and Kaye nor the ABWH remnant (which largely amounted to Jon Anderson and the producer) could get enough material together for an album, so the record company took the demos from all the factions, picked the best, and had a Yes "reunion". The tour featured all eight musicians from the two Yes factions (Anderson, Bruford, Wakeman, Howe, Rabin, Squire, Kaye, and White - wow!) all on stage at once playing songs from different eras. The tour was a commercial success, and with the proceeds this mega-Yes split back up as the various members had a cash infusion to pursue solo projects. Yes has off and on released albums since then with various lineups. **Billy Sherwood**, of the group **World Trade**, has worked extensively with Chris Squire through the 80s. He became a de-facto band member after the reunion and splitup. The first World Trade album has a few gems on it, if you can find it.

The other big supergroup of the 70s, **Emerson Lake and Palmer**, has a few tenuous ties to Genesis, but not many. **Keith Emerson** had been the keyboardist in **The Nice**, a group known for doing rock covers of classical music. **Greg Lake** was the original bassist and lyricist in King Crimson. The only real Genesis connection is the project Emerson and Palmer did with Robert Berry, called **3**. If you can find it, that album has some good stuff on it.

Jayne Klimek was a member of the German band "The Other Ones" who had one big hit in Germany 1987 "(Another) Holiday". The Other Ones released two albums:

The Other Ones (1987) Virgin Rec. 790576-1 (LP) (also on CD)
Learning To Walk (1988) Virgin Rec. CDV 2569 (CD)

The Other Ones were: Alf Klimek: Lead Vocals
Jayney Klimek: Lead Vocals

Johnny Klimek: Bass
 Andreas Schwarz-Ruszczyński: Guitar
 Stephan Gottwald: Keyboards
 Hoffman: Drums (1st album)

Andy Taylor, a vocalist on Tony Banks' *Still*, is *not* the same Andy Taylor who is in Duran Duran (who is a guitarist).

Paul Young from Mike and the Mechanics is not the same Paul Young who did *Every Time You Go Away*. There are two British vocalists named Paul Young. This is the other one.

Paul Carrack is most famous for his work with Squeeze (especially the single *Tempted* on which he sang). He also has had a fairly successful solo career. He was originally going to be the vocalist for Mike Rutherford's *Smallcreep's Day*, but could not do the album and reappeared years later in the Mechanics.

Nik Kershaw is almost completely unknown in America, having had some success in England. He did score a couple of European top ten hits. His first hit was "I Won't Let The Sun Go Down On Me", written by Nik (although previous versions of this Discography have mistaken this for the Elton John song 'Don't Let the Sun Go Down on Me'). In Europe Nik Kershaw had his greatest / biggest hit with "The Riddle", which was a no. 1 hit in several countries. Unfortunately Nik Kershaw (just like Howard Jones) was perceived to be a teen idol and his popularity faded fast despite two very good pop records that were probably too clever for his own good. He produces his own albums and plays keyboards and guitar on them. The Tony Banks songs he sung on *Still* are rather similar to his own material and could easily have been taken from one of his own albums. (*Human Racing* 1984 / *The Riddle* 1985 / *Radio Musicola* 1986 / *Works* 1988)

Nick Davis has worked as a producer with Genesis, Tony Banks, and Mike Rutherford. Before his association with Genesis, he worked with the group Marillion on ...

Fish was the lead singer with Marillion, and he has since left to go on to a solo career. Marillion were always compared, mostly unfairly, to the Genesis. The similarities are spotty at best. Fish is Scottish, and has a thick brogue that makes his lyrics very difficult for Americans to understand.

Ian Mosley played drums with Steve Hackett before joining Marillion afterwards. To make these connections even more amazing, Mosley, according to Chas Cronk, was originally to be involved with the GTR project. Previously he has played with Darryl Way's *Wolf*. Darryl Way was the violinist with *Curved Air*. Stewart Copeland of the Police was the drummer in a later version of *Curved Air* and Sonja Kristina (the lead singer's boyfriend) before he joined the Police.

Hugh Padgham has produced all of the Phil Collins studio albums and three Genesis albums. In addition, he is probably most famous for producing two Police albums, *Ghost In The Machine* and *Synchronicity*, as well as producing a lot of other artists.

Vinnie Colaiuta (pronounced 'cally-utah') is most famous for his work with Sting in Sting's post-1990 band. A rare (or at least little known) session he played was on the debut album of *Tori Amos* called *Y Kant Tori Read*.

Stewart Copeland is best known as the drummer in The Police. He appears on Mike Rutherford's *Acting Very Strange*, as the story goes, because both were on the same polo team. Sessions like this are very rare for him -- in fact it may be the only one Stewart ever did when he was with the Police. The editor, who probably knows as much about the Police as he does Genesis, has never heard of Copeland appearing on anyone else's record during the 77-84 time frame the Police were active. During 1981-2, between *Zenyatta Mondatta* and *Ghost In The Machine*, the Police took a break and did some solo work: Sting acted and did his first solo work ever for the movie *Brimstone and Treacle* (a movie worthy of Tony Banks in its forgettability), Andy Summers collaborated with Robert Fripp, and Stewart worked with Rutherford. Post-Police, Stewart appeared on Peter Gabriel's *So*.

Andy Summers, the Police guitarist who recorded two duo albums with Robert Fripp in the early 80s, later released at least four solo albums where David Hentschel, who produced Genesis

albums in the late 70s, produced and played keyboards. They ranged from Police-style songs to new age to jazz (usually all on the same album!). They also featured bassist **Doug Lunn**, who later became a Fire Merchant. Summers has had an incredible career in and out of the Police, and is one of the greatest guitar players in the history of music.

Sting, the frontman and bassist for the Police, also is connected to Genesis in tenuous ways. Besides playing tennis with Peter Gabriel (the two are friends), he sang on No Jacket Required and performed with Collins at Live Aid. Sting and Gabriel have David Sancious in their bands at various points, as well as drummer Manu Katche.

Steve Hillage, the co-producer of Bankstatement, was also involved with Gong. Gong went through several incarnations, one with keyboardist Tim Blake, a brilliant progressive keyboard player who later joined Hawkwind. (Editorial note: I've been trying and trying to come up with some way to link Genesis and Hawkwind together, but it is not easy. Bill Bruford was, of course, part of Gong at one point.) The Police were actually founded with connections to Gong. Sting sang some of the first known recorded vocals as part of a Gong project.

Clem Clempson appears on the 1995 Mike and the Mechanics album, and previously was in Humble Pie. Clempson is probably best known for his guitar work on Yes-frontman Jon Anderson's 1982 solo album Animation (and the tour that followed which also featured David Sancious). To avoid confusion and to correct the previous version of this discography: Zal Cleminson was in The Sensational Alex Harvey Band, which was the act Steve Hackett went to see on the night he cut his hand on a glass, because of which the Lamb tour had to be delayed. Dave Clempson was in a later incarnation of the jazz/blues/rock band Colosseum (Dave Greenslade, Jon Hiseman, etc -- and prolific Phil played on a Greenslade album).

It is perhaps worth noting that **Tanita Tikaram's** albums are a reunion of sorts for people involved (peripherally) with Genesis. Peter Van Hooke of the Mechanics produces and drums on several albums. **Rod Argent** (who employed Phil Collins heavily during the 70s and contributes to the mysterious Deep Green/Wild Connections album) produces and plays piano and keyboards on several albums. The elusive but talented Clem Clempson makes one of his rare appearances as well. (Tracking him down is difficult! I would like to have a discography of all of his session credits!) John Giblin appears on some tracks as well. Tanita's brand of mostly acoustic music is worth exploring for Genesis fans who are partial to songs like Mad Man Moon and Happy The Man. She tends to be more on the folk side than Genesis.

Armando Gallo is an author/journalist/photographer who is closely linked with the band. He chronicled the early years of the band and took copious photographs. This culminated in a book (see the book section below) about the band that was released in small quantities. Although the book was released in small quantities, about every Genesis fan knows who Gallo is and has heard of the book. It is a treasured collector's item now.

The Phenix Horns (so spelled and consistently so -- apparently the "o" is missing on purpose, although the reason why has never been explained.) are connected with Genesis and part of Phil Collins' solo career. Phil, a fan of R&B music such as Earth, Wind, And Fire, brought in the Phenix Horns during a time when they were not part of EWF and were doing sessions. Phil (along with Daryl Stuermer) wound up doing the Chinese Wall album with **Phillip Bailey**, who was a singer and percussionist with EWF, because of this (which resulted in the duet Easy Lover).

The first lineup of the Phenix Horns was:

Rahmlee Michael Davis	(trumpet)
Michael Harris	(trumpet)
Louis Saterfield	(trombone)
Don Myrick	(saxophone)

In 1990, **Harry Kim** replaced Michael Harris on the Serious Tour. (In what can only be a coincidence, I suppose, the television show *Star Trek: Voyager* has a character named Harry Kim! If there's any connection, I haven't heard about it, but the *Voyager* Harry Kim is known for playing a clarinet.) In 1994, Don Myric was shot and killed. Following this during Phil's next tour for Both Sides, he had a new horn section called the **Vine St. Horns** which consisted of:

Harry Kim	(trumpet)
Andrew Woodfolk	(sax, a long time member of EWF)
Daniel Fornero	(trumpet)
Arturo Velasco	(trombone)

A very rare solo album by Rahmlee Michael Davis exists called "Rise of The Phenix" Headfirst HF 9703, 1981 (it has a cover of You Know What I Mean from Face Value). It featured the rest of the Phenix Horns and bassist Nathan East who is closely connected with Phil Collins and Eric Clapton. (The editor has never heard this album.)

Tom Tom 84 (later **Tom Tom 99**) is actually a person, although many people think it is the name of a machine. He was a horn arranger with Earth, Wind, and Fire who later worked with Collins. After 1984, he changed his name to Tom Tom 99. The meaning behind the name has finally been discovered! Phil Collins said in The Phil Collins Story: "I sing my ideas into a cassette player with a backing track going in the background, to Tom Tom 84, who is now called Tom Tom 99 because we [have gone] past [the year] 84. He is the horn arrangeer that used to do the Earth Wind and Fire stuff. And he is a very very talented man."

Later note on Chester Thompson and Leland Sklar: Chester Thompson had been a born-again Christian since about 1980, and felt called to work in areas more directly involved with Christian music. (Reports say he has worked with Anointed and Rebecca St. James among others as a session music.) This and his family, particularly a teenaged son, are why he decided to leave Genesis about the same time Phil Collins did. Genesis regrouped their touring band in the wake of the departure of both drummers. Likewise, the trademark bearded Lee Sklar has appeared on several Christian albums, including Andy Griffith's album of old hymns and the Point Of Grace recording Steady On. He seems to be a Nashville session musician now.

TERMINOLOGY AND ABBREVIATIONS

The word 'discography' is a very new word that was coined to describe a listing or a book of musical releases, as in vinyl and CD discs. The need for this word did not exist before published musical recordings on mass media (and the fandom that comes with them) did. It is similar to a bibliography, a list of books. Usually the discography is about one band or related group of artists. This particular Genesis discography goes into a lot more detail in a lot more areas than most discographies do. It would be more properly called a compendium, but the name discography seems to fit better. A lot of background information on various things is included to help the reader understand unfamiliar concepts and terminology that inevitably is part of any discussion of Genesis, especially in regards to collecting Genesis. Books, publications, sheet music and videos are all generally not in a discography but are included in this one.

Three question marks (???) indicate information that is dubious, currently in contention or blatantly missing. We would deeply appreciate any information on areas so marked.

Standard Abbreviations

The following are normal abbreviations that are found in any reference work. Very standard abbreviations that need no explanation include **sans**: French for "without" (**avec** is the less-commonly used French for "with"); **etc**: "and so on"; **et al**: "and others"; **eg**: "for example"; **cf**: "compare"; **ie**: "that is". In keeping with modern (and online) usage, periods are rarely used with these abbreviations (thus "ie" not "i.e.").

sic: means the original source had what comes before the word "sic" verbatim; the error (or questionable part) is in the original source and is intentionally being reproduced in this discography and is not a typographical error by the preparers of the discography. Sic is Latin for so, thus. (eg: "dutchess [sic]" -- the source had that error, it was not made by the typist)

qv: which see (that is, whatever is in front of the qv is also in the discography, and you can look it up for more information -- eg "Cell 151, qv" means you can look up "Cell 151" is more completely described elsewhere in this discography)

ISBN: International Standard Book Number, very long number used to uniquely identify books. Having an ISBN does not mean that a book is in print, and does not mean that a book can be ordered. If a book is in fact in print, the ISBN is the best thing to use to order it.

KBFH: King Biscuit Flower Hour, a popular American concert radio program that broadcasts live shows. Several KBFH appearances by Genesis exist.

UK: United Kingdom, often unfortunately used to mean Great Britain as well. Many country abbreviations are used, in an occasionally inconsistent way. We are endeavoring to spell out countries in the current edition.

b/w: "backed with" normally used in a 7" single context where there is an A-side and a B-side. This usage has crept into other singles where it refers to all the other tracks on the single besides the namesake first track.

Abbreviations Adopted For This Discography

In order to have a reasonable shorthand, the discography adopts a few new abbreviations.

WT: working title and **L**: lyricist. In the case of a song only appearing on b-sides, the WT and lyricist where known is listed only for the first appearance of that song in the discography. (Eg: Firth Of Fifth [WT: The Block].) Genesis makes up working titles to describe the feel of a song that is not finished, in order to have some name to refer to it. Later, once the lyrics are done and the song is completed, they give it a real title. Working titles are not often revealed to the general public, and the scant few we have come from odd sources - most of the time they are mentioned in passing by the band in interviews. The '3x3' EP (qv) is the only (Genesis) release that has the

working titles mentioned on the release itself. Phil Collins has been more open with his solo working titles than Genesis.

TB, PC, MR, PG, SH, AP are all self-evident acronyms for Genesis members' names. These are used rather extensively to make songwriting credits shorter.

FRB: Felicity Roma Bowers, cover artist for We Can't Dance

The directions to see things **above** and **below** mean "previously" and "subsequently": the original terminology made more sense when this was an ASCII text file through which you could literally scroll above and below.

Other Terms of Interest

caveat emptor: let the buyer beware, or there's a sucker born every minute. In the Discog's context it means if you send large amounts of cash to bootleg dealers and/or fan clubs and never get anything, it's your fault and not ours. The information is provided here for historical record and for completeness, and what you choose to do with that information is completely up to you. Caveat without the 'emptor' it just means 'beware' or 'caution'.

eponymous (noun), **eponymously** (adjective): in a musical or discographical context it means 'self titled'. Genesis has had one eponymous album, in 1983.

Notes on Media

7" means a seven-inch diameter, 45 rpm record. Some older UK 7" vinyls are 33 1/3 rpm.

12" means a 12 inch diameter record. Oddly enough, in the UK a 12" single is generally 33 1/3 rpm, while in the USA it is 45 rpm.

An **LP** is a long-playing record, generally 12" in diameter and 33 1/3 rpm.

An **EP** is an Extended Play record. Originally this referred to vinyl 7" and 12" singles (they seem to come in both sizes) with several songs. Now that CD singles with more than 4 tracks are very common, this term is becoming an anachronism. There is no exact definition of an EP in the record industry or among collectors, but they usually have mostly new (non-album) tracks. The "Cell 151" EP (qv) is an obvious exception to this "rule". A single has at least one album track.

The term '**album**' can mean the abstract collection of songs under one title, or a physical LP record. Context and usage are usually sufficient to clarify matters.

CAS generally means cassette, except that it is often in Charisma Records' catalogue numbers where it is a befuddling acronym for Charisma. (This is confusing until one realizes that catalogue numbers existed long before cassettes.) Originally cassettes came in 60, 90, 100 and 120 minute lengths with only a few oddball times like Radio Shack's 30 minute Realistic tapes. Since the advent of CDs, cassettes of bizarre lengths like 46, 50 and 76 minutes have appeared to accommodate typical CD lengths. (Caveat: cassette tape lengths over 100 minutes generally mean that the tape itself is very thin and breaks rather easily.)

CD is a compact disc, akin to a vinyl LP. **CD3** is a 3-inch diameter compact disc, a format introduced for singles that was not well received and has practically disappeared. **CD5** is a 5-inch diameter CD, the normal variety that is common for albums as well as singles. 5-inch singles are the same physical medium as album length CDs, but only have 2-3 tracks. Ones with 3+ tracks are often called "maxi-singles" by the record company. It should be assumed that just 'CD' refers to a 5" CD since that is the most common format of CD.

CD packaging is a very diverse and confusing area (especially since the UK and the USA call the same CD packaging different things, and even use the same name for different things). Notes on how CDs are packaged have been included where known. A brief primer on the terms used to describe them is included here.

Media	Description
Di gi pak	Fold-out cardboard with a plastic tray attached
2-CD di gi pak	Di gi pak with two plastic trays attached for 2 CD's
jewel (UK)	Thin clear plastic case, with insert-thing
thin jewel (US)	Same as jewel (UK)
normal (UK)	Normal 'album' CD case, with booklet
jewel (US)	Same as normal (UK)
long box	The cardboard box the jewel box comes in; environmentally discontinued Spring 93
2-CD normal (UK)	2-CD album case, big thick ugly thing
2-CD jewel (US)	Seconds Out & The Lamb come in this...
thin 2-CD pack	"Brilliant Box", a 1-CD thickness case with a swiveling center tray, allowing storage of 2 CDs
'Compac Plus'	This is like a digipak but with a stronger tray attached and a really awkward 'snap-open' clip
'Ecopak'	A combination plastic cardboard thing that allows the shape of the long box in the store and then folds down to a jewel box. e.g. U2's Zooropa.

With variations on the above and experiments with different plastics, the CD industry lacks a serious standard for distribution. Recent indicators as of late 1994 show that the thin jewel case and brilliant box are becoming somewhat standard, but this is by no means universal. New ways of packaging CDs are being created every day, especially with the advent of computer CD-ROM technologies.

Notes on Singles

One reason why there are so many different versions of the same single (especially post-Invisible Touch) is because of the UK chart system, whose design encourages record companies to release the same single in many different formats since they all contribute to sales and chart positions.

This applies to the UK chart system and indirectly to the rest of the world when these singles are imported by customers in other countries. For a single to count as a single it must have less than 5 tracks and be less than 20 minutes in length, otherwise it is considered an album. All CD singles count as a different format of the same single, just as a cassette and a 7" both count towards the chart position. There's a limit to how many formats that can be released (around 5), and each format must have 50% of the tracks the same. In addition, various singles are released all over the world with slight variations, and many are rarer and more collectable than others.

Additional information on the differences between world chart systems would be appreciated. A section of album and single chart histories is currently under consideration.

Decisions, Decisions

Some rather arbitrary decisions were made, and they along with the reasons why they were made are mentioned here.

Sections are grouped in chronological order. The editor has seen discographies in other orders (such as Hot Wax's listing of alphabetical bootlegs), and these are very difficult to read and impossible to reference.

All singles' various formats have been combined under the main single heading. Sections for various formats (12", CD5, etc) were eliminated because they were too diverse and confusing.

For the sake of sanity, **radio shows and other broadcasts are lumped in with "bootlegs"** -- the term bootleg is taken to be anything not released by the band or one of its official record companies. (Italian bootlegs are a very grey area, since in Italy it is legal for a venue to record a performance and sell it -- the band actually sees revenue from this kind of record.) Most radio

shows of live performances are ripped off by bootleggers anyway, and it is practically impossible to find any of these shows for sale officially by the people who recorded them. Trying to separate the radio shows from the bootlegs of them would be practically impossible, and lead to a lot of redundancies. [See additional information about radio shows at the beginning of the bootlegs section.]

Bootlegs and illegal recordings (known in the lingo as ROIOs or recordings of indeterminate or illegal origin) are included for the sake of an ideal comprehensive catalogue of Genesis releases. Their presence here does not imply that we agree with bootleggers or the way they make money off of fans' desire to hear Genesis music (it isn't Genesis that the bootleggers are ripping off, it is the fans who want to hear their music). Record dealers who place high price tags on early singles and make money off of the dedicated fan who wants to experience all the Genesis music, even the B-sides, are hardly better than bootleggers although they are more legal. (Genesis releasing an album or more of B-sides, such as the box sets with rarities currently in preparation, would put a crimp in some of this business.) However bootleggers have preserved a lot of things that Genesis fans cannot hear in any way other than illegal means, such as Peter Gabriel's famous in-between-songs stories which never appeared on any albums. For a fan who wasn't around in the old days, bootlegs hold the only key to unlocking some of the mysteries of Genesis.

The publications section includes both in and out of print books. Due to the constantly changing nature of the discography and the publishing world, it is impossible to keep tabs on which books are in print when. There's not much you can do to get out of print books, except be lucky and stumble across them in newspaper/magazine/etc ads or used book stores. Some dealers do handle books and other non-music collectibles related to bands. The in print ones can be ordered by any reasonably large music or book store.

Note on the singles format: The proper way to present information about singles was the most difficult part of creating this discography. No format seems to really present the information in a concise yet very readable form. Singles naturally have a lot of redundant information attached to them that makes the discography unwieldy to read. The chosen format is a compromise between brevity and completeness.

The format the editor has settled upon is this:

Song Title Released As Single

b/w Other Tracks / Even More Tracks (0:00)
Country Label Catalog#: Format, Date (Comments)
Sleeve: Description where appropriate.

b/w Different Tracks / Even More More Tracks
...

Notes such as (remix) or (extended) that are not preceded by a song title are assumed to refer to the main song under which the single was released. All other tracks present on the single are spelled out fully.

GENESIS STUDIO ALBUMS

FROM GENESIS TO REVELATION

March 1969

LP: UK Decca SKL 4990: (Stereo, Europe, sleeve insert has lyrics and story)
 UK Decca LK 4990: (Mono, few copies released, insert)
 US London PS 643: (Stereo, sleeve insert has lyrics and story)

Players: Tony Banks: Keyboards, vocals
 Peter Gabriel: Lead vocal, flute
 Ant Phillips: Guitars, vocals
 Mike Rutherford: Bass guitar, vocals
 Jonathan Silver: Drums

Tracks:	1. Where the Sour Turns To Sweet (TB, PG)	3: 14
	2. In the Beginning (AP, PG)	3: 43
	3. Fireside Song (TB, AP, MR)	4: 20
	4. The Serpent (TB, PG)	4: 39
	5. Am I Very Wrong? (PG, TB)	3: 30
	6. In The Wilderness (AP, PG, TB, MR)	3: 31
	7. The Conqueror (TB, PG)	3: 39
	8. In Hiding (AP, PG)	2: 41
	9. One Day (TB, PG)	3: 19
	10. Window (AP, MR)	3: 34
	11. The Silent Sun (TB, PG)	2: 13
	12. A Place To Call My Own (AP, PG)	2: 00

NB: some version of this have "In Limbo (3:31)" following Window -- I haven't quite figured out this track list discrepancy.

Liner: String arrangements by Arthur Greenslade
 Produced by Jonathan King
 Recorded at Regen Sound Studios, Denmark St., London
 Dave Thomas: Backup vocals

Notes: The original release of this album included an internal liner with some remarks from the band, lyrics and original artwork. Original pressings are incomplete without this liner.

Rereleases of From Genesis To Revelation

Genesis does not own the rights to their first album, and have no control over how many times it is rereleased. Jonathan King retains ownership and has continually put this album out on a regular schedule. The guide below is our attempt to track all the rereleases that have been made. Various versions have had extra tracks added not on the original release. King's profiteering has made it easy for Genesis fans to obtain this album, which would have otherwise drowned in obscurity and become an incredible collector's item.

In The Beginning
 UK/Italy Decca SKL 4990
 First European re-release, UK, US & Italy 1974.
 Sleeve has view of earth surrounded by a serpent.
 Without singles.

Rock Roots: Genesis
 UK Decca R00TS 1
 first re-release with extra tracks, May 1976
 Sleeve is pink with photo of Decca record player, black & white photos of band (Phillips/Rutherford/Banks/Gabriel/Stewart) and separate photo of Gabriel.

The extra tracks are the first two tracks on Side One (A Silent Sun/That's Me) and the last two tracks on Side Two (A Winter's Tale/One-Eyed Hound).

In The Beginning

US London Collectors Series LC 50006
First US re-release, 1977

The cover has the word GENESIS in large purple capitals across the top. Below this is a British flag icon next to the "London" logotype and the words "Collector's Edition". The title "In The Beginning" appears below this in medium sized black letters. Beneath the title is a painting that looks like the view from inside a cave looking out at two volcanoes. There is also a cassette re-release (much later) that has the same artwork.

From Genesis to Revelation (also "In the Beginning")

GERMANY Nova/Decca 6.21580
German re-release, 1977

Sleeve is Gabriel in flower mask on front, same picture from further away including Mike, Steve and Phil on back. Also includes inner sleeve with lyrics, essay and artwork.

Idolos 1 - From Genesis To Revelation

SPAIN Decca C7827
Spanish re-release, 1977
Sleeve details unknown.

Genesis

JAPAN Decca ?
Japanese release, 1978
Sleeve is Gabriel in Moonlit Knight costume. The first 1000 were pressed on yellow vinyl and are extremely collectible & valuable today.

The Silent Sun

GERMANY Decca 624359
German re-release, 1980
Sleeve is illustration of a sun.

Genesis With Peter Gabriel

GERMANY Decca 624603
German re-release, 1981
Sleeve details unknown, includes extra tracks.

Gigantes Del Pop - Grabacion Original, Vol 24

SPAIN Decca 71-95-074
Spanish re-release, 1981
Sleeve is a bad stage photo of band, includes extra tracks.
Title means "Pop Giants, Original Recording #24"
(Available on cassette, and CD, as well as LP)

Historia De La Musica Rock - Genesis

SPAIN Decca ?
Spanish re-release, date unknown
Sleeve details unknown.
Title means "History of Rock Music, Genesis"

Where The Sour Turns To Sweet

UK re-release, 1986

UK Rock Machine MACHM 4 (LP)
UK Rock Machine MACHMP 4 (picture disc LP)
UK Rock Machine ? (cassette)
UK Rock Machine MACD 4 (CD, re-issued at budget price in 1992)

Sleeve is black with a strange painting (by Ian Miller).

Includes band history text by Hugh Fielder, and extra tracks in the same order as on Rock Roots.

... And The Word Was

UK London 820 496-2 (CD)
UK re-release, March 1987
Sleeve is 1968 band photo on blue background, includes band history text by John Tracy, and extra tracks in the same order as Rock Roots.

The Compact Collection - From Genesis To Revelation

AUSTRALIA Castle Australasian PACD 013 (CD)
Australia, 1990
Sleeve is standard band photo and also separate later photos of Collins, Gabriel, Hackett & Banks, which is strange because Collins and Hackett aren't on the record! Includes extra tracks, order unknown.

From Genesis To Revelation

US DCC Classics DZC-051 (cassette)
US DCC Classics DZS-051 (CD)
US re-release, August 1990

Sleeve is similar to The Compact Collection with the same photos. CD booklet has text by Hugh Fielder and another black & white photo of Gabriel from the early days. States "remastered from original master tapes", which may or may not be true. Track order is standard album then The Silent Sun/That's Me/A Winter's Tale/One-Eyed Hound.

Genesis

ITALY Green Line ? (cassette)
Italian bootleg cassette of album, 1990
Animal painting on cover, looks cheaply made.

... And The Word Was

GERMANY Castle Communications CMC 3024 (CD)
German re-release, 1991
Sleeve details unknown, may be same as UK "And The Word Was".

Genesis - From Genesis To Revelation

BENELUX Castle Communications ? (CD)
Benelux re-release, date unknown
(Benelux is Belgium, Netherlands and Luxembourg)

Sleeve is black with "GENESIS" in gold letters, but not the same as the original sleeve. Includes text by Hugh Fielder and extra tracks.

From Genesis To Revelation

UK Music Club ? (CD)
UK re-release, October 1993

Sleeve is "weathered" band photo, includes lyrics in booklet (including lyrics to extra tracks). Track order is standard album then That's Me/ A Winter's Tale/One-Eyed Hound/The Silent Sun as the last tracks. Also includes new text from Jonathan King and some different early photos.

Genesis in Wonderland

Italy Dog'N'Roll ? (CD) 1993

That's Me
Where the Sour Turns...
In the Beginning
Fireside Song
The Serpent
Am I Very Wrong?

In the Wilderness
 The Conqueror
 In Hiding
 One Day
 Window
 In Limbo
 Silent Sun
 A Place to Call My Own
 A Winter's Tale
 One Eyed Hound

It comes in a round metal can with a painting of Alice & Friends at tea on the front. The manufacturer is Dog'N'Roll. Along with the track listing, the following text is on the back of the "box": "The DOG' N' ROLL trade mark and the packaging concept are patented by HARMONY MUSIC, Florence Italy (fax 39 55 755107) The Art Work is by Barmel, Florence, Italy."

S. I. A. E.
 ["C" in a circle]1993 PILZ srl
 ["P" in a circle]1969 JONJO MUSIC Ltd
 MADE IN ITALY

A small (3-inch square) white card inside lists the tracks in simple black type. The disc itself is white on top with title and tracks printed on it.

[Note: This is apparently a legitimate release, no matter how far-fetched the packaging is and how bootleg-sounding the label "Dog'N'Roll" is. No catalogue number was available, but it would be difficult to mistake this for anything else if one were to encounter a copy.]

ROCKSTAR MUSIC 26: Genesis

Rockstar Music RCK 146, 1 CD, Released 1992

Cover: front: black/white-Picture of Gabriel's face in flower-costume.

"ROCKSTAR-Music" written in big violet letters on pink ground in top left corner. Big pink script letters: "Genesis" at bottom.

Band members in small white letters in the right top corner

(Peter Gabriel, Tony Banks, Mike Rutherford, Anthony Phillips,

Chris Stewart(!), John Silver). back: Tracklist in white capitals on violet ground.

Tracks: Same as "Genesis in Wonderland"

Music Collection International CD

"from Genesis to revelation . . . the first album" 1993

Music Collection International 36-38 Caxton Way, Watford,
 Hertfordshire WD1 8UF

Issued under license from Jenjo Music Co. Ltd

MCCD 133 (running time, 54:53)

(cassette version MCTC 133)

Track order same as original LP up to and including track 10 (Window), then 11. In Limbo 12. Silent Sun 13. A Place To Call My Own 14. A Winter's Tale 15. One Eyed Hound 16. That's Me 17. Silent Sun (Mono Single Version) The back of the CD and the disc have the greek alpha and omega figured prominently.

Rock & Pop Legends - Genesis

All tracks licenced from Jenjo Music. (P)&(C) 1995 Disky Communications EUROPE B.V., Marketed and distributed in the Benelux by Disky C. E. B.V.

RPCD 006

Made in France by MPO

Cover: totally blue, shows 4 members of Genesis on it (performing) (P.G. Vocals), the Title: ROCK & POP - big white letters; below: LEGENDS small white letters, GENESIS written in big red letters.

Tracks:

1. The Silent Sun	2:15
2. That's Me	2:40
3. Where the Sour Turns To Sweet	3:20
4. In the Beginning	3:40
5. Fireside Song	4:15
6. The Serpent	4:32
7. Am I Very Wrong?	3:25
8. In The Wilderness	3:20
9. The Conqueror	3:36
10. In Hiding	3:35
11. One Day	3:15
12. In Limbo	3:25
13. Window	3:27
14. Silent Sun	2:07
15. A Place To Call My Own	1:54
16. A Winter's Tale	3:28
17. One Eyed Hound	2:30

TRESPASS

October 1970

- LP: UK Charisma CAS 1020: (dark pink label, gatefold with art etc)
 UK Virgin CHC 12: (gatefold, re-release, art???)
 UK Charisma/Virgin 206 920 gatefold with art, lyrics
 US ABC/Impulse AS 9205: (gatefold with art, lyrics, credits)
 US ABC ABCX 816
 Germany Charisma/Phillips 6369 905 gatefold with lyrics sheet
 Japan Charisma RJ-7301
- Cassette: UK Charisma CAS 1020
 UK Charisma 7208 551: (Has Looking and Stagnation swapped)
 UK Virgin CHCMC 12: (re-release)
 US MCA 1653: 1980
- CD: UK Virgin CASC 1020: 1985
 US MCA MCAD-1653: 1993 (First US CD release, no lyrics, ADD)
 UK Virgin CASDX 1020 (1994 remaster)
- Players: Tony Banks: Organ, piano, mellotron, guitar, vocals
 Peter Gabriel: Lead vocal, flute, accordion, tambourine, bass drum, etc.
 Jonathan Mayhew: Drums, percussion, vocals
 Ant Phillips: Lead guitar, acoustic 12-string, dulcimer, vocals
 Mike Rutherford: Bass guitar, acoustic 12-string, cello, vocals
- Tracks: 1. Looking For Someone 7:04
 2. White Mountain 6:41
 3. Visions of Angels / 6:50
 4. Stagnation 8:48
 5. Dusk 4:12
 6. The Knife 8:56
- Liner: Producer: John Anthony
 Recorded at Trident Studios, London, July 1970
 Tape Operator: David Hentschel
- Notes: Liner art includes a painting of a tree with a knife in it, and drawings around and within the lyrics.

Paul Whitehead discussed his painting for the cover of this album in Armando Gallo's book: Whitehead thought the band were very "different" when he first met them, and wanted to do something like a Medieval line drawing and then slashing it. The slashing was done with a razor blade and the knife was just a prop, which was added before the whole frame was photographed. The band were apparently concerned that he would do a "bum slash". The idea was that the inside of the room would be black and white, while the outside through the window would be in colour, but each time the picture was reprinted it came out more blue than grey. Ripping the painting was "Trespassing" against it.

NURSERY CRYME

November 1971

- LP: UK Charisma CAS-1052 (Gatefold album with lyrics and pictures printed on the inside cover, some with "tour" label and listings are rare)
 UK Virgin CHC 22: (re-release, gatefold with lyrics and pics)
 US Charisma CAS 1052: (distributed by Buddah Records, gatefold)
 US Atlantic 80030-1: (Non-gatefold album, no lyrics)
 Germany Charisma 6369 916
 Germany (?) Philips 6369 916 gatefold w/lyrics and art
 Japan Charisma RJ-7302
- Cassette: US Atlantic 7 80030-4-B: (credits inside, does not credit Hackett)
 UK Virgin CHCMC 22: (re-release, Salmacis and Return swapped)
- CD: UK Virgin CASCD-1052: 1985 (AAD, lyrics in booklet)
 US Atlantic atl80030-2: November 1987
 US Atlantic 82673-2: 1994 (remastered, lyrics in booklet)
 UK Virgin CASDX 1052 (1994 remaster)

Note on CAS 1052: The first print run of the album was gatefold. Later versions were not, although they had the same catalogue number.

Some versions of Nursery Cryme do not have a credit for Steve Hackett at all. (The reason why is unknown.)

Players: Steve Hackett: Electric Guitar, 12-String Guitar
 Peter Gabriel: Lead Voice, Flute, Bass Drum, Tambourine
 Tony Banks: Organ, Mellotron, Piano, 12-String Guitar, Voices
 Phil Collins: Drums, Voices, Percussion [Lead Vocal on (2)]
 Mike Rutherford: Bass, Bass Pedals, 12-String Guitar, Voices

Tracks:	1. The Musical Box	10: 27
	2. For Absent Friends	1: 48
	3. The Return Of The Giant Hogweed /	8: 12
	4. Seven Stones	5: 09
	5. Harold The Barrel	3: 01
	6. Harlequin	2: 55
	7. The Fountain Of Salmacis	7: 56

Notes: Recorded at Trident Studios, London
 Tape Jockey - Mike Stone
 Cover by Paul Whitehead, Inspired by "The Musical Box"

Paul Whitehead discussed his painting for the cover of this album in Armando Gallo's book: Because of the Musical Box this had a sort of Victorian feel, and Whitehead was trying to create something that felt really old, like a Victorian photo album. Mike picked the green colour from a Dali painting. Things to look out for include "Uncle Henry" (cf. "Old Henry" in the Song Explanations below), Harold the Barrel, the Hogweed and Charterhouse (far right). The flies in the corner are real! He varnished the picture and they got stuck in it. There's an earwig in there too apparently. Cythia is supposed to look very young but have really old eyes. The lettering is based on some lettering he had seen on a Victorian cocoa tin.

FOXTROT

October 1972

- LP: UK Charisma CAS 1058: (Gatefold album with lyrics and pictures of the band on the inside cover)
 UK Virgin CHC 38: (re-release, same)
 US Charisma CAS 1058: (distributed by Buddah Records)
 Germany Charisma 6369 922 (insert w/lyrics, not gatefold)
 Virgin Charisma German rerelease 206 918-270
 Japan Charisma RJ-7303
- Cassette: UK Charisma ????: 1972 (No lyrics or pictures - cover is closeup of fox)
 UK Virgin CHCMC 38: 1975 (re-release)
 US Atlantic 7 81848-4: (credits and playing times inside)
- CD: UK Virgin ????: 1986
 UK Charisma CASCD-1058: 1985 (AAD, lyrics included in booklet)
 US Atlantic atl81848: June 1988
 US Atlantic 82674-2: 1994 (remastered, lyrics in booklet)
 UK Virgin CASDX 1058 (1994 remaster)
 Virgin CASCDX 1085: pr. i. Holland, 1994 Virgin

Note on CAS 1058: The first print run of the album was gatefold. Later versions were not, although they had the same catalogue number.

Players: Steve Hackett: Electric Guitar, 12-String Guitar, 6-String Guitar
 Peter Gabriel: Lead Voice, Flute, Bass Drum, Tambourine, Oboe
 Tony Banks: Organ, Mellotron, Piano, Electric Piano, 12-String Guitar, Voices
 Phil Collins: Drums, Voices, Assorted Percussion
 Mike Rutherford: Bass, Bass Pedals, 12-String Guitar, Voices, Cello
 Richard MacPhail: Equipment and Stage Sound (sound friend)

- Tracks: 1. Watcher Of The Skies 7:19
 2. Time Table 4:40
 3. Get 'Em Out By Friday 8:35
 4. Can-Utility And The Coastliners / 5:43
 5. Horizons 1:38
 6. Supper's Ready 22:58
 i. Lover's Leap
 ii. The Guaranteed Eternal Sanctuary Man
 iii. Ikhnaton and Itsacon and Their Band of Merry Men
 iv. How Dare I Be So Beautiful?
 v. Willow Farm
 vi. Apocalypse in 9/8 (featuring the delicious talents of Gabble Ratchet)
 vii. As Sure as Eggs is Eggs (Aching Men's Feet)

Note on "Horizons" vs "Horizon's": The original Charisma release of Foxtrot in 1972 spells it without the apostrophe. So does Bay Of Kings, which has a remade version, and the later live album There Are Many Sides To The Night. The sans apostrophe is the correct spelling. The original LPs from both the US and UK Foxtrot releases have it correct. The error appears in the 1979 rereleases of Foxtrot when Genesis got a new record label in the USA. The errors appear on the original releases as well as the later remasters; and they appear on LP, cassette, and CD versions. Why this error occurred in the first place is unknown. Why it has been perpetuated is equally puzzling.

Paul Whitehead discussed his painting for the cover of this album in Armando Gallo's book: Cover is originally a put-down on fox-hunting as a aristocratic sport. It took on a stronger meaning when he heard "Supper's Ready". The ice floating on water is like the soul floating in the human body. The fox, is a passion, a violent aspect, but it has used its cunning and adopted a disguise and the ice to escape its pursuers. The cover is adopted into half land and half sea, and it shows that there is as much life in the sea as there is on the land. There is also death in the sea, as signified by Cythia's mallet, the shark, the Hogweed and the nuclear submarine. The cyclist is Peter! Apparently Peter once turned up to some meeting on a bike and he couldn't cycle very well. The hotel is representative of all the hotels that the band were about to spend time in. They were about to hit the big time, and years on the road loomed ahead of them.

LIVE

August 1973

- LP: UK Charisma CLASS-1 or 9279-530: (Back of album has a short story written by Peter Gabriel)
 US Charisma CAS 1666: (same)
 Germany Charisma 6499 539
 Virgin Charisma rerelease 206-916-270.
 Japan Charisma RJ-7225
 Italy Charisma 636 99242L: (limited edition PG 'flower' sleeve)
- Cassette: UK Charisma 7259 530: 'Success Series' (splits Hogweed into two parts)
 UK Virgin CHCMC 23: re-issue
- CD: UK Virgin CLACD 1: 1987 (Lyrics included in booklet, but are wrong!)
 US Atlantic atl81855: June 1988
 US Atlantic 82676-2: 1994 (remastered, story in booklet)
 UK Virgin CLACDX 1 (1994 rerelease)
 (incorrectly lists John Mayhew instead of Phil Collins)
- Players: Steve Hackett: Electric Guitar, 12-String Guitar.
 Peter Gabriel: Lead Voice, Flute, Bass Drum, Tambourine.
 Tony Banks: Organ, Mellotron, Piano, 12-String Guitar, Voices.
 Phil Collins: Drums, Voices, Percussion.
 Mike Rutherford: Bass, Bass Pedals, 12-String Guitar, Voices.
- Tracks: 1. Watcher Of The Skies 8: 35
 2. Get 'Em Out By Friday 9: 13
 3. The Return Of The Giant Hogweed / 8: 17
 4. The Musical Box 10: 55
 5. The Knife 9: 50

Notes: Recorded live at the De Montfort Hall & at the Free Trade Hall, Manchester, England, February, 1973. Dedicated to Richard MacPhail, "who left us April, 1973". Richard MacPhail did not in fact die, but left the band support for other interests.

This album was originally planned to be a double album, with a second record containing a full side-long version of "Supper's Ready". According to Record Collector No. 146, Oct. 1991, one double album test pressing of both sets was made, a Dutch release on the Philips record label. The number of copies in this run is not stated, although it was probably very few. No one knows who owns any of them, if any are even extant at this time. Tony Banks (via Nick Davis, January 1995) has stated that there was no double test pressing and that a live "Supper's Ready" was the only track left off of the album. This is hardly the end of it. Test pressings are insisted to exist by some collectors! [This is discussed more in the rarities section below.]

There is a rare Italian limited edition of "Genesis Live", which does NOT have the extra tracks, but came with a totally different limited edition sleeve of Gabriel in his flower mask, surrounded by a white border. Charisma 636 9942L is the limited edition Italian release.

Note on "Success Series". The front sleeve is the same as the US release, except the "Success Series" logo in the top left corner as on the cassette, and of course the Charisma line art logo in the upper right corner. On the back, "Printed in The Netherlands" appears at the bottom of the box containing Peter's short story and there is no dedication to Richard MacPhail. Over the picture of Peter in the flower mask at top right is printed the following: (in the area of Pete's forehead)

STEREO 9279 530 [10] {10 is boxed}
 (also playable in mono)
 {cassette icon} 7259 530

The credits in the block opposite Pete's short story may have slight variations from the US version, but the track listing is the same, with erroneous times. INNER SLEEVE: The SUCCESS SERIES inner sleeve is black with pictures of other albums in the series on both sides, including Genesis LIVE. RECORD LABEL: Standard pink Charisma logo with the normal international variations such as the "STEMRA" logotype and the copyright warning reading "Unauthorised copying, etc."

SELLING ENGLAND BY THE POUND

September 1973

- LP: UK Charisma FC-6060: (Album contains an insert with lyrics and a photo of the band)
 UK Charisma CAS 1074: (contains insert with lyrics, no band photo)
 US Atlantic SD-19277: (insert with lyrics)
 Germany Charisma 6369 944
 Virgin/Charisma 206 919-610 printed in W. Germany
 Japan Charisma RJ-7304
- Cassette: US Atlantic CS 19277: (blank inside)
 UK Virgin CHCMC 46: re-issue
- CD: UK Virgin CASCD-1074: 1985 (AAD, lyrics included in booklet)
 US Atlantic atl19277: July 1987 (AAD, no lyrics)
 US Atlantic 82675-2: 1994 (remastered, w/lyrics in booklet)

Players: Steve Hackett: Electric Guitar, Nylon Guitar.
 Peter Gabriel: Vocals, Flute, Percussion, Oboe.
 Tony Banks: Keyboards, 12-String Guitar.
 Phil Collins: Drums, Percussion, Vocal, Lead Vocals on (4)
 Mike Rutherford: Bass, 12-String Guitar, Electric Si tar.

- Tracks:
- | | |
|-------------------------------------------------------|-------|
| 1. Dancing With The Moonlit Knight | 8:03 |
| 2. I Know What I Like (In Your Wardrobe) | 4:09 |
| 3. Firth Of Fifth (MR, TB) [WT: from 'The Block'] | 9:37 |
| 4. More Fool Me / | 3:12 |
| 5. The Battle Of Epping Forest [WT: from 'The Block'] | 11:04 |
| 6. After The Ordeal | 4:15 |
| 7. The Cinema Show | 12:41 |
| 8. Aisle Of Plenty | ^ |

THE LAMB LIES DOWN ON BROADWAY

November 1974

- LP: UK Charisma CGS 101: (2-LP set, gatefold story written by Gabriel on inside cover, song lyrics on album sleeves)
 US Atco SD-2-401: 1974 (same)
 Germany Charisma 6641 226: (same???)
 Japan Charisma SFX 10022-3: (same???)
- Cassette: US ATCO CS 2-401: (part one & part two, two tapes)
 UK Virgin CGSMC 101: re-issue
- CD: UK Virgin CGSCD-1: 1986 (AAD, 2-CD set, booklet contains lyrics and story.)
 US Atlantic atl 401: July 1987
 US ATCO 401-2: ???
 US Atlantic 82677-2: 1994 (remastered, w/lyrics and story in booklet, missing internal gatefold pictures from original)

Note: The German Charisma LP version is same as the UK, but without lyrics. Instead there is an extra double-sheet inserted with a translation of the story on the inside cover, designed similar, but with few strange geometrical drawings instead of photos. At the end it says: "Oberetzt von Petra Gehrman. Die Songtexte geben gewissermassen den gleichen Handlungsablauf wieder. Deshalb und aufgrund der vielen idiomatischen Redewendungen und Wortspielereien wurde auf ihre Obersetzung verzichtet. Phonogram GmbH, Hamburg." That means: Translated by P.Gehrman. The songtexts in general tell the same story. Because of this and due to the amount of idiomatics and puns a translation was left out..."

- Players: Steve Hackett: Guitars.
 Peter Gabriel: Voices and Flute, with variations on the above and experiments with foreign sounds.
 Tony Banks: Keyboards.
 Phil Collins: Percussion, Vibing & Voicing.
 Mike Rutherford: Bass and 12-String Guitar.
 Brian Eno: Enossification. [Eno did the sound effects for the voice on things like Grand Parade]

- | | | |
|---------|----------------------------------------------|-------|
| Tracks: | 1. The Lamb Lies Down On Broadway | 4: 52 |
| | 2. Fly On A Windshield | 4: 22 |
| | 3. Broadway Melody Of 1974 | 0: 33 |
| | 4. Cuckoo Cocoon | 2: 11 |
| | 5. In The Cage | 8: 13 |
| | 6. The Grand Parade Of Lifeless Packaging / | 2: 47 |
| | 7. Back In N.Y.C. | 5: 43 |
| | 8. Hairless Heart | 2: 13 |
| | 9. Counting Out Time | 3: 40 |
| | 10. Carpet Crawl | 5: 17 |
| | 11. The Chamber Of 32 Doors / | 5: 40 |
| | 12. Lilywhite Lilit | 2: 44 |
| | 13. The Waiting Room | 5: 24 |
| | 14. Anyway | 3: 07 |
| | 15. Here Comes The Supernatural Anaesthetist | 2: 58 |
| | 16. The Lamia | 6: 56 |
| | 17. Silent Sorrow In Empty Boats / | 3: 06 |
| | 18. The Colony Of Slippermen | 8: 16 |
| | The Arrival | ^ |
| | A Visit to the Doktor | ^ |
| | The Raven | ^ |
| | 19. Ravine | 2: 04 |
| | 20. The Light Dies Down On Broadway | 3: 32 |
| | 21. Riding The Scree | 3: 55 |
| | 22. In The Rapids | 2: 28 |
| | 23. It | 4: 15 |

A TRICK OF THE TAIL

February 1976

- LP: US Atlantic SD-36-129: (Gatefold album with lyrics printed on inside cover, pictures of album characters printed on inner album sleeve.)
 UK Charisma CDS 4001: (as Atlantic release)
 ATCO SD 38-101: (Gatefold with art/lyrics inside)
 Germany Charisma 6369 974 (6106): (German import "au dem Hause Phonogram" gatefold with English lyrics and sleeve containing characters.)
 US Mobile Fidelity Sound Lab MFSL-1-062: 19?? (Master recording, marketed by AtCo, pressed in Japan)
- Cassette: US ATCO CS 38-101: (no insert)
 UK Charisma 7208 602
 Germany Charisma 7164 047
 UK Virgin OVEDC 306: re-issue
- CD: US Atlantic 38101-2: July 1987 (AAD, booklet contains lyrics and album characters.)
 UK Virgin CDSCD 4001: 1984 (as Atlantic release)
- Players: Steve Hackett: Electric Guitar, 12-String Guitars
 Tony Banks: Pianos, Synthesizers, Organ, Mellotron, 12-String Guitar, Backing Vocals
 Phil Collins: Drums, Percussion, Lead & Backing Vocals
 Mike Rutherford: Bases, Bass Pedals, 12-String Guitar
- Tracks: 1. Dance On A Volcano (MR, TB, SH, PC) 5: 53
 2. Entangled (SH, TB) 6: 26
 3. Squonk (MR, TB) [WT: Indians] 6: 27
 4. Mad Man Moon (TB) / 7: 33
 5. Robbery, Assault, & Battery (TB) 6: 14
 6. Ripples (MR, TB) 8: 04
 7. A Trick Of The Tail (TB) 4: 34
 8. Los Endos (PC, SH, MR, TB) 5: 45

WIND AND WUTHERING

January 1977 (Release date note: Whether this was released in January, 1977 Or December 1976 varies depending on the source and probably country of release.)

LP: US Atlantic ATCO SD-36-144: (Lyrics printed on inner sleeve)
 US Atco SD 38-100: (same)
 Cassette: US Atco CD 38-100: (no lyrics or liner notes)
 UK Virgin OVEDC 332
 CD: UK Virgin CDSCD-4005: (AAD, lyrics included in booklet)
 US Atlantic atl 38100: July 1987

Players: Steve Hackett: Electric Guitars, Nylon Classical, 12-String Guitars, Kalimba, Auto-harp
 Tony Banks: Steinway Grand Piano, ARP 2600 and Pro-Soloist Synths, Hammond Organ, Mellotron, Roland String Synth, Rhodes
 Phil Collins: Voices, Drums, Cymbals, Percussion
 Mike Rutherford: 4, 6, & 8 String Basses, Electric and 12-String Acoustic Guitars, Bass Pedals

Tracks: 1. Eleventh Earl Of Mar (TB, SH, MR) [WT: Scottish, L: MR] 7:39
 2. One For The Vine (TB) 9:56
 3. Your Own Special Way (MR) 6:15
 4. Wot Gorilla? (PC, TB) / 3:12
 5. All In A Mouse's Night (TB) 6:35
 6. Blood On The Rooftops (SH, PC) 5:20
 7. 'Unquiet Slumbers For The Sleepers...' (SH, MR) 7:20
 8. ...In That Quiet Earth' (SH, MR, TB, PC) ^
 9. Afterglow (TB) 4:10

SECONDS OUT

October 1977

- LP: US Atlantic SD-2-9002: (2-LP set, gatefold with concert photo)
 UK Charisma GE 2001: (same)
 Germany Charisma 302 526: (same, nice credits on liners)
 France Charisma 6641 697: (same)
- Cassette: US Atlantic CS-2-9002: (2 tapes)
 Germany Charisma 747 2136 (slightly different ordering of tracks, 2 volumes, and I've only seen volume 2.)
 Germany Charisma 502 526 (???)
 UK Virgin DOVDC 1 (2 cassette box, lists "The Cabaret Crawlers")
- CD: US Atlantic 9002-2: July 1987 (AAD, 2-CD set)
 UK Virgin GECD 2001: 1985 (AAD, 2-CD set, incorrect lyrics in booklet. Label is Charisma, not Virgin?)
 Germany Charisma 610 453: (same, ???)
- Players: Steve Hackett: Gibson Les Paul, Hodaka, 12-String Guitar.
 Tony Banks: RMI Electric Piano, Hammond T. Organ, ARP Pro soloist, Mellotron 400, Epiphone 12-String, Backing Vocals
 Phil Collins: Voice, Premier and Gretsch Drums.
 Mike Rutherford: Shergold Electric 12 String and Bass, 8-String Bass, Alvarez 12-String, Moog Taurus Bass Pedals, Backing Vocals.
 Chester Thompson: Pearl Drums and Percussion.
 Bill Bruford: Ludwig and Hayman Drums and Percussion (on track 10 only)

- Tracks: 1. Squonk 6:27
 2. The Carpet Crawl 5:10
 3. Robbery, Assault, & Battery 6:00
 4. Afterglow / 4:18
 5. Firth Of Fifth 8:37
 6. I Know What I Like 8:34
 7. The Lamb Lies Down On Broadway 5:05
 8. The Musical Box (closing) / 2:44
 9. Supper's Ready / 24:30
 10. Cinema Show 11:00
 11. Dance On A Volcano 4:22
 12. Los Endos 6:24

Liner: Recorded in Paris 1976/77.

Note: There is a Japanese pressing of the LP that is not a gatefold cover. It is simply an LP sleeve with two compartments which also contains an insert with Japanese lyrics. The cover is about the same except a line of Japanese writing on the back.

...AND THEN THERE WERE THREE...

April 1978

LP: UK Charisma CDS 4010: (Gatefold sleeve, Lyrics inside)
 US Atlantic SD 19173: (same)
 Cassette: US Atlantic CD 19173: (no lyrics or liner notes)
 UK Virgin OVEDC 368
 CD: UK Virgin CDSCD 4010: 1982 (lyrics included in booklet)
 US Atlantic 19173-2: July 1987 (lyrics included in booklet)

Players: Tony Banks: Keyboards
 Philip Collins: Drums, Voices
 Mike Rutherford: Guitars, Basses

Tracks:	1. Down And Out (PC, TB, MR)	5:25
	2. Undertow (TB)	4:47
	3. Ballad Of Big (PC, TB, MR)	4:47
	4. Snowbound (MR)	4:30
	5. Burning Rope (TB) /	7:07
	6. Deep In The Motherlode (MR)	5:14
	7. Many Too Many (TB)	3:30
	8. Scenes From A Night's Dream (PC, TB)	3:30
	9. Say It's Alright Joe (MR)	4:18
	10. The Lady Lies (TB)	6:05
	11. Follow You Follow Me (MR, TB, PC)	3:59

Liner: Produced by David Hentschel and Genesis
 Engineered by David Hentschel
 Assisted by Pierre Geoffrey Chateau
 Recorded at Relight Studios, Hilvarenbeek Holland
 Mixed at Trident Studios, London

DUKE

March 1980

LP: UK Charisma CBR101: (Gatefold sleeve with lyrics and cartoons)
Japan Charisma RJ-7655: (same, outer has Japanese runner)
US Atlantic SD 16014: (Gatefold with art/lyrics inside)

Cassette: US Atlantic CD 16014: (no lyrics or liner notes)
Netherlands Charisma 7164-096: (with liner notes)
UK Virgin CBRC 101: re-issue

CD: UK Virgin CBRC 101: 1985 (UK, with lyrics and b&w cartoons)
Says: (P) Virgin 1983, (C) Charisma 1994
US Atlantic atl16014: July 1987

Players: Tony Banks: Keyboards, Backing Vocals, 12 String Guitar, Duck
Mike Rutherford: Basses, Guitars, Backing Vocals
Phil Collins: Drums, Vocals, Drum Machine, Duck
Dave Hentschel: Backing Vocals

Tracks:	1. Behind The Lines (TB, PC, MR)	5: 31
	2. Duchess (TB, PC, MR)	6: 40
	3. Guide Vocal (TB)	1: 18
	4. Man Of Our Times (MR)	5: 35
	5. Misunderstanding (PC)	3: 11
	6. Heathaze (TB) /	5: 00
	7. Turn It On Again (TB, PC, MR)	3: 50
	8. Alone Tonight (MR)	3: 54
	9. Cul-De-Sac (TB)	5: 02
	10. Please Don't Ask (PC)	4: 00
	11. Duke's Travels (TB, PC, MR) [WT: Jazz]	8: 41
	12. Duke's End (TB, PC, MR)	2: 04

Liner: Produced by David Hentschel and Genesis
Assisted by Dave Bascombe
Engineered by David Hentschel of Duke's Lodge Enterprises Ltd.
Recorded at Polar Studios Sweden
Mixed at Maison Rouge London

Notes: Three working titles, 'The Duke', 'Bring Out Your Dead' and
'Jazz' are known, but not which songs they became...
A Liverpool documentary later revealed 'Jazz' to be the
working title for "Duke's Travels".

Note: The German pressing really had an insert with a contest: On the one side of the paper there are pictures of the band members and the covers of their solo albums: Brand X, A Curious Feeling, Smallcreep's Day. There are the following comments in German, only the (loose) translation of which is given here:

What was originally designed as a hobby band for Genesis drummer Phil Collins has become an independent and successful band: Brand X. For the first time you can hear PC as vocalist there [sic], his influence is unmistakable. The only solo album up to now of the boss of Genesis: Keyboard player TB. A silent [sic] and intelligent album for listening. Its songs would also be highlights on every Genesis album. The guitar- and bass-player of Genesis with a concept album that shows the qualities in song-writing and playing of the most underrated member of Genesis for advantage. Listening-advice: W.I.L." On the back: The contest (A voyage for 2 persons to the GENESIS concert in London Lyceum on May, 5th, 1980 could be won.) The questions were: 1. Name the vocalists on the solo-albums of Mike Rutherford and Tony Banks. Name the percussionist of Mike Rutherford who is at the same time member of Brand X. 3. Name the producers of the three solo albums. 4. Assign the following descriptions to the concept albums: a) A factory worker is on a discovering-tour through his factory and finally realizes the sense of his work. b) A man notices with full conscience that he is losing his memories.

ABACAB

September 1981

- LP: US Atlantic SD 19313: (inner sleeve has picture of band, no lyrics)
 UK Charisma CBR 102: (as Atlantic release, note there were three different variations of the sleeve in UK)
 Germany Vertigo Phonogram 6302 162
- Cassette: US Atlantic CS 19313: (outside flap with play list erroneously does not credit Anthony Banks Ltd. even though the inside does)
 UK Virgin OVEDC 344: re-issue
- CD: UK Virgin CBRCD 102: 1985 (b&w band pic and lyrics in booklet)
 US Atlantic atl19313: July 1987
 Germany Vertigo 800 044-2: 1981 (booklet w/b&w photo of the band, no lyrics)

Players: Tony Banks: Keyboards
 Phil Collins: Drums, Vocals
 Mike Rutherford: Basses, Guitars
 EWF Horns on No Reply At All courtesy of Earth Wind And Fire

- Tracks: 1. Abacab (TB, PC, MR) [WT: ABACAB] 7:02
 2. No Reply At All (TB, PC, MR) [WT: Nationwide] 4:41
 3. Me And Sarah Jane (TB) [WT: Spike] 6:00
 4. Keep It Dark (TB, PC, MR) [WT: Odd] 4:34
 5. Dodo (TB, PC, MR) [WT: German I] 7:20
 Lurker (TB, PC, MR) [WT: German II] ^
 6. Who Dunnit? (TB, PC, MR) [WT: Weirdsynth] 3:22
 7. Man On The Corner (PC) [WT: Lonely Man] 4:27
 8. Like It Or Not (MR) [WT: Don] 4:58
 9. Another Record (TB, PC, MR) [WT: Westside] 4:30

Liner: Produced by Genesis
 Engineered by Hugh Padgham
 Recorded and mixed at The Farm, Surrey
 Arranged by Tom Tom 84

Notes: The painting from which the Abacab cover art originates has three color variations. On the releases, at least four and probably more have been used! This is a point of confusion. The three variations on the LP cover (which are the three in the painting) are A, B, and C:

- A: Yellow, Orange, Green, Dark Gray
 B: Light Gray, Yellow, Blue, Maroon
 C: Orange, Navy Blue, Light Gray, Yellow

In addition, there are other variations on LP and CD:

- CD/D: Light Blue, Peach, Green, Pink
 German CD variation: Red, Blue, Lt. Grey/Beige, Yellow.
 Virgin OVEDC 344 has Yellow, Pink, Light Blue and Black

The color issue gets even more complicated and convoluted if you take into account all the later rereleases of Abacab from different sources. Also note that the "Definitive Edition Remaster" uses a different color combination than the usual US CD combo ('D'), and the Gold Standard Series uses yet another. It is possible there are more variations on this theme if you consider record club editions and reissues (one reissue LP has been seen with the 'D' color scheme).

The band said on a radio interview (ca. 1981) Another Record was originally written for Duke.

THREE SIDES LIVE (USA)

May 1982 (US)

LP: UK Charisma GEN 2002: (Gatefold sleeve, seriously pink photo of lights at concert in gatefold)
 US Atlantic SD 2-2000: (same)
 Japan WEA P-5611-2

Cassette: Holland Vertigo 7565 008: (credits inside)
 UK Charisma/Virgin GENC 2002

CD: US Atlantic atl2000: July 1987
 Germany Vertigo GECD 2002: (???)
 Germany Vertigo 810 006-2: 2CD, 1982
 (no lyrics, color picture of live performance inside the booklet)

Players: Phil Collins: Drums, Vocals
 Tony Banks: Keyboards, Backing Vocals
 Mike Rutherford: Guitar, Bass, Backing Vocals
 Daryl Stuermer: Guitar, Bass
 Chester Thompson: Drums

Tracks:	1. Turn It On Again (TB, PC, MR)	5: 01
	2. Dodo (TB, PC, MR)	7: 19
	3. Abacab (TB, PC, MR)	8: 41
	4. Behind The Lines (TB, PC, MR)	5: 25
	5. Duchess (TB, PC, MR)	6: 33
	6. Me And Sarah Jane (TB)	5: 53
	7. Follow You Follow Me (TB, PC, MR)	4: 36
	8. Misunderstanding (PC)	3: 55
	9. In The Cage (PG, SH, TB, PC, MR)	7: 45
	Medley: Cinema Show (PG, SH, TB, PC, MR),	^
	Slippermen (PG, SH, TB, PC, MR)	^
	10. Afterglow (TB)	8: 34
	11. Paperlate (TB, PC, MR)	* 3: 20
	12. You Might Recall (TB, PC, MR) [WT: Jangly]	* 5: 31
	13. Me And Virgil (TB, PC, MR) [WT: Chunky]	* 6: 20
	14. Evidence Of Autumn (TB)	+ 4: 57
	15. Open Door (MR)	+ 4: 06

Liner: Produced by Genesis
 * Produced by Genesis, Engineered by Hugh Padgham
 + Co-produced by Genesis and Dave Hentschel
 Recorded live during the Genesis 1981 tour except
 * The Farm, Surrey '81
 + Polar Studios Stockholm 1979

Notes: * tracks are B-sides from the Abacab sessions, while + tracks are B-sides from the Duke sessions. Tracks 13-15 were also released in the UK on the 3x3 EP (qv) in 1982.

NOTE: The USA remastered 3 Sides Live has the UK track list with the fourth side live, not with the 3x3 EP and two flip sides. The five non-album tracks were replaced because they would be remastered on the then-forthcoming boxed set. The live material from the UK version was substituted instead. The title, of course, has not been changed from "Three Sides Live" even though 1) there are four "sides" live now, and 2) the "sides" don't even exist anymore since the LP version no longer exists.

THREE SIDES LIVE (UK)

May 1982 (UK)

LP: UK Virgin GE 2002
 CD: UK Virgin GECD 2002
 Cassette: UK Virgin DOVDC 2

Players: Phil Collins: Drums, Vocals
 Tony Banks: Keyboards, Backing Vocals
 Mike Rutherford: Guitar, Bass, Backing Vocals
 Daryl Stuermer: Guitar, Bass
 Chester Thompson: Drums
 Bill Bruford: Drums on Track 13
 Steve Hackett: Guitar on Track 13

Tracks:	1. Turn It On Again (TB, PC, MR)	5: 01
	2. Dodo (TB, PC, MR)	7: 19
	3. Abacab (TB, PC, MR)	8: 41
	4. Behind The Lines (TB, PC, MR)	5: 25
	5. Duchess (TB, PC, MR)	6: 33
	6. Me And Sarah Jane (TB)	5: 53
	7. Follow You Follow Me (TB, PC, MR)	4: 36
	8. Misunderstanding (PC)	3: 55
	9. In The Cage (PG, SH, TB, PC, MR)	7: 45
	Medley: Cinema Show (PG, SH, TB, PC, MR),	^
	Slippermen (PG, SH, TB, PC, MR)	^
	10. Afterglow (TB)	8: 34
	11. One For The Vine (TB)	10: 36
	12. Fountain Of Salmacis (PG, SH, TB, PC, MR)	8: 15
	13. It / Watcher Of The Skies (PG, SH, TB, PC, MR)	6: 45

Liner: Produced by Genesis
 Engineered by Geoff Callingham
 Tracks 11, 12 and 13 produced by Dave Hentschel
 Recorded Live in Europe and America during 1981
 Track 11 recorded in 1980
 Track 12 recorded in 1978 (at Knebworth)
 Track 13 recorded in 1976

Notes: Three Sides Live was released in Germany on Vertigo and in Britain on Virgin with the same catalog number, so Virgin GECD 2002 exists with both the studio tracks AND the 4th live side. The studio version has a pink back insert and blue labels on the discs, and the other has a white back insert and clear labels on the discs.

GENESIS

October 1983

LP: US Atlantic 80116-1: (inner sleeve has lyrics and photos)
 UK Virgin GEN LP 1: (same, LP itself has a picture label of sorts, white with yellow shapes)

Cassette: UK Virgin GEN MC 1: (lyrics and photos)
 US Atlantic 7 80116-4: (liner notes, no lyrics)

CD: UK Virgin GENCD 1
 US Atlantic atl80116: July 1987
 Germany Vertigo 814 287-2: 1983 (lyrics inside)

Reel-to-reel: US Atlantic 1R1 7626

Players: Tony Banks: Keyboards, Backing Vocals
 Mike Rutherford: Guitars, Bass, Backing Vocals
 Phil Collins: Drums, Percussion, Lead Vocals

Tracks:	1. Mama	6:46
	2. That's All	4:22
	3. Home By The Sea	4:46
	4. Second Home By The Sea [WT: Heavy Simmons Vibe]	6:22
	5. Illegal Alien	5:12
	6. Taking It All Too Hard	3:54
	7. Just A Job To Do	4:44
	8. Silver Rainbow	4:27
	9. It's Gonna Get Better	5:00

Liner: Produced By Genesis with Hugh Padgham
 Engineered by Hugh Padgham
 Recorded and mixed at The Farm, Surrey
 All songs written by Banks, Collins, Rutherford

Notes: Because it is eponymously titled, this album is also called 'Mama' and 'Shapes' to avoid confusion. This of course ends up only promoting confusion!

INVISIBLE TOUCH

October 1986

LP: US Atlantic 81641-1-E: (Lyrics and band photo on color liner)

Cassette: UK Virgin GEN MC2: (inside has pic of band and credits)

US Atlantic 81641-4-E: (credits, no photo)

CD: US Atlantic atl81641: July 1987

UK Virgin GEN CD 2: (Lyrics and pictures in booklet)

UK Virgin GEN PCD 2: 1988 (front cover logo on picture CD)

Players: Tony Banks: Keyboards, Synth Bass
 Phil Collins: Drums, Vocals, Percussion
 Mike Rutherford: Guitars, Bass

Tracks:	1. Invisible Touch [L: PC]	3: 26
	2. Tonight Tonight Tonight [WT: Monkey, Zulu, L: PC]	8: 49
	3. Land Of Confusion [L: MR]	4: 45
	4. In Too Deep [L: PC]	4: 59
	5. Anything She Does [L: TB]	4: 06
	6. Domino-Part One: In The Glow Of The Night [L: TB]	4: 27
	Part Two: The Last Domino [L: TB]	6: 15
	7. Throwing It All Away [WT: Zeppo, L: MR]	4: 41
	8. The Brazilian [TB -- primary composer]	4: 49

Liner: Produced by Genesis and Hugh Padgham
 Engineered by Hugh Padgham, Assisted by Paul Gomersall
 Written, recorded and mixed at The Farm, Surrey, 85/86
 All Songs written and arranged by Genesis

Note: Early US pressings of Invisible Touch on LP featured an embossed cover.

WE CAN'T DANCE

Nov 11 1991

LP: UK Virgin GEN LP 3: (2-LP, inner sleeves have lyrics and pics)
 CD: US Atlantic 7 82344-2: (lyrics and pics in booklet)
 US Atlantic DJCDG3: prerelease promo CD (see below)
 UK Virgin GEN CD 3: (lyrics and pics in booklet)
 UK Virgin DJG CD 3: (same - see Notes)

Tracks:	1. No Son Of Mine [WT: Elephantus, L: PC]	6:38
	2. Jesus He Knows Me [WT: Do the New One, L: PC]	4:16
	3. Driving The Last Spike [WT: Irish, L: PC]	10:08
	4. I Can't Dance [WT: Blue Jeans, L: PC]	4:00
	5. Never A Time [WT: BB Hit, L: MR]	3:49
	6. Dreaming While You Sleep [WT: Rolling Toms, L: MR]	7:15
	7. Tell Me Why [WT: Rickenbacker, L: PC]	4:58
	8. Living Forever [WT: Hip Hop Brushes, L: TB]	5:40
	9. Hold On My Heart [WT: Burt (Bacharach)]	4:36
	10. Way Of The World [WT: Spaghetti West, L: MR]	5:37
	11. Since I Lost You [L: PC]	4:09
	12. Fading Lights [WT: Nile, L: TB]	10:17

Liner: Produced by Genesis and Nick Davis
 Engineered by Nick Davis, Assisted by Mark Robinson
 Recorded at The Farm, Surrey - March to September, 1991
 Technical Assistance: Geoff Callingham and Mike Bowen
 All Tracks written by Banks, Collins, Rutherford
 Cover art by Felicity Roma Bowers

Notes: The Virgin DJG CD3 release is apparently a promotional prerelease. Its cardboard sleeve is light yellow with "Genesis" written in purple and the man and boy in black. A label on the upper left says "Instore play copy" (sic???) and "Release date Monday 11th November, World Airplay Date Thursday 7th November" is under the title.

In with the promo CD is a letter to the record store, reproduced here:

"Dear Dealer: Please find enclosed a promotional copy of the new Genesis CD - 'We Can't Dance' The Album, which I am sure you are aware is released on Monday 11th November 1991. Your support in playing it over the weekend prior to release would be greatly appreciated. I hope you enjoy the album. Regards Mark Hutton Sales Manager."

LIVE: THE WAY WE WALK VOLUME ONE, THE SHORTS

Nov 16 1992

LP: UK Virgin GENLP 4: (has same insert as CD for Longs, larger)
 Cassette: US Atlantic 7 82452 4
 UK Virgin GEN MC 4
 CD: US Atlantic 7 82452 2: (insert with announcement of the Longs)
 UK Virgin GEN CD 4: (insert with announcement of the Longs)

Tracks:	1. Land Of Confusion	?:??
	2. No Son Of Mine	?:??
	3. Jesus He Knows Me	?:??
	4. Throwing It All Away	?:??
	5. I Can't Dance	?:??
	6. Mama	?:??
	7. Hold On My Heart	?:??
	8. That's All	?:??
	9. In Too Deep	?:??
	10. Tonight, Tonight, Tonight	?:??
	11. Invisible Touch	?:??

Liner: Produced by Nick Davis, Robert Colby & Genesis
 Engineered by Nick Davis & Geoff Callingham
 Assisted by Simon Metcalfe
 All songs written by Tony Banks, Phil Collins, Mike Rutherford
 Mostly recorded on The We Can't Dance Tour 1992

In Too Deep is from LA Forum 1986
 Mama is from Wembley Stadium 1987
 Throwing It All Away is from Knebworth Park 1992
 I Can't Dance is from Germany, Austria, or somewhere similar since they call for an encore using "Zugabe, Zugabe".
 That's All must be from the Invisible Touch Tour since it was not performed on the WCD tour.

Inside, there's a black paper disc with the following text:
 "Genesis live - the way we walk - Volume two: the Longs Cat.
 N. GENCD 5 SPECIAL ANNOUNCEMENT. Volume two of this Compact Disc will be available January 1993 at a specially reduced price for a limited period only. It will contain: Dance on a Volcano / Lamb lies down on Broadway / The Musical Box / Firth of Fifth / I Know What I Like / Driving the last spike / Domino - Part 1 - In the glow of the night / Part 2 - The last domino / Fading lights / Home by the sea / Drum duet"

Instead of a black paper disc, some versions had a CD-shaped white paper.

LIVE: THE WAY WE WALK VOLUME TWO, THE LONGS

January 18, 1993

LP: UK Virgin GENLP 5- Has same tracks as CD except no "Drum Duet".
 Cassette: UK Virgin GEN MC 5
 CD: UK Virgin GEN CD 5
 US Atlantic 82461-2 ('Limited edition' label)

Tracks:	1. Old Medley: Dance On A Volcano, The Lamb Lies Down On Broadway, The Musical Box, Firth Of Fifth, I Know What I Like	19: 32 ^ ^
	2. Driving The Last Spike	10: 17
	3. Domino - Part I: In The Glow Of The Night Part II: The Last Domino	11: 21 ^
	4. Fading Lights	10: 55
	5. Home By The Sea / Second Home By The Sea	12: 14
	6. Drum Duet (PC, CT)	6: 06

Liner: Produced by Nick Davis, Robert Colby and Genesis
 Engineered by Nick Davis, Robert Colby and Geoff Callingham
 Assisted by Simon Metcalfe
 Design by Genesis and Icon
 Photography by Louis Lee, Cesar Vera and Max Kohr
 Sleeve has pics from tour; exterior is color-filled outlines
 of band "walking" ala TWWV Volume I.

Notes: The liner doesn't have where each track was recorded, although
 all tracks were definitely recorded on the "We Can't Dance"
 tour.

Regarding what Phil says at the end of the Old Medley,
 to the best of our ability to figure out he is saying
 "Hanover, rain, lazy ass show" which means this would
 be from Hanover, NJ.

"Available January 1993 at a specially reduced price for
 a limited period only".

According to Atlantic Records, Walk II was to be available
 until April 30th, 1993; then, sometime late in the summer of
 1993, the two TWWV discs were to be re-released together as a
 two-disc set. These plans have apparently fallen through, since
 the individual records have continued to be available long past
 the time they were supposed to not be. A test pressing or a
 promo version of the 2 CD set was apparently made, in a black
 and white Digipak.

GENESIS SINGLES

The Silent Sun

b/w That's Me

UK Decca F12735: 7" Feb 22, 1968 (mono and stereo (???))

US Parrot 45-PAR 3018: 7" Feb 1968 (promo only, not released, stereo???)

US Parrot 45-PAR 3018: 7" Feb 1968 (non-promo rare release, stereo???)

A Winter's Tale

b/w One Eyed Hound

UK Decca F12775: 7" May 10th 1968

Australia Decca Y 8383: 7" May 1968

Where The Sour Turns To Sweet

b/w In Hiding

UK Decca F12949: 7" Jun 27th 1969

Looking for Someone

b/w Visions of Angels

UK Charisma GS 1/2: 7" 1970 (Promo only single for DJs, not released)

The Knife

The Knife Part I b/w The Knife Part II

UK Charisma CB 152: 7" 1971 (This is just The Knife split into two parts, some versions have PS)

Germany Philips 6073 305: 7" 1971 (PS)

Sleeve: UK sleeve has pic of entire band, sitting, looking at camera.

Philips sleeve has "The Knife, Part 1+2" on cover, heads only from UK sleeve on banded background.

Nursery Rhyme EP

The Musical Box b/w For Absent Friends / The Fountain Of Salmacis

US Charisma CG EP: 7" 1972 (promo only EP with PS Nursery Cryme sleeve, reputedly on Buddah records 7")

Sleeve: The front is a black and white reproduction of the front cover of Nursery Cryme with a white border around it. The back contains promotional material under the headline "READINGS FROM THE BOOK OF GENESIS" The bottom says FROM ENGLAND ON THE FAMOUS CHARISMA LABEL. There are quotes from two magazines, Melody Maker and Sounds. The promotional material actually alludes to the failure of the early efforts and the time at "THE COTTAGE" etc.

Happy the Man

b/w Seven Stones

UK Charisma CB 181: 7" Oct 1972 (some versions have PS)

Italy Philips 6073 316: 7" Oct 1972 (PS)

Sleeve: Gabriel close-up singing matted over entire band performing on stage.

b/w ??? (Non-Genesis Artist)

Italy Philips 6073 316/AS 179: 7" October 1972 (promo only)

Watcher of the Skies

b/w Willow Farm

US Charisma CAR 103: 7" 1973 (PS)
 Germany Charisma 6073 331: 7" 1973 (PS)
 Italy Charisma 6073 331: 7" 1973 (PS)
 New Zealand Charisma ?????: 7" 1973 (PS)
 Sleeve: Interior band pictures from liner of Nursery Cryme.

b/w Watcher of the Skies (remix)
 US Charisma CAR 103: 7" 1973 (promo only)

Twilight Alehouse

UK Charisma: 7" flexi disc October 1973
 One-sided flexi disc issued free with Zig Zag magazine.
 Free to first 1,000+ UK Genesis Information members, October 1976
 [1976 can't be right -- it would almost have to be 1973 as it
 came out before the official single!]

I Know What I Like

b/w Twilight Alehouse
 UK Charisma CB 224: 7" Feb 1974
 US Charisma FC-26002: 7"
 France Charisma 607 2347: 7" (PS)
 Germany Charisma 607 2347: 7" (PS)
 Holland Charisma 607 2347: 7" (PS)
 Italy Charisma 607 2347: 7" (PS)
 Japan Charisma SFL-1857: 7" (PS)

b/w I Know What I Like
 UK Charisma CB 224: 7" Feb 1974 (demo pressing)

b/w After The Ordeal
 France Charisma 6873 174: 7" (PS, promo)

b/w More Fool Me
 Portugal Charisma 607 3344: 1974

b/w More Fool Me / Dancing With The Moonlit Knight
 Charisma 622 8202: 1975 (Brazil promo EP)

Counting Out Time

b/w Riding the Scree
 UK Charisma CB238: November 1974
 Germany Charisma 6073 357: (PS)
 Italy Charisma 6073 357: (PS)
 [With a new intro...]

In the Beginning

b/w The Serpent
 Italy Decca F22909: 7" 1974 (PS)
 Italy Decca F22909: 7" 1974 (promo only, different PS)

The Lamb Lies Down on Broadway

b/w Counting Out Time
 US Atco 7-013: 7", 1974

b/w Counting Out Time / The Grand Parade Of Lifeless Packaging / Back in NYC
 Brazil ??? 622 8203: 12", 1975 (EP, promo)

The Carpet Crawlers

b/w Evil Jam

UK Charisma CB251: 7", Apr 1975

Australia Charisma 6073 367

Note: "Evil Jam" is a live version of "The Waiting Room" recorded at the Shrine, LA. (Not the Los Angeles Forum as previous versions have said!)

b/w The Lamb Lies Down on Broadway

Italy Charisma 6073 363: 7" 1975 (PS)

A Trick of the Tail

b/w Ripples

UK Charisma CB 277: 7" March 1976

b/w The Carpet Crawlers

Germany Charisma 607 3379: 7"

b/w Squonk

Portugal Charisma 607 3383: 7"

b/w A Tower Struck Down (SH solo track)

Italy 7" promo only on Charisma label, with p/s, given at some patrol stations if you were purchasing 4 Pirelli tyres in early 1976. (Very rare!)

Entangled

b/w A Trick of The Tail

France Charisma 607 3381: 7", March 1976 (PS)

Ripples

b/w It's Yourself [WT: Beloved Summer]

Italy Charisma 6073 378: 7", 1976 (PS)

b/w Entangled

US Atco 45-7050: 7", 1976

Your Own Special Way

b/w ...In That Quiet Earth

US Atco 45-7076: 7", 1976 (mono/stereo promo)

White/Blue Label - Mono/Stereo Numbers are: on left, below the word "VOCAL", 77C-33184 SP; on the right, 45-7076

Released as a single with the same cat no. as the promo but with a yellow label.

b/w It's Yourself

UK CB 300: 7", Feb 1977

Germany 607 3393: 7"

Spot The Pigeon EP

1977

Match Of The Day (3:23) (TB/PC/MR) /

Pigeons (3:10) (TB/PC/MR) /

Inside And Out (6:42) (TB/PC/MR/SH)

UK Charisma GEN 001: 7", May 1977 (PS)

Europe Charisma 6228 204: 7" (white border PS)

Canada Charisma 6200-032: 12" (PS)

Canada Atlantic EP 1800: 12" (B&W picture sleeve, limited edition blue vinyl, also in stock black vinyl)

UK Virgin CDF 40: CD5, 1988 (AAD, CD booklet contains lyrics)

UK Virgin CDT 40: CD3, 1989 (same, some with lyrics)

Germany ??: CD??, 1989 (with lyrics)

Australia: Charisma 6200 032 in a green and white PS with lyrics

Sleeve: football (i.e. soccer to Americans) game - lyrics on back of album

Note: These songs were written and recorded at the Wind and Wuthering sessions.

Pigeons

b/w Inside And Out

France Charisma 617 3515, May 1977

Follow You Follow Me

b/w Ballad of Big:

UK Charisma CB 309: 7", March 1978, PS

Europe Charisma 6079 461: 7" (PS)

Japan Charisma SFL-2257: 7" (PS plus A-side lyrics)

Australia Charisma 6079 461

b/w Inside and Out

US Atlantic 3474: 7" (no PS, A-side is a different mix)

Many Too Many

b/w The Day the Lights Went Out (TB) / Vancouver (PC/MR)

UK Charisma CB315: 7", June 1978

Germany Charisma 6228 205: 7" (PS includes tour dates)

Italy Charisma 6079 467: (PS looks like a blurry far-away stage shot)

Japan Charisma SFL-2322: (PS plus A-side lyrics)

Japan ??: ??? (has lyrics to all three songs)

Go West Young Man (Deep in the Motherlode)

double A side promo (album track and 5:15)

US Atlantic 3511: 7" (white label promo)

US Atlantic PR 311: 12" (white label promo)

b/w Scenes From A Night's Dream

US Atlantic 45-3511: 7", 1978

Japan Charisma SFL-2342: (PS with A-side lyrics, album discography)

US Atlantic ??: 12"

Turn It On Again

b/w Behind the Lines (Part 2)

UK Charisma CB 356: 7", March 1980 (PS)

Europe Charisma 607 9493: 7" (PS)

Japan Charisma SFL-2478: 7" (PS plus A-side lyrics)

Spain Charisma 6079 493: 7" (PS, title in Spanish)

Australia Charisma 6079 494

Notes: Part 2 is an edited or demo version of "Behind the Lines" without the long intro or the segue into "Duchess".

Sleeve: Overhead photo of band standing around a door; back has separate photos of each band member.

b/w Evidence of Autumn

US Atlantic 45-3751: 7" (PS, same as above)

b/w Turn It On Again (live)

US Atlantic PR 369: 12" (promo only)

Notes: B-side is live recording from London Lyceum 1980

Duchess

(edit) b/w Open Door
UK Charisma CB 363: 7", May 1980, PS

Misunderstanding

b/w Evidence Of Autumn
UK Charisma CB 369: 7", Aug 1980 (PS)

b/w Behind the Lines
US Atlantic 45-3662: 7", Aug 1980 (PS)

b/w Duchess
Germany Charisma 6000 462: 7" (PS)
Australia Charisma 6000 462

b/w Open door
Spain? 6000 456: PS

Abacab

b/w Who Dunnit?
US Atlantic 45-3891: Dec 1981
Sleeve: Abacab design (style C has been reported)

b/w Another Record
UK Charisma CB 388: Aug 1981 (PS, no lyrics)
Germany Vertigo 6000 711: (PS, no lyrics)
Spain Vertigo 7PP-46 (6000 711): (PS plus lyrics)
Japan Vertigo 7PP-46 (6000 711): (PS plus lyrics)
Australia Vertigo 6000 711 (PS, no lyrics)

Sleeve: Abacab design

There were two versions of sleeve, one laminated (or shiny) which had a normal inner label and one which had no shine which had a picture label.

Keep it Dark

b/w Nani nanu
UK Charisma CB 391: 7", Oct 1981, PS

b/w Keep It Dark / Nani nanu / Abacab (Long version)
UK Charisma CB 391-12: 12", Oct 1981 (PS)
Sleeve: 3 brass monkeys (both sides)
Notes: "Long version" is a misnomer - this is the album version; the short version is the 7" single edit.

No Reply at All

b/w Nani nanu (TB/PC/MR)
US Atlantic ?????: 7", 1982
Holland Vertigo 6000 748: 7" (PS)
Holland Vertigo 6400 534: 12" (PS)

b/w Dodo
US Atlantic 45-3858: 7", 1981

b/w Whodunnit?
Australia Vertigo 6000 736 7"

double A-side promo [short version (4.00) b/w standard version (4.37)]
Atlantic PR 404: 7"

Man on the Corner

(edit) b/w Submarine (TB/PC/MR)

US Atlantic 4025 1982: 7" (PS)

UK Charisma CB 393: 7", Mar 1982 (PS)

Europe Vertigo 6000 786: (PS)

Two different colored labels on the record itself, blue and green.

3 x 3 EP

Paperlate (TB/PC/MR) / You Might Recall (TB/PC/MR) / Me And Virgil (TB/PC/MR)

UK Charisma GEN 1: 7", May 1982 (PS, some with picture disc)

Notes: outtakes and B-sides from the Abacab sessions

I Know What I Like

b/w Counting Out Time

UK Old Gold Records OG-9263: 7" 1982

Notes: Parkyn says released Jan 1983, others say 1982

Follow You Follow Me

b/w A Trick Of The Tail

UK Old Gold Records OG-9264: 7", Jan 1983

Firth Of Fifth (live)

UK Genesis Information GI-01, Released May 1983

Live flexidisc recorded in Nassau, Long Island, NY, 1981

Produced by Genesis.

Limited edition numbered sleeve.

Issued with Genesis Magazine from Genesis Information Society

Paperlate

b/w You Might Recall

US Atlantic 45-4053: Jun 1982 (PS)

Europe Vertigo 6000 831: Jun 1982 (PS)

Japan WEA P-1686: Jun 1982 (PS)

Australia Vertigo 6000 831

(PS same as 3x3 EP with words Paperlate replacing 3x3 -- for some reason only the UK got the full 3x3 EP release with all three songs. The rest of the world was spared Me & Virgil until Three Sides Live came out.)

The Lady Lies (live)

One-sided flexidisc on green vinyl

free with Flexipop magazine

UK Flexipop 021/LYN 11806

Released August 1982

'Genesis Solo' Flexidisc

For While (TB solo) / Don't Make Waves (Brand X) b/w Interviews with

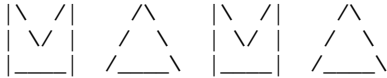
Tony Banks and Phil Collins

Germany LYN 7132: ???, 1979

Free with 'Pop' magazine, West Germany

[Editor's note: I've *never* heard of this one!]

Mama



Logo used on sleeve: except the letters are *solid* black, and have squiggles behind them. (the letters look kinda like... the blocks from the album Grey background, peach squiggles. Cursive Genesis Logo on top.)

- (6:07) b/w It's Gonna Get Better (5:00)
 US Atlantic 7-89770: 7" (PS is sleeve logo above)
 Germany Polygram/Vertigo 814-219-7: 7" (same)
 Notes: above the track list is "MAMA 1" - does this mean there's a 2?
- (5:18) double A-side promo
 US Atlantic 7-89770: 7" (promo)
 US Atlantic PR 535: 12" (promo)
- (6:07) b/w It's Gonna Get Better (5:07)
 US Atlantic 7-89770: 7" (PS)
 UK Virgin MAMA 1: 7", Aug 1983 (PS)
 Europe Vertigo 814 219-7: 7" (PS)
- (long version) b/w It's Gonna Get Better (long version)
 US Atlantic 0-86982: 12" (PS)
 UK Virgin MAMA 1-12: 12", Aug 1983 (Cut-out sleeve, black inner sleeve)
 UK Virgin CDT5: CD3, 1989
 Germany Vertigo 966 599-2: CD, 1992
 1. Mama 6:03
 2. Mama (Long Version) 6:57
 3. It's Gonna Get Better (Long Version) 6:27
 Vertigo/Phonogram, CD-MAXI 866 599-2: CD5 1992, Slimline Jewel
 German pressing. Grey cover reading GENESIS - MAMA in block letters. No lyrics. Inside has promo bits for Abacab, 3SL, Turn It On Again ('81-'83), and Genesis.
 Has album version of Mama too.

That's All

- b/w Second Home By The Sea
 US Atlantic 7-89724: 1983
- b/w Taking It All Too Hard
 UK Virgin TATA 1: Nov 1983
 Australia Vertigo 814-898-7
- b/w Taking It All Too Hard / Firth of Fifth (live)
 UK Virgin TATA 1-12: 12" (PS - sort of)
 Notes: "Firth Of Fifth" recorded at The Savoy, New York, 1981.
 Sleeve: like brown wrapping paper, flowers on record label.
 Europe Vertigo 814 898-1
- b/w Firth of Fifth (live)
 Germany Vertigo 818-096-10: 12" (PS)
 Sleeve: grey with white title and picture of each band member
- b/w Taking It All Too Hard
 UK Virgin TATA Y-1: 7" (shaped picture disc, looks like the 12" in its sleeve with the corner missing)
 Germany Vertigo 814-898-7: 7" (same grey sleeve with pictures of band members as Vertigo 818-096-10 12")
- double A-side white label promo
 US Atlantic 7-89724: (no PS)

b/w Home by the Sea (NOT with 2nd home)

France Vertigo 880 242 7: 7"

Sleeve: looks like the Genesis album cover, with shapes.

/ Taking it all Too Hard / Keep it Dark b/w Turn it on Again (live)

Japan Vertigo 814-898-1: 12" (PS)

Sleeve: looks like UK issue; has lyrics to all four songs on back.

Illegal Alien

(edit 4:33) b/w Turn It On Again (5:24, live)

US Atlantic 7-89698: 7", 1983

(edit 4:33) b/w Illegal Alien

US Atlantic 7-89698: 7", 1983 (promo-only, blue label)

b/w Turn It On Again (with medley)

US Atlantic AL1-12: 7" (PS)

Sleeve: Genesis dressed as illegal aliens, a la video, back has IA lyrics

Notes: "Turn It On Again" live recorded Nov 27, 1983 in Philadelphia

b/w Turn It On Again (live edit)

UK Virgin AL 1: 7", Jan 1984 (PS)

UK Virgin ALS 1: 7", Jan 1984 (shaped picture disc, PS)

Home By The Sea

b/w Second Home By The Sea

Holland Vertigo 880 222-7: 7" (PS)

Australia Vertigo 880 222-7

Sleeve: Photo of home by the sea, lyrics on back.

b/w Second Home By The Sea / Illegal Alien

Australasia [sic] Vertigo 880 222-1: 12" (PS)

Sleeve: looks exactly like Genesis LP cover, but blue.

Taking It All Too Hard

b/w Silver Rainbow

US Atlantic 7-89656: 7" (PS)

Sleeve: band on side of highway thumbing a ride. Sign behind them says

"Pa 94" with an arrow. Back has Genesis album ad.

Invisible Touch

double A-side promo

US Atlantic PR 897: promo12" (sleeve is white with black title sticker) (normal version)

US Atlantic PR 924: 12" (sleeve is white with green & white title sticker) (extended version)

b/w The Last Domino

US Atlantic 7-89407: 7", 1986 (normal and blue-label promo)

UK Virgin GENS 1: 7", May 1986

UK Virgin GENSY 1: 7", May 1986 (special limited edition fold out sleeve including clear vinyl record)

(extended remix) b/w Invisible Touch / The Last Domino

UK Virgin GENS 1-12: 12", May 1986 (PS)

Sleeve: has streamlined "Genesis: Invisible Touch"-like bandana

Notes: Remix by John 'Tokes' Potoker

In Too Deep

(4:59) b/w I'd Rather Be You (3:54)

US Atlantic 7-89316: 1986

(edit) b/w Do The Neurotic (edit)

UK Virgin GENS 2: 7", Aug 1986 (PS)

Sleeve: Blue print on yellow background; "edit" is a fade halfway in.

b/w Do The Neurotic

UK Virgin GENS 2-12: 12" (PS, picture disc)

Sleeve: Yellow print on blue background, 'Do The Neurotic' on front. Limited edition picture disc - disc is blue with black & white picture of band outlined in yellow. B-side is blue with titles of songs & credits in yellow.

Land of Confusion

b/w Feeding the Fire (5:54)

US Atlantic 7-89336: 7", Nov 1986 (PS)

UK Virgin GENS 3: 7", Nov 1986 (PS)

(extended version) b/w Feeding The Fire

UK Virgin GENS 3-12: 12" (PS)

b/w Land of Confusion (extended version) (6:55) / Feeding the Fire (5:54) / Do the Neurotic (7:00)

UK Virgin SNEG 3-12: CD5 (PS)

Sleeve: black and white photo of the three Spitting Image Band puppets. Lyrics are included to "Land of Confusion" (12" and CD5) and "Feeding the Fire" (CD5). Extended version remix by John 'Tokes' Potoker. "Feeding the Fire" lyrics by Banks.

(6:55 remix) b/w (4:45)

US Atlantic PR 968: 12" (promo-only, no PS)

(3:55 edit) b/w (6:55 remix)

US Atlantic PR 984: 12" (promo-only, no PS)

(3:55 edit) b/w (4:45)

US Atlantic PR 984: 7" (promo-only, blue label, PS)

Sleeve: has sticker that says "Includes Special Edited Remix"

Tonight Tonight Tonight

[Due to the length of the album version of Tonight Tonight Tonight, just about all singles and promos contained edited versions. The instrumental section near the end was mainly what was chopped out.]

(edit 4:32) b/w In The Glow Of The Night (Part 1)

US Atlantic 7-89290: 7", 1986 (PS)

UK Virgin GENS 4: 7", 1987 (PS)

Sleeve: Photo of band on stage, bright pink varilights

(4:32) b/w (4:32)

US Atlantic 7-89290: 7", 1986 (promo-only, blue label, PS as above)

(edit) b/w In The Glow Of The Night / Paperlate / Tonight Tonight Tonight (12" Potoker remix)

US Atlantic 0-86722: 12", 1987 (PS is road at night, b&w)

UK Virgin GENS 4-12: 12", 1987 (same)

UK Virgin DRAW 4-12: CD5, 1987 (same?)

(edit) b/w In The Glow Of The Night / Tonight Tonight Tonight (12" remix)

UK Virgin GENSG 4-12: 12" (PS, gatefold limited edition with live photo and tour map)

Notes: Label says 'Paperlate' as for GENS 4-12 but song is absent

(edit) b/w In The Glow Of The Night / Invisible Touch (extended remix) / Tonight Tonight Tonight (12" remix)

Virgin CDEP 1: CD5, 1987 (Gatefold, with band pic)

(8:49) b/w (4:32)

US Atlantic PR 1007: 12" (promo-only)

Throwing It All Away

double A-side promo (3:41)

US Atlantic 7-89372: 7" (promo-only, blue label)

US Atlantic PR 937: 12" (promo-only)

b/w Do The Neurotic (5:21 edit)

US Atlantic 7-89372: 7", 1986 (PS)

Sleeve: Photo of band standing up, back has Invisible Touch ad

b/w I'd Rather Be You

UK Virgin GENS 5: 7", 1987

UK Virgin GENS 5-12: 12", 1987

b/w Do the Neurotic

Japan Charisma 07VA 1051: 7" (PS)

Sleeve: same as US release except lyrics to "Throwing It All Away" are on the back; blue Charisma label

(live) b/w I'd Rather Be You / Invisible Touch (live)

UK Virgin GENSC 5-12: 12", 1987 (PS)

UK Virgin GENSC 5-??: cassette, 1987

Sleeve: adapted "Tidyman" icon, no photos

Notes: "I'd Rather Be You" lyrics by Collins. This single is packaged in such a way that it's also been called the "I'd Rather Be You" 12"

Domino (live)

Part 1, In The Glow Of The Night b/w Part 2, The Last Domino

UK Virgin VVD CD 358: CD3, 1989

Notes: included with initial quantities of 'Invisible Touch Tour' video

WE CAN'T DANCE SINGLES

[Because the We Can't Dance album has spawned more singles than any other Genesis album, probably more than all of them combined, they are given their own section to make grouping and finding easier. Because of changes in the record industry between Invisible Touch and the widespread acceptance of CDs, the whole concept of a 'single' has changed.]

The Invisible Series is a limited edition series of five Genesis CD singles with previously unreleased live tracks. There are, for some unknown reason, two Hold on my Heart singles.

No Son of Mine

b/w Living Forever

US Atlantic 7 4-87571: cassette single (PS)

US Atlantic 7-87571: 7" (PS)

UK Virgin GEN6 PS (??): 7" (PS)

Japan Virgin VJDP 10179: CD3, Nov 7 1991 (PS)

b/w Living Forever / Invisible Touch (5:01, live)

UK Virgin GENS6-12: 12" (gatefold, ltd edition watercolour cover print)

German Virgin ?????: 12"

US Atlantic 787571-2 (??): CD5, 1991 (slimline, PS)

UK Virgin GENDG6: CD5, 1991 (Digipak, Invisible Series Vol 1; interior

of booklet has photo of each band member, no insert)
 PS - same painting as WCD cover, by FRB
 Virgin GENSD 6: 664 719, PM 515 (1991) CD5 (jewel, no pics, front
 same as GENDG 6). Front disc: Black/Green with boy (green)
 looking to the sky. 'Genesis presented by Volkswa - gen'
 (green) (Volkswagen promo ???)

one-track CD promo
 US Atlantic PRCD 4277-2: CD5, (jewel, commercial insert)

b/w edit
 US Atlantic PRCD 4296-2: CD5 (jewel)

I Can't Dance

b/w On The Shoreline (lyrics: TB)
 Atlantic 7-87532: cassette single
 Atlantic 7-87532: 7" Lavender Atlantic label
 Virgin GENSD7 PS: 7"

I Can't Dance 7" mix, I can't dance Sex mix, On the shoreline
 Virgin 615091: 12" GER [Note: Yes, it's a 7" mix on a 12" record]

I Can't Dance/On The Shoreline (4:46)/I Can't Dance (Sex Mix) (7:01)
 Virgin GENSD7: CD5, Slimline Jewel, 1992 No inserts, pics.

Sex Mix produced/mixed by Howard & Trevor Gray. Cover is ICD
 painting with "Sex Mix" on pocket.

I Can't Dance sex mix b/w I can't dance
 Virgin MP-GENS12: Spain promo release, same front sleeve but in B&W

I Can't Dance the other mix
 Virgin G-DJ-112: UK format??? 1 sided PROMO, Probably hasn't got a
 PS

b/w sex mix
 Virgin VJDP 10184: CD3 Japan released 21st Feb 92
 US Atlantic 87532-2: CD5 (cardboard sleeve)

b/w On The Shoreline (4:46)
 In Too Deep (live) (5:28)
 That's All (live) (4:54)
 I Can't Dance (Sex Mix) (7:01)

Atlantic 85906-2: 1992 CD5, Slimline Jewel, Digipak, "Maxi Single"
 No inserts, pics. Cover is ICD painting with "Sex Mix" on pocket.
 Virgin 665 (no GEN prefix): 091, PM 515. CD5, jewel (no digipak)
 Same front as Sex Mix but without Sex Mix on pocket

b/w On The Shoreline (4:46)
 In Too Deep (live) (5:28)
 That's All (live) (4:54)

Virgin GENDG7 PM515 665091: CD5 (Digipak), 1991
 Invisible Series Vol 2. "Special Collector's Edition", 7 page
 booklet and discography

Hold On My Heart

Hold On My Heart (4:38)
 Atlantic PRCD 4533-2: CD5, Jewel, released 1992, picture sleeve is
 illustration by FRB. Promo release (just one song)

b/w Way of the World

Atlantic 4-87481: cassette single

Atlantic 7-87481: 7"
 Virgin GENS8: PS 7"
 Virgin VJDP 10193: CD3, Japan, released 21st May 92

b/w Way Of The World (5:36)
 Home By The Sea (live) (12:18)
 Your Own Special Way (7:00)

Virgin VJCP-14042: CD5, Jewel, "Maxi Single", Japan 1992 6-page booklet with lyrics in English/Japanese (no Home By The Sea lyrics in Japanese) - no pictures, cover painting by FRB

Virgin VJCP12 CD5: Japanese 4 track, 4 page booklet that has lyrics in Japanese and English (no Japanese anywhere else) -- this is probably the same as the preceding one.

b/w Way of the World (5:36)
 Home By The Sea (live) (12:18)

Virgin GENSD8 PM515 665334: CD5, Digipak, 1992
 Nice interior pic of band members, no insert. Cover by FRB.
 Invisible Series Number 3.

b/w Way of the World (5:36)
 Your Own Special Way (live) (7:00)

Virgin GENDG8: CD5, gatefold digipak, 1992, Invisible Series Number 4. 4 colour postcards (Hold on My Heart, I Can't Dance, No Son of Mine, Way of the World) Front sleeve with a cut out square showing a picture of the 3 Genesis members.

Jesus He Knows Me

[Jesus He Knows Me was released as a 'single mix' but the difference between it and the album version is practically unnoticeable.]

Jesus He Knows Me (single mix) (4:18)
 Virgin JESUS 1: CD5, Jewel, released 1992, no PS, 1 track promo release to DJs
 US Atlantic PRCD 4680: CD5, Jewel, no picture insert

b/w ???
 Virgin GENS9: 7", PS (Jesus He Knows Me and what other song(s)?)

b/w Hearts On Fire (5:15) (lyrics by PC) [WT: Bass Botty]
 I Can't Dance (The Other Mix, by Ben Liebrand) (6:01)

Virgin GENDG9 665486 PM515: CD5, Digipak, 1992, cover art by FRB.
 US Atlantic 4-87454: Cassette single

b/w Hearts on Fire (5:15)
 Land of Confusion (rehearsal version) (5:00)

Virgin GENDX 9 PM515 665487: CD5, digipak w/box, released 1992

Fifth and last volume in Invisible Series, in box which is claimed to be able to hold all invisible series discs. Numbers 2 and 4 are hard to get in. Green disc - front has pic of holy TV evangelist by FRB.

Note on Hearts On Fire: Some pressings apparently name this song "Give It Up" after the lyrics in it. Why this is the case has never been explained. The official title is, as far as we can tell, Hearts On Fire.

Driving The Last Spike

Driving The Last Spike (live edit)

Atlantic PRCD 4666: CD5, Jewel, 1992

No PS, 1 track promo release to DJs (edit is the last part of the live version)

Never A Time

b/w Tonight, Tonight, Tonight (live)

Invisible Touch (live)

Note both live tracks are directly from The Way We Walk live album!

Atlantic 87411-2: CD5, cardboard sleeve, US, 1992

Atlantic 4-87411: Cassette single, US

Cover has WCD Genesis font logo and a picture of the five of them standing with outstretched arms, leaning to the right.

b/w Dreaming While You Sleep (live)

Turn It On Again (live)

Tonight Tonight Tonight (live, long version from 1986)

Virgin GENE 11 F: PM 515, D: 665 665, CD5, UK

one track promo

US Atlantic PRCD 4864: CD5, Jewel

Genesis Live

Tracks: Invisible Touch (live, from The Way We Walk, bleeped, 5:18)

Abacab (live from Invisible Touch Tour 8:36)

The Brazilian (live from Invisible Touch Tour 5:27)

Genesis Live is name of the disc, numbered white box with 8-pg booklet of live pictures from WCD tour world wide, numbered limited edition: 50,000 copies

Virgin GENDX10: CD5, UK, released 9th November 1992

Invisible Touch (live)

Invisible Touch (live) b/w Abacab (live)

UK Virgin GENS 10: 7"

Single is in picture sleeve, and that is tucked inside limited edition booklet. This is also numbered.

Domino Part II (The Last Domino) (live, edit)

Domino Part II (The Last Domino) (edit)

US Atlantic PRCD 4848: CD5, Jewel, no special insert.

Tell Me Why

b/w Invisible Touch (live)

Virgin ????: format?, Europe (not UK), released November 1992

b/w Mama (live)/The Brazilian (live)/ Invisible Touch (live - single version)

Virgin 665 573: CD5, jewel, Europe (not UK), November 1992

b/w Dreaming While You Sleep

Virgin GENS 11: CD5, UK, 8 February 1993

Virgin GENSC 11: cassette single

b/w Dreaming While You Sleep (live)/Turn It On Again (1992 live)

Virgin GENDG 11: CD5, digipack, UK, released 8 February 1993

b/w Dreaming While You Sleep (live) /

Tonight Tonight Tonight (full version live from 86)

Virgin GENDX 11: CD5, 'Compac Plus', UK, 15 February 1993

? Dutch two track CD5

Two Songs From The Longs

GENESIS - Domino/Lamb Lies Down on Broadway + Interview
Promo CD.

Two Songs from the Longs

US Atlantic PRCD 4997: CD5 (11:00 + change)

Domino (actually, just The Last Domino, from The Longs)
interview bit with Phil and Mike

The Lamb (from the Longs)

interview bit with Phil

interview bit with Tony and Phil

with short interviews by Dan Neer and snippets of Firth of Fifth,
Driving the Last Spike, and the drum duet.

CD5 in white cardboard sleeve with blue title and grey Genesis members walking across it, with "NOT FOR SALE PROMO ONLY" stamped in pin. The disc itself says "Rarities" on it. [Editor's note: it is unclear why it would say that since the songs are from the live album!]

This disc was given out as a promo by Atlantic Records, involving Brad Lentz mailing out a pink card describing the offer to people on his mailing list of addresses.

Atlantic's Oldies Series

Re-issues of older singles, Atlantic's Oldies series

Released in 1984 (all are 7" singles):

I Know What I Like (In Your Wardrobe)

b/w The Lamb Lies Down on Broadway.....US Atlantic OS 13239

Your Own Special Way

b/w Go West Young Man (In the Motherlode).....US Atlantic OS 13251

Misunderstanding b/w Turn It On Again.....US Atlantic OS 13252

No Reply At All b/w Abacab.....US Atlantic OS 13253

Man on the Corner b/w Paperlate.....US Atlantic OS 13254

Released in 1987 (all are 7" singles):

[Complete information not available, some of the 1984 batch were also released, possibly with different catalogue numbers]

Mama b/w In Too Deep.....US Atlantic 7-84956

Follow You Follow Me b/w Illegal Alien.....US Atlantic 7-84957

Land of Confusion b/w Tonight Tonight Tonight..US Atlantic 7-84958

Invisible Touch b/w Throwing It All Away.....US Atlantic 7-84958

GENESIS MISCELLANEOUS

Holland Compilation

In Holland there is a compilation album called 'Live album' from ARCADE-records (Dutch record company). Live album Vol. 1 & 2 contain 'Abacab' and 'Turn it on again'. I'm sure that these tracks are the same as 3SL. However, Vol. 3 has a live-version of 'Paper late' (sic) (track 12). This is an official album (1993), no doubt about that (in Holland this album isn't very difficult to find in the shops). The live track is quite similiar to the 'studio'-track. You can hear somebody count from 1 to 4 (Chester ?) and the track begins (with horn-section (EWF ?)). The only thing you can hear at the end of the track is a quick 'thank you' from Phil. All the live-tracks from this album are mixed to one 'concert' with people like Santana, ELP, Steve Miller Band, Phil Collins (Sussudio (Serious Hits Live-version)), etc.

Misc. Compilations

Several compilations of little note have included Genesis and Peter Gabriel tracks through the years. A sample are Wowie Zowie - The World of Progressive Music, released in 1969, which includes In The Beginning; Charisma Disturbance, released in 1973, which includes The Return of The Giant Hogweed; The Old Grey Whistle Test - Take Two, released in 1976, which includes Genesis Ripples; An Hour of Pop Hits - Reels on Wheels, released in 1979, with Gabriel's Solsbury Hill; and Hot Wax, a K-Tel album released in 1980, which includes No Self Control. [Note: these are just studio tracks included on compilations]

Presenting Genesis

Cover: Peter in his flower mask on the front side and Peter as Watcher on the back side.

1. The Musical Box (10:55) (live) (1974)
2. The Fountain of Salmacis (7:54) (studio) (1972)
3. Time Table (4:47) (studio) (1972)
4. Return of the Giant Hogweed (8:17) (live) (1974)
5. The Knife (9:50) (live) (1974)
6. Seven Stones (5:08) (studio) (1972)

This record is very rare. It was manufactured and distributed in Canada by Quality Records Limited, 380 Birghmount Road, Scarborough (Ontario) M1K 1M7. The catalog # is CAS 101. This is what's written on the pocket, however, on the LP itself, the label is: Buddah Records (same catalog #).

ONE MORE CHANCE

LP: Charisma CLASS3, 1973 (Featuring a remixed version of Happy the Man)

Side 1

- 1 Indian Summer Audience
- 2 Eric the Half Bee -- Monty python
- 3 Happy the Man -- Genesis
- 4 Wherewithal -- Clifford T Ward
- 5 Wake Up Little Sister -- Lindisfarne
- 6 Orang Outang Joburg Hawk
- 7 Numbers -- Alan Hull
- 8 She belongs to me -- Graham Bell

Side 2

- 1 Theme One -- Van Der Graaf Generator
- 2 One More Dance -- Jack the Lad
- 3 Country Pie -- The Nice
- 4 What You Want To Know -- Rare Bird
- 5 It's A Game -- String Driven Thing
- 6 Clear White Light -- Lindisfarne

Masterpieces

LP: Charisma SS6, 1980

This sampler was given away free to readers of Sounds magazine in UK features Genesis track Match of the Day also

Moonshine - Mike Rutherford

Tigermoth Pt 1 - Steve Hackett

... plus stuff by Monty Python, The Residents, Tuxedo Moon, Gregory Isaacs etc

Free Festival

Jem records compilation with Inside And Out

REFLECTION - ROCK THEATRE - 1975

LP: 1972/73 Charisma (Fontana) 9299-515 (This album is one of a set of "Rock Theatre" compilation albums)

CD: 1986 Virgin 610-468-225 AAD
(CD booklet contains the same information as on album)

Tracks: 1. I Know What I Like (In Your Wardrobe)
2. Harold The Barrel
3. Harlequin
4. Watcher Of The Skies (short version)
5. The Fountain Of Salmacis /
6. Supper's Ready

Notes: This album is just a compilation of the studio versions found on the original albums.

THE BEST OF GENESIS

LP: 1971/72, 1976 Charisma BDS-5659-2 (2-LP set. This album is a re-issue of Nursery Cryme and Foxtrot - see refs on those two albums for details)

THE LAMB LIES DOWN ON BROADWAY

(COMPILATION ALBUM) - 1980

LP: 1980? Polygram (Italian) SU-1004 (Superstar Label)

Tracks: 1. The Lamb Lies Down On Broadway
2. The Musical Box
3. White Mountain /
4. Carpet Crawl
5. The Knife
6. Watcher Of The Skies

Notes: Recorded between 1970 and 1974.

WE KNOW WHAT WE LIKE - THE MUSIC OF GENESIS

1987

LP: 6242-1-RC

CD: RCA 6242-2-RC DDD

Players: London Symphony Orchestra, Arranged & Conducted by David Palmer

Guests: Steve Hackett: Guitar

Mo Foster: Bass

Trevor Bastow: Keyboards

Tony Hymas: Keyboards

David Palmer: Keyboards

Brett Morgan: Drums

Ian Anderson: Flute (on I Know What I Like)

- Charterhouse School Choir: (on Guide Vocal, Undertow/Supper's Ready)
- Tracks:
1. Guide Vocal/Turn It On Again (5:49)
 2. Mad Mad Moon (9:08)
 3. Entangled (5:16)
 4. Medley: Los Jigos - Duke's Travels/Fountain Of Salamanca/The Knife/Unquiet Slumbers.../Los Jigos (3:48)
 5. Follow You, Follow Me (4:12)
 6. I Know What I Like (3:50)
 7. Medley: Snowbound - Snowbound/Scenes From A Night's Dream/Say It's Alright Joe (11:03)
 8. Horizons (with Blood On The Rooftops middle section) (2:41)
 9. Can-Utility And The Coastliners (5:48)
 10. Undertow/Supper's Ready (6:13)
- Notes: Genesis had nothing to do with this album, other than Hackett's appearance

THE ROYAL PHILHARMONIC ORCHESTRA PLAY GENESIS HITS AND BALLADS

CD: US EDT 5204-2: edel America Records
(DDD, cover similar to WCD cover)

From cover/liner: "Manufactured and Distributed under License by edel America Records, Inc., #EDT 5204-2" and "An edel company release (p) (P in the circle) 1992 edel company ('edel' Gesellschaft für Produktmarketing mbH) (c) (copyright) 1992 edel company ('edel' Gesellschaft für Produktmarketing mbH)

edel America Records Inc.
4640 Lankershim Boulevard, Ste, 511
North Hollywood, CA 91602

This was released in Germany on the EDEL label
CD: EDL 2610-2
LP: (same number)
Cassette: EDL 2610-4

Liner: "The Royal Philharmonic orchestra was recorded at CTS Studio 1 / London by Dick Lewzey. All other recordings and all mixes and mastered at Pilot Studios / Munich by Bernie Staub. Curt Cress proudly play Yamaha drums. Arranged and conducted by Herrmann Weindorf. Produced by Curt Cress. Project Coordination and Executive Producer: M/S. Sleeve design by Jutta Schuster" Back cover has strange english/german mixture: "(p) 1992 edel company. (c) 1992 edel company Medien-Kooperation RTL plus (REM: That's a radio and TV station), Marketing / Vertrieb Released by edel company ('edel' Gesellschaft für Produktmarketing mbH). Wollen Sie weitere Veröffentlichungen von uns kennenlernen? Wir senden Ihnen gerne unseren kostenlosen Katalog. Please write for our free mail order catalog. Vertrieb / Distribution Germany: ideal Vertrieb, Wichmannstr. 4, 2000 Hamburg 52". There is a list of the musicians in the orchestra and the rhythm section separately in the booklet.

- Tracks:
- | | |
|----------------------------|-------|
| 1. Many Too Many | 3: 24 |
| 2. Follow You Follow Me | 4: 38 |
| 3. Throwing It All Away | 3: 39 |
| 4. No Son Of Mine | 5: 45 |
| 5. Tonight Tonight Tonight | 6: 32 |
| 6. I Know What I Like | 4: 59 |
| 7. In Too Deep | 5: 20 |
| 8. That's All | 4: 29 |
| 9. Mama | 4: 36 |

10. Al one Toni ght

4: 16

HITS OF PHIL COLLINS PERFORMED BY THE ROYAL PHILHARMONIC ORCHESTRA

1990

CD: Nouveau 10132 DDD

Pl ayers: Harp: Skai l a Kanga
 Gui tar: Mi tch Dal ton
 Pi ano: Si mon Chamberl ain
 Vocals: Lance Ellington, Mark Williamson (on "Take Me Home")
 Saxophone: Christi an Wil ckens

Tracks:	1. In The Air Tonight	5: 04
	2. Groovy Kind of Love	3: 27
	3. Easy Lover	4: 38
	4. Do You Remember?	3: 40
	5. I Wish It Would Rain Down	5: 13
	6. Against All Odds	3: 32
	7. Another Day In Paradise	5: 26
	8. Two Hearts	3: 36
	9. One More Night	4: 05
	10. Take Me Home	5: 37

Notes: Produced, Conducted, and Arranged by Louis Clark
 Recorded with no affiliation with Phil Collins or any member
 of his band

Die Schonsten Hits von Phil Collins im klassic-sound

Very little is known about this album, other than it surfaced in America as an import, and "the record label is BMG a sticker on it says it a ariola extra, whatever that means. The number is 74321 19976 2." Based on the play list, it does not seem to be a German release of the above album, since it has Both Sides material.

The songs are: Another Day in Paradise, Do You Remember, Against All Odds, Both Sides of the Story, That's Just the Way It Is, Everyday, All of my Life, In the Air Tonight, Groovy Kind of Love, Don't Let Him Steal Your Heart Away, One More Night and I Wish it Would Rain Down

TRESPASS BOXED SET

Genesis on Compact Disc - C.I.D. Productions: CID 11.

It comes in a 12" by 12" blue box that says "Genesis on Compact Disc" at the top, with a circa 1976 picture of the band on the front with Bill Bruford. Inside is an approximately 2 1/2' by 2' poster of PHIL COLLINS AND HIS SERIOUS BAND dressed in circus costumes, similar to the pictures in the program from that tour as well as the standard UK Virgin/Charisma 1885 release of Trespass CASCD 1020 (qv). [The origin of this is not known, whether it is an legal, planned release or a bootleg/non-official release. Either way, it is definitely strange. Probably some sort of a half-baked marketing scheme.]

Genesis Collection Volume 1 CGS102 (Trespass/Nursery Cryme)
 Genesis Collection Volume 2 CGS103 (Foxtrot/Selling England)
 (These were issued with full colour cartons and a free poster in each.)

Virgin CD BOXED SETS

BOXED SETS of several CDs released by Virgin records
 DISC SET (Virgin Records CATALOG No.)

Trespass / Nursery Cryme / Foxtrot (TPAK 1 PM 539 353 971)
 Selling England By The Pound / (TPAK 17 PM 539 354 347)
 The Lamb Lies Down On Broadway
 Peter Gabriel's first 3 studio albums (TPAK 9 PM 439 354 027)

NURSERY CRYME/FOXTROT

CA-2-2701 on Polydor/Charisma (Charisma distributed through Polydor)
 2LP US re-issue of those 2 albums in a set
 Released 1979; Photos of each of the 5 piece and one live photo of the 5 piece.

Text on the back of the album cover:

First, a word of explanation. This special double-record set contains two Genesis albums originally released in 1971 ("NURSERY CRYME") and 1972 ("FOXTROT"). Due to various problems, in the past few years they have not been available in the U.S.A. Now, at last, we are again able to properly present these landmark recordings to the public. Newcomers to the Genesis camp should be delighted by these early masterworks (to this day, the band plays selections from them in their live shows); and the stalwart supporters of the last eight years or so will no doubt be ecstatic to have fresh copies.

Secondly, a word (or two) of description: These two albums represent the first fully-formed statements by a band on the verge of international stardom, a band positively unique in the history of rock. For the recording of "NURSERY CRYME," original members Tony Banks, Peter Gabriel & Michael Rutherford were joined by new recruits Phil Collins & Steve Hackett. The combination produced a sound that meant magic to those early, fiercely-devoted followers. The music was complex, yet highly accessible, very melodic, emotional and dramatic; the approach was orchestral yet subtle; the lyrical themes drew on myth, legend, fantasy and satire. These two albums include such acknowledged rock masterpieces as "WATCHER OF THE SKIES," "MUSICAL BOX," "FOUNTAIN OF SALMACIS," and the incredible, side-long epic "SUPPER'S READY." At the same time, their theatrical live performances advanced the state of rock a few light years, complete with a sophisticated use of costuming and mime (in the person of vocalist Peter Gabriel), plus superior sound and lighting. But above all, there was indescribable magic in the music.

Today, of course, Genesis ranks as one of the very top bands around the world, with sell-out tours and million-selling records. Peter Gabriel and Steve Hackett departed the group to pursue solo careers, with Tony Banks, Phil Collins and Mike Rutherford carrying on the Genesis torch to an ever-growing audience. To their credit, Genesis has always been one of the most imitated bands around ... but no one else has ever been able to duplicate their unique sonic recipe.

THE CANADIAN BOX SET

A black box with "Genesis" and the band's autographs on the front in gold, and it's 2000 limited edition numbered release. The box contains Selling England through Abacab, including Spot The Pigeon (not on blue vinyl), three photos, two posters, and a softcover copy of I Know What I Like (by Gallo, qv in Books section). One poster is basically the cover to From One Fan To Another, and the other is the picture used on the cover to the bootleg Just A Pool Of Tears. There doesn't seem to be a catalog number for the set as a whole.

TURN IT ON AGAIN - BEST OF '81

1983

LP: Germany Vertigo/PolyGram 848-854-1 (no liner notes)

CD: ?? Vertigo/PolyGram 848 854-2

Tracks:	1. Mama	6: 03
	2. Home By The Sea	4: 45
	3. That's All	4: 21
	4. Illegal Alien /	+ 4: 33
	5. Paperlate	3: 14
	6. No Reply At All	4: 34
	7. Takin' It All Too Hard	+ 3: 56
	8. Man On The Corner	4: 15
	9. Misunderstanding ***	+ 3: 57
	10. Follow You, Follow Me ***	4: 39
	11. Abacab ***	+ 8: 35
	12. Turn It On Again ***	9: 03
	13. Firth Of Fifth ***	+ 9: 22

Notes: *** indicates a live track, all are the same versions from 3SL except for #12 & #13. #12 contains the "damn medley" recorded at The Spectrum in Philadelphia on Daryl's b-day during the '83-84 American tour. (This was a b-side to Illegal Alien, qv.) #13 is from the UK 'That's All' 12" and was recorded at The Savoy, New York 1981.

+ tracks are included on the CD only. The LP places the "Turn It On Again" medley after "That's All" on the A-side.

The cover has three individual insert photos of PC, MR, and TB. It appears to be taken from the ATTW3 or Duke period. A brief historical review by John Tracy [London, 1991] is included. The back has a small insert photo of the band free-falling from the sky.

This disc has an identical Australian counterpart called "Genesis - The Vertigo Years" that has been discontinued.

THE STORY OF GENESIS

1978

LP: Japan Charisma SFX-10061 2

Previously released material

Japanese release to co-incide with tour. Cover is live pic of mirrors and packaged with Gallo book of photos.

The Knife	Supper's Ready
The Musical Box	I Know What I Like
Watcher Of The Skies	

Lamb Lies Down On Broadway	Eleventh Ear Of Mar
Dance On A Volcano	Your Own Special Way
Squonk	Burning Rope
Ripples	Follow You, Follow Me

Virgin VVCD3 Plastic CD3 (3 of 10 Virgin Value Samplers)
includes Peter Gabriel - Floating Dogs

Virgin VVCS4 Plastic CD3 (4 of 10 Virgin Value Samplers)
includes Mike Rutherford - Moonshine, Genesis - Ripples

Virgin VVCS7 Plastic CD3 Phil Collins (7 of 10 Virgin Collectibles)
Tracks: I Cannot Believe It's True / (other artists are China Crisis, Donny Osmond, and The Cross)

Virgin VVCS8 Plastic CD3 Peter Gabriel (8 of 10 Virgin Collectibles)
Tracks: Solsbury Hill / (other artists are Iggy Pop, Mike Oldfield, and Julian Lennon)

Virgin VVCS10 Plastic CD3 Genesis (10 of 10 Virgin Collectibles)
 Tracks: I Know What I Like (in Your Wardrobe) / (other artists are
 Japan, Can, and Orchestral Manouvres in the Dark)

The Conversation Disc Series ABCD007

Peter Gabriel, details unavailable

The Conversation Disc Series ABCD014

62:43 - Interviews of band members, some clips from TV appearances
 Limited edition of 2500, Manufactured in England, Picture Disc
 [Note: this seems to be pretty official, not a bootleg interview.]

Tonight Tonight Tonight

exclusive candid interview
 WARNING: this is a very poorly edited version of the preview party
 (qv in the bootleg section)
 Side A-Questions & Answers (unbanded) 24:30
 Side B-Answers only (banded) 19:25
 Atlantic 1986 - PR965 - 12"
 Interview by Dan Neer
 Edited by David Bailes
 Executive Producers: Perry Cooper & Judy Libow

Mike ON Mike

exclusive candid interview
 (Mike + The Mechanics, promo-ish for the first Mike & the Mechanics
 album)
 Side A-Questions & Answers (unbanded) 27:33
 Side B-Answers only (banded) 24:56
 Atlantic 1985 - PR820
 Interview by- Dan Neer
 Edited by David Bailes
 Executive Producers: Judy Libow and Perry Cooper

Mike ON Mike II

exclusive candid interview
 (Mike + The Mechanics, promo-ish for The Living Years album)
 Side A-Questions & Answers (unbanded) 25:45
 Side B-Answers only (banded) 20:10
 Atlantic 1988 - PR 2543
 Interview by Dan Neer and Dewitt Nelson
 Edited and Produced by David Bailes and James Fahey for Neer Prefect
 Productions
 Executive Producers: Judy Libow and Perry Cooper

Collins ON Collins

exclusive candid interview
 Side A-Questions & Answers (unbanded) 30:03
 Side B-Answers only (banded) 24:00
 Atlantic 1985 - PR759
 Interview by dan Neer
 Edited by David Bailes
 Executive Producers Perry Cooper & Judy Libow

Phil Collins ...PROFILED

exclusive candid interview

Track 1- Phil Collins Profile (25:02)
 Tracks 2-8- Station Liners (:29)
 Tracks 9-19- Answers only
 Atlantic 1989- PR 3092-2 (CD)
 Interview by Dan Neer
 Produced by Neer Perfect Productions, David Baines, DeWitt Nelson
 Executive Producers Perry Cooper & Judy Libow

The Genesis Story - The Unistar Radio Network

(on 1 CD)
 Airdate: July 5th, 1992 - Total Time: 1 Hour

1. Interview - Mike Rutherford
 Misunderstanding
 That's All
 Interview - Tony Banks
 Network Ads
2. Interview - Phil Collins
 Invisible Touch
 Throwing It All Away
 Network Ads
3. Interview - Mike Rutherford
 Land Of Confusion
 Tonight, Tonight, Tonight
 Network Ads
4. Interview - Mike Rutherford
 In Too Deep
 No Son Of Mine
 Interview - Phil Collins
 Network Ads
5. Interview - Mike Rutherford
 I Can't Dance
 Hold On My Heart
 Interview - Tony Banks

Baktabak Interview Disc

Date? baktabak CBAK 4028
 Genesis interview
 Picture Disc w/ Phil

Genesis - Words About Music

1992 WAM WAM 06
 Interview Picture Disc w/ Group
 Limited 500 - 2 Photos: TB & PC

Genesis - Up Close

1992, Media America, 4CD set of interviews re We Can't Dance
 tour/album

Atlantic Gold CDs

Atlantic has a line of gold audiophile CDs called the 'GOLD STANDARD'.
 Among the first six Atlantic releases in November 1993 were Genesis' Abacab
 and Phil Collins' Face Value.

From the press release, according to Yves Beauvais, Atlantic's Sr.
 Director of A&R Special Projects: 'Each one has a 24-page booklet with new
 liner notes, new graphics and photographs. The complete album artwork is
 reproduced: front & back cover, the inside gatefold when appropriate, and
 the record's inner sleeve. There are new, updated credits with information

on what tracks were released as singles, the original release dates, their chart positions, etc. There are new band photos... Memorabilia is reproduced whenever possible... Phil Collins gave us a lot of his lyrics and production notes, for instance. Even the original tape boxes are reproduced.'

We Can't Dance The Dance Album

Name: We can't Dance The dance Album

Label: ???

Cat No: DANCE 111

Tracks:

1. No son of mine (homeless version)
2. I can't dance (groovy feet mix)
3. Dreamin' while you sleep (moon light version) (sik)
4. Hold on my heart (true love - version)
5. Jesus he knows me (saved version)
6. Tell me why (the truth mix)
7. Fading Lights (faded - mix)
8. Way of the world (endless time - version)

Note: This strange album, which may be a bootleg (?) has remixes of the WCD songs. The cover is like WCD, but completely in green with GENESIS letters in red. "We Can't Dance - Limited Remix Edition - The Dance Album". On the back of the booklet there is one of the photos from the WCD booklet (PC with crown) on green ground. Inside there are the FRB-paintings from the original booklet on green ground and the track names.

ABOUT GENESIS

Unreleased Genesis Tracks And Other Rare Material

Genesis has released mostly all of their outtakes and b-sides, and what hasn't been officially released has often times been illegally released or played on radio programs and then bootlegged. In spite of all this, a fairly substantial amount of material has never been released in any way.

Originally, this section was to be exclusively for unreleased material, but it has been changed to unreleased and rare material. The problem is twofold: the existence of many of unreleased tracks like Only Your Love is not known until they are actually released, and much known-to-be-unreleased material (like Going Out To Get You) becomes released as time passes. In some cases released tracks have been included for context, such as when they are on the same demo tapes as unreleased tracks. Historical context of the unreleased songs is important to establish.

The first demo tape for King, Easter 1967 Chiswick, London, consisted of:

She's Beautiful
 self-described best of the songs on this tape, the
 first Tony/Peter collaboration, later given different
 lyrics and used as The Serpent on FGTR
 Try A Little Sadness
 That's Me (Ant/Mike)
 Listen On Five
 Don't Wash Your Back
 Patricia (Instrumental, given lyrics as In Hiding on FGTR)

(What Gallo calls "Don't Wash Your Back" is named by other sources as "Don't Want You Back". No one knows which is the correct name, although the editor throws his lot in with Gallo. For Try A Little Sadness, cf. the 60s hit Try A Little Happiness.)

The second demo tape for King in summer 1967 had:

When the Sour Turns to Sweet
 The Image Blown Out
 She's Beautiful (new version)
 Try A Little Sadness (new version)

A third demo tape of 8 or more songs was made in 1968, none ever recorded, with more complexity in playing and mood changes. Included tracks were called:

Barnaby's Adventure
 Fourteen Years Too Long

The latter having been misrepresented as Fourteen "Jeans" Too Long at some point in Genesis history, much to the band's dismay, presumably by an I Can't Dance preoccupied journalist. "Years" is correct.

A fourth demo tape in 1968 (no info on how many songs) had

Everywhere Is Here

The first and second singles (qv in singles section) were released at this time, followed by From Genesis To Revelation. Afterwards, King really lost interest in Genesis and things were in limbo. Tony at a university wrote part of Supper (Eternal Sanct.) and 2 other songs without words that eventually showed up on Trick (unknown, but possibly Mad Man Moon and Entangled). Tony did not have access to a piano at this time, and wrote the songs on guitar.

The following are very interesting set lists from the pre-Trespass days. They tell us of many songs that were never recorded and released, but were presumably on the demo tapes above.

Armando Gallo has a listing of what could be the first ever live set list Genesis played.

Masochistic Man
 Stumble
 Black Sheep
 Build Me A Mountain
 In Limbo
 Sitting On Top Of The World
 Key To Love
 Chobham Chords
 Digby
 Little Leaf
 Stranger
 Babies

Other songs mentioned from the earliest days include:

Eastern Magic Boogie
 Crossroads
 Do I Still Figure In Your Life?
 Classic
 Wandering
 Epic
 Think Again

A lot of these may be covers. Do I Still Figure In Your Life is certainly one, one which through an odd coincidence Paul Carrick covered on his album One Good Reason. Crossroads was a song Eric Clapton was famous for. Other titles in the above two lists may be working titles for songs eventually released with other titles.

Regarding "(Do I Figure) In Your Life," the songwriting credit on the Stewart/Gaskin album Up From The Dark is to "P. Dello (Robins Music)."

From 1969:

From the Bottom of the Well
 The Image Blown Out
 Barnaby's Adventure
 Fourteen Years Too Long
 Hidden In the World
 Mystery of the Flannel Isle Lighthouse
 Wooden Horse

"Flannel" is apparently a misquote for "Flannan". (The editor has been unable to determine if this is a real location or not.) "Hidden In The World" is also aka "Hidden in the World of Dawn".

From 1969 but the 2nd set:

In the Beginning
 The Serpent
 Pacidy
 Key to Love
 Visions of Angels
 Silver Song
 Little Leaf
 One Day
 The Movement

[The editor is very incredulous that The Movement was actually performed live!]

Other song titles from this period include: Magic of Time; Hey; Sea Bee (aka "CB"); and Hair on the Arms and Legs. All of these are from 1968 demos.

Another set from 1970:

White Mountain
 Nice
 Family

The Movement and 1971 Live Performances

The Movement is a piece of music reported to be 45 minutes long. It has never been released as-is (or as-was), but Genesis used parts of it for various other songs. The only known songs to be taken from The Movement are "Get 'Em Out By Friday" and "Stagnation". Through a more convoluted evolution, "Lilywhite Lilith" also derives from this piece. If the Movement is 45 minutes long, a fairly substantial amount of it has been used in other Genesis songs since Stagnation and Friday are longer numbers.

Mentions of The Movement are hard to find. In Melody Maker, March 3 1973, Mike said: "The first thing we wrote as a band was a 45 minute piece that we didn't record, but we still use bits to this very day."

Johannes Guenther in Germany points us to an interview that says The Movement was never performed live either. He translated this quote from a November 1992 interview with Ant in The German Genesis Fanclub "It" (formerly called "Invisible Touch") magazine. Ant said in response to being asked if The Movement was ever performed live: "No, when we started rehearsing for live concerts, there were other songs on the set list. [...] For instance Let Us Now Make Love, Pacydy, Little Leaf, Shepherd and a very loud song called Going Out To get you, which was not so good. Another song from this time is Stranger, but it was never performed live. Although we recorded it on a demo tape - but we decided that it would be too private releasing it. [...] We also played live from the beginning: In The Beginning [...], Dusk, White Mountain, The Knife. Plus Twilight Alehouse and Visions of Angels. Later we also played Looking for someone. [...]"

The musical theme of Lillith was originally used in a short-lived piece named "The Light" (the only known recording of which is from 3/3/71 or 3/7/71 at a Belgian club called La Ferme V, which according to researcher Mel Huang is geographically somewhere between Brussels and Waterloo, quite close to Brussels, in a town called Woluwe). Phil Collins is reported to have written the lyrics to The Light, very hastily. The main theme from Lillith is contrasted by a very funky bass groove uncharacteristic of Mike's later playing. (The faintest hints and reminders of this groove can be heard in Musica's "I Know What I Like" after the "Stagnation" part.) In addition, there is much more instrumental music than in the tight Lillith, evidently parts from "The Movement" that were never used.

Bill Brink has discovered -- March 7, 1971 It was the first show they did in Europe, and was one of 3 that they did at that time in Belgium.

Other than the "Lilywhite Lilith" theme, which exists on top of an that uncharacteristically funky bass line, there are four other distinct sections that stand out. They are here given names in order to help the discussion.

Fast arpeggios: this could be a very very fast version of the ascending riff in Slippermen, played at a moderate speed on the Lamb. It is doubtful.

Flute: this is not from any Genesis song. It is a flute line that was never used anywhere.

Rolling: this section, characterized by a rolling pace from the Rutherford/Collins rhythm section, is not from anything that was ever released.

Raven: the arpeggio accompaniment of the "ah" vocals is found in the Raven (cf. especially where Peter sings "the Raven brings on darkness and night"). The lead line with the "ah" is not from any song.

Some claim to have heard a little of "Bye Bye Johnny" (parts from the pre-Foxtrot early "Can-Utility" version were edited out in the final studio version) in "The Light", but the editor (who listened to both back-to-back) cannot make this connection.

It is said that Phil wrote the lyrics (which are utterly indecipherable on the recording other than the odd word here and there! A transcription of the lyrics can't be provided. In fact, the thematic matter of the lyrics isn't even known), which would contradict his assertion that Scenes From A

Night's Dream was his first complete lyric. The lyrics are said to have been written very quickly, so they may "not count" in that respect.

With regards to the recording from La Ferme V mentioned above, another song called "Waterlily" was also introduced, but the actual song was not recorded. No known recordings of it are extant, although in some cases the recording of The Light is mislabeled Waterless. From listening to the actual recording, it seems very clear that the tape has been spliced between since both Waterlily and The Light have their own introductions.

The BBC Sessions

The Shepherd
Pacidy
Let Us Now Make Love
Looking For Someone
Stagnation

Genesis recorded these songs for the BBC in 1970. Both of the Trespass songs were different than the final album versions. (Some releases of these songs have audience applause dubbed into the mix -- this is not in the original. These are studio recordings.) Pacidy is significant in that it kept Tony Banks from letting Genesis fall apart in the tumultuous time between From Genesis and Trespass. Banks singled out Pacidy in The Book Of Genesis: "There was one particular song we used to play which never ended up on any album or anything. It was called 'Pacidy'...and I just thought that this was something that I didn't want to give up. It was too good, you know."

Anthony Phillips rerecorded Let Us Now Make Love much later on as a piano instrumental, and had this to say about it in the liner notes: "This was, in fact, one of the most popular Genesis songs in the early touring days. Few of the quiet, sensitive songs survived 'on the road' and it was eventually dropped from the set. Apart (of course) from Peter Gabriel's idiosyncratic vocals, Mike Rutherford and myself used to play 12-string guitars and Tony Banks would swap from organ to my stratocaster through a Leslie speaker for the instrumental sections. On this [instrumental rerecording] version, I've returned to how it was originally written (...in September '68!) - on piano."

Tony Banks said in a 1982 Trouser Press interview: By this time we'd done three or four months of live playing on the road. 'Trespass' 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, "Twilight Alehouse," we recorded a lot later; by the time we did, it was played out. 'Nursery Cryme,' the next album, was all new material, so all the old stuff got shelved. By the time 'Trespass' 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 these songs developed in length and complexity through all of us working together.

Demos for Trespass

Dusk (then called Family)
White Mountain
Going Out To Get You
Pacidy

A live version of Going Out To Get You has surfaced on the bootleg From One Fan To All Others, qv. It is allegedly from the Piper Club, Rome, 1972 but that date is under suspicion: Phil is definitely on drums, but there is no audible guitar. The song is very organ driven and up-tempo, and sounds very much like The Knife (which could account for why it wasn't included on Trespass, but cf also Ant's comment "not good enough" above). Going was apparently a staple of the set between Trespass and Nursery Cryme, but was never recorded in the studio like Twilight Alehouse and Happy The Man were. Going Out to Get You was played apparently quite often as a second encore from 1971 to 1972, but exists on tape only in Rome 4/18/72 and Woluwe 3/7/71. Even though it was a demo, it is not believed that Going Out To Get You was ever recorded in the studio.

Music for a BBC documentary soundtrack:

Part of Looking for Someone

acoustic Musical Box
 Anyway (Eventually used in the Lamb)
 Peace

The following quote from Peter Gabriel in *The Book Of Genesis* sounds like it is about this session: 'Paul Samwell-Smith, who was then producing Cat Stevens and was the hot producer of the time, [...] agreed to go into the BBC studios with us at Shepherd's Bush, and do a demo of some music which was going to be for a TV programme. I think it was for an "Arena" programme about a painter, a classic futuristic film of the thirties called "Alphaville".'

The Shout (Banks, Rutherford)-- Tony and Mike collaborated for the soundtrack of this film in 1979, but it was never released. Rumor says that Tony's 'From the Undertow' on *A Curious Feeling* has the main theme from this soundtrack. (No one who has seen the movie has ever commented on the veracity of this, if in fact anyone has really ever seen the movie.)

Note from 1998 by the editor: Linda Darling made me a tape of the audio soundtrack to this movie, and I agree with Mike's statement below that they drowned out the music with noises. I couldn't really hear anything at all that sounded like Mike or Tony.

The Shout soundtrack info transcribed by Adrian Catchpole on 12 Jan 1993: *Genesis Magazine* No. 6 January 1978 says: "For the past few weeks, Tony Banks and Mike Rutherford have been very busy writing a film score, and have been spending a lot of time at Shepperton and Pinewood studios. More details will follow..."

Genesis Magazine No. 8 July 1978 follows: "As mentioned previously, Tony and Mike wrote and recorded the theme and incidental music for the film 'The Shout', which has won the Special Award Grand Prix de Jury at the Cannes Film Festival this year. Mike commented "They seem to have drowned our music out with other noises", and this definitely seems to be the case. Having seen the film, I wouldn't recommend to anyone else because there is very little actual music and the story itself is rather weird. Anyway, if you're curious, give it a try. The electronics are by Rupert Hine, by the way." (Rupert Hine produced *Wise After The Event* and *Sides* for Ant Phillips.)

'*Genesis: A Biography*' (q.v. in the books section) says about *A Curious Feeling*: "...some songs suffering from being cut short - 'Undertow' was a prime example of a stunning piece of music which would have scaled Olympian heights had it been stretched further, an irony at a time when critics were castigating the progressive bands of the day for extending the flimsiest of themes way beyond breaking point. (Tony did, however, return to a theme from this song on his album *A Curious Feeling*, also employing it on a soundtrack for *The Shout* which he co-authored with Mike once the recording of *...And Then There Were Three...* was completed.)"

Paraphrased from a very convoluted explanation that Tony gave Alan Hewitt:

From *The Undertow* was originally a piece of music which introduced *Undertow* on *And Then There Were Three*. It was not used, so it was available when *The Shout* came along and Banks needed music for it. He developed what had been an intro into a full piece of music. It was used in the film, but Tony was not very happy about the way the electronics drowned out the music, and used it on his first solo album.

Tony effectively said the above but in a very roundabout way, but whittled down it is the best explanation of the history of the music I have read so far.

Silver Song was an Anthony Phillips track which he wrote in 1969 for John Silver, former Genesis drummer who left the band. The entire story behind this song was finally pieced together for this discography, on Valentine's Day 1994 (about 20 years after it was recorded), from many sources including an obscure Record Collector article on Anthony Phillips. This song, or rather the story behind it, has been one of the best kept secrets in Genesis history. In November 1973, Anthony Phillips got Mike Rutherford and Phil Collins to record *Silver Song*. Why this collaboration happened has never been revealed. Mike and Ant had remained friends after Ant had left Genesis, Mike was heavily involved with Ant's return to recording album oriented music, and it is probably simply that Mike enticed Phil to sing on the record somehow.

However it came to be, the three went to Island Studios, where Genesis recorded Foxtrot and Selling England, and recorded two songs: Silver Song and Only Your Love. The latter was another Anthony Phillips song meant to be the flip side of a single with Silver Song on its A side. It is not known whether this would have been a Phil Collins sings, or an Anthony Phillips single, or whose name would appear on the cover, if it had been released. For, in fact, it was never released, and there has never been any reason given by any party involved as to why. (Some allege that test pressings were made, but none are extant -- if there are any, no one is admitting to having them!)

The finished Silver Song was played once on a radio program of some sort, from which it was recorded and eventually bootlegged on The Rarest Live Volume III (qv in bootlegs section). For the longest time, this poor recording was the only version of this song available in any form.

Anthony Phillips wanted to include Silver Song on the CD-rerelease of Private Parts And Pieces I, but Phil Collins would not allow him to use the vocals Collins did back in 1973 (again, the reason why has never been revealed, although it is speculated but not confirmed that Phil was afraid that his vocals would be used to sell albums - first of all, Ant and Phil share the same record company, so it should not matter, and Ant should have the rights to use the vocals since Phil undoubtedly did them under a session player's contract, work-for-hire). Ant then re-recorded the song doing vocals himself, and included that version on the album.

But, Genesis fans finally got to hear the two songs from the never released single almost 20 years later when someone began releasing outtakes stolen from Island Studios. In 1993, the In The Beginning studio outtakes bootlegs (qv) included many different demos and mixes of both Silver Song, and Only Your Love.

The origins of the song are mentioned in the Bowler & Gray book:

p 19: "It was shortly after the recording of 'A Winter's Tale' that Chris Stewart parted company with Genesis ... Phillips feels that, at that time, he was probably as competent a musician as any of them, but that he lacked any real dedication and was finally just phased out, being replaced by John Silver, a friend of the group."

p. 24: "The nucleus of the band now had to look for a new drummer, however, as John Silver had left to go to school in America, provoking Ant & Mike to write 'Silver Song'..."

Jack Beerman asked Jon Dann from The Waiting Room about the other early material Ant has either recorded or rerecorded for his solo albums.

The Genesis bits that have been incorporated into Ant's solo work are limited to the extract of Pacydy in Field of Eternity and Stranger, which was performed at a couple of the early Genesis gigs. The other members of the band used to call it "Strangler" as Ant couldn't make the high notes in the middle section. Oh yes, there's the piano version of Let Us Now Make Love on the CD of Ivory Moon as well. There are some songs from Ant's stuff that dates from the same time as Genesis but they were never played by the band. Collections is one song that falls into this category.

Phil Demos: Both Please Don't Ask and Tomorrow Never Knows have had their demo versions played on radio shows, and then bootlegged. These demos were not released officially.

Rat Race (Phil Collins) -- this is a song used on one episode of Miami Vice, the song is the music from (the non-album) The Man With the Horn, and different lyrics. It was never released on a Miami Vice soundtrack or in any other form. The only place this song was ever heard to the best of the editor's knowledge is from the episode of Miami Vice where it aired.

In interviews, the band has asserted that both Abacab and Home By The Sea were originally much longer. The album versions are edited down from the original versions to fit the continuity and time limitations of the albums. The longer versions have never been released, but cf. the Mama/It's Going To Get Better single with the unedited longer versions on 12".

Genesis discussed the release of I'd Rather Be You as a single. This never happened, though. From the Baktabak interview right before Invisible Touch came out: Phil: "...not on the album, which will

probably come out later which is called I'd Rather Be You." Tony then said: "It might be an A-side, I think."

The Border (Tony Banks) -- in a Keyboard magazine interview, Tony said that The Border originally was much longer (12 minutes) and had a serene middle section which was mostly instrumental. He claims the middle could stand on its own, but has never said if he used it in another song or not. The full-length version was never recorded and thus will not be released. Banks has not used the middle part anywhere else at the time this discography was written.

Also, three songs were written but not recorded for We Can't Dance according to the Disney "making of WCD" special. Producer Nick Davis can only remember one, whose working title was "Stones", and it was not recorded. The other two are lost forever, if they ever existed.

See also the Genesis Miscellaneous section for details on the recording of Paperlate live.

MYTHOLOGY: The "Double Album Test Pressing" of Live

I'm going to drop out of the editorial voice for this section, since this topic has a very personal interest for me. An enduring myth, or perhaps urban legend, in Genesis history is the ultra-rare double album test pressing of the Genesis Live release. This legend has been perpetuated through the years, and seems to be generally accepted among Genesis fans. The story that Genesis made a test pressing of Live with 2 LP records worth of material has never been closely examined or questioned, even by papers such as Goldmine and Record Collector, and does not stand up very well under close scrutiny. This issue of the double live album test pressing is one of the most obscure and unsolvable mysteries of Genesis, because there is first of all very little information available, and also because some fans are adamant about the existence of this double album test pressing no matter what facts are presented. An examination of the concrete facts about the double album test pressing forces the conclusion that it does not exist, and is the product of urban legend.

(I say "one of the most" -- other mysteries include the Deep Green story related in the Phil Collins' session work section, which can be explained but is very baffling to anyone who is not an historian; and the mystery of Silver Song, why Phil sang on it and why it was never released. There are a few others like this. All of these mysteries can stand to have more light shed on them.)

This section is the result of several years of personally researching the issue, and I'm going to detail my findings here. I began looking into the whole issue sometime around 1993, and have continued to this day. When I began assembling this discography, I tended to believe the standard story about Live, that there was an extremely rare double album test pressing extant someplace in the hands of some collector. I did not give it a lot of thought until I read several of the Genesis books and tried to fit what I was reading into the story. None of the facts really fit the story very well, and it made me suspicious. That led to more systematic research and the information which I present here.

Before beginning the examination of the issue, I think it is important to clarify what exactly is meant by "double album test pressing". I am talking about an actual Genesis Live ("Live" being the proper noun title of the album) double album, not some other recording of the same shows released by a different source.

The King Biscuit Flower Hour recorded Genesis in concert in February 1973 at the De Montfort Hall in Leicester and at the Free Trade Hall, Manchester, both in England. The King Biscuit Flower Hour was a radio program in the USA which recorded live music for broadcast on radio stations. Genesis has been recorded for their show very often down through the years, in fact at least once on every tour from 1973 to 1987 with the exception of The Lamb (which hardly fits in a 50 minute format).

Armando Gallo's book says: "...on the 20th July 1973, Charisma released Genesis Live [...] Genesis Live has never been released in America [remember this was written in 1977 before the Buddah's records were re-released on Atlantic!] because originally the tapes that made up the album had been recorded just for an American radio show. The King Biscuit Hour people recorded only two

concerts, and the sound quality wasn't perfect, but it definitely managed to capture the atmosphere of a Genesis concert during one of the most significant periods of their career. Tony Stratton-Smith had managed to get the original unmixed tape from King Biscuit and the band mixed and edited it with John Burns, an engineer at Island with whom they had worked on Foxtrot and who later worked on Selling England and The Lamb." The Book Of Genesis quotes Phil: "There was a suggestion from Charisma that as [writing Selling England] was taking such a long time and there was a chance we'd miss the deadline, that we should release a live album compiled from the best of the King Biscuit Hour tapes of recordings we'd made of our last tour. This was the first Genesis live album."

I believe the urban legend of the double album test pressing can be explained as a case of mistaken identity. What people think is a "test pressing" is actually the King Biscuit Flower Hour recording of the show at Montfort. King Biscuit distributed the Montfort show on two LP records, and they were not marked very clearly. (I believe that King Biscuit put a sheet in with very plainly records to identify the show. Original KBFH shows are very difficult to come by. I've only seen one or two in my life and don't remember them well. I know they were in plain white sleeves.) This double LP set isn't even a test pressing (although King Biscuit probably did do a test pressing of their LPs and a King Biscuit test pressing might be mistaken for a Live test pressing), it is a real pressing sent out to radio stations by King Biscuit completely separate from Genesis, their management, and Charisma. Probably hundreds of these exist. Through the years, these King Biscuit records from Montfort have been distorted by rumor into test pressings of a double album version of Live. Genesis fans are capable of some of the most incredible rumors. Things that start out as facts grow and grow out of proportion as they circulate. I think this double album test pressing is one of the best examples of this phenomenon.

For the record, Live is mostly all from Manchester, with the exception of Hogweed.

The explanation that the double album test pressing is really just a KBFH record fits in with all of the numbered points below. All of the facts surrounding the rumor make sense when you work backwards from the assumption that the double album test pressing is the King Biscuit show. There really was an actual record that someone mistook for a test pressing. It would explain how the myth started – remember every myth has a kernel of truth -- since someone could have actually believed that the record was Live itself. It would explain that there never was a fourth side, so the absence of the track list is correct.

For this explanation to be proven to be completely 100% true, I would have to prove that King Biscuit pressed their albums on the Phillips label. I can't really do that.

Here are some of the reasons why a test pressing ought not to exist:

1. No copy of it has ever surfaced. In over 20 years, not a single copy of this double album test pressing has actually been seen. Only one photograph of the LP label has appeared in Goldmine, and it does more to prove my King Biscuit theory than anything else. There have been more photographs of the Loch Ness monster and Bigfoot than this double live album! No reputable source like a magazine article or a discography by someone reliably connected to Genesis has ever produced any reliable information about the test pressing. The only people who claim to have seen it are shadowy, underground collectors who claim to have photocopies of the cover or know "someone else" (not themselves) who has the test pressing. People who openly claim they have it, when pressed for more details, reveal that what they really have is the KBFH show. No copy of the test pressing has ever been put up for sale. Where has it been all these years? In the hands of certain individuals who have no interest in selling them and in keeping them an absolute secret? Rare records are the province of people who want to sell rare records. You don't have one without the other. There is a certain proportion of fans who want to get the rare records for their own sake, but the entire record collecting market is dealer driven. Somewhere along the line one of these test pressings would have fallen into a dealer's hands, or come up for sale, and news of it would be all over the world. Stated in other words, if a fan had a copy of the test pressing, cassettes would have leaked out and a bootleg probably would have been made; if a dealer had a copy, it would either have been sold or at least bragged about.

2. The fourth side doesn't exist! If Genesis had truly done a double album and had it test pressed, they would not have had a blank side! The tracks on this fourth side (Supper's Ready would have been either side three or side four, and be the only track like it was on Second's Out) would be required to finish out the remaining side. One-sided records have been done, but hardly seem practical for a struggling band like Genesis since it would have been perceived as shortchanging the fans by charging double-album prices for 1-1/2 an album. The lack of a fourth side is actually a compelling argument against the double album never even getting to test pressing stage. Genesis' set at the time would hardly contain enough material for a fourth side. Tony Banks said in a 1982 Trouser Press article that "The only thing [Live] 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." (Obviously, they were not influenced by Yes who released their previous two albums almost in their entirety on their first live album, which had been released before Live!) King Biscuit could easily do a one-sided album, since they charge a station a blanket fee. It doesn't matter to them, they just package up the show and send it out.
3. Genesis' financial situation was hardly solid enough at the time Live came out for them to decide on a double album, go far enough ahead with it to do a test pressing, then change their minds, and then commission a new single album. The record company would not have expended this much on Genesis. From all of the interviews and sources where band members talk about this album, the decision to go with a single album seems to have been made very early into the process, and was a very firm decision. There doesn't seem to be any equivocation or waffling on the album's length. For example, take this part of the Gallo quote above: "Tony Stratton-Smith had managed to get the original unmixed tape from King Biscuit and the band mixed and edited it with John Burns, an engineer at Island..." To me this reads like Strat had the album planned out before he even started mixing. They made the master tapes to give to Charisma themselves. I doubt they would have made two versions of the album and then try to decide which to use, especially since the goal was to make a budget-priced record. More from Gallo: ``"Genesis were never keen on the idea of a live album at that stage," Strat told me. "I think that Peter for one didn't really want it to come out. I finally convinced them to go for the idea because it came out at a very low price which meant that it could go in the large chain stores like Woolworths, W H Smith and Boots on a rather more extensive level. It was an attempt to broaden the audience, and in that sense I think that it worked. ..."
4. No bootleg of it has ever come out. In over 20 years since the test pressing was alleged to have been made, it has never once been bootlegged in any form. Considering that Genesis has had bootlegs made of anything that was not nailed down, and incredible rarities like a live Seven Stones, The Light, Going Out To Get You, the BBC sessions, and the Island Studios outtakes have all come out during this time, it is farfetched to imagine that the test pressing has been kept secret for this long. Not a single cassette dub from this test pressing exists. Surely whoever possessed the album would have played it once and made a dub to cassette, or a reel-to-reel, in order to personally listen to it (without playing the record over and over, since test pressings are very fragile and not meant to be played much), and some dubs of that would be given to friends and eventually leaked out. Since Live was mixed at Island Studios, from which all of the In The Beginning outtakes were outtaken, if there were other live tracks from Live they would probably have also been included in the In The Beginning set. But, see #5...
5. King Biscuit's original recording of the shows at De Montford and Manchester that were used to make the album are readily available. One show that has been widely bootlegged has the same track list as the live album with the addition of Supper's Ready and the in-between song stories. The King Biscuit recording is often passed off as a copy of the test pressing. It is not. (Note that the King Biscuit show is actually three sides and was released on LP. King Biscuit used LP records to distribute shows to radio stations. King Biscuit wouldn't particularly care if they had a blank side.)
6. With a bootleg named like "The Great Lost Live Album" -- which is ironically from the next tour, for Selling England, and was recorded after Live was finished! -- it is easy for rumors to circulate. Add to this the alternate version of Live released in Italy with a different cover but still only one LP, and these faux clues to the double album are bound to be

responsible for a lot of the myth. It would be easy to have this single album with a different cover confused with an alternative version of Live that was a double album. Genesis fans have been well-known for starting and perpetuating wild rumors that have no basis in fact. This could easily be another one.

7. Nick Davis asked Tony Banks on my behalf about this issue, told me Tony, generally agreed to be the most historical person in Genesis, said that there was no test pressing. Tony Banks personally said that the double album idea was scrapped before any pressings whatsoever were made, and even before a definite track list was determined. Supper's Ready was the only song they left off the album (no others for the fourth side were ever decided upon). I am not saying Tony has an elephantine memory or is infallible, but adding his categorical denial of the double album to the other evidence supports the King Biscuit theory. (I am indebted to Nick Davis for asking Tony about this for me!)
8. Record Collector is apparently wrong. From the British periodical "Record Collector", #146, 10/91: `` The "Genesis Live" album, issued by Charisma in July 1973, still manages to convey the excitement and atmosphere of those early gigs. It was mixed from a King Biscuit tape gleaned from the Manchester and Leicester gigs earlier that year, and one double album test pressing of both sets has leaked out - a Dutch release on the Philips label. Only slightly more attainable is the rare Italian edition of "Genesis Live", which came with a totally different limited edition sleeve of Gabriel in his flower mask, surrounded by a white border. In Australia the LP was released as "Rock Legends - Genesis Live" with a variation on the UK sleeve." This is all, though. There's nothing present to back up this mention of the double album. I find it hard to give this much weight. It does not even state that the test pressing is a Genesis album. In fact, this article more than anything else supports the theory that a King Biscuit release mutated into the double album test pressing through rumors. It says "test pressing of both sets", which I take to mean the entirety of Montford and Manchester. They never say here that the test pressing is of Live and was intended for release. The vagueness of this article is perplexing. If the test pressing "leaked out", where is it? They can't provide proof of what they're asserting.

I finally tracked down a copy of the Goldmine article (thanks to [some guy whose name has been lost] for providing me with a copy!) from June 6, 1986 which discusses Live:

Genesis performed live on Feb. 22-23, 1973, in Liecester and Manchester, England. The concerts were recorded for a U.S. radio broadcast. A group of songs was taken from the radio broadcast, remixed, and issued by Charisma as Genesis Live, their first live album. One song -- a 26-minute live version of "Supper's Ready" -- was not included on the album; but it does appear on an unreleased double live test pressing. Needless to say, the double album (on the Dutch Philips label) is a stunning rarity ... [elipsis theirs] probably the rarest Genesis record in existence and no doubt worth hundreds of dollars.

Like Record Collector, this is vague, and seems to be repeating the conventional rumor as fact. The only thing they have to support their assertion is a picture of the record.

The best thing about this article is that it has a picture of the record in question. The worst thing is the picture, like those of the Lach Ness monster, is inconclusive.

I hope this is enough information to settle the issue once and for all.

As you would expect, however, it is not! No sooner had I formulated this water tight theory did Marcello [send me...]

And now to THAT. The test-pressing. The tracks recorded are the same of Genesis Live + Supper's ready. It is 4 sided. The sequence of the songs, such as the mixing, is different than the official release. Intros to the songs are complete. The only known image of the label is on Goldmine because the article's author was owning a copy. The author of the RC's discography, (- if I well remember - Julian Berkeley - one of the toughest SH collectors in the world), was a friend of Keith

Whelan and got these info directly from him. It has been bootlegged originally on a 1000 copies CD, called Some of you are going to die (if you need a copy let me know...). I got the tape in 1983. It's not a US promo radio-show, but a legitimate Phillips release for the following reasons:

- no relation existing between US radio networks and Holland Phillips
- catalogue number on the vinyl is different from the radioshow system and similar to Phillips releases
- there are no 4 sides KBFH vinyls in existence.
- US radio stations didn't issues vinyl until late mid-70s (If you are able to find me a copy of such records containing pre 75 material, or even LA Shrine 75, that we all know it was broadcasted at the time, I will pay 1000\$ for it...). The oldest Canadian network that issued a similar item is from 1976. Neither Westwood One, nor KBFH did something more than reel-to-reel tapes until late 70's. I cannot be 100% sure about UK (BBC Transcription Discs) because the oldest I have is from 1978 - with a Wembley 75 concert on it - but I have seen other groups ones with an older designed label; moreover I know a French collector that claims to have a BBC Transcription having on one side the 3 outtakes of the Sound of the 70's broadcast. But THE OBJECT is definitely not a BBC record, and it was pressed in a handful (or less?) of copies. More details on request...

In 1998, for the last word on this matter, I will say that I have still never seen any conclusive proof of the test pressing. After all these years, this issue will likely join the Loch Ness monster and the Bermuda Triangle as an unsolvable mystery for the ages.

Record Label/Music Publishing History

Genesis seems to have had something released on every record label that's ever existed. This section attempts to trace the history of these labels.

Genesis, of course, originally released their first album on Decca. Jonathan King retained the rights to the album, and has licensed it to lots of other record companies through the years. For more information on these, see the main Genesis album entry on From Genesis To Revelation. In America, the Decca releases appeared on the Parrot label.

After leaving Decca, Genesis signed with Charisma, and for the next few years, they had a stable record company. Except in America.

Trespass is a special case even to this day. The corporate doings in the early 70s impact why this album is released strangely even now.

Trespass was originally released in the US on ABC/Probe. Probe was a label ABC started in the very late '60's to release more experimental music. Other artists who appeared on Probe included Van Der Graaf Generator and Soft Machine.

In the early '70's, ABC folded Probe, and any titles that they chose to keep in print (Trespass may have been the only one) were reissued on ABC proper. Trespass remained on ABC until ABC would purchased by MCA Records in the late '70's.

At that time, Trespass started to appear as an MCA release. It also went from gatefold packaging to a single pocket (MCA was notoriously cheap on packaging) and went into MCA's version of the "nice price" series.

The album remains on MCA in the US.

After Trespass, Charisma (Genesis' UK label) signed a licensing agreement with US Buddah, which is where Genesis' next three albums appeared: Nursery Cryme, Foxtrot and Live (as well as, subsequently, the compilation album The Best: Genesis, which was just a repackaging of the NC and Foxtrot). A variety of other Charisma artists also appeared on Buddah/Charisma during this

period. The Buddah/Charisma issues generally carried "The Famous Charisma Label" labels, although in the mid '70's, these were replaced by Buddah labels on some pressings.

Buddah went into bankruptcy around 1976, which sent the Buddah/Charisma material into limbo. NC, Foxtrot and Live went out of print for a couple of years. Subsequently, Charisma signed a licensing agreement with Polygram Records. This agreement lasted only a couple of years. (You can occasionally find releases on this label - Seconds Out is one album they released.) During that time, Nursery Cryme/Foxtrot were reissued as a 2-fer. This reissue also restored the lyrics to the package (after the first pressing, the Buddah Charisma issues had dropped the gatefold sleeves). Around 1980-81, the Polygram/Charisma agreement ended, and the 2-fer reissue went out of print.

It was not until the mid '80's that the Buddah-era albums were to become available again in the US. At that time, Atlantic (who had released all Genesis albums starting with Selling England By the Pound) obtained the US rights to Nursery Cryme, Foxtrot and Live, and reissued them on vinyl (still no gatefolds), CD, and cassette.

At any rate, the entire Genesis catalogue now rests with Atlantic in the US, with the exception of "Tresspass" and "From Genesis to Revelation" (their first), which was originally on US London (licensed from Decca UK), was later on Polygram/London (when Polygram purchased London), and appears to now be on whatever label Jonathon King (who owns the rights) chooses to license the material to. At one point, this material was on Dunhill in the US (the same label that reissued the early material from King's other discovery: 10cc). I don't know if this is still the case.

Passport released Brand X and one Mike Rutherford album, as well as a lot of other releases. It was a subsidiary of Jem. And Jem went out of business in the late '80's. It was a messy affair. Jem made their big money as an importer. In the '80's, the "parallel import" law was passed that effectively made it illegal to import many titles. In one quick motion, a lot of Jem's business dried up. At the same time, there was continuing consolidation in the area of indie distribution--Jem's other once-profitable line--and they started to lose money there, too. Not a pretty scene.

Enigma Records came VERY close to acquiring Jem in the late '80's. For some reason, that deal fell through at the 11th hour and Jem declared bankruptcy not long afterwards. Ironically, Enigma also declared bankruptcy with a year or two!

A lot of stuff that originally appeared on Jem/Passport (and other subsidiary labels of Jem) went into legal limbo when Jem went under. That's why the Synergy (see Larry Fast, in the Peter Gabriel section) albums remain unavailable. Some titles that Jem distributed have since found their way out--usually when there was a big label (with expensive lawyers) to break the impasse. But a lot of other stuff is still in limbo to this day.

All of this can explain why Three Sides "Live" had two different fourth sides, and why some versions of Tonight Tonight Tonight's single never appeared in some countries. "Three Sides Live" (Vertigo version; with the fourth studio side) hasn't been released as original remastered version. Virgin doesn't own the rights to the fourth side. Between the years 1980 - 1986 Genesis only had signed a contract with Virgin concerning the UK releases, elsewhere Genesis material was released under Vertigo License. So when "Three Sides Live" was released in 1982, there came two versions, with a different fourth side. Invisible Touch was the first worldwide Virgin release afterwards. "Turn It on Again - Best of 1981-1983" originally was released as "The Vertigo Years" in Europe as well with a different track list. When the remastered versions were released, Virgin somehow got hold on the worldwide distribution for the albums "Duke", "Abacab" and "Genesis" but still didn't have the rights to the fourth side of "Three Sides Live".

Finally, almost nothing is known about Duke Records. It is apparently a record label started by Genesis. A few records were released on it in the early 80s (Mike's Acting Very Strange is probably the best known), but it disappeared without a trace. Its logo used the Duke cartoon man.

Here is an partial, incomplete list of Genesis' music publishers which published the songs, and who has the rights today.

UK GENESIS

When released:

Present day:

The Genesis Discography

1968/9	Jonjo Music (Jonathan King)	Same (?) (See note 1)
1970-2	Stratsong/Carlin Music (?)	Same
1973-5	Genesis Music Ltd (?)	Genesis Music/Hit & Run Music (Publ)
1976/7	Fuse Music Ltd	AB Ltd/PC Ltd/MR Ltd/SH Ltd/Hit & Run
1978-9	Hit & Run Music (Publishing) Ltd	AB Ltd/PC Ltd/MR Ltd/Hit & Run Music
1980-2	Crosssound Ltd/Spreadsound Ltd/Effectsound Ltd/H & R	(same as above?)
1983-	Anthony Banks Ltd/Phil Collins	
1995	Ltd/Mike Rutherford Ltd/Hit & Run Music	

Note 1: King's company has licensed out the rights to release the original FGTR album to others through the years.

LISTS OF GENESIS

List Of Genesis Songs Never Performed Live (from Nursery Cryme - Present)

Notes on this list: non-album tracks not included, and there is too little information available on From Genesis and Trespass to know which songs were performed live.

For Absent Friends	Man Of Our Times	Never A Time
Time Table	Heathaze	Tell Me Why
After The Ordeal	Alone Tonight	Living Forever
Mad Man Moon	Cul -De-Sac	Way Of The World
A Trick Of The Tail	Please Don't Ask	Since I Lost You
Blood On The Rooftops	Another Record	
Undertow	Taking It All Too Hard	
Snowbound	Silver Rainbow	
Many Too Many	(Just A Job To Do???)	
Scenes From A Night's Dream	Anything She Does	

It is not known if Dusk was performed live (all the other Trespass songs were at one time or another). See the Unreleased And Rare section for the spotty information on which From Genesis To Revelation songs were performed live. Inside and Out as well as Paperlate are the rare exceptions of non-album tracks that were performed live, most non-album tracks are not. Steve Hackett later played After The Ordeal as part of his GTR solo medley but Genesis proper never did it.

List Of Genesis Non-Album Songs

These songs were never released on an album, but were on various b-sides and EPs. See also the Genesis singles section. This list is of studio songs (not live versions or remixes) that were officially released, see also the Unreleased and Rare section for non-album and unreleased songs that were later released on bootlegs.

Twilight Alehouse	Do The Neurotic
Happy The Man	Feeding The Fire
It's Yourself	I'd Rather Be You
Match Of The Day	On The Shoreline
Pigeons	Hearts on Fire
Inside And Out	
The Day The Light Went Out	
Vancouver	
Nami nanu	
Submarine	

In addition: Paperlate, You Might Recall, and Me And Virgil were on the 3x3 EP; and Evidence Of Autumn, Open Door were flip sides, until they were compiled as the fourth studio side of Three Sides Live. The non-album tracks are generally from the same recording sessions as the same albums of the time period.

- For details on Twilight Alehouse and Happy The Man, see below.
- It's Yourself is from the Trick of the Tail sessions.
- Match Of The Day, Pigeons, and Inside And Out are from the Wind and Wuthering sessions.
- The Day The Light Went Out and Vancouver are from the And Then There Were Three sessions.
- Evidence Of Autumn and Open Door are from the Duke sessions.
- Paperlate, You Might Recall, Me And Virgil, Nami nanu, and Submarine were from the Abacab sessions. (The band said they had recorded enough material for a double album!)
- Do The Neurotic, Feeding The Fire, and I'd Rather Be You are from the Invisible Touch sessions.
- On The Shoreline and Hearts on Fire are from the We Can't Dance sessions.

Thus, Mama is the only album *which spawned singles* that never produced any non-album tracks as b-sides!

List Of Songs Rarely Performed Live

The following is an annotated list of songs that were performed live, but were done very rarely. In order to cut down on duplicated material, several rarely performed live songs from the Lamb are detailed in the section below on songs that were taken out of the Lamb. This covers everything but the Lamb songs performed by the band after 1974.

Happy The Man and **Twilight Alehouse** were staples of the early set, and rare occasions where non-album tracks were performed. In this case, being recorded in the studio happened after the songs had been part of the live set for a considerable time. (Cf. the Police, who recorded songs during their album recording sessions which had been performed live before the group recorded their first album, and by the time they were recorded had been dropped from the set in most cases. These songs were used as B-sides through the first four albums.)

Seven Stones was done occasionally on the pre-Foxtrot tour. Apparently this was played only during the Italian tour of late 1972. The only recorded version of this is from Genova 8/22/72, and it is not even complete. Harlequin was done on the pre-Foxtrot tour as well. This apparently was the opening song when "Happy the Man" wasn't. Again, this is rare on tape, appearing only once in Watford 3/4/72.

Watcher Of The Skies and **Can Utility and the Coastliners** were written and performed live before Foxtrot was recorded. The pre-Foxtrot version of Can Utility was called "Bye Bye Johnny". Post-Foxtrot, Can Utility was performed a few times on the Foxtrot tour. (This is a rare case, since Genesis' modus operandi generally involved writing new material during the rehearsals for the new albums.)

Horizons was performed live on the Selling England tour, recordings of it are very rare. Steve Hackett performed this quite often solo after he left Genesis.

Firth Of Fifth's piano solo was performed live, on the pianet Tony used for live playing before he adopted the Yamaha electric grand, during the Selling England tour. It was not played since, however, and was not edited out of Seconds Out.

Harold The Barrel was performed occasionally as an encore on the Selling tour. (It was put on a Lamb bootleg, which led to the mistaken idea that it was performed on the Lamb tour. Knowledgeable fans have pointed out that the length of the show would have been much too long if an additional song had been put into the encore.) This song was played in 1972 as well as the European 1974 tour for SEBTP. Many copies exist from the '74 version, but '72 only has one version from Via Reggio 8/20/72 (first show).

Lilywhite Lillith/Wot Gorilla was performed at the first show of the Wind and Wuthering tour. It was subsequently dropped. **All In A Mouse's Night** was done a few times on the tour for Wind and Wuthering.

Inside And Out is one of the rare times a b-side was performed live, and it was only done a few times. The most well-known version is from Earl's Court in 1977.

Down & Out and **Ballad Of Big** were done occasionally on the And Then There Were Three tour, but they were not performed often.

Like It Or Not was done live in the northeast of the USA during the ABACAB tour, in Philly and Baltimore among others.

Paperlate was performed only rarely, when the EWF horns joined Genesis on stage. (Curiously, pictures of this rare show are in Janis Schacht's book Genesis.) **No Reply At All** was normally performed without horns, but for this occasion, it was done with full horns. This took place in 1982 on the 3SL tour when EWF horns joined them in LA and NY.

Me & Virgil was performed on the Spanish leg of the tour for Three Sides Live for about a week.

Mama was performed on the We Can't Dance tour, and has the distinction of being the only song from the regular set not released officially. The rest of the set was on The Way We Walk vols I and II, and the only other two songs were **Mama** and **Dreaming While You Sleep**. The latter was released as a b-side. The **Carpet Crawlers** was performed once only on the tour, at the first small-club show in England. Recordings of it are not available.

Note: Out of all the rarely performed non-album songs, it is interesting to observe that Twilight Alehouse is the only true b-side ever performed live. Even it was an a-side on a flexidisc! Happy The Man was an a-side; Inside And Out was on the Spot The Pigeon EP although it became a b-side later; and Paperlate and Me And Virgil were on the 3x3 EP and then promoted to full album songs on Three Sides Live. None of the b-side only songs were ever done live.

List Of Songs From Trespass To The Lamb Phil Has Sung Live

After Peter left, Phil Collins sang a lot of the older material. He is known for his creative interpretations of the original lyrics. This list does not count things Phil sang on while Peter was still in the band like More Fool Me. It also doesn't deal with the Lamb, which is covered next.

White Mountain
 Knife
 Musical Box
 The Fountain of Salmacis
 Dancing with the Moonlight Knight
 Supper's Ready
 Cinema Show
 Firth of Fifth
 I Know What I Like

(Phil never sang Watcher Of The Skies, since it was done only in instrumental format after Peter left.)

List Of Songs Taken From The Lamb

Genesis has taken quite a few of the songs from The Lamb "out of context" and performed them as standalone numbers. Surprisingly, most of these were either abandoned because they didn't stand well enough on their own, or were incorporated into medleys. Only the Carpet Crawlers has been successful as a standalone song in isolation from the Lamb or a medley. Obviously all of these songs were performed by Phil on lead vocals, since Peter left immediately after the Lamb tour.

The Lamb Lies Down On Broadway (in addition to Genesis performing this, Peter Gabriel did as well on his first solo tour; Genesis often put this into a medley)

Carpet Crawlers

Lilywhite Lilith and **Waiting Room** (only performed once during the Wind and Wuthering tour, in a medley with Wot Gorilla)

In the Cage (usually performed as part of a medley)

Back In NYC (Back in NYC was played as the first song at the beginning of the [Duke] tour, and used as an encore in Madison Square Gardens)

Rumor has that they did **Grand Parade** once. They probably did not perform it, but at one time the song was going to be taken out of the Lamb and performed as a stand-alone.

It was performed in a medley with an instrumental version of Watcher Of The Skies.

Instrumental parts of **Broadway Melody of 1974** (in Lamb Stew medley); the **Raven** part of The Colony of Slippers; **Riding The Scree** were all performed in various medleys.

List Of Genesis Medleys

Genesis is well known for condensing the tremendous volume of material the band has accumulated through the years into medleys in order to let fans hear more at concerts than they ordinarily would get to hear if only complete songs were done. The following is a list of the medleys Genesis has done, including a few that never really went anywhere and were abandoned. The medleys are grouped so that the evolution of related medleys can be traced. (For when medleys were performed, see the appendix on set lists).

Lamb Stew: Lamb/Broadway Medley (instr)/Carpet Crawlers
 Dance on a Volcano/drum duet/Los Endos
 It/Watcher
 Lamb/Musical Box
 Lamb/Watcher
 Lilywhite Lilit/Waiting Room/Wot Gorilla?
 Dancing with the Moonlight Knight (almost complete)/Musical Box was tried
 Dancing with the Moonlight Knight (opening)/Carpet Crawlers
 Turn it On Again (w/contemporary 1983 songs medley)
 Turn it On Again (w/oldies medley)
 In the Cage/Slippers/Afterglow
 In the Cage/Cinema Show/Slippers/Afterglow
 In the Cage/...In that Quiet Earth/Afterglow
 In the Cage/...In that Quiet Earth/Supper's Ready from Apocalypse 9/8
 11th Earl of Mar (instr)/Squonk/Firth of Fifth
 11th Earl of Mar/Ripples/Squonk/Firth of Fifth
 11th Earl of Mar (instr)/Lamb/Firth of Fifth/Musical Box
 Dance on a Volcano/Lamb/Firth of Fifth/I Know What I Like

Note on the In The Cage/Slippers medley: The official releases call the instrumental part from the Lamb "Slippers". Some versions have only Slippers material from the Raven section. Others, including Three Sides Live and the Mama tour video, have some instrumental music of Riding The Scree added into the Raven part.

I Know What I Like had added to it a little bit of Stagnation in the long instrumental ending during some tours when it was the closing number. This was never officially listed as a medley.

[Note on Dance On A Volcano/Los Endos: Originally, on the 1976 tour, Dance On A Volcano and Los Endos were performed entirely separate, in their entirety. (This is one reason why live shows from the Trick tour are in such demand, because it is the only time the ending of Volcano was ever performed live; after the medlification, the ending was dropped and the song segued directly into the next part of the medley.) They were then glued into the Dance on a Volcano/drum duet/Los Endos medley. After several more tours, this was eventually shortened to just the drum duet and Los Endos starting after the Abacab tour and continuing until the Invisible Touch tour. Perhaps just a coincidence, but on the We Can't Dance tour Los Endos was dropped, and Dance On A Volcano returned to the set, making these the only songs Genesis have done continually since 1976. It is interesting how the original Dance/drums/Endos medley was shortened first to drums/Endos, then to just the drum duet.]

List Of Songs On Which Phil Sings "all of my life" Or "all my life"

With Genesis:

Jesus He Knows Me
 Dreaming While You Sleep
 Domino
 Only Your Love (demo)
 You Might Recall

Solo:

In The Air Tonight
 Sussudio
 Inside Out
 Take Me Home
 I Like The Way
 Do You Remember
 All of my Life (duh!)

We Fly So Close

You Might Recall has the lyric "all of our lives".

Why "all of my life"? Phil has always composed songs by singing the melody along with a backing track, trying to spontaneously come up with lyrical ideas. Most of it comes out as nonsense, but usually there's enough germ of an idea to start forming the lyrics. He sang "all my life" at this stage quite a bit.

List Of Tony Not Playing Keys/Playing Guitar

In a live situation, Tony Banks played guitar on the following songs:

- Harlequin
- Supper's Ready (for a few minutes)
- Cinema Show (for a little at the beginning)
- Entangled (until the end)
- Musical Box (beginning)
- Happy the Man
- Stagnation (beginning)

As unbelievable as it sounds, the following Genesis songs had no keyboards:

- Happy The Man
- For Absent Friends
- Harlequin (this song has vibes, played by the percussionist)
- More Fool Me

List Of Genesis Songs Performed By Solo Acts (and vice versa)

Phil Collins

- Behind The Lines (this is stretching it, since he did a remake of the song on his first solo album, then did that version on tour)

Peter Gabriel

- The Lamb Lies Down On Broadway
- Back In NYC

Steve Hackett

- In That Quiet Earth
- Los Endos (only briefly in a medley)
- Horizons
- Blood On The Rooftops (the intro guitar part, as part of a medley, not the vocals)

Mike Rutherford

- I Can't Dance

Notes:

Anthony Phillips has never performed live after leaving Genesis.

Tony Banks has never performed live as a solo artist. His solo songs have only been done live on two documented occasions: The Atlantic 40th and a lip-synch Bankstatement TV appearance, and the latter is stretching it.

The only known time Genesis has ever performed current members solo material live is the Atlantic 40th. Genesis did All I Need Is A Miracle and Shortcut To Somewhere in a medley (along with You Can't Hurry Love, which is more of a cover). That a Tony Banks song was performed surprises people, because this appearance exists in *two* versions. The original version has Shortcut To Somewhere and a couple more Genesis songs, and the

version that is played the most is an edit that cuts out Shortcut. (Phil royally butchers the lyrics to Shortcut!)

Another time the band Genesis billed as Genesis played a solo song was the Six Of The Best reunion, but they did a Peter Gabriel solo song, and he had been out of the band for a while. The "six" in the title refers to the current Genesis lineup (Collins, Rutherford, Banks, Stuermer, and Thompson; plus Gabriel. Hackett only sat in on one song, and was a late addition.)

List Of Who Wrote Which Lyrics

For albums credited to "Genesis", both the earliest and most modern, individuals have usually always written lyrics. The lyricist is known in a lot of cases through third party sources like interviews, articles, and others. This list is a condensed version of all the known lyricists.

Notes:

- Queries mean that it is not certain who wrote the song's lyrics, and an educated guess was made.
- Instrumentals and songs with explicit credits not included.
- The Lamb Lies Down On Broadway was all written by Peter except for The Light Dies Down On Broadway by Tony & Mike.

Abacab	Mike
Aisle Of Plenty	Peter
Another Record	(mostly likely Mike?)
Anything She Does	Tony
Behind The Lines	Tony (perhaps with help)
Can-Utility And The Coastliners	(Peter? Mike? Or perhaps Tony?)
Dancing With The Moonlit Knight	Peter
Dodo	(Mike? Tony?)
Dominio	Tony
Dreaming While You Sleep	Mike
Driving The Last Spike	Phil
Duchess	Tony
Dusk	Ant
Eleventh Earl Of Mar	Mike
Fading Lights	Tony
Feeding The Fire	Tony
Firth Of Fifth	Tony
Follow You Follow Me	Mike
For Absent Friends	(unknown -- Ant?)
Get 'Em Out By Friday	Peter
Happy The Man	Peter
Harlequin	(Mike? Or Tony?)
Harold The Barrel	Peter
Hearts On Fire	Phil
Hold On My Heart	Phil
Home By The Sea	Tony
I Can't Dance	Phil
I Know What I Like	Peter
I'd Rather Be You	Phil
Illegal Alien	Phil
In Too Deep	Phil
Inside And Out	Mike
Invisible Touch	Phil
It's Gonna Get Better	Mike
It's Yourself	(unknown-probably Phil and someone)
Jesus He Knows Me	Phil
Just A Job To Do	Mike
Keep It Dark	Tony
Land Of Confusion	Mike
Living Forever	Tony
Looking For Someone	Peter
Lurker	Tony
Mama	Phil
Match Of The Day	Phil & Mike

Me and Virgil	Phil
More Fool Me	Mike, Phil
Never A Time	Mike
No Reply At All	Phil
No Son Of Mine	Phil
On The Shoreline	Tony
Paperlate	Phil
Pigeons	Tony
Seven Stones	Tony
Silver Rainbow	(Tony?)
Since I Lost You	Phil
Stagnation	Peter
Supper's Ready	Peter
Taking It All Too Hard	Mike
Tell Me Why	Phil
That's All	Phil
The Battle Of Epping Forest	Peter
The Cinema Show	Tony
The Day The Light Went Out	Tony
The Fountain Of Salmacis	Mike
The Knife	Peter
The Musical Box	Peter
The Return Of The Giant Hogweed	Peter
Throwing It All Away	Mike
Time Table	Tony
Tonight Tonight Tonight	Phil
Turn It On Again	(Phil?)
Twilight Alehouse	(Peter?)
Vancouver	Phil (and Mike, probably)
Visions of Angels	Ant
Watcher Of The Skies	Tony and Mike
Way Of The World	Mike
White Mountain	Tony
Who Dunnit?	Phil
You Might Recall	Tony

Coincidence?

Both Phil Collins and Mike Rutherford have songs called
I Don't Wanna Know.

Both Phil Collins and Steve Hackett have songs called
Everyday.

Tony Banks, Percy Jones, and Ant Phillips have songs called
K2. All are different.

Tony Banks and Percy Jones both have songs called
The Lie.

Phil Collins invented his drum sound during the Peter Gabriel album
on which I Don't Remember appeared, then had Do You Remember.

Greg Lake (the L in ELP) had an eponymous 1980 solo album with songs
called The Lie and Black and Blue, neither of which has
anything at all to do with the Tony Banks and Mike and the
Mechanics songs of the same names.

John Martyn had a song called Hold On My Heart, which Phil produced, and
it is nothing at all like Genesis' Hold On My Heart.

Yes And Genesis...

...both had keyboard players named Tony

...both had members named Peter

...both had guitaristists named Steve who later joined together
for GTR

...had closely linked drummers: Phil was profoundly influenced
by and almost replaced Bill Bruford after he left, and
Bill Bruford later was involved with Brand X and
Genesis on tour.

Yeah, probably just coincidence.

TONY BANKS ALBUMS

A CURIOUS FEELING

October 1979

LP: UK Charisma CAS 1148 (sleeve has lyrics)
 US Charisma CA-1-2207: (same)
 UK Virgin CHC 42: (re-release)
 Germany Charisma 9124 048: (lyrics on sleeve)

Cassette: UK Virgin CHCMC 42
 Germany Charisma 7164 094

CD: UK Virgin CASCD 1148: 1987 (ADD, slate blue booklet has lyrics)

Players: Kim Beacon: Vocals
 Chester Thompson: Drums and percussion
 Tony Banks: Keyboards, Guitars, Bases and Percussion

Tracks:	1. From the Undertow	2: 44
	2. Lucky Me	4: 27
	3. The Lie	4: 58
	4. After The Lie	4: 50
	5. A Curious Feeling	3: 57
	6. Forever Morning	5: 56
	7. You	6: 29
	8. Somebody Else's Dream	7: 50
	9. The Waters of Lethe	6: 29
	10. For a While	3: 37
	11. In the Dark	2: 58

Liner: Produced by David Hentschel and Tony Banks
 Engineered by Hentschel and Dave Bascombe
 Recorded at Polar Music Studios, Stockholm
 Mixed at Maison Rouge, London
 Cover painting, "Wuluwait, The Boatman of the Dead" by
 Ainslie Roberts, Design by Hothouse
 All tracks written by Tony Banks
 Equipment: Geoff Banks, Andy Mackrill and Dale Newman

Notes: From the Undertow has a melodic content and tone related to
 Undertow from "...And Then There Were Three..." (qv).
 It is also rumored to have been used in the soundtrack
 for "The Shout" (qv).

THE WICKED LADY SOUNDTRACK

April 1983

LP: US Atlantic 80073-1: (cover has movie pics, blank sleeve)
 Germany Atlantic U78-0073: (same)
 France Atlantic WE 361: (same)
 Cassette: US Atlantic 7 80073-4

Tracks:	1. The Wicked Lady	3: 40
	2. Spring	2: 35
	3. The Chase	3: 26
	4. Caroline	3: 08
	5. Jerry Jackson	2: 28
	6. Repentance	2: 07
	7. Kit	3: 02
	8. Barbara /	4: 46
	9. Prelude to the Wicked Lady	4: 03
	10. Portrait of Jerry Jackson	4: 57
	11. Caroline's Theme	3: 01
	12. Scherzo	2: 41
	13. Pastorale	3: 59
	14. The Wicked Lady	3: 41
	15. Kit's Theme	3: 12
	16. Finale	2: 04

Liner: A digital recording.
 Side one played by Tony Banks, recorded at home on 8 track.
 Mixed at the Farm, Surrey, with help from Steven Short and
 Geoff Callingham.
 Side two consists of orchestrated versions played by the
 National Philharmonic Orchestra of London (Leader Sydney
 Sax), recorded at St. Peter's Church, Morden. Musical
 arrangements and orchestration by Christopher Palmer.
 Engineer Tony Faulkner.

THE FUGITIVE

June 1983

LP: US Atlantic 80071-1: (cover has charcoal sketches of Tony,
blank sleeve)
UK Charisma TBLP 1
UK Virgin CHC 43
Cassette: US Atlantic 7 80071-4
UK Charisma TBMC 1
UK Virgin CHCMC 43
CD: UK Virgin TBCD1: (booklet has lyrics, pic of Tony in jacket)

Players: Banks: Vocals, keyboards, synth bass, linn drum
Daryl Stuermer: guitars
Mo Foster: bass guitar
Tony Beard: drums, percussion on tracks 1, 4 and 9
Steve Gadd: drums, percussion on tracks 2, 3, (6) and 11
Andy Duncan: drums on tracks 7, 8 and 10

Tracks:	1. This is Love	5:06
	2. Man of Spells	3:43
	3. And The Wheels Keep Turning	4:45
	4. Say You'll Never Leave Me	4:31
	5. Thirty-Threes	4:39
	6. By You	4:27
	7. At The Edge of Night	6:01
	8. Charm	5:26
	9. Moving Under	6:03
	10. K2	3:56
	11. Sometime Never	3:42

Liner: Basic tracks recorded at home on 8 track, added to and mixed at
The Farm, Surrey.
Produced by Tony Banks, assisted by Stephen Short
Engineered by Stephen Short
Technical assistance: Geoff Callingham
Cover by Bill Smith

Notes: (10) and (11) are only on CD re-release and singles

SOUNDTRACKS

March 1986

LP: UK Virgin/Charisma CAS 1173: (sleeve has film countdown)
 UK Virgin CHC 83: (re-release)
 Cassette: US Atlantic 7 81680-4: (same)
 UK Virgin CHCMC 83: (same)
 CD: UK Virgin/Charisma CAS CD 1173: (AAD, splits album into 12
 tracks, but label still states only 6, booklet has lyrics,
 Toyah's last name is misspelled Willcox)

Players: Fish: Vocals on (1)
 Jim Diamond: Vocals on (4)
 Toyah Wilcox: Vocals on (5)

Tracks:	1. Shortcut to Somewhere (TB, Fish) *	3: 36
	2. Smilin' Jack Casey	3: 10
	3. Quicksilver Suite	9: 13
	Rebirth	2: 56
	Gypsy	3: 38
	Final Chase	2: 45
	4. You Call This Victory? (TB, Diamond) / +	5: 12
	5. Lion of Symmetry (TB, Wilcox) +	7: 18
	6. Redwing Suite	16: 10
	Redwing	5: 37
	Lorca	3: 48
	Kid and Detective Droid	2: 07
	Lift Off	3: 05
	Death of Abbey	1: 41

Liner: All songs written by Tony Banks except where noted.
 Produced by Tony Banks except:
 * Produced by Richard James Burgess, Engineered by Andy Jackson
 + Produced by Tony Banks and John Eden, Engineered by Chas Watkins
 Technical Assistance: Geoff Callingham
 Design by The Clinic

Notes: Tracks (1-3) are from Quicksilver, tracks (4-6) are from Lorca and the Outlaws
 Some of the music from (6) was adapted to Queen of Darkness on Bankstatement
 Smilin' Jack Casey is available only on this album. It is not available on the film soundtrack for Quicksilver.

BANKSTATEMENT

August 1989

LP: UK Virgin V 2600
 Germany Virgin 210 071
 Cassette: US Atlantic 82007-4
 UK Virgin TCV 2600
 Germany Virgin 410 071
 CD: US Atlantic 82007-2: (booklet has lyrics)
 UK Virgin CDV 2600
 Germany Virgin 260 071

Players: Tony Banks: Keyboards, bass synth, lead vocals on (7)
 Alistair Gordon: lead vocals on (1, 2, 4, 5, 6, 9, 10), backing
 vocals
 Jayney Klimek: lead vocals on (3, 4, 8), backing vocals
 Geoff Dugmore: drums
 Pino Palladino: bass guitar on (1, 2, 4, 5, 11)
 Dick Nolan: bass guitar on (3, 6, 7)
 Steve Hillage: guitar
 John Wilson: additional vocals on (1)
 The Phantom Horns: (1), augmenting keyboard brass
 Gary Barnacle: sax
 Pete Thoms (sic): trombone
 John Thirkell: trumpet
 Derek Watkins: trumpet
 Martin Ditcham: Congas and tambourine on (5)
 Martin Robertson: sax on (9, 10)

Tracks:	1. Throwback	4: 37
	2. I'll Be Waiting	5: 56
	3. Queen of Darkness	4: 25
	4. That Night	4: 39
	5. Raincloud	4: 39
	6. The Border	5: 50
	7. Big Man	4: 15
	8. A House Needs a Roof	4: 06
	9. The More I Hide It	4: 29
	10. Diamonds Aren't So Hard	5: 12
	11. Thursday the Twelfth	4: 51

Liner: Produced by Steve Hillage and Tony Banks
 Engineered by Steve Chase, additional engineering by John
 Gallon
 Assistants: Simon Osborne, Hugo Nicholson, Andy Mason and
 Croydon
 All songs written by Tony Banks
 Recorded at The Farm, Surrey
 Technical Assistants: Geoff Callingham, Mike Bowen
 Design: Halpin Grey Verrier

Notes: (10) included only on CD.
 A House Needs A Roof's music was originally a demo for
 the Quicksilver movie. It was not used, and was given
 lyrics and included on this album. Queen Of Darkness
 was from Lorca And The Outlaws, q.v. above.

STILL

April 1991 (UK), March 1992 (US)

LP: UK Virgin V 2658
Germany Virgin 211 638
Cassette: UK Virgin TCV 2658
Germany Virgin 411 638
CD: UK Virgin CDV 2658: (booklet has pictures of all vocalists,
Lyrics and credits; cover is TB in chair with eyes closed)
US Giant 9 24441-2 (DDD): (same)
Germany Virgin 261 638: (same)
France Virgin PM 527 (??): (same)

Players: Tony Banks: Keyboards, bass synth, drum programming,
Vocals on (5)
Daryl Stuermer: Guitar
Nick Kershaw: Vocals on (1, 6, 10)
Fish: Vocals on (2, 8)
Jayney Klimek: Backing vocals on (2), Lead vocals on (7, 9)
Andy Taylor: Vocals on (3, 4)
Martin Robertson: Saxophone on (1, 5)
Pino Palladino: Bass on (2, 4, 7, 8, 10)
James Eller: Bass on (6)
Vinnie Colaiuta: Drums on (1, 5, 8, 9, 10), Hi hat and cymbals
on (3)
Luis Jardim: Percussion on (1, 5, 6, 7, 8)
Graham Broad: Drums on (6)
Nick Davis: Drum programming on (7)

Tracks:	1. Red Day on Blue Street (TB, Kershaw)	5: 58
	2. Angel Face	5: 16
	3. The Gift	3: 49
	4. Still it Takes Me By Surprise	6: 25
	5. Hero for an Hour	4: 52
	6. I Wanna Change The Score (TB, Kershaw)	4: 27
	7. Water Out of Wine	4: 37
	8. Another Murder of A Day (TB, Fish)	9: 02
	9. Back To Back	4: 30
	10. The Final Curtain	[5: 07] 4: 56

Notes: Produced by Tony Banks and Nick Davis
Engineered by Nick Davis
Assisted by Mark Robinson
Recorded at the Farm, Surrey
Technical assistance: Geoff Callingham and Mark Bowen
All songs written by Tony Banks except where indicated
Photography by Carl Studna
Design by Wherefore Art

The album was originally going to be named after the track Still It Takes Me By Surprise, but was later shorted to Still.

Strictly Inc

Released September 11th, 1995 in the UK. The album has never been released in the USA.

Tracks

1. Don't Turn Your Back On Me (WT: Quelle)
2. Walls Of Sound (WT: Rope)
3. Only Seventeen (WT: dot)
4. The Serpent Said (WT: FDS)
5. Never Let Me Know (WT: Quando)
6. Charity Balls (WT: Newt)
7. Something to Live For (WT: 7 UP)
8. A Piece of You (WT: Efta)
9. Strictly Incognito (WT: Be My Girl)
10. An Island in The Darkness (WT: Long Jon)

All songs written by Tony Banks

Tony Banks: keyboards, keyboard guitar solos, etc

Jack Hughes: (Wang Chung) vocals and guitar

John Robinson: drums

Nathan East: bass

Daryl Stuermer: extra guitar

(The album is called "Strictly Inc" instead of "Strictly Incognito" because there is already a band in the UK named "Incognito".)

NB: There were three extra tracks that did not make it onto the album, two instrumentals and one song with vocals whose lyrics were written by Nik Kershaw.

TONY BANKS SINGLES

For a While

b/w Undertow

UK Charisma CB344: 7" 1979

(edit) b/w For a While

Canada Charisma CA-3503: 7" (promo)

b/w For a While

UK Charisma CA-3503: 7"

US promo 7"

(remix) b/w A Curious Feeling

UK Charisma CB 365: 7", 1979 (PS)

Sleeve: b&w profile of Tony playing

The Wicked Lady

b/w Prelude To The Wicked Lady

US Atlantic A8418 (?): 1982

US Atlantic A9825 (probably correct): 1982

This Is Love

b/w Charm

UK Charisma BANKS 1: 7", 1983

b/w At the Edge of Night

US Atlantic PR 520: 12" (title sleeve, promo)

(extended, 5:49) b/w Charm (extended, 5:18)

UK Charisma Banks 12: 12", 1983 (PS)

Sleeve: Tony looking through trees on front, blurry pic of Tony on back

And The Wheels Keep Turning

b/w Moving Under

UK Charisma BANKS 2: 7", 1983

UK Charisma BANKS 2 backed with "Man of Spells"?? Beats us...

Soundtracks EP

You Call This Victory / Lion Of Symmetry / Redwing

UK Charisma CB 415: 12", 1985

Shortcut To Somewhere

b/w Smilin' Jack Casey

UK Virgin/Charisma CB 426: 7" (PS)

b/w Smilin' Jack Casey / K2

UK Charisma CB 426-12: 12", 1986 (PS)

Sleeve: Fish smiling in "Abacab" tour t-shirt, with Tony in "Marillion" jester t-shirt looking over at him. Great photo!

double A-side promo

US Atlantic PR 969: 12" (no PS, promo only)

Throwback

(remix) b/w Thursday The Twelfth
UK Virgin VS 1200: 7", 1989

b/w Thursday The Twelfth / This Is Love
UK Virgin VST 1200: 12", 1989
UK Virgin VSCD 1200: CD3, 1989 (some cardboard, some plastic case)

(4:18 edit) b/w Throwback
US Atlantic PR 2084-2: 12", 1989 (promo)

(remix) / I'll Be Waiting / Queen of Darkness / Big Man
UK Virgin Promo: 1989 (limited release)
Notes: Remix by Bob Kraushaar

I'll Be Waiting

b/w Diamonds Aren't So Hard
UK Virgin VS 1208: 7" (PS)

b/w Diamonds Aren't So Hard / And The Wheels Keep Turning
UK Virgin VST 1208-12: 12" (PS)
UK Virgin VSCD 1208: CD3, 1989
Sleeve: Pic of Alistair, Jaymey and Tony, back is at for Bankstatement

I Wanna Change The Score

b/w Hero For An Hour
UK Virgin VS 1347: 7", 1991 (PS)

b/w Hero For An Hour / Big Man
Virgin VST 1347: 12", 1991 (PS)

b/w Hero For An Hour / Big Man / The Waters Of Lethe
UK Virgin VSCDT 1347: CD5, 1991 (PS)
Sleeve: Photo of Tony (reading paper) and Nik, back is closeup of Tony

The Gift

b/w Back To Back
UK Virgin VS 1362: 7", 1991

b/w Back To Back / A House Needs A Roof
UK Virgin VST 1362: 12", 1991

b/w I Wanna Change The Score / A House Needs A Roof / Redwing
UK VSCDT 1362: CD5, 1991

Still It Takes Me By Surprise (3:26 edit)

b/w The Final Curtain
UK Virgin VS 1406: 7", 1992 (PS)

b/w The Final Curtain / Still It Takes Me By Surprise
UK Virgin VSCDT 1406: CD5, 1992 (PS)
Sleeve: Front photo of TB and Andy Taylor (silhouette single color)

PHIL COLLINS ALBUMS

ARK 2

1969 (with Flaming Youth)

LP: US ? :
UK ? :

Australia Fontana 881 017

CD: Japan PHCK 2005 (Nippon Phonogram Fontana)

Players: (Flash) Gordon Smith: Guitar, 12-string, Bass Guitar, Vocal
Ronnie Caryl: Bass Guitar, 12-string Guitar, Vocal
Brian Chatton: Organ, Piano, Vocal
Phil Collins: Drums, Percussion, Vocal

Tracks: 1. Guide Me, ORION (Flash)
2. Earthglow (Flash-Brian)
3. Weightless (Instrumental)
4. The Planets
 a) Mars - Bringer of War (Brian-Phil-Flash-Ronnie)
 b) Venus - Bringer of Peace (Brian)
 c) Mercury - The Winged Messenger (Brian-Phil-Flash-Ronnie)
 d) Jupiter - Bringer of Jollity (Phil)
 e) Saturn - Bringer of Old Age (Phil)
 f) Uranus - The Magician (Brian)
 g) Neptune - The Mystic (Ronnie)
5. Changes (Flash-Phil)
6. Pulsar (Flash-Brian)
7. Space Child (Phil)
8. In The Light Of Love (Flash-Brian-Phil-Ronnie)
9. From Now On (Immortal Invisible) (Brian)

Liner: Recorded at De Lan Lea Music, London
Engineer: Barry Ainsworth
Sleeve Concept: Barry Sai ch
Photography: Gered Mankowitz
Stained Glass Montage: John Constable

Notes: In the parentheses, members of the band are listed. We assume it's who sings the song, not who wrote it, since song #3 says instrumental. Also, only the first names are listed on the liner.

The name of the album is "Ark 2", not Ark II as a lot of listings give it.

Ark 2 spawned two singles, one of which had non-album tracks.

UK Fontana TF1057

(two album tracks)

Spain Fontana 6001 002

Every Man Woman And Child b/w Drifting

FACE VALUE

February 1981

- LP: UK Virgin V 2185: (b&w closeup of Phil's face, back is rear view of head, with hair. Gatefold with internal handwritten notes on songs, photos, track separations)
 US Atlantic SD-16029: (same)
 Germany WEA 99 143: (same)
- Cassette: UK Virgin TCV 2185: (same)
 US Atlantic CS 16029: (same)
- CD: UK Virgin CDV 2185: (booklet has lyrics and pictures)
 US Atlantic SD 16029: (same)
 US MSRL Gold Standard ?????: (???)
 Germany Atlantic 2292-54939-2 (that is what the booklet says -- on the CD the European No. 299 143 is given)
- Players: Phil Collins: Roland drum machine, Vocals, Drums, Prophet, Rhodes, Vocoder, Percussion, Fender, Piano, Marimba, Claps
 Daryl Stuermer: Guitar on (1, 2, 3, 6, 7, 9, 11), 12-string guitar on (5), Banjo on (4)
 Eric Clapton: Guitar on (11)
 John Giblin: Bass on (1, 3, 10, 12)
 Ravi Shankar: Violins on (1, 5, 7), Tamboura, Voice drums on (5)
 Stephen Bishop: Backing vocals on (2)
 Alphonso Johnson: Bass on (2, 3, 6, 7, 11)
 Don Myrick: Tenor sax on (3, 6, 7, 9), Alto sax on (11)
 Louis Satterfield: Trombone on (3, 6, 7, 9)
 Rahmlee Michael Davis: Trumpet on (3, 6, 7, 9), Flugel horn on (11)
 Michael Harris: Trumpet on (3)
 Peter Robinson: Prophet on (3)
 Joe Partridge: Slide guitar on (4)
 Children from the churches of Los Angeles: vocals on (6)
 Ronnie Scott: Tenor solo on (7)
- Tracks: 1. In The Air Tonight 5: 32
 2. This Must Be Love 3: 55
 3. Behind The Lines (TB, PC, MR) 3: 53
 4. The Roof Is Leaking 3: 16
 5. Droned 2: 55
 6. Hand in Hand 5: 12
 7. I Missed Again 3: 41
 8. You Know What I Mean 2: 33
 9. Thunder and Lightning 4: 12
 10. I'm Not Moving 2: 33
 11. If Leaving Me Is Easy 4: 54
 12. Tomorrow Never Knows (Lennon, McCartney) 4: 46
- Liner: Strings arranged by Arif Mardin
 Produced by Phil Collins, assisted by Hugh Padgham
 Engineer: Hugh Padgham (8 track engineer, Phil Collins)
 Assistant Engineers: Nick Caunay (??) (London), Karen Segal (LA)
 Recorded at Old Croft, Townhouse UK, Village recorder LA
 Mastered at Sterling Sound, NY
- String section courtesy of Martyn Ford
- EWf horns courtesy of Earth Wind + Fire, arranged by Tom Tom 84
- (At the end of this album, Phil singing "Somewhere Over The Rainbow" is mixed in. He used this song to warm up his voice when he was getting ready to sing, and he mixed it onto the end for a laugh.)

HELLO, I MUST BE GOING

November 1982

- LP: UK Virgin V 2252: (cover front has right profile of Phil's face, back has left profile. [NB: Yes, they ARE different.] Gatefold with lots of photos; sleeve contains liner notes.)
 UK Virgin OVED 212: (re-release, same)
 US Atlantic 7-89864: (same, not 80035??? Rereleased???)
 Germany WEA 99263
- Cassette: US Atlantic 7-80035-4: (same)
 UK Virgin OVEDC 212 (re-release, same)
- CD: UK Virgin CDV 2252: (same)
 US Atlantic 80035-1: (same)
 Australia WEA 299263 Gold CD Edition
 Germany WEA 2292-54943-2
- Players: Phil Collins: keyboards on (1, 2, 3, 4, 6, 7, 9, 10), drums, vocals, bass pedals on (1, 4, 9), percussion, claps, tymps, trumpet debut on (4), tambourine, marimba, piano on (8, 10)
 Daryl Stuermer: guitars on all except (10)
 John Giblin: bass on (2, 3, 5, 8)
 Don Myrick: alto sax solos on (2, 9)
 Phoenix Horns: horns on (2, 6, 9)
 Phoenix Choir (Phoenix Horns plus Peter Newton): backing vocals on (2)
 Peter (Scene) Robinson: piano, glock, vibrapone on (5)
 Mo Foster: bass (6, 7)
- Tracks: 1. I Don't Care Anymore 5:00
 2. I Cannot Believe It's True 5:14
 3. Like China 5:05
 4. Do You Know, Do You Care [WT: Oddball] 4:57
 5. You Can't Hurry Love / 2:50
 6. It Don't Matter to Me 4:12
 7. Thru These Walls 5:02
 8. Don't Let Him Steal Your Heart Away 4:43
 9. The West Side 4:59
 10. Why Can't It Wait 'Til Morning 3:01
- Liner: All songs written by Phil Collins except (5) by Holland / Dozier / Holland
 Produced by Phil Collins, assisted by Hugh Padgham
 Engineered by Hugh Padgham, assisted by Howard (double plug) Gray
 Recorded at Old Croft on 1" 8 track
 Overdubbed at The Farm and Townhouse May-June 1982
 Strings recorded at CBS, engineered by Mike Ross
 Photography by Trevor Key, Margaret Maxwell, Hugh Padgham and Julie Tavelman
 Mastered by Ian Cooper
 The Phoenix horns arranged by Tom Tom 84
 The Mountain Fjord Orchestra was conducted by Martyn (Norrie, Kickers, Doris) Ford and made up of a cast of thousands
- Notes: With this album the EWF horns dubbed themselves the Phoenix Horns when working with Phil. [Yes, it is spelled 'Phoenix' on all the albums -- there isn't any official reason given for the spelling.] They are:
 Don Myrick - saxophones
 Louis "Lui Lui" Satterfield - trombone
 Rhamlee Michael Davis - trumpet
 Michael Harris (replaced by Harry Kim in '89) - trumpet

AGAINST ALL ODDS (OST)

February 1984

LP: UK Virgin V 2313
US Atlantic 7-89700

Cassette: UK Virgin TCV 2313

CD: UK Virgin CDV 2313
UK Virgin CD-VIP 112

Tracks: ? . Against All Odds (Take A Look At Me Now) (Collins)
? . Walk Through The Fire (Gabriel)
? . Making A Big Mistake (Rutherford)

Notes: The Against All Odds WT is How Can You Just Sit There; it is a leftover demo from Face Value modified to fit the movie.

NO JACKET REQUIRED

March 1985

- LP: US Atlantic 81240-1: (front cover is Phil's head, strongly lit by orange light and sweaty. Back cover is closeup of Phil's forehead from same photo. No gatefold. Sleeve has credits, photo of Phil in oversize suit.)
 UK Virgin V 2345: (same)
- Cassette: US Atlantic 81240-4
 UK Virgin TCV 2345
- CD: US Atlantic 81240-2: (same in booklet, no lyrics)
 UK Virgin CDV 2345: (same)
 Germany WEA 251 699-2
- Players: Phil Collins: vocals, drums, drum machines, keyboards, etc.
 Daryl Stuermer: Guitars
 Lee Sklar: bass
 David Frank: keyboards
 The Phenix Horns arranged by Tom Tom 84
 Gary Barnacle: Sax solo on (7)
 Strings arranged by Arif Mardin
 Sting: backing vocal on (3, 10)
 Peter Gabriel, Helen Terry: backing vocal on (10)
- Tracks:

1.	Sussudio	4: 23
2.	Only You Know and I Know	4: 20
3.	Long Long Way To Go	4: 20
4.	I Don't Wanna Know	4: 12
5.	One More Night	4: 47
6.	Don't Lose My Number	4: 46
7.	Who Said I Would	4: 01
8.	Doesn't Anybody Stay Together Anymore	4: 18
9.	Inside Out	5: 14
10.	Take Me Home	5: 51
11.	We Said Hello Goodbye +	4: 15
- Liner: All tracks written by Phil Collins except (2, 4, 8) by Collins / Stuermer
 Produced by Phil Collins and Hugh Padgham
 Engineered by Hugh Padgham
 Assisted by Steve Chase
 Recorded at the Townhouse, London and Old Croft, Surrey except strings, recorded at Air Studios, engineered by John Jacobs
 Mixed at the Townhouse digitally
 Album designed by Phil Collins, Baker Dave and Chief Gray
 "There is no Fairlight on this record"
- Strings arranged by Arif Mardin
 The Phenix Horns arranged by Tom Tom 84
- Notes: (11) included only on the CD release. It was also released on the Playing For Keeps soundtrack as a remix. Its title is a nod by Collins to the Beatle's Magical Mystery Tour song "Hello Goodbye".

12"ers

1987

LP: Japan WEA P-6218: 12" (Cover is NJR cover overlaid with covers from five 12" singles. Back has different photo of Phil in oversize suit, interior has a few small video stills.)

CD: US Atlantic 81847-2: (same)
UK Virgin CDEP 4: (same)
Germany WEA 255 469-2

Tracks:	1. Take Me Home	8:05
	2. Sussudio	6:35
	3. Who Said I Would?	5:51
	4. Only You Know and I Know (Collins/Stuermer)	6:56
	5. Don't Lose My Number	6:36
	6. One More Night	+ 6:24

Liner: Special extended remixes by John "Tokes" Potoker except
+ extended remix by Hugh Padgham

BUSTER (OST)

1989

LP: UK Virgin V 2544
US Atlantic 81905-1
Cassette: UK Virgin TCV 2544
US Atlantic 81905-4
CD: UK Virgin CDV 2544
US Atlantic 81905-2

Tracks: ? . A Groovy Kind of Love (Tony Wine/Carol Bayer) 3:24
? . Two Hearts 5:24
? . Big Noise (Collins/Dozier) 4:25
? . Loco in Acapulco by the Four Tops + 3:27

Notes: Soundtrack for the movie "Buster", which Phil starred in with Julie Walters. + was produced and co-written by Phil. Other tracks are sixties hits featured in the film. The sleeve says Big Noise is 3:54.

...BUT SERIOUSLY

November 1989

LP: UK Virgin V 2620: (Different track order, 8 & 10 omitted)
 Cassette: UK Virgin TCV 2620
 CD: US Atlantic 82050-2: (cover is Phil looking serious. Interior of booklet has lyrics and photos.)
 UK Virgin CDV 2620: (same)
 Germany WEA 256 984-2

Players: Phil Collins: drums, percussion, keyboards, vocals
 Daryl Stuermer: guitar on 1, 2, 3, 4, 8, 11, 12
 Dominic Miller: guitar on 4, 5, 7, 9
 Nathan East: bass on 1, 4
 Pino Palladino: bass on 3, 6
 Leland Sklar: bass on 2, 5, 7, 8, 9, 10, 11, 12
 Alex Brown, Marva King, Lynn Fiddmont: backing vocals on 1, 4, 8, 9

Eric Clapton: guitar on 6

Tracks:	1. Hang in Long Enough	4:44
	2. That's Just the Way It Is	5:20
	3. Do You Remember? [WT: Lionel]	4:36
	4. Something Happened on the Way to Heaven (Collins / Stuermer) [WT: Broadway Chorus]	4:52
	5. Colours [WT: Hymn (first part) & Oh. Mr. Bota What Can We Do? (second part)]	8:51
	6. I Wish It Would Rain Down	5:28
	7. Another Day in Paradise [WT: Homeless]	5:22
	8. Heat on the Street	3:51
	9. All of My Life	5:36
	10. Saturday Night and Sunday Morning (Collins/ Washington)	1:26
	11. Father to Son	3:28
	12. Find a Way To My Heart	6:08

Liner: Produced by Phil Collins and Hugh Padgham
 Engineered by Hugh Padgham, assisted by Simon Osborne
 Mixed by Hugh Padgham and Phil Collins
 Recorded at the Farm, Surrey, England and A+M Studios, LA, USA
 Assistant Engineer in LA: Mr. Ed Goodreau

Recorded digitally except Bass and Drums
 All Horn parts recorded in Real Time!
 Phoenix Horns arranged by Tom Tom 99

The name "Oh Mr. Bota..." comes from an English song called "Oh Mr. Porter What Can I Do?"

SERIOUS HITS LIVE

November 1990

LP: UK Virgin PCLP 1: (2-LP gatefold)
 Cassette: UK Virgin PCMC 1
 UK Virgin PCMCX 1: (limited edition, see notes)
 CD: US Atlantic 82157-2: (cover is photo of carousel foredrop from
 Serious Tour; booklet includes publishing info)
 UK Virgin PCCD 1: (same)
 UK Virgin PCCDX 1: (same, limited edition, see notes)
 Germany WEA 9031-72550-2

Players: Phil Collins: drums, keyboards, vocals
 Chester Thompson: drums & percussion
 Brad Cole: Keyboards
 Daryl Stuermer: guitars
 Leland Sklar: bass
 Arnold McCuller, Bridgette Bryant, Fred White: vocals
 Phoenix Horns: horns

Tracks:	1. Something Happened on the Way to Heaven	4:59
	2. Against All Odds	3:29
	3. Who Said I Would	4:28
	4. One More Night	5:49
	5. Don't Lose My Number	4:42
	6. Do You Remember?	5:40
	7. Another Day in Paradise	5:36
	8. Separate Lives	5:16
	9. In The Air Tonight	6:35
	10. You Can't Hurry Love	2:54
	11. Two Hearts	3:07
	12. Sussudio	7:17
	13. A Groovy Kind of Love	3:30
	14. Easy Lover	4:46
	15. Take Me Home	8:39

Liner: Recorded during the Serious Tour 1990
 Produced by Phil Collins and Robert Colby
 Engineered by Paul Gomersall
 Mixed by Paul Gomersall & Robert Colby
 Remixed at the Townhouse London, Linford Manor Milton Keynes,
 Power Station NYC, Studio 4 Philadelphia, A&M Los
 Angeles, and the Farm, Surrey.
 "Between Feb. and Oct. 90 we played 127 shows across the
 world." - Phil Collins

Notes: Limited editions have a 24 page colour booklet with live
 photos. This was also released in 'Smart Pack' boxed
 set format, with a German show on videotape, in CD (US
 Atlantic 50174) and cassette (US Atlantic ????) format.

BOTH SIDES

November 9 1993

CD: Australia WEA 4509 93757-2
US (?) Atlantic CD 82550
Germany WEA 4509-93757-2 (Sticker on the box: "On Tour '94")

Tracks:	1. Both Sides Of The Story	6:42
	2. Can't Turn Back The Years	4:40
	3. Everyday	5:43
	4. I've Forgotten Everything	5:15
	5. We're The Sons Of Our Fathers	6:24
	6. Can't Find My Way	5:08
	7. Survivors	6:05
	8. We Fly So Close	7:33
	9. There's A Place For Us	6:52
	10. We Wait and We Wonder	7:01
	11. Please Come Out Tonight	5:47

PHIL COLLINS SINGLES

Flaming Youth Singles

Guide Me Orion b/w From Now On (Immortal Invisible)
Aus Fontana 262 026TF: 7", October 1969 (Mono)

Guide Me Orion b/w In The Light of Love
New Zealand Fontana 6001001: 7", 1969 (Mono)

In the Air Tonight

(4:59 remix) double A-side promo
US Atlantic PR 655: 7" (white label promo)

b/w The Roof Is Leaking
UK Virgin VSK 102: 7", Jan 1981 (PS, booklet)
UK Virgin VS 102: 7", Jan 1981 (PS, no booklet)
US Atlantic 3824: 7" (PS, no booklet, # corrected from 3874)
Holland WEA 79200: 7" (PS, no booklet)
Aus Atlantic 453790: 7", PS, Jan 1981
Notes: VSK 102 comes with a booklet of black & white cartoons telling the story of Phil's life, drawn by his brother, Clive.
Sleeve: identical to the Face Value LP cover

b/w Take me Home, Separate Lives
US Atlantic PRCD 3642-2: CD5 (Jewel, PS)

('88 Remix) / I Missed Again
UK Virgin VS 102: 7", 1988
US Atlantic ?????: CD5, 1988
Aus Atlantic 7257673: 7", PS, 1988

(Extended version) / In The Air Tonight ('88 Remix) / I Missed Again
UK Virgin VST 102: 12", 1988 (PS)
UK Virgin VSCD 102: CD5, 1988 (PS)
Germany WEA 257 672-2: CD3, 1988 (PS)
Sleeve: same as "Face Value" cover; record label is PC's face on one side, credits on other.

I Missed Again

b/w I'm Not Moving
US Atlantic 3790: 7", Mar 1981 (PS)
UK Virgin VS 402: 7", Mar 1981 (PS)
UK Virgin VS 402-12: 12" (PS)
Aus Atlantic 4579210: 7", March 1981
Sleeve: Phil split in the middle, top not aligned with rest of body.
Back is red with a white cutout outline in the shape of Phil on the front.

b/w In the Air Tonight
Japan Atlantic P-1532: 7" (PS)
Sleeve: similar to "In the Air" sleeves but picture is smaller, with blue border and yellow writing.

If Leaving Me Is Easy

b/w Drawing Board
UK Virgin VS 423: 7", May 1981 (no PS???)
UK Virgin VSP 423A: 7", May 1981 (with poster sleeve)
Germany WEA 79226: 12" (with poster sleeve)
New Zealand Atlantic 4579222: 7", 1981

Drawingboard is a selection of demos from the album: In the Air Tonight - I Missed Again - If Leaving Me Is Easy

Thunder And Lightning

b/w ?

France ?????: 7", 1981

This Must Be Love

b/w ?

Italy ?????: 7", 1981

Holland ?????: 7", 1981

b/w Thunder and Lightning

Italy Atlantic U 79260: 7"

Sleeve: Black & white shot of Phil's face. Looks like it was taken at the same time as the "I Missed Again" picture. Back of the sleeve shows Face Value album.

Notes: Every copy is apparently a cut-out.

Thru These Walls

b/w Do You Know, Do You Care?

UK Virgin VS 524: 7", Oct 1982 (PS)

UK Virgin VSY 524: 7", Oct 1982 (Picture Disc, same as sleeve, PS)

Italy WEA 2 59995: 7" (as UK sleeve)

Holland WEA 25-9995: 7" (PS similar to UK sleeve, title is written in red instead of white)

Aus WEA 259995-7: 7", PS, Oct 1982

Like China (5:05)

b/w I Cannot Believe it's True

US Atlantic PR 483: 12" (promo, white sleeve)

Sleeve: "Like China AOR Top Track"

I Cannot Believe It's True (5:14)

double A-side promo

US Atlantic PR 483: 12" (promo, white sleeve)

b/w I Cannot Believe It's True (live) (5:43)

US Atlantic PR 496: 12" (promo, PS)

Sleeve: Title sticker has black & white picture of Phil as on Hello... LP cover and says that B-side was recorded live in Pasadena, CA on December 19, 1982.

You Can't Hurry Love (2:50)

double A-side promo

US Atlantic PR 470: 12" (promo)

b/w Do You Know Do You Care (4:57)

US Atlantic 7-89933: 7" (PS)

Sleeve: blue, with face from Hello on front.

b/w I Cannot Believe It's True

UK Virgin VS 531: 7", Nov 1982 (PS)

UK Virgin VSY 531: 7", Nov 1982 (picture disc, same as PS)

Japan WEA P-1736: 7" (PS)

Aus WEA 7259980: 7", Nov 1982

Germany WEA 25.9980-7 (Nov 82)

Sleeve: Very strange cover shows Phil's face split in half! One half is facing left and the other is facing right.

b/w You Can't Hurry Love
Holland ????: 7" (???), 1982

b/w I Cannot Believe It's True /
Oddball (Do You Know, Do You Care? home demo) (4:32)
UK Virgin VST 531: 12", 1988 (PS)
UK Virgin CDT 1: CD3, 1988 (PS)
Sleeve: video still - three Phils on stage, back has liner text by Phil

I Don't Care Anymore

double A-side promo
US Atlantic 7-89877: 7" (promo)

b/w The West Side
US Atlantic 7-89877: 7" (PS)
Canada ?????: 7" (PS)
Holland ?????: 7" (PS)
Sleeve: Like LP cover but with red background

b/w Don't Let Him Steal Your Heart Away / And So to F (Live, 6:34)
Germany WEA 25-9935: 12" (PS)
Australia WEA 7 259938
Sleeve: Looks like LP cover "plus extra live track"
Notes: "And So To F" performed by Phil's touring band, not Brand X

It Don't Matter To Me

Holland ?????: 7", 1983

Don't Let Him Steal Your Heart Away

b/w Thunder And Lightning
UK Virgin VS 572: 7", Mar 1983, PS

b/w Thunder And Lightning / And So To F (Live)
UK Virgin VS 572-12: 12" (PS)
Sleeve: needs 3D glasses and is pic of man and woman in a restaurant!

Why Can't It Wait 'Til Morning

b/w Like China
UK Virgin VS 603: 7", May 1983

Against All Odds (3:24)

b/w I Cannot Believe It's True (5:14)
US Atlantic 7-84994: 7", 1984 (Atlantic Oldies Series, no PS)

b/w Making A Big Mistake (Mike Rutherford solo, from soundtrack)
UK Virgin VS 674: 7", Mar 1984
UK Virgin VSY 674: 7", Mar 1984 (picture disc same as PS)

b/w The Search (main title theme to Against All Odds)
Japan Atlantic P-1855: 7" (PS)
Germany Atlantic 786 949-0: 12" (PS)
Aus Atlantic 789700: 7", PS, March 1984
Sleeve: scene from movie on lower left, picture of Phil standing on right. Lyrics to A-side on back.

Against All Odds 7" WEA 7257851 Australia (b/w ????)

Sussudio

double A-side promo

US Atlantic --: 7" (test pressing, no PS, no catalog #)

b/w I Like The Way (Collins, Stuermer; 4:25)

US Atlantic 7-89560: 7" (PS)

Sleeve: red face, like No Jacket's sleeve

b/w The Man With The Horn (3:56)

UK Virgin VS 736: 7", Jan 1985

Germany WEA WE 171: 7", Jan 1985

Aus WEA 7259181: 7", PS, Jan 1985

(Extended remix 6:53) b/w Sussudio / The Man With the Horn

US Atlantic 0-86895: 12" (PS)

UK Virgin VS 736-12: 12" (PS)

Sleeve: blue face front, back illustration of tailored jacket

(Extended remix) b/w Sussudio (4:23)

US Atlantic PR 717: 12" (promo, no PS)

Japan WEA P-1972: 7" (with inserts, PS)

Sleeve: variation of No Jacket cover with lyrics on back. Other insert is black & white. Has Phil's album covers on front and black & white pic of Phil on back. All writing is Japanese.

Extended remix (6:53) b/w Sussudio (4:23), The Man with the Horn

US Atlantic DMD 831: 12" (promo only, white sleeve)

UK Virgin VSY 736-12: 12" (Clear vinyl disc w/blue Phil face in it!)

One More Night (4:25)

double A-side promo

US Atlantic PR 700: 12" (promo, promo sticker)

b/w The Man With The Horn

US Atlantic 7-89588: 7" (PS)

Sleeve: blue face front, back illustration of tailored jacket

b/w The Man With The Horn

Japan WEA P-1936: 7" (with inserts, PS)

Sleeve: blue variation of No Jacket cover with lyrics on back. Other insert is black & white. Has Phil's album covers on front and black & white pic of Phil on back. All writing is Japanese.

b/w I Like The Way

UK Virgin VS 755: 7", Apr 1985 (PS???)

UK Virgin VSS 735: 7", Apr 1985 (Phil-shaped picture disc with plinth so it can stand up!)

Aus WEA 7259102: 7", PS, March 1985

(extended remix) b/w One More Night/ I Like The Way

UK Virgin VS 755-12: 12" (PS)

Sleeve: brown video still on cream background

Don't Lose My Number

b/w We Said Hello Goodbye (???)

US Atlantic 0-89536: 7", 1985 (???)

Aus WEA 7259001: 7", PS, 1985

(extended mix 6:32) b/w Don't Lose My Number / We Said Hello Goodbye

US Atlantic DMD 872: 12", 1985 (promo, white sleeve)

US Atlantic 0-86863: 12", 1985 (PS)

Germany WEA 259 001-0: 12", 1985 (PS)

Sleeve: Phil standing on left of cover in suit with hands in pockets.

Photo of "Don't Lose My Number" note clipped to record. Back has ad for "No Jacket Required".

double A-side promo
US Atlantic PR 724: 12" (white sleeve promo)

Some of these releases have (Billy) Don't Lose My Number as the title.

Take Me Home

(extended remix) b/w (album version) / We Said Hello Goodbye
UK Virgin VSM 777-12: 12" (Gatefold sleeve opens to reveal pop-up map bordered with shots from the video.)

(5:51) b/w (8:03)
US Atlantic PR 800: 12" (white sleeve promo)

(edit; 4:37) b/w Only You Know and I Know
US Atlantic 7-89472: 7", 1985 (PS)
Aus WEA 7258830: 7", PS, Jan 1986

b/w We Said Hello Goodbye
UK Virgin VS 777: 7", Jul 1985 (PS)

(extended remix) b/w Take Me Home / We Said Hello Goodbye
UK Virgin VS 777-12: 12", 1985 (PS)

(extended remix) b/w Take Me Home / Only You Know and I Know
US Atlantic 0-86821: 12", 1985 (PS)
Sleeve: 7"-yellow (or 12"-white) cover, with a purple icon of a guy with a suitcase, and a sack over his shoulder. Back has a good picture of Phil on it, holding out a microphone and encouraging the audience to sing (I guess "Take me hooooome." :)). This is a very nice sleeve.

Medley Megamix

Sussudio (extended) / Don't Lose My Number / You Can't Hurry Love /
Take Me Home (extended remix)
Germany WEA 258 670-0D: 12", 1986

Separate Lives (4:06)

double A-side promo
US Atlantic PR 787: 12" (white sleeve promo)

b/w I Don't Wanna Know
Atlantic 7-89498: 7", 1985 (PS)
Aus Atlantic 789498: 7", Nov 1985
Sleeve: mostly white with picture from the movie (White Knights) that looks like two silhouettes walking in clouds.

b/w Only You Know and I Know
UK Virgin VSS 818: 7" (PS, white vinyl with white label)
Sleeve: Clear plastic sleeve w/credits written by Phil and poster from movie.
UK Virgin VSSD 818: 7" (PS, clear picture discs)
Notes: shaped picture discs - actually two one-sided picture discs that interlock. Both are clear with pictures of Marilyn Martin and Phil.
US Atlantic 7-84965: 7" (Atlantic Oldies series, no PS)

b/w Only You Know and I Know (extended, Tokes Potoker remix)
UK Virgin VS 818-12: 12" (PS)
Sleeve: Marilyn Martin and Phil in same poses as on clear picture discs.

A Groovy Kind Of Love

double A-side promo

US Atlantic PR 2445: 12" (promo)

b/w Big Noise (instrumental) (3:43)

US Atlantic 7-89017: 7", 1988 (PS)

Sleeve: Close up profiles of Julie Walters & Phil. Back has promo ad for "Buster"

US Atlantic 7 4-89017: CAS, 1988 (Picture case)

UK Virgin VS 1117: 7", 1988

UK Virgin VST 1117: 12", 1988 (Gatefold)

UK Virgin VSCD 1117: CD5 (with 8-pg booklet)

Japan WEA 07P7 6042: 7" (white label promo with same sleeve as rest.)

Japan WEA 10P3-6042: CD3, Oct 25 1988

b/w two versions of "Cool On Your Island", a song by the band Y Kant Tori

US Atlantic PRCD 2452-2: CD5 (Jewel, promo, no sleeve)

Notes: Band on B-side led by Tori Amos prior to her solo career (their first album was also on Atlantic Records).

Two Hearts

double A-side promo

US Atlantic PR 2544: 12" (promo, no PS)

single track

Atlantic PRCD 2545-2: CD5 (promo, jewel)

(3:20) b/w The Robbery (edit by Anne Dudley, 3:18)

US Atlantic 7-88980: 1988 (PS is shots from video, back ad for "Buster")

UK Virgin VS 1141: 1988

UK Virgin VST 1141: 12" (Comes with four postcards, each with different picture of Phil from video.)

UK Virgin VST 1141: 12"

UK Virgin VSCD 1141: CD3

Japan WEA 10P3-6086: CD3, Dec 21 1988

Aus WEA 7257750: 7", PS, 1988

Notes: the CD3 comes inside a "heart shaped" fold out pack with seven cover photos from the Two Hearts video.

Another Day In Paradise

double A-side, (4:48) and (5:15)

US Atlantic PRCD 3048-2: CD5 (jewel, promo)

(4:48 edit) b/w Heat On The Street

US Atlantic 7-88774: 7", 1989

UK Virgin VS 1234: 7", 1989

UK Virgin VSC 1234: cassette, October 1989

Aus Atlantic 7257359: 7", PS, Oct 1989

b/w Heat On The Street / Saturday Night And Sunday Morning

UK Virgin VST 1234: 12" (PS)

UK Virgin VSCD 1234: CD3 (PS)

Germany WEA 257 358-2: CD5 (slimline jewel, PS)

Sleeve: b&w pic of Phil by Trevor Key

b/w Who Said I Would

US Atlantic ?????: CD5

I Wish It Would Rain Down

b/w Homeless (Another Day In Paradise home demo)

UK Virgin VS 1240: 7", Jan 1990

UK Virgin VSC 1240: cassette, Jan 1990
 Japan WEA WMD5-4011: CD3, Feb 10 1990
 Aus WEA ????: 7", PS, 1990

b/w Homeless/ You've Been In Love (That Little Bit Too Long)
 UK Virgin VST 1240: 12" (PS)
 UK Virgin VSCD 1240: CD3 (PS)
 Sleeve: blue/greenish pic of Phil by Trevor Key
 UK Virgin VSTX 1240: 12" (Contains insert w/lyrics to A-side and
 some of Phil's doodles.)
 Germany WEA 170 825-2: CD5 (jewel)

Do You Remember?

US Atlantic PRC D 3121-2: CD5 (Jewel, promo only, no PS)
 Notes: In the US, this was released before "Something Happened..." It
 entered the BILLBOARD charts four months earlier and has a
 lower catalog number.

b/w I Wish It Would Rain Down (demo) 1990
 UK Virgin VS 1251: 7" (PS)
 UK Virgin VSP 1251: 7" (Sleeve is plain black and comes inside booklet
 which is black w/Tony Hancock's picture in lower right corner.
 Booklet contains UK tour dates and photos. Tour promo.)
 UK Virgin VSC 1251: cassette
 Japan WEA WMD5-4017: CD3, May 10 1990, (PS has front with shot of Phil
 (not just his face); back with live concert photo in Japan '90)

Something Happened On The Way To Heaven

(One World Remi x) b/w Something Happened On The Way To Heaven / I Wish It
 Would Rain Down (demo)
 UK Virgin VST 1251: 12"
 UK Virgin VSCDT 1251: CD5
 Sleeve: b&w pic of the late Tony Hancock (British comedian)

(One World Remi x) b/w DJ Edit (4:46) / One World Mix (5:40) / 7" mix (4:38)
 US Atlantic PRC D 3503-2: CD5, (jewel, PS, insert has black & white
 photo of Phil)

b/w Lionel (Do You Remember - Demo)
 Japan WEA WMD5-4029: CD3, Aug 10 1990 (PS)
 Aus WEA ????: 7", PS, April 1990
 Sleeve: greenish still from the film 'A Matter of Life and Death'

Apparently different pictures were used in different editions? Who
 knows! The American version was a still from a movie called "Starway
 To Heaven".

That's Just The Way It Is

b/w Broadway Chorus (Something Happened On The Way To Heaven home demo)
 UK Virgin VS 1277: 7", 1990
 UK Virgin VSC 1277: cassette, 1990
 Aus WEA ????: 7", PS, July 1990

b/w Broadway Chorus / In The Air Tonight (Extended Remi x)
 UK Virgin VST 1277: 12" (PS)
 UK Virgin VSCDT 1277: CD5 (PS)
 UK Virgin VSCDX 1277: CD5 (limited edition in shaped cut-out box; cover
 is photo of boy on bike riding away from fires in northern
 Ireland)

Hang In Long Enough

Notes: This song was extensively remixed by Shep Pettibone in what

has got to be the WORST remix ever made in the history of remixes. There are three distinct mixes, a Club Mix (all that is preserved is the vocal track), a Pop Club Mix (more instruments than the Club Mix), and a Dub (no vocals).

b/w Around The World In 80 Presets
UK Virgin VS 1300: 7", 1990

(Pettibone 12" mix) b/w Hang In Long Enough / Hang In Long Enough (dub mix)
UK Virgin VST 1300: 12", 1990
Sleeve variations: One is "normal" (spray paint) and the other is in a plain black sleeve with a white title sticker. The label is white and completely blank! Looks like a promo/test pressing.

b/w Around The World In 80 Presets / Hang In Long Enough (Pettibone 12" Mix)
UK Virgin VSCDT 1300: CD5 (Slimline Jewel)

b/w That's How I Feel / Hang In Long Enough (Dub Mix)
UK Virgin VSCDX 1300: CD5 (Numbered Limited Edition CD5 in custom box)

b/w Hang in Long Enough Club Mix (7:57) / Pop Club Mix (7:07) / Dub Mix (5:03)
US Atlantic 0-8611: 12" Remixes by Shep Pettibone

b/w album version (4:44) / Club Mix (7:57)
US Atlantic PRCD 3616-2: CD5, 1990 (Jewel case)
Sleeve: Nice spray paint-like cover of "Hang In Long Enough"

(club mix) b/w Dub 1 (5:03) / Dub 2 (6:07)
US Atlantic DMD 1568: 12" (promo only)

b/w Separate Lives (live, from "Serious Hits Live")
Japan WEA WMD5-4056: CD3, Jan 25 1991 (PS??)

Do You Remember? (live)

b/w Against All Odds (live)
UK Virgin VS 1305: 7", 1990
Aus WEA 9031715157: 7", PS, Nov 1990

(5:25) b/w Against All Odds (live, 3:32) / Doesn't Anybody Stay Together Anymore? (live, 5:32) / Inside Out (live, 5:31)
UK Virgin VST 1305: 12" (PS)
UK Virgin VSCDT 1305: CD5 (slimline jewel, PS)
Sleeve: Cover pic of Phil at piano, recorded on "Serious Tour"

b/w Doesn't Anybody Stay Together Anymore? (live) / The Roof Is Leaking (live)
UK Virgin VSCDX 1305: CD5 (Ltd edition picture CD5 with Galloping Horses box)

Doesn't Anybody Stay Together Anymore? (live in Berlin)

UK Virgin PCVCD 1: CD5, May 1992
Notes: 1 track CD5 free with some copies of UK 'But Seriously... The Videos'

3 Serious #1 Hits Live

In the Air Tonight / Take Me Home / Separate Lives
US Atlantic PRCD 3642-2: CD5 (jewel, promo, PS)
Sleeve: photo of Phil on stage

Who Said I Would (live)

US Atlantic PRCD 3758-2: CD5 (jewel, single-track promo, PS)
Sleeve: white with black writing and stage shot of Phil in the middle

b/w Doesn't Anybody Stay Together Anymore (live)
Japan WEA WMD5-4063: CD3, Apr 25 1991
Sleeve: Live photo of Phil with "Galloping Horses" on the background

Both Sides of the Story

solo single CD
US Atlantic PRCD 5310-2: CD5 (promo only)

b/w Always (live)
UK Virgin VS 1500: 7"
UK Virgin VSC 1500: cassette
US Atlantic 5310: cassette
Australia WEA 4509 94090-2: 7" (??)

b/w Always (live) / Both Sides Of The Demo
UK Virgin VSCDT 1500: CD5 (thin plastic)

b/w Always (live) / Both Sides Of The Demo / Rad Dudeski
UK Virgin VSCDG 1500: CD5 (Digi pak)

b/w Always (live) / Both Sides Of The Demo / Rad Dudeski / Doesn't Anybody
Stay Together Anymore (live)
US Atlantic 85714-2: CD5 (??)

Everyday

b/w Don't Call Me Ashley
Australia WEA 4509 94714-2: 7" (??)

b/w Don't Call Me Ashley / Everyday (demo) / Hang In Long Enough (live) /
Hand In Hand (live)
US Atlantic 2-85715: CD5

b/w Don't Call Me Ashley / Everyday (demo) / Doesn't Anybody Stay Together
Anymore (live)
UK Virgin VSCDG 1505: CD5 (with 1994 calendar included)
Germany WEA 4509-94716-2: (no calendar)

We Wait and We Wonder

b/w Can't Turn Back The Years
US Atlantic 4-87238: cassette (PS of Phil, full profile with turned head)

(edit) b/w Hero (demo version)
Australia WEA 4509 96057-2: 7" (??)

(edit, 5:45) b/w For A Friend (6:03) / Take Me With You (5:24) / Hero (demo
version, 4:45)
US Atlantic 85652-2: CD5 (??)
Germany WEA 4509-96058-2

(edit) b/w Take Me With You / Stevie's Blues ("There's a Place For Us"
Instrumental)
UK Virgin CDG 1510: CD5 (Digi pak)

(6:58) b/w Survivors (6:05) / Both Sides of the Story (6:39)
US Atlantic PR 5407: CD5 (crystal)

Can't Turn Back The Years

CD single only

US Atlantic PRCD 5601: CD5 (no PS, promo only)

Hero

b/w Coverage (David Crosby solo)

Australia WEA 75678-73602: 7" (???)

PHIL COLLINS MISCELLANEOUS

This is a list of some of the albums Phil has appeared on as a session musician. Due to Phil's prolific nature, this list is not complete. These are in addition to the obvious such as Steve Hackett, Peter Gabriel, Anthony Phillips and Brand X (all qv).

Phil's first known session is on a record by Colin Scot, on Visa Records, 1971. No clue who this guy is, anyone? Collins, Gabriel, and John (sic) Anderson from Yes contribute vocals, plus Rick Wakeman on keyboards. Produced by John Anthony. Who Colin Scott is or how all these famous people got on his record are unknown. Regarding "John" Anderson, instead of Jon, it is apparently a mistake.

Phil's second session was The Two Sides Of Peter Banks. Banks (no relation to Tony) was the original Yes guitarist before he got a big pink slip. This album is like a who's who of progressive rock, not unlike Colin Scott's. Phil, Steve Hackett, Jan Akkerman, and John Wetton are on it. The album was released in 1973. It was recorded from October of 72 to early 73. Phil plays a drum solo intro to the track Battles. There is a 13 minute jam called Stop That. Phil also drums on two other tracks.

Session Work

Phil Collins is credited on the following records, playing drums and/or percussion unless otherwise noted:

BAND	ALBUM OR TRACK	YEAR	Comment
Adam & The Ants	Strip	83	Produced and drummed
Argent	Counterpoint(s)	75	
"	Circus (perc. on some tracks)	75	
Rod Argent	Moving Home	78	
Phillip Bailey	Chinese Wall	84	drummer(and duet)
Peter Banks	Two Sides of Peter Banks	73	
Steven Bishop	Red Cab To Manhattan	80	
"	Bowling In Paris	89	Producer/Back Vox
Tommy Bolin	Teaser	75	
Gary Brooker	Lead Me To The Water	82	
Cafe Jacques	Round The Back	77	
"	Cafe Jacques International	78	
John Cale	(Guts and) Helen Of Troy	75	
Camel	I Can See Your House From Here	79	Nearly nil contribution
Chatton	Playing For Time	81	Drums
Eric Clapton	Behind The Sun	85	
"	August	86	
"	Journeyman ("Bad Love")	89	Sings harmony
David Crosby	Thousand Roads	93	Producer/Back Vox
Lamont Dozier	Inside Seduction	91	Producer/Back Vox
Brian Eno	Taking Tiger Mountain	74	
"	Another Green World	74	
"	Before And After Science	77	
"	Music For Films	77	
Frida	Something's Going On	82	Producer/duet
Robert Fripp	Exposure	79	
David Greenslade	Pentateuch Of The Cosmogony	79	
George Harrison	All Things Must Pass	70	demo'd session, didn't make album
David Hentschel	Startling Music	??	
Rupert Hine	Immunity	81	
Bruce Hornsby	Harbor Lights	93	Drums/Back Vox
Eddie Howell	Gramophone Record	75	
Howard Jones	"No One Is to Blame" (remix)	86	
Jack Lancaster	Marscape	76	like Brand X

"	"	Skinningrove Bay	92	(reissue) sings one lead
William Lyell		Solo Casting	76	
John Martyn		Grace And Danger	80	also produced
"	"	Glorious Fool	81	" "
Elliott Murphy		Just A Story From America	77	
Nova		Vi mana	78	Percy Jones plays bass, Narada Michael Walden plays drums. Phil does some percussi on.
Mike Oldfield		QE2	80	
Orleans		Orleans	??	vocal s
Robert Plant		Pictures At Eleven	82	
"		Principle of Moments	83	
Colin Scot		Colin Scot With Friends	71	
Tears for Fears		"Woman in Chains"	89	
Thin Lizzy		Johnny The Fox	76	
Eugene Wallace		Book of Fools and Dangerous	??	
Wilding-Bonus		Pleasure Signals	78	

Even More Sessions

Robert Fripp

Peter and the Wolf (various artists)

Film soundtracks: Phil played on The Squeeze, Operation Daybreak, and Seven Nights in Japan. (Among others...)

A live performance appeared on The Secret Policeman's Other Ball (1983, Island records)

Phil played & sang on Do They Know It's Christmas, the 1984 Ethiopia benefit record, and has appeared on several Prince's Trust concerts. He made a very brief appearance on the televised rock opera Tommy by the Who as Uncle Ernie, singing one song.

Phillip Bailey: Easy Lover (duet with Phil Collins, 4:40) / Woman (5:04)

Columbia 38-04679 UK CBS A 4915 1984, Released February 1985

PS is closeup of Bailey, back is photo of great wall of China.

w/Philip Bailey- Easy Lover b/w Woman- 7"- Japan Virgin A 4915- Sleeve is white w/red & blue writing; 12"- US- CBS 44 05150.

Easy Lover/Woman

(with Philip Bailey) 7" CBS BA223253 Australia Feb 1985

I Know There's Something

Going On/Threnody (with

FRIDA) 7" RCA 104032 Australia 1982

(Phil drums on B side/vocals on A side)

Adam Ant 7" Epic 34-04337 (1983)

Tracks: Strip (Phil Collins on drums)/Yours, Yours, Yours

Side A produced by Phil C. and Hugh Padgham

Single from album of same name (don't know the extent of Phil's involvement with the rest of the album).

w/David Crosby- Hero (4:39) Promo CD5, Jewel - US Atlantic PRCD 5060-2.

There's another promo CD with I think two versions and possibly slightly different inserts. Catalog# is PRCD 5065, at least I think so. WHERE'S MY GOLDMINE!?

Scenario - Al Di Meola

Columbia CK38944 (Digitally recorded)

Al Di Meola - guitar

Jan Hammer - keyboards

Phil plays on Tropical Dreamer, lots of drum machine

Also Bill Bruford & Tony Levin appear on this album

Band: BOYS DON'T CRY

Title: We got the Magic (Including Phil Collins Mix!)

5" CD Single with 3 tracks

Release date: 1991
 Label : PENG records
 Cat. no: PE 91.103-8
 Tracks:

1. We got the magic 12"
2. That kinda guy
3. We got the magic 7"

Boys don't cry are:

Nick Richards	Vocal s
Brian Chatton	Keyboards (ex Flaming Youth)
Nico Ramsden	Gui tar
Mark Smith	Bass
Jeff Seopardie	Percussi on

Guests are:

Phil Collins	Drums on 1, 3
Cozy Powell	Drums on 2
[Powell was briefly the P in ELP -- Emerson, Lake, and Powell, among other drumming credits]	

Various Artists

"Porky's Revenge"

Original Soundtrack

Columbia JS 39983

Soundtrack to lousy movie is a great collection of tracks assembled by Dave Edmunds. Includes "The Crawling King Snakes" (Robert Plant, Paul Martinez, Phil Collins & Dave Edmunds), and others.

On the album `Two Rooms: Celebrating the Songs of Elton John & Bernie Taupin' (1991) , Phil & The Serious Band perform the song `Burn Down The Mission'. This is the other song Phil got Steve Winwood to play organ on during the But Seriously sessions. (He also played on All Of My Life.)

Phil plays drums on the songs `Girls' and 'Typical Male' on Tina Turner's album `Break Every Rule' (1986).

Phil sang the song `Deep Green' on the concept album `Deep Green' (19??) of Jack Lancaster. I don't know if this is the same as "Jack Lancaster Skinningrove Bay 1992 (reissue) sings lead" as mentioned in the discography. I am sure that the Deep Green album is available in the Netherlands as simply `Deep Green'.

Apart from the known parts Phil played in Buster, Frauds, and the episode of Miami Vice "Phil the Shill" (originally aired December 13, 1985), he also played a minor role (cameo appearance) in Spielberg's Hook as police inspector Good. David Crosby played a similar minor role as a pirate.

Perhaps Phil also contributed to a few songs on a recent (1992?) album of John Martyn. It may be a compilation or a new album.

John Martyn: Couldn't Love You More
 PC and David Gilmour contribute.

DEEP GREEN

One of the most confusing sessions (from a fan's point of view) Phil has ever done turned out to be the time he sang on one of Jack Lancaster's songs. Name confusion abounds since apparently they not only mislabeled the track on the original release on which Phil sang, they also released an album with the name of an existing album. What follows is the true story, the correct names of the albums, per a very reliable source who has an extensive knowledge of progressive rock and the convoluted family tree of the period when Phil was a very active session man.

First of all, an all instrumental album (using mostly the Yamaha GX-1 and

the Lyricon synthesizers, also drums and choir) called Wild Connections, was released on Acrobat Records (catalogue number ACRO 2) in 1979 by Jack Lancaster and Rick Van Der Linden (of Dutch proggressive groups Ekseption and Trace). This has no connection to Phil or Genesis, although it is important to note.

In 1981, Jack Lancaster released Skinningrove Bay (LP), which featured many guests (including Rod Argent, Rick Van Der Linden, Robin Lumley, Gary Moore). Phil Collins sang vocals on the track "Deep Green", the second track on Side B, which, on the back sleeve, is mis-labeled as "Save A Place For Me". This mislabeling has caused much confusion, since it leads people to believe there are two songs on which Phil sang (especially for people who stumble upon these records and who are not familiar with the songs).

In 1991, presumably to capitalize on the Collins angle, an independent French label released a CD called Deep Green, which is basically Skinningrove Bay with its tracks re-organized. It has the correct name of Deep Green.

Apparently, Skinningrove Bay/Deep Green was then later re-released (continuing the trend of capitalizing on Phil's name) as Wild Connections, a name which has already been used previously:

Phil Collins - Gary Moore - Rod Argent
Wild Connections
(c) Tring International plc
Classic Artists MCPS JHD063

- 1 Save A Place For Me
- 2 Deep Green
- 3 Curlin How
- 4 Old Man Of The Ocean
- 5 Skinningrove Bay (Part One)
- 6 Skinningrove Bay (Part Two)
- 7 North County Girl
- 8 Kiltten Castle
- 9 The Abbess St. Hilda

All tracks written by Jack Lancaster (c) Shanghai Music Ltd.
Except 'Curlin How' (c) Hit & Run Music

Track 2 on this CD is the "real" Deep Green, with Phil on vocals.

[NB: "Kiltten" castle, not "Kitten" castle -- previous version of this discography were in error. The editor has never actually seen this elusive CD, and has taken other people's reports of it very literally...!]

Later Session Work

Fourplay: Elixer (Warner Brothers 945922-2)

Bob James, Keyboards
Nathan East, Bass
Harvey Mason, Drums
Lee Ritenour, Guitars

1. Elixer (7:23)
2. Dream Come True (5:15)
3. Play Lady Play (4:36)
4. Why Can't It Wait Till Morning (5:17)
5. Magic Carpet Ride (6:27)
6. Whisper In My Ear (6:12)
7. Fannie Mae (5:31)
8. The Closer I Get To You (5:01)
9. East 2 West (5:56)
10. Licorice (5:12)
11. In My Corner (6:56)

Produced by Fourplay, Executive Producer Bob James

Phil Collins' vocals recorded in Europe
Why Can't It Wait Till Morning arranged by Bob James

"You Can't Do That - The Making of 'A Hard Day's Night'"
Documentary hosted by Phil Collins (who was an extra in the concert scenes although he denies you can actually see him in the movie) that came out recently.

I don't know where to put this note: Greg Phillanganes (who has played in Eric Clapton's band with and without Phil Collins) was seen on BET (Black Entertainment Television or something similar) doing a jazz version of Something Happened On The Way To Heaven for an upcoming album. Not sure if it's a Phillanganes album, a compilation of jazz covers, or a compilation of jazz Phil Collins covers, and the actual release hasn't been spotted yet.

We've learned the Gramophone Record from Eddie Howell has been re-released as Man From Manhattan. The officiality of this release has not been determined, but it is available.

PETER GABRIEL ALBUMS

PETER GABRIEL - ("Car")

February 1977

LP: UK Charisma CDS 4006
 US Atco SD 36-147
 UK Virgin CHC 39: (re-release, nice liner photos of Gabriel)
 Cassette: UK Virgin CHCMC 39: (re-release)
 US Atco CS 36-147
 CD: US Atco 36-147-2
 US Direct Disc Labs/Atco SD 16615
 UK Virgin PGCD 1: 1987 (Lyrics and liner notes)

Players: Gabriel: voices, keyboard, flute, recorder
 Allan Schwartzberg: drums
 Tony Levin: bass, tuba
 Jim Maelen: percussion
 Steve Hunter: guitars
 Fripp: electric & classical guitar, banjo
 Jozef Chirowski: keyboards
 Larry Fast: synthesizers
 Dick Wagner: backing vocals, solo guitar

Tracks:	1. Moribund the Burgermeister	4:19
	2. Solisbury Hill	4:20
	3. Modern Love	3:37
	4. Excuse Me	3:20
	5. Humdrum	3:23
	6. Slowburn	4:34
	7. Waiting for the Big One	7:26
	8. Down the Dolce Vita	4:43
	9. Here Comes The Flood	5:54

Liner: Produced by Bob Ezrin.
 Recorded and mixed at The Soundstage, Toronto.
 Additional recording at Morgan Studios, Olympic Studios,
 London.
 All songs written by Gabriel except Excuse Me
 (Gabriel / Martin Hall)
 The London Symphony Orchestra arranged and conducted by
 Michael Gibbs.

PETER GABRIEL - ("Slash" or "Scratch")

June 1978

LP: US Atco SD 19181
 UK Charisma CDS 4013
 Europe Charisma 9103 123
 UK Virgin CHC 24: (re-release)
 Cassette: UK Virgin CHCMC 24: (re-release)
 US Atlantic 19181
 UK Virgin CASMC 102: (double-play cassette containing first two
 albums)
 CD: UK Virgin PGCD 2: 1987 (Lyrics and Liner notes)
 US Atlantic 19181-2

Players: Peter Gabriel: vocals, piano, synthesizer, Bayete keyboards
 Roy Bittan: keyboards
 Jerry Marotta: drums
 Tony Levin: bass
 Sid McGinnis: guitars
 Robert Fripp: guitars, Frippertronics
 Larry Fast: synthesizers
 Timmy Capello: saxophone
 George Marge: recorders

Tracks:	1. On The Air	5:30
	2. Do It Yourself	2:37
	3. Mother of Violence (Peter & Jill Gabriel)	3:10
	4. A Wonderful Day in a One Way World	3:33
	5. White Shadow	5:14
	6. Indigo	3:30
	7. Animal Magic	3:26
	8. Exposure (Words Gabriel, Music Fripp & Gabriel)	4:12
	9. Flotsam & Jetsam	2:17
	10. Perspective	3:23
	11. Home Sweet Home	4:37

Liner: Produced by Robert Fripp.
 Recorded at Relight Studios, Hilvarenbeek, Holland and the
 Hit Factory, New York City.
 Mixed at the Hit Factory and Trident Studios, London.
 Engineered by Steve Short, Ed Sprigg, Michael Getlin,
 and Steve Tayler.
 All songs written by Gabriel unless noted otherwise.

PETER GABRIEL - ("Melt")

May 1980

- LP: UK Charisma CDS 4019
 US Mercury SRM-1-3848
 Germany Charisma 6302 035: July 1980
 Japan Charisma RJ 7637
- Cassette: UK Virgin CDSMC 4019 (different sleeve picture - in colour)
 US Mercury MCR-4-1-3848: July 1980 (no liner)
 US Geffen M5G 2035
 Germany Charisma 7144 035: July 1980
- CD: UK Virgin PGCD 3: 1987
 US Geffen 2035-2
 Germany Virgin XCDSCD 4019
- Players: Gabriel: vocals, piano, synthesizers
 Phil Collins: Drums
 Jerry Marotta: drums, percussion
 Morris Pert: percussion
 John Giblin: bass
 Larry Fast: bass synthesizer
 Tony Levin: stick bass
 Dick Morrissey: saxophone
 David Rhodes, Paul Weller, Robert Fripp, Dave Gregory: guitars
 David Rhodes, Kate Bush: backing vocals
- Tracks: 1. Intruder 4:51
 2. No Self Control 3:51
 3. The Start 1:20
 4. I Don't Remember 4:36
 5. Family Snapshot 4:28
 6. And Through the Wire 4:56
 7. Games Without Frontiers 4:01
 8. Not One of Us 5:19
 9. Lead a Normal Life 4:12
 10. Bi ko 7:26
- Liner: Produced by Steve Lillywhite.
 Engineered by Hugh Padgham. Electronic production by
 Larry Fast.
 Recorded in Bath with the Manor Mobile and at The Townhouse,
 London.
 All tracks written by Peter Gabriel.
- Notes: German release (Ein Deutsches Album) has German lyrics and
 slightly different track times. It also merges The Start
 and I Don't Remember into one track.

PETER GABRIEL - ("Security")

September 1982

- LP: UK Charisma PG 4
US Geffen GHS 2011
Germany Charisma 6302 221
- Cassette: UK Virgin/Charisma PGMC 4
US Geffen M5 2011
Germany Charisma 7144 221
- CD: UK Virgin PGCD 4: 1987
US Geffen 2011-2
Germany Virgin XCDSCD 4
Germany Virgin XPGCD 4
- Players: Gabriel: vocals, CMI, Linn programming, drums, Prophet, backing vocals, vocal noises
Jerry Marotta: drums
Tony Levin: bass, stick, fretless bass
Larry Fast: Moog, Moog bass, and electronic percussion, Prophet
David Rhodes: guitar, backing vocals
John Ellis: guitars, backing vocals
Roberto Laneri: treated sax
Morris Pert: percussion
Contributions from: Stephen Paine, David Lord, Peter Hamill, Jill Gabriel, Ekome Dance Company
- Tracks: 1. The Rhythm of the Heat 5:15
2. San Jacinto 6:21
3. I Have the Touch 4:30
4. The Family and the Fishing Net 7:00
5. Shock the Monkey 5:23
6. Lay Your Hands on Me 6:03
7. Wallflower 6:30
8. Kiss of Life 4:17
- Liner: Produced by David Lord and Peter Gabriel.
Electronic production and processing by Larry Fast.
Engineered by David Lord, assisted by Neil Perry.
Recorded at home (first two weeks by Mobile One), mixed at Crescent Studios, Bath.
Remix of Shock the Monkey at Sarm Studios, London (engineered by Julian Mendelsohn and Danny Heaps).
Digital Editing at Advision Studios, London, by Mike King.
- Notes: German release (Deutsches Album) has German lyrics, slightly different track times and different track order.

PETER GABRIEL PLAYS LIVE

June 1983

LP: UK Charisma PGDL 1: (2-LP set)
 US Geffen GHS 4012 (??): (same)

Cassette: UK Virgin/Charisma PGDMC 1
 US Geffen 2G5 4012

CD: UK Virgin CDPGD 100: 1988 (2-CD set)
 US Geffen 4012-2: 1988 (same)
 UK Virgin PGDLCD 1: 1985 (single CD, highlights, tracks 1, 3,
 7 and 15 are omitted)

Tracks:	1. The Rhythm of the Heat	6: 26
	2. I Have the Touch	5: 18
	3. Not One of Us	5: 29
	4. Family Snapshot	4: 44
	5. DIY	4: 20
	6. The Family and the Fishing Net	7: 22
	7. Intruder	5: 03
	8. I Go Swimming	4: 44
	9. San Jacinto	8: 28
	10. Solisbury Hill	4: 40
	11. No Self Control	5: 02
	12. I Don't Remember	4: 20
	13. Shock the Monkey	7: 40
	14. Humdrum	4: 03
	15. On the Air	5: 20
	16. Biko	6: 50

BIRDY

(music from the film) - March 1985

LP: UK Virgin CAS 1167
 US Geffen GHS 24070 (??)

Cassette: UK Virgin CASMC 1167
 UK Virgin OVEDC 283: (re-release)
 US Geffen M5G 24070E

CD: UK Virgin CASCD 1167
 US Geffen GEFD-24070

The Canadian CD release GEFMD 24070 omits track 3 Quiet and Alone from the lists on the back of the package, on the back of the booklet, and on the CD itself, although it IS listed inside the booklet and it definitely does exist on the CD.

Tracks:	1. At Night	2: 38
	2. Floating Dogs	2: 55
	3. Quiet and Alone	2: 30
	4. Close Up (from Family Snapshot)	0: 58
	5. Slow Water	2: 51
	6. Dressing the Wound	4: 06
	7. Birdys Flight (from Not One of Us)	2: 58
	8. Slow Marimbas	3: 21
	9. The Heat (from The Rhythm of the Heat)	4: 41
	10. Sketchpad with Trumpet and Voice	3: 05
	11. Under Lock and Key (from Wallflower)	2: 28
	12. Powerhouse at the Foot of the Mountain (from San Jacinto)	2: 19

SO

May 1986

LP: UK Virgin PG 5
 US Geffen GHS 24088
 Cassette: UK Virgin PGMC 5
 CD: UK Virgin PGCD 5
 Pic CD: UK Virgin PGPCD 5, 1988 (picture CD is front cover)

Tracks:	1. Red Rain	5:35
	2. Sledgehammer	5:09
	3. Don't Give Up	6:29
	4. That Voice Again	4:50
	5. In Your Eyes	5:24
	6. Mercy Street (for Anne Sexton)	6:18
	7. Big Time (success)	4:25
	8. We Do What We're Told (Milligrams 37)	3:17
	9. This is the Picture (Excellent Birds)	4:17

Liner: Produced by Peter Gabriel and Daniel Lanois.
 Engineered by Lanois and Kevin Killen.
 Original track recording by David Bascombe.
 Additional engineering by David Bottill and David Stallbaumer,
 assisted by Jam Crisp.
 Originally mastered at the Town House, London by Ian Cooper.
 All songs by Gabriel except That Voice Again by Gabriel/Rhodes.
 All tracks recorded and mixed at Real World Studios, England
 except Mercy Street.
 Percussion recorded in Polygram Studios, Rio de Janeiro.
 New York overdubs recorded at the Power Station.
 Additional arrangements ideas by David Rhodes, horn
 arrangements by Wayne Jackson, Gabriel, and Lanois.

Notes: Track 9 only on cassette and CD.

PASSION

1989

Music From the Last Temptation of Christ, A film by Martin Scorsese

LP: UK Real World/Virgin RWLP 1: (2-LP set)

US Geffen GHS 24206: (same)

Cassette: UK Real World/Virgin RWMC 1

US Geffen 24206-?

CD: UK Real World/Virgin RWCD 1: (AAD)

US Geffen 24206-2: (AAD)

Tracks:	1. The Feeling Begins	4:00
	2. Gethsemane	1:23
	3. Of These, Hope	[4:05] 3:54
	4. Lazarus Raised	[0:36] 1:25
	5. Of These, Hope - Reprise	[1:06] 2:39
	6. In Doubt	[2:07] 1:32
	7. A Different Drum	[6:05] 4:37
	8. Zaar	[4:44] 4:50
	9. Troubled	[2:46] 2:51
	10. Open *	[3:18] 3:25
	11. Before Night Falls	2:16
	12. With This Love	3:36
	13. Sandstorm	2:55
	14. Stigmata **	2:24
	15. Passion	7:36
	16. With This Love - Choir	3:19
	17. Wall of Breath	2:25
	18. The Promise of Shadows	2:12
	19. Disturbed	[3:07] 3:34
	20. It is Accomplished	[3:30] 2:53
	21. Bread and Wine	[2:23] 2:18

Produced by Peter Gabriel

Engineered by David Bottrill

All Compositions by Peter Gabriel, with the exception of

* Peter Gabriel and L Shankar

** Peter Gabriel and Mahmoud Tabrizi Zadeh (MTZ)

Notes: Bracketed times are those listed, unbracketed times are correct track times.

- The feeling Begins
Octabans, Surdu, Skins Manny Elias (ME)
Finger Cymbals, Tablas, Dufs Hossam Razmy (HR)
Synthesizers, Shakers, Skins, Surdu Peter Gabriel (PG)
Drone Mix David Bottrill (DB)
Guitar David Rhodes (DR)
Double Violin L Shankar (LS)
Armenian Doudouk Vatche Housepian
Antranik Askarian

(the Doudouk is playing an Armenian melody; 'The Wind Subsides')
- Gethsemane
Flute Samples, Flute, Voices PG
- Of These, Hope
Talking Drum Massambala Diop (MD)
Bass, Percussion, Flute, Whistle, Prophet5 PG
Double Violin LS
Guitar DR
Argdul Drone Mustafa Abdel Aziz (MAA)
- Lazarus Raised
Kurdish Duduk and Tenbur Players Unknown

Guitars DR
Piano Akai S900 PG

(this piece incorporates a traditional melody from Kurdistan telling of the unhappy love a young girl for Bave Seyro, a legendary warrior)

5. Of These, Hope - Reprise
same as 3, with
Vocals Baaba Maal
Additional Percussion Fatala
6. In Doubt
Audi oframe, Fairlight Samples, Vocals PG
Kementche' MTZ
7. A Different Drum
Percussion Loop - Four Bars Doudou N' Dai ye Rose
Percussion Loop - Three bars Fatala
Surdu, Percussion, Audi oframe, Prophet5, Vox PG
Double Violin LS
Backing Vocals David Sancious (DS)
8. Zaar
Tambourines, Dufs, Tabla, Finger Cymbals, Triangle HR
Surdu, Additional Percussion, Audi oframe, Piano, Voice PG
Bass Nathan East (NE)
Guitar DR
Kementche' MTZ
Double Violin LS

(this was written around a traditional Egyptian rhythm performed to fend off evil spirits)

9. Troubled
Drums and Percussion Bill Cobham (BC)
Finger Cymbals HR
Percussion, Fairlight, Emulator, Backing Vocals PG
Backing Vocals DS
10. Open
Double Violin, Vocals LS
Prophet5, Piano Akai S900, Vocals PG

(Based on an improvisation by LS and PG)

11. Before Night Falls
Finger Cymbals, Dufs, Tabla HR
Ney Flute Kudsi Erguner

(the Ney Flute is playing a traditional Armenian melody)

12. With This Love
Oboe, Coranglis Robin Canter
Double Violin LS
Akai S900 DS
Audi oframe, Fairlight, Piano, Prophet5 PG
Synthesizer Arrangement DS, PG
13. Sandstorm
Moroccan Percussions & Vocals Location Recording
Surdu, Tabla, Tambourine Dufs, Mazhar HR
Additional Percussion Manu Katche'
Kementche' MTZ
Double Violin LS
Fairlight PG
14. Stigmata
Kementche' MTZ

Prophet5, Voice PG

(based on an improvisation by MTZ and PG)

15. Passion

Brazilian Percussion	Djalma Correa
Trumpet	John Hassell
Prophet5, Akai S900, Fairlight, Voice	PG
Qawali Voice	Nusrat Fateh Ali Khan
Double Violin	LS
Voice	Yassou N' Dour
Choirboy	Julian Wilkins

16. With This Love - Choir

Coranglis	Robin Canter
Choir Recording	Richard Evans

17. Wall of Breath

Turkish Ney Flute	Kudsi Erguner
Double Violin	LS
Arghul	Musicians Du Nil
Ebow Gui tar	DR
Synthesizers	PG

18. The Promise of Shadows

Drum Kit	BC
Lead Tambourine	DB
Emulator, Prophet5, Additonal Perc., Audi ofr.	PG
Gui tar	DR

19. Disturbed

Surdu, Tabla	HR
Percussion Loop	MAA
	Said Mohammed Aly
African Percussion	Fatala
Double Violin	LS
Fairlight, Prophet5	PG

20. It Is Accomplished

Drums, Tambourine	BC
Tambourine 2, Distorted Slide	DB
Bass	NE
Arghul Drone	MAA
Steinberger Gui tar	DR
Hammond Organ	DS
Dholia, Additonal Perc., Roland D-50, Piano,	
Prophet5, Voice	PG

21. Bread and Wine

Contrabass, Prophet5, Voice	PG
Ebow Gui tar	DR
Tin Whistle	Richard Evans
Double Violin	LS

Musicians from Pakistan, India, Turkey, Ivory Coast, Egypt, Bahrain, New Guinea, Morocco, Senegal, Ghana.

SHAKING THE TREE

SIXTEEN GOLDEN GREATS - 1989

LP: UK Virgin PGTVL 6: ("Twelve Golden Greats", only 12 tracks)
 US Geffen 24326-?: (same)

Cassette: UK Virgin PGTVC 6
 US Geffen 24326-?

CD: UK Virgin PGTVD 6
 US Geffen 9 24326-2

Tracks:	1. Solsbury Hill	4: 20
	2. I Don't Remember (edit)	3: 48
	3. Sledgehammer (slight remix)	4: 54
	4. Family Snapshot	4: 25
	5. Mercy Street (edit)	4: 43
	6. Shaking The Tree (1990 version)	6: 23
	7. Don't Give Up (edit)	5: 54
	8. San Jacinto	6: 40
	9. Here Comes The Flood (1990 new recording)	4: 31
	10. Red Rain	5: 35
	11. Games Without Frontiers (edit)	3: 57
	12. Shock The Monkey (edit)	3: 56
	13. I Have The Touch ('83 remix)	3: 44
	14. Big Time	4: 25
	15. Zaar	2: 56
	16. Biko (edit)	6: 54

US

BEFORE US: A BRIEF HISTORY

"PROMO CD w/rare live 9.32 In Your Eyes + 9 more"
 (Other ads call it a "10 track sampler" and "USA promo only hits CD")
 just a greatest hits with one live track, in your eyes.

September 21 1992

LP: UK Real World/Virgin PGLP 7: (2-LP)
 Cassette: UK Real World/Virgin PGMC 7
 CD: UK Real World/Virgin PGCD 7

Tracks:	1. Come Talk To Me	7:04
	2. Love To Be Loved	5:16
	3. Blood Of Eden	6:35
	4. Steam	6:02
	5. Only Us	6:30
	6. Washing Of The Water	3:50
	7. Digging In The Dirt	5:16
	8. Fourteen Black Paintings	4:36
	9. Kiss That Frog	[5:27] 5:16
	10. Secret World	7:01

Liner: Produced by Daniel Lanois and Peter Gabriel
 Recording and mix engineer: David Bottrill
 Additional engineering: Richard Blair
 Extra brainstorming: Brian Eno

Notes: Bracketed time on (9) is listed, 5:16 is correct track time.

REVISITED

Fall 1992

CD: US Atlantic 7 82429-2

Tracks:	1. On The Air	5:30
	2. Modern Love	3:37
	3. Indigo	3:30
	4. Solisbury Hill	4:20
	5. Perspective	3:23
	6. Waiting For The Big One	7:26
	7. Animal Magic	3:26
	8. Humdrum	3:23
	9. D.I.Y.	2:37
	10. Mother Of Violence	3:10
	11. Slowburn	4:34
	12. Exposure	4:12
	13. Moribund The Burgermeister	4:19
	14. Flotsam And Jetsam	2:17
	15. Here Comes The Flood	5:54

Notes: This is an Atlantic re-issue of most of the songs from PG I and PG II. Listed times are from PG I and PG II and are not taken from the CD.

SECRET WORLD LIVE

August 1994

CD: UK Virgin/Real World PGDCD 8: (brilliant box)
US Geffen GEFD 2-24722: (brilliant box)
Japan Virgin VJCP 36506/7: (brilliant box)

Tracks:	1. Come Talk to Me	6:13
	2. Steam	7:45
	3. Across the River	6:00
	4. Slow Marimbas	1:41
	5. Shaking the Tree	9:18
	6. Red Rain	6:15
	7. Blood of Eden	6:58
	8. Kiss That Frog	5:58
	9. Washing of the Water	4:07
	10. Solisbury Hill	4:42
	11. Digging in the Dirt	7:36
	12. Sledgehammer	4:58
	13. Secret World	9:10
	14. Don't Give Up	7:35
	15. In Your Eyes	11:32

PETER GABRIEL SINGLES

Solsbury Hill

b/w same

UK Charisma CB 301DJ: promo

(live, 4:45) b/w Moribund the Burgermeister (4:17)

UK Charisma CB 301: 7", Feb 1977 (PS)

(live) Promotional single

UK Sound For Industry SFI 381: 7", Dec 1978 (flexidisc)

Note: This is a live recording from The Bottom Line, New York City, on Oct 4 1978. It was released as a flexidisc and given away at the Hammersmith Odeon concerts in London Dec 20-24 1978.

(edit, stereo) b/w (edit, mono)

US Geffen 7-29542: 7", 1983 (promo, from Plays Live)

b/w Games Without Frontiers

US Atlantic 9265: 7", Jul 1983 (Old Gold Series, no PS)

b/w Moribund the Burgermeister

ATCO ST776 33090 Yellow Label

(edit, 3:24) b/w Moribund the Burgermeister (4:17) / Solsbury Hill (Full length live version from Plays Live) (4:45)

UK Virgin CDF 33: CD5, 1988

UK Virgin CDT 33: CD3, 1988

(album, 4:22) b/w Shaking The Tree (1990 edit, 5:07)

UK Virgin VS 1322: 7", Jan 1990

UK Virgin VSC 1322: cassette, Jan 1990

(album, 4:22) b/w Shaking The Tree (1990 edit, 5:07) / Games Without Frontiers (live, from PoV video, 6:06)

UK Virgin VSCDT 1322: CD5, Jan 1990

UK virgin VST 1322: 12", Jan 1990

Modern Love

b/w Slowburn

UK Charisma CB 302: 7", Jun 1977 (PS)

Note: some copies have nude picture of Gabriel on record label

D.I.Y.

b/w Perspective

UK Charisma CB 311: 7", May 1978, PS

Germany Phillips 607 9462: 7", May 1978

(remix??) b/w Mother of Violence / Me and My Teddy Bear

UK Charisma CB 319: 7", Sep 1978

Note: Gabriel rearranged the Coots/Winters childrens song

Games Without Frontiers

b/w Start / I Don't Remember

UK Charisma CB 354: 7", Feb 1980 (PS)

(stereo) b/w (mono)

US Mercury 76063: 7", 1980 (promo)

b/w Schnappschuss (Ein Familien-foto)

UK Virgin GAB 122: 7", Jul 1983

Spiel Ohne Grenzen

b/w Jetzt Kommt Die Flut
Germany Charisma 6000 448: 7", Feb 1980

Lead A Normal Live

b/w ????
??? ????: 7", 1980 (DJ promo with PS)

No Self Control

b/w Lead A Normal Live
UK Charisma CB 360: 7", PS, May 1980

Biko

b/w Shoshol oza / Jetzt Kommt Die Flut
UK Charisma CB 370: 7", Aug 1980 (PS)
UK Charisma CB 370-12: 12", Aug 1980
GER? PG 120 6000 564: 12" (di fferent PS)

(edi t) b/w Shoshol oza
UK Charisma CBDJ 370: 7", Aug 1980 (promo, PS)
UK Charisma CBD1 370: 7", Aug 1980

b/w No More Apartheid
UK Virgin PGS 612: 12", Nov 1987
UK Virgin PGSC 612: cassette, Nov 1987

(live, 6:30) b/w No More Apartheid (7:10) / I Have The Touch ('85 remi x, 3:47)
UK Virgin CDPGS 612: CD5, Nov 1987
Notes: Biko (live) recorded Jul 27 1987 at the Cl evel and Bl ossom Musi c Center.

I Don't Remember

Start / I Don't Remember / Shoshal oza / Biko (extended remi x) / Jetzt Kommt Die Flut
Canada Charisma CEP 303: 12", 1980 (PS, li mited edi tion)
Sleeve: PS li ke PG III cover

(live) b/w Sol sbury Hill (live) / Kiss of Li fe (live)
UK Charisma GAB 1: 7", Jul 1983 (no Kiss Of Li fe)
UK Charisma GAB 12: 12", Jul 1983
Notes: I Don't Remember is a remi x of the Pl ays Live versi on, Sol sbury Hill is the Pl ays Live versi on and Kiss of Li fe is an outtake from Pl ays Live.
Sleeve: front is an upside down photo-negative of Peter wi th hi s fingertips on hi s temples. Back is a photo of Sol sbury hill. Inner l avel is whi te wi th a black and whi te scan of the photo on the Pl ays Live al bum front cover.

b/w Shoshol oza
Mercury 76086 7"

Shock The Monkey

DJ promo
UK Charisma Shock 350 DJ: 7", Sep 1982 (PS??)

b/w Soft Dog
UK Charisma Shock 1: 7", Sep 1982 (PS)

UK Charisma Shock 122: 7", Sep 1982 (PS, picture disc)
 UK Charisma Shock 12: 12", Sep 1982 (PS)
 US Geffen 29883: 7", Sep 1982 (???)

b/w Shock The Monkey (vocal/instrumental)
 UK Charisma Shock ????: 7", Sep 1982 (few copies issued)
 UK Charisma Shock 343: 12", Sep 1982 (PS)

Schock Den Affen

b/w Frag Mich Nicht Immer
 Germany Charisma 6000 876: 7", Sep 1982

I Have The Touch

b/w Across The River
 UK Charisma CB 405: 7", Dec 1982, PS with lyric to A side

Kontakt!

b/w ???
 Germany Charisma ????: 7", Dec 1982

Wallflower

b/w ???
 Holland Charisma ????: 7", Dec 1982

Walk Through The Fire

double A-side (remix 3:30)
 US Atlantic 7-89668: 7", 1984 (no sleeve, "remix of soundtrack")
 US Atlantic PR 609: 12", 1984 (same)

b/w Making A Big Mistake (solo by Mike Rutherford)
 US Atlantic ?????: 7", May 1984

b/w The Race (by Larry Carlton)
 UK Virgin VS 689: 7", May 1984

b/w The Race / I Have The Touch
 UK Virgin VS 68912: 12", May 1984

Out Out

b/w Gismo
 US Geffen A12-4953: 12", Dec 1984

Sledgehammer

double A-side (edit, 4:02)
 US Geffen 7-28717-DJ: 7", Apr 1986

b/w Don't Break This Rhythm
 UK Virgin PGS 1: 7", Apr 1986 PS
 UK Geffen 7-28718: 7", Apr 1986 (Not 28717???)

(extended mix, 5:37) b/w Don't Break This Rhythm (3:50) / I Have The Touch
 ('85 remix, 3:47)
 UK Virgin PGS 1-12: 12", Apr 1986
 UK Virgin CDF 4: CD5, 1986
 UK Virgin CDT 4: CD3, 1986
 Notes: This mix of Sledgehammer is different than the others - it
 begins with a section from the original demo, then segues into

the album version.

(extended dance mix) b/w Sledgehammer (extended mix) / Don't Break This Rhythm / I Have The Touch ('85 remix)
US Geffen 20456-0: 12", Apr 1986 (also promo version)
Notes: \$4.98 is printed on the side

(dance mix) b/w Don't Break This Rhythm / Biko (12" extended version) / I Have The Touch ('85 remix)
UK Virgin PGS 2-13 (1-13???): 12", Apr 1986 (PS???)

(dance mix) b/w Don't Break This Rhythm / Sledgehammer / Biko
UK Virgin PGSC 112: cassette, Apr 1986
UK Virgin PGSC 112: cassette, Apr 1986 (limited-edition of 2000 silver flip-top cigarette-style boxes.)

Don't Give Up

double A-side (edit, 5:26)
UK Virgin PGS DJ 2: 7", Oct 1986

b/w In Your Eyes (special mix)
UK Virgin PGS 2: 7", Oct 1986
UK Virgin PGSP 2: 7", Oct 1986 (ltd edition video-still poster sleeve)

(edit, 5:52) b/w Curtains
US Geffen 28463-7: 7", Oct 1986

b/w In Your Eyes (special mix) / This Is The Picture (Excellent Birds)
UK Virgin PGS 2-12: 12", Oct 1986

(6:30) b/w Don't Give Up (edit, 5:26) / Curtains (3:35)
US Geffen 20645: 12", 1986 (PS, also promo version)
Notes: \$4.98 is printed on the side

(edit, 5:26) b/w (6:30)
US Geffen PRO-CD-2680: CD5, 1986 (digi pak with color artwork, same as released edition)

Big Time

(4:24) b/w (edit 0:31, 3:12, 0:18)
US Geffen 7-28503-DJ: 7", 1986

double A-side (edit)
UK Virgin PGS 3-12 DJ: 12", Feb 1987 (white label promo)

b/w Curtains
UK Virgin PGS 3: 7", Mar 1987

b/w We Do What We're Told (Milgram's 37)
US Geffen 28503-7: 7", Mar 1987

(extended version, 6:12) b/w Curtains (3:26) / No Self Control (3:52) / Across The River (7:10) / Big Time (7" version, 4:25)
UK Virgin GAIL 3-12: CD5, Mar 1987 (Gatefold sleeve)

(extended version) b/w Curtains / No Self Control / Across The River
UK Virgin PGSC 312: cassette, Mar 1987
UK Virgin PGSC 312: cassette, Mar 1987 (limited edition gold cigarette box)

(extended remix) b/w Big Time / Curtains
UK Virgin PGS 3-12: 12", Mar 1987

(dance mix, 6:10) b/w In Your Eyes (special mix, 7:14) / We Do What We're Told (Milgram's 37) (3:18)

US Geffen 20600-0: 12", Mar 1987 (PS, also promo)
Notes: \$4.98 is printed on the side

Red Rain

b/w Ga Ga (I Go Swimming) (instrumental)
UK Virgin PGS 4: 7", Jun 1987
US Geffen 7-28247: 7", Jun 1987

b/w Ga Ga (I Go Swimming) (instrumental) / Walk Through The Fire
UK Virgin PGS 412: 12" Jun 1987 (PS is red)
UK Virgin PGSC 412: cassette Jun 1987
US Geffen 20749-0: 12" Jun 1987

In Your Eyes

(6:15) b/w In Your Eyes (special mix) (7:14)
US Geffen 7-28622: 7", 1987
Japan Virgin 07 VA 1054: 7", 1987

(6:15) b/w In Your Eyes (special mix) (7:14) / Biko (live, from Plays Live)
US Geffen 95-05350: 7", 1987 (lyrics and album discography on sleeve)

Shakin' The Tree

(Youssou N' Dour/Peter Gabriel)
b/w Old Tucson
UK Virgin VS 1167: 7", 1989

(5:38) b/w Old Tucson (4:20) / Sweeping the Leaves (4:53)
UK Virgin VST 1167: 12", 1989
UK Virgin VSCD 1167: CD3, 1989
Austria Virgin 662 387 211: CD5, 1989

Digging In The Dirt

b/w ????
UK Virgin PGS 7: 7", 1992

b/w Quiet Steam
UK Virgin PGSC 7: cassette, Sep 1992
US Geffen ????: cassette, Sep 1992

(5:16) b/w Digging In The Dirt (instrumental, 5:12) / Quiet Steam (6:25)
UK Virgin PGSC 7: cassette, Sep 1992
UK Virgin/Real World PGS 7: 12", Sep 1992
Australia Virgin PGSD 7: ???
UK Virgin/Real World PGSDG 7: CD5, Sep 1992 (digi pak)

(5:16) b/w Digging In The Dirt (instrumental, 5:12) / Quiet Steam (6:25) /
Bashi -Bazouk (4:47) / Can't Turn Back The Years (4:38)
US Geffen GEFDM 21816: CD5, Sep 1992
UK Virgin/Real World PGSDX 7: CD5, Sep 1992 (limited edition brown or
blue cardboard box (no jewel box), picture disc, lyrics,
complete US artwork for this song)

(raw stylus mix, radio edit, 4:58) b/w (raw stylus mix, 7:21)
Germany Virgin 665 583: CD5, Sep 1992

(5:16) b/w Bashi -Bazouk (4:47)
Japan ????: CD3, Sep 1992

Steam

b/w ????

UK Virgin PGS 8: 7", 1992

b/w Games Without Frontiers (Massive/DB mix)

UK Virgin PGSC 8: cassette, Jan 1993

US Geffen ?????: cassette, Jan 1993

(6:01) b/w Games Without Frontiers (Massive/DB mix, 5:18) / Steam (Oh, Oh, Let Off Steam mix 12", 6:40) / Steam (Oh, Oh, Let Off Steam Mix dub, 5:42)

UK Virgin/Real World PGSDG 8: CD5, Jan 1993

UK Virgin/Real World PGS 8: 12", Jan 1993

US Geffen GEFDM 21820: CD5, Jan 1993

(6:01) b/w Games Without Frontiers (Massive/DB mix, 5:18) / Steam (Oh, Oh, Let Off Steam mix 12", 6:40) / Games Without Frontiers (live, from PoV video, 5:27 [5:38])

UK Virgin/Real World PGDSX 8: CD5, Jan 1993

Notes: limited edition black "cathedral/tryptic" box a la artwork in Us album, green interior, thin jewel box, some of Us artwork on insert.

Blood Of Eden

b/w ?????

UK Virgin PGS 9: 7", 1993

UK Virgin PGSC 9: cassette, 1993

(6:35) b/w Mercy Street (remix, 8:00 [7:55]) / Blood of Eden (special mix, 6:15 [6:42])

UK Virgin/Real World PGS 9: 12", Mar 1993

UK Virgin/Real World PGSDG 9: CD5, Mar 1993

Japan Virgin/Real World VJCP-12009 PGSCD 9: CD5 (booklet contains lyrics in English and Japanese)

Notes: Mercy Street remixed by William Orbit, Blood of Eden special mix for Wim Wenders' "Until the End of the World".

(6:35) b/w Mercy Street (remix, 8:00 [7:55]) / Sledgehammer (4:53 [5:01])

UK Virgin/Real World PGSDX 9: CD5, Mar 1993

Notes: tri fold digipak, closeup of Us artwork on cover, insert with various pictures from video and notes (by PG on the song and by Zadok Ben David on the artwork)

Come Talk To Me

(7:03) b/w A Different Drum (6:05, from Passion, qv)

US Geffen 19263: cassette, summer 1993 (PS)

Sleeve: Gabriel's face distorted by digital radial black and white rays

Kiss That Frog

b/w ?????

UK Virgin PGS 10: 7", 1993

(edit) b/w Kiss That Frog (Mindblender mix, edit)

UK Virgin PGSC 10: cassette, fall 1993

(edit, 4:15) b/w Digging in the Dirt (Rich E mix, 7:20 [7:25]) / Kiss That Frog (Mindblender mix, 6:45)

UK Virgin/Real World PGSDG 10: CD5, Sep 13 1993

Australia Virgin 24389 20902: CD5 (??)

(edit, 4:15) b/w Across the River (7:10 [6:55]) / Kiss That Frog (edit, 4:15) / Across The River (7:10 [6:55]) / Kiss That Frog (Mindblender mix, edit, 3:56) / Shaking The Tree (Bottrill remix, 5:59 [5:53])

UK Virgin/Real World PGSDX 10: CD5, Sep 13 1993

Lovetown

(5:27) b/w Love To Be Loved (5:16) / A Different Drum (4:40)

UK Epic 660480 2: CD5, Jun 13 1994

Notes: artwork is the picture from the Us tour poster that wasn't featured in the Us insert.

SW Live EP

August 1994

Red Rain (live, 6:15) / Come Talk To Me (live, 6:13) / San Jacinto (live, 8:27) / Mercy Street (live, 9:17)

UK Virgin/Real World PGSCDF 11: CD5, Aug 1994 (thin jewel)

Notes: tracks 2 and 3 are not on Secret World Live.

Red Rain (live, 6:15) / San Jacinto (live, 8:27) / Mercy Street (live, 9:17)
UK Virgin/Real World PGSCD 11: CD5, Aug 1994 (digi pak)

Notes: Numbered limited edition run of 25000 copies. Tracks 3 and 4 are not on Secret World Live.

Promos

Plays Live (Shop Sampler promo) - May 1983

[7": UK: Charisma REP1 420]

1. I Go Swimming [live]
2. Solsbury Hill [live]
3. Shock the Monkey [live]

Note: special selection from Plays Live for promotion in record stores

Plays Live (DJ Sampler promo) - May 1983

[7": UK: Charisma RAD 10]

1. I Don't Remember [live]
2. Solsbury Hill [live]
3. Humdrum [live]
4. On The Air [live]

Note: special DJ selection from Plays Live for club and radio DJs

In Your Eyes (promo) - 1987

[7": US: Geffen 7-28622-DJ]

1. In Your Eyes (6:15)
2. In Your Eyes [radio edit] (4:36)

Red Rain (promo) - 1987

[7": US: Geffen 7-28247-DJ]

1. Red Rain [edit] (4:02)
2. Red Rain [edit] (4:02)

Biko [live] (promo) - November (?) 1987

[12": US: Geffen 20804-0]

1. Biko [video mix]
(recorded live 27 July 1987 in Cleveland) (6:30)
2. Biko [edit] (4:30)
3. No More Apartheid [lp version] (7:10)

Note: promo stamp on ps

Earthrise - ?

[CD: UK: ?]

Note: Gabriel contributed Don't Give Up, Genesis contributed The Brazilian.

In Your Eyes (promo) - 1989

[CD: US: WTG Records DISP 000162 (PSK 1622)]

1. In Your Eyes (4:53)

Note: from Say Anything, normal version from "So"; light blue disc only, no liner notes or artwork.

Say Anything [single from soundtrack] (promo) - 1989

[CD: US: WTG Records DISP 000195 (PSK 1678)]

1. Cheap Trick - You Want It (3:42)
2. Peter Gabriel - In Your Eyes [Live Version] (8:45)

Note: In Your Eyes [live] may be edited from PoV;
orange disc only, no liner notes or artwork.

In Your Eyes (promo) - 1989

[CD: US: WTG Records DISP 000196 (45140)]

1. In Your Eyes [Live Version] (8:45)

Note: from Say Anything, In Your Eyes [live] may be edited from PoV; blue squares on the disc, disc only, no liner notes or artwork, blue jewelcase inlay

Zaar (promo) - ?

[VHS: UK: Geffen]

Video.

Shakin' The Tree (promo) - 1989 (?)

[VHS: UK: Virgin]

Video.

Shakin' The Tree (promo) - 1989

[CD: UK?: Virgin PRCD 2789]

1. Shakin' The Tree [edit] (4:07)

Note: disc only, no inserts; artwork on disc features a large red "Y" surrounded by eight red marks; edit of original version (from Youssou N' Dour's album "The Lion").

Selections From Passion (promo) - June (?) 1989

[CD: US: Geffen PRO-CD-3558]

1. The Feeling Begins (3:59)
2. 1. In Doubt (1:32)
2. 2. A Different Drum (4:37)
3. It Is Accomplished (2:53)
4. Bread And Wine (2:18)

Note: back cover doesn't list "In Doubt", however it is on the disc itself; jewel box with inserts similar to album

Here Comes The Flood (promo) - 1990

[CD: CA: Geffen GEFD 9102]

1. Here Comes The Flood [1990] (4:31)
2. Shaking The Tree [1990] (6:23)
3. I Have The Touch ['83 remix] (3:44)

Note: Promo for Shaking The Tree - Sixteen Golden Greats.
Jewel box with front and back inserts (black and white);
front cover pictures a feather; back cover has track listing and small picture of Gabriel from album cover.

Shaking The Tree (promo) - 1990

[CD: US: Geffen PRO-CD-4217]

1. Shaking the Tree [edit] (3:54)
2. Shaking the Tree [LP version] (6:23)

Note: jewel box with no front insert, back insert is generic Geffen promo insert (i.e. no special artwork)

Before Us: A Brief History (promo) - 1992

[CD: US: Geffen PRO-CD-4412]

1. Sledgehammer (5:06)
2. Solsbury Hill (4:20)
3. Shock the Monkey (5:23)
4. Games Without Frontiers (4:03)
5. Big Time (4:24)
6. Red Rain (5:32)
7. Biko (7:27)
8. In Your Eyes [live] (9:32)
9. Don't Give Up (6:30)
10. I Go Swimming (4:44)

Note: essentially a "greatest hits" promo album to promote Us;
In Your Eyes [live] may be edited from the PoV video;
cardboard sleeve w/ exclusive artwork on cover and cd.

Us (promo) - September 1992

[CD: US: Geffen GEFD 24473DJ]

1. Come Talk To Me (7:04)
2. Love To Be Loved (5:16)
3. Blood Of Eden (6:35)
4. Steam (6:02)
5. Only Us (6:30)
6. Washing Of The Water (3:50)
7. Digging In The Dirt (5:16)
8. Fourteen Black Paintings (4:36)
9. Kiss That Frog (5:27) [5:14]
10. Secret World (7:01)

Note: same as regular album except "PROMOTIONAL" is stamped
across the disc and the catalog number is different.

Digging In The Dirt (promo) - 24 August 1992

[VHS: US: Geffen]

Video for Digging In The Dirt (5:13)

Digging in the Dirt (promo) - September (?) 1992

[CD: US: Geffen PRO CD 4446]

1. Digging in the Dirt [edit] (4:23)
2. Digging in the Dirt [lp version] (5:16)

Note: cardboard sleeve with color artwork

Digging in the Dirt (promo) - September (?) 1992

[CD: UK: Virgin PGCDJ 7]

1. Digging in the Dirt [radio edit] (4:23)
2. Digging in the Dirt [instrumental] (5:12)
3. Quiet Steam (6:25)

Note: cd only, however, an insert may exist

Steam (promo) - 1993 (?)

[VHS: UK: Virgin]

Video for Steam.

Steam (promo) - Jan (?) 1993

[CD: US: Geffen PRO-CD-4479]

1. Steam [edit] (4:44)
2. Steam [lp version] (6:01)

Note: cardboard sleeve with color artwork

Steam (promo) - Jan (?) 1993

[CD: US: Geffen PRO-CD-4484]

1. Steam [edit] (4:44)
2. Steam [Oh, Oh, Let Off Steam mix 7"] (4:33)
3. Steam [Oh, Oh, Let Off Steam mix 12"] (6:40)

Note: cardboard sleeve with color artwork

Blood Of Eden (promo) - March (?) 1993

[CD: UK: Virgin PGCDJ 9]

1. Blood Of Eden [radio edit] (4:59)
2. Blood Of Eden [album version] (6:35)

Note: thin jewel box, insert with cover art

Kiss That Frog (promo) - Spring 1993

[CD: US: Geffen PRO CD 4595]

1. Kiss That Frog [edit] (4:15)
2. Kiss That Frog [lp version] (5:16)

Note: cardboard sleeve with color artwork

Secret World (promo) - June/July 1993

[CD: US: Geffen PRO CD 4519]

1. Secret World [radio edit] (4:32)

2. Secret World [Ip version] (7:01)

Note: cardboard sleeve with color artwork and sticker with US tour

Come Talk to Me (promo) - August/September 1993

[CD: US: Geffen PRO CD 4537]

1. Come Talk to Me [Clearmountain mix edit] (4:40)
2. Come Talk to Me [Ip version] (7:03)

Note: cardboard sleeve with color artwork

Come Talk to Me (promo) - 1993

[VHS: UK: Virgin ?]

Video for Come Talk To Me.

Lovetown (promo) - May 1994

[CD: UK: Epic XPCD 441]

1. Lovetown [Radio Edit] (4:15)

Note: slim jewel box; artwork from "Philadelphia", not from the released single; has label indicating release date and that Peter is donating proceeds from this record to the Terence Higgins Trust & Lighthouse AIDS charities.

Lovetown (promo) - 1994

[CD: D: Sony SAMP CD 2205]

1. Lovetown [Radio Edit] (4:17)

Note: Papersleeve with only two lines of black chars "Peter Gabriel" & "Lovetown" on front.

SW (promo) - July 1994

[CD: US: Geffen GEF2-A-24722DJ]

[CS: ?]

1. Come Talk To Me (6:13)
2. Steam (7:42)
3. Across The River (5:56)
4. Slow Mari mbas (1:45)
5. Shaking The Tree (9:18)
6. Red Rain (6:14)
7. Blood Of Eden (6:57)
8. Kiss That Frog (5:56)
9. Washing of the Water (4:06)
10. Sol sbury Hill (4:44)
11. Di gging in the Dirt (7:35)
12. Sledgehammer (4:58)
13. Secret World (9:10)
14. Don' t Give Up (7:34)
15. In Your Eyes (11:34)

Note: two single jewel boxes with no front insert, back insert is generic Geffen promo insert (i.e. no special artwork); "ADVANCE CD" is stamped over the discs; no artwork on the cassette version.

Come Talk to Me (promo) - August 1994

[CD: UK: Real World PGSCDJ 11]

1. Red Rain [radio edit] (3:31)
2. Come Talk To Me [radio edit] (4:11)

SW Live radio sampler (promo) - August/September 1994

[US: Geffen PRO-CD-4677]

1. Red Rain [radio edit] (5:12)
2. Come talk to me [radio edit] (4:10)
3. Digging in the Dirt [radio edit] (4:23)
4. Secret World [radio edit] (4:10)

Note: red cd; digipak and artwork like SW Live EP limited edition cd.

Secret World Live In-Store Play Sampler (promo) - August/September 1994

[CD: US: Geffen PRO CD 4678]

1. Come Talk to Me (6:13)
2. Red Rain (6:14)
3. Digging in the Dirt (7:35)

4. Sledgehammer (4:58)

5. In Your Eyes (11:34)

Note: plain white cardboard sleeve, no artwork.

Sledgehammer (live) - December (?) 1994

[CD: D: Virgin Sledge 1]

1. Sledgehammer [live] (4:06)

Note: black cd, red print; cd only, no inserts;
version of Sledgehammer from SWL.

PETER GABRIEL MISCELLANEOUS

Solo Albums

Ein Deutsches Album (July 1980)

Eindringling; Keine Selbstkontrolle; Frag Mich Nicht Immer; Schnappschuss (Ein Familienfoto); Und Durch Den Draht; Spiel Ohne Grenzen; Du Bist Nicht Wie Wir; Ein Normales Leben; Biko.
(Charisma 6302 035)

German language version of third album.

Deutsches Album (September 1982)

Der Rhythmus Der Hitze; Das Fischernetz; Kon-takt; San Jacinto; Schock Den Affen; Handauflegen; Nicht Die Erde Hat Dich Verschluckt; Mundzumundbeatmung.

(Charisma 6302 221)

German language version of fourth album.

Peter Gabriel Plays Live (June 1985)

Single CD selection of 13 of the 16 Plays Live double album tracks - I Have the Touch; Family Snapshot; D.I.Y.; The Family and the Fishing Net; I Go Swimming; San Jacinto; Solsbury Hill; No Self Control; I Dont Remember; Shock the Monkey; Humdrum; Biko.

In October 1987 full double CD released.

(Virgin PGDLCD1 and CDPGD100 [double])

Peter Gabriel Various Artists' Albums

All This and World War II, released 1976.

A film soundtrack of World War II film footage, linked to Beatles songs, performed by various artists. Includes Strawberry Fields Forever (2:30) by Peter Gabriel. Produced by Lou Reizner. (Riva RVLP2 and Italy Warner Bros WB 466049)

The Bristol Recorder. Volume 2, released January 1981. Peter Gabriel

contributed three tracks to the Talking Magazine. Humdrum (live at Diplomat Hotel, New York, 12 July 1980); Not One of Us (live at De Montford Hall, Leicester, 24 February 1980); Ain't That Peculiar (live at Uptown Theatre, Chicago, 11 March 1977).

(Bristol Recorder BR002)

Music and Rhythm, released July 1982.

The WOMAD benefit album, with Gabriels contribution Across the River.
(WEA K68045)

Against All Odds, released April 1984.

Gabriels contribution to the movie soundtrack was Walk Through the Fire
(Virgin V2313).

Let the Children Play, released April 1984.

A charity double album in aid of the British Peace Camps, the most prominent being the women of Greenham Common. Gabriel contributed Exposure.
(Panic Peace 1)

Raindrops Pattering on Banana Leaves, released June 1984.

A benefit album for WOMAD that includes Lead A Normal Life - a live version recorded in Normal, Illinois on 3 December 1982.
(WOMAD 001)

Gremlins - Original Soundtrack, released October 1984.

Gabriel contributed Out Out (7:00), co-produced by Nile Rodgers and Gabriel.
(Geffen GHSP 24044Y)

Sometimes a Great Notion, released November 1984.

A charity album for the British Deaf Association. Gabriel contributed I Have the Touch. (EMI Topcat 1)

Greenpeace, released April 1985.

Gabriel contributed Shock the Monkey. (Towerbell EMI Fund 1)

Sun City - Artists United Against Apartheid, released November 1985.

As well as his brief vocal appearance in the Sun City theme song, Gabriel's voice was used more extensively on No More Apartheid. (EMI Manhattan MTL 1001)

Conspiracy of Hope, released November 1986.

Commemorating the worldwide Conspiracy of Hope campaign. Gabriel contributes the studio version of Biko. (Mercury MERH 99)

The Secret Policemans Third Ball - The Music, released September 1987.

Live recording of Amnesty benefit with Gabriel performing "Biko" (9:27) at London Palladium, 29 May 1987. Gabriel guests on one other track, Lou Reed's "Voices of Freedom" (5:12), also featuring Jackson Browne and Youssou N' Dour. (Virgin V2458, USA Cassette Virgin 90643-4)

Philadelphia

1993 - Sony Music - 474998 2 (Soundtrack) features Lovetown

The Glory Of Gershwin

1994 - Mercury - 522 727-2 (Tribute) features Summertime
written by George Gershwin/DuBose Heyward/Dorothy Heyward/Ira Gershwin

Woodstock '94

1994 - A&M - 540 322-2 (2 CDs, Festival) features Biko (live at Woodstock)

Natural Born Killers

1994 - Nothing/Interscope - 6544-92-460-2 (soundtrack) features Taboo (edit)
main performing artists: Peter Gabriel & Nusrat Fateh Ali Khan
written by Gabriel/Fateh Ali Khan

Meto2 de Baile - Vol. Dos

1995 - Virgin Espana - 840407 2 (2 CDs) features Sledgehammer (Dance version)
Annotations: First and probably only release of this version on CD.
Original release on Virgin PGS113, July 1986, 12".
Released only in Spain.
"Metodos de baile" means "Ways of dancing", volume 2

Tower Of Song - The Songs Of Leonard Cohen

1995 - A&M - 540 259-2 (Tribute) features Suzanne written by Leonard Cohen

Virtuosity

1995 - Radioactive - RAD11295 (Soundtrack) features Party Man
main performing artists: The Worldbeaters & Peter Gabriel
written by Gabriel/George Acogny/Tori Amos

Guest Appearances/Session And Production Work

Cat Stevens.

Mona Bone Jackon (LP), released 1970.

Peter Gabriel plays flute.

Colin Scot.

Colin Scot (LP), released 1971.

Credits with thinly disguised names for contractual reasons include P. Angel Gabriel, P. C. Genesis (Phil Collins) and Van der Hammill (Peter Hammill). Album produced by John Anthony; three songs were written by Martin Hall, later to collaborate with Gabriel; other session musicians included Jon Anderson and Robert Fripp.

Charlie Drake.

You Never Know (7"), released November 1975.

Written by Martin Hall and Peter Gabriel, produced by Gabriel, credited on the label as Gabriel Ear Wax.

Robert Fripp had the following to say about this rather interesting session: "...When Peter Gabriel left Genesis (1974) one of his projects was to write a single for Charlie Drake, a well-known English comedian. The group for this session, at George Martin's Air Studios over Oxford Circus, was Peter Gabriel (writer & producer), Phil Collins (drums), Percy Collins (fretless bass and later a founder member with Phil of Brand X), Keith Tippett (piano) and RF (guitar). This was arguably the strangest sessions of the entire era. I played on the first three Gabriel solo albums and produced PG II."

Robert Fripp.

Exposure (LP), released April 1979.

Gabriel sings and plays on Exposure, with added scream vocals from Terre Roche. The album includes what Gabriel calls the "quiet version" of Here Comes The Flood. This track was digitally remixed for Network, a Fripp compilation album released in 1985.

Johnny Warman.

Walking Into Mirrors (LP), released June 1979.

Warman was a friend of Jerry Marotta.

Gabriel contributes accompanying vocals, chants, screaming and effects on Screaming Jets.

Jimmy Pursey.

Animals Have More Fun/SUS (7"), June 1981.

Both tracks credited Gabriel/Ellis/Pursey. Produced by Peter Gabriel.

Laurie Anderson.

Mister Heartbreak (LP), released February 1984.

Excellent Birds written by Gabriel and Anderson. He plays Synclavier, Linn drum, vocals and co-produces with Anderson. Also backing vocals on Langue D'Amour and Gravity's Angel.

Phil Collins.

No Jacket Required (LP), released February 1985.

Backing vocals on Take Me Home, also released as 7" and 12".

The Call.

Reconciled (LP), released May 1986.

Backing vocals on Everywhere I Go, also released as a remixed single.

Nona Hendryx.

Female Trouble (LP), released June 1987.

Backing vocals on Winds of Change (Mandela to Mandela).

Robbie Robertson.

Robbie Robertson (LP), released October 1987.

The former guitarist with The Band, co-produced by Daniel Lanois. Gabriel's backing vocals on Fallen Angel, also released as a single in November 1987. Song includes the line, "Come down Gabriel, blow your horn." Also vocals on Broken Arrow.

Joni Mitchell.

Chalk Marks in a Rainstorm (LP), due for release in February 1988.

Vocals on My Secret Place recorded at Ashcombe House, autumn 1986.

Cover Versions

Alan Ross.

Are You Free On Saturday (LP), released in October 1977.

Martin Hall and Peter Gabriel wrote Get The Guns, released as single in June 1977.

Tom Robinson Band.

TRB Two (LP), released Januar 1979.

Bully For You was co-written by Gabriel and Robinson, and was also released

as a single.

Tom Robinson.

North By Northwest (LP), released August 1982.

Gabriel and Robinson co-wrote Merriily Up On High, and Atmosphericcs (Listen to the Radio).

Peter Gabriel also wrote the music for a Dans Le Creux De Ta Nuit on the album Soleil Dans L'Ombre by Catherine Ribeiro. His songs have also been covered by two artists who could hardly be more diverse, James Last who did a version of Games Without Frontiers on his album Magic Hits From 1980 and put the same track on his album Hamsamani; and Robert Wyatt who covered Biko on his 12" EP Work In Progress.

SINGLES (NOT ON ALBUMS)

Compiled by Markus Boie

title (comments, questions)	(source)	[time]
"Ain't That Peculiar"		
"Dont Give Up" edit mix	(EP)	[5: 26]
"Ga Ga"	(Red Rain 12" EP)	[4: 31]
"Heard it Through the Grapevine"	(bootleg)	
"I Go Swimming" studio version (if a complete one actually exists...)		
Theres a version on the _Games Without Words_ bootleg		
Maybe if it was cleaned up a little...?		
"In Your Eyes" single mix		[6: --]
"In Your Eyes" special mix		[7: 14]
"Jetzt kommt die Flut"	(Biko B-side)	
Does this version differ from that on the german album?		
Was there even a german album?		
"Another Day" - with Kate Bush		
Duet with Kate Bush from a KaTe Xmas special		
Written and originally recorded by Roy Harper. Their		
duet appears on Kate Bush's Christmas 1979 Rockpalast		
TV appearance. Also on this show is the song "The Angel		
Gabriel" which does not feature Peter, nor as has even		
been rumored, Steve Hackett! It is an unaccompanied		
three part harmony sung by Kate Bush, her brother Paddy		
Bush, and Steve Harley. "The Angel Gabriel" is used		
to introduce Peter's solo piano performance of "Here		
Comes the Flood".		
"Me and My Teddy Bear"	(DIY B-side)	
"Milgrams 37" instrumental		
"Out Out"	(Gremlins soundtrack)	
"Seascape"	(_Walk Through The Fire_ instrumental)	
"Shosholozza"	(UK 12" single)	[5: 19]
"Sledgehammer" extended dance remix		[7: 20]
"Sledgehammer" limited edition mix		
Are these versions different?		
"Soft Dog"	(Shock The Monkey B-side)	[4: 10]
"Strawberry Fields Forever"	(All This and World War II)	[2: 30]
"The Race"	(Walk Through the Fire B-side by Larry Carlton)	
"Walk Through the Fire"	(one of the _So_ 12" singles!)	[3: 30]
"Whiter Shade of Pale"	(bootleg)	
"Why Don't We"	(bootleg)	
"Across the River"		[7: 10]
"Big Time" dance mix	(Big Time EP)	[6: 10]
"Curtains"		[3: 35]
"Don't Break This Rhythm"		[3: 50]
"Here Comes the Flood"	(Fripp album)	
"I have the Touch" `85 remix		
"No more Apartheid"		
"Sledgehammer" extended remix		[5: 40]
"Walk Thru the Fire"	(Against All Odds)	

STEVE HACKETT ALBUMS

VOYAGE OF THE ACOLYTE

October 1975

- LP: UK Charisma CAS 1111: 1975 (Gatefold album, with cover paintings by Kim Poor, lyrics and album notes printed on back)
 ?? Chrysalis PV_41112: 1976 (same)
 ?? Chrysalis CHR_1112: 1976 (same)
- Cassette: 1982 Charisma CASMC 105 (Double tape with this and "Please Don't Touch" - fold-out liner with track list and credits.)
- CD: 1989 Virgin CASC_1111 ADD (CD booklet contains paintings, album notes, and lyrics)

Players: Steve Hackett: Electric and Acoustic Guitars, Mellotron, Harmonium, Bells, Autoharp, Vocal, Effects.
 John Hackett: Flute, Arp Synthesizer, Bells.
 Mike Rutherford: Bass Guitar, Bass Pedals, Fuzz 12-String.
 Phil Collins: Drums, Vibes, Percussion, Vocals.
 John Acock: Elka Rhapsody, Mellotron, Harmonium, Piano.
 Sally Oldfield: Vocal.
 Robin Miller: Oboe, Cor Anglais.
 Nigel Warren-Green: Solo Cello.
 Percy Jones: Extra Bass on "Tower".
 Johnny Gustafson: Bass on "Star".
 Steve Tobin: Parrot and Cough.

- | | | |
|---------|----------------------------------|--------|
| Tracks: | 1. Ace Of Wands | 5: 25 |
| | 2. Hands Of The Priestess Part 1 | 3: 28 |
| | 3. A Tower Struck Down | 4: 53 |
| | 4. Hands Of The Priestess Part 2 | 1: 34 |
| | 5. The Hermit / | 4: 49 |
| | 6. Star Of Sirius | 7: 08 |
| | 7. The Lovers | 1: 50 |
| | 8. Shadow Of The Hierophant | 11: 45 |

Liner: Recorded between June/July 1975

PLEASE DON'T TOUCH

May 1978

- LP: 1978 Chrysalis PV_41176 (Cover painting by Kim Poor, album notes, photographs, and lyrics on inner sleeve)
- CD: 1978 Charisma CDS 4012
1988 Virgin CASCD_4012 AAD (CD booklet contains paintings, album notes, and lyrics)
- Cassette: 1982 Charisma CASMC 105 (Double tape with this and "Voyage of the Acolyte" - fold-out liner with track list and credits.)
- Players: Steve Hackett: Roland Guitar Synth, Les Paul Stratocaster, 12-String Xenatis, 12-String Hodako, Yamaha, Giffen, Yairi Nylon (Guitars), Pedal Board, Comprising: Octave Dividers, Phasers, Fuzz Boxes, Wah-Wah, Volume Pedal, etc.
Necam the Computer: Automata, Mechanicals. Music Box Mellotron, Psaltery Bells, Wind Chimes, Vocal Tape Loops, Roland Space Echo and Jazz Chorus, 150w Amps & Speakers, Harmonizer, Lexicon, Marshal Time Modulator, Sleigh Bells, Maraccas, Vocals, Keyboards, Pipe Organ, Percussion, and anything else I could get my hands on at the time!
John Hackett: Flutes, Piccolos, Bass Pedals, Keyboards
Chester Thompson: Drums and Percussion
Phil Ehart: Drums and Percussion
Richie Havens: Vocals, Percussion
John Acock: Keyboards
Dave Lebolt: Keyboards
Steve Walsh: Vocals
Randy Crawford: Vocals
Tom Fowler: Bass
James Bradley: Percussion
Graham Smith: Violin
Hugh Malloy: Cello
- Tracks: 1. Narnia (vocal: Walsh and Hackett) ?:??
2. Carry On Up The Vicarage (vocal: Hackett) ?:??
3. Racing In A (vocal: Walsh & Hackett) ?:??
4. Kim ?:??
5. How Can I? (vocal: Havens) / ?:??
6. Hoping Love Will Last (vocal: Randy) ?:??
7. Land Of A Thousand Autumns ?:??
8. Please Don't Touch ?:??
9. The Voice Of Necam (vocal: Hackett & Feydor) ?:??
10. Icarus Ascending (vocal: Havens) ?:??
- Liner: Recorded between November '77 and February '78.
Track (1) is based on the children's book "The Lion, The Witch and the Wardrobe" by C.S. Lewis.
Track (2) is a musical tribute to Agatha Christie.
- Notes: The album and cassette "join" Land Of A Thousand Autumns and Please Don't Touch while the CD places an annoying space between these two tracks.
Narnia is based on the popular "The Lion, The Witch and the Wardrobe" series by C.S. Lewis.

SPECTRAL MORNINGS

May 1979

LP: 1979 Chrysalis CHR_1223 (Cover painting by Kim Poor,
Lyrics on back of album)

1979 Chrysalis PV_41223 (Same as above)

1979 Charisma CDS 4017 (Same as above)

Cassette: 1979 Chrysalis CCH 1223 (some liner notes)

CD: 1989 Charisma/Virgin CASC 4017 (AAD, CD booklet
lacks musician listing, lyrics on back cover)

Players: Steve Hackett: Guitars, Roland Guitar Synth, Koto (Cantonese),
Harmonica, Vocals, Extras

John Hackett: Flutes, Concert & Chinese Bamboo Models,
Bass Pedals

Nick Magnus: Keyboards, Vox String Thing, Novotron,
Harpsichord, Clavinet, RMI Piano, Fender Rhodes, Mini
Moog, Roland String Synth & SH 2000

Dik Cadbury: Bass, Bass Pedals, Violin, Vocals

John Shearer: Drums and Percussion

Pete Hicks: Lead Vocals, Harmonies

Tracks:	1. Every Day	?:??
	2. The Virgin And The Gypsy	?:??
	3. The Red Flower Of Tachai Blooms Everywhere	?:??
	4. Clocks - The Angel Of Mons	?:??
	5. The Ballad Of The Decomposing Man (featuring "The Office Party") /	?:??
	6. Lost Time In Cordoba	?:??
	7. Tigermoth	?:??
	8. Spectral Mornings	?:??

Liner: Recorded during 1979.

DEFECTOR

June 1980

LP: 1980 Charisma CL-1-3103 (Cover paintings by Kim Poor, includes an insert with album notes, photographs of the band, and lyrics)
 1980 Charisma CDS 4018 (Insert as above, some copies with poster)
 1984 re-release Virgin CHC 15 (Album notes on back cover only)
 Germany Charisma (aus dem Hause phonogram) 9124 058
 Cassette: Germany Charisma (aus dem Hause phonogram) 7164 916
 CD: 1980 Charisma, 1989 Virgin CDSCD-4018 AAD (CD booklet lacks lyrics and musician listing)

Players: Steve Hackett: Guitar, Vocal, Optigan, Roland GR500
 John Hackett: Concert and Alto Flute
 Nick Magnus: Keyboards
 Dik Cadbury: Bass, Vocals
 John Shearer: Drums and Percussion
 Pete Hicks: Vocal

Tracks: 1. The Steppes ? : ??
 2. Time To Get Out ? : ??
 3. Slogans ? : ??
 4. Leaving ? : ??
 5. Two Vamps As Guests / ? : ??
 6. Jacuzzi ? : ??
 7. Hammer In The Sand ? : ??
 8. The Toast ? : ??
 9. The Show ? : ??
 10. Sentimental Institution ? : ??

Liner: Recorded during 1980.

CURED

August 1981

LP: 1981 Charisma ARE-37632 (Inner album sleeve contains lyrics and photo of Steve and Kim by Armando Gallo)
 1981 Charisma CDS 4021 (As above)

CD: 1989 Virgin CDSCD-4021 AAD (CD booklet lacks lyrics, musician list, and photo, also track 5 is slightly edited)

Players: Steve Hackett: Les Paul Stratocaster, Ovation Nylon, Yairi Nylon, Ovation UK II, Cimar, Roland GR500 Guitar Synth, Fender Precision Special Bass, E-Bow, Pete Cornish Pedal Board

Nick Magnus: Prophet 5, Mini Moog, Clavinet, RMI Piano, Roland Vocoder Plus, Korg CX3, Novatron, Fender Rhodes, Vox String Thing, Acoustic Piano, Linn Drum Computer, SDS5 Drum Synth, Cymbals, Claptrap.

Tracks:	1. Hope I Don't Wake	?:??
	2. Picture Postcard	?:??
	3. Can't Let Go	?:??
	4. The Air-Conditioned Nightmare /	?:??
	5. Funny Feeling	?:??
	6. A Cradle Of Swans	?:??
	7. Overnight Sleeper	?:??
	8. Turn Back Time	?:??

Liner: Recorded during 1981.

HIGHLY STRUNG

April 1983

LP: 1983 Charisma BFE-38515 (Cover paintings by Kim Poor, lyrics and musician list on inner album sleeve)
 1982 Hack1 811-209-1 (Contains an insert sheet with lyrics and musician list, tracks are in different order and Cell 151 is the short version)
 Germany Charisma (marketed by phonogram) 811 209-1
 Cassette: 1983 HAKMC 1 (Contains musician list, tracks as above)
 Germany Charisma (marketed by phonogram) 811 209-4
 CD: 1985 Charisma, 1989 Virgin HACK-CD1 AAD (CD booklet lacks lyrics and musician listing. Track order is the same as 2nd album but Cell 151 is the long version)

Players: Steve Hackett: Ovation UK II, Les Paul Stratocaster, Giffen, Marshall 100w & 50w Amps, Pete Cornish Pedal Board, Echoplex, Energy Bow, Slide, Hohner Harmonica
 Nick Magnus: Jupiter 8, Memory Moog, Steam Piano, Moog Source, Mini Moog, Korg CX3, Vocoder Plus, Emulator, Linn LM1, Rhodes, Harpsichord, Prophet 5
 Nigel Warren-Green: Cello
 Ian Mosley: Drums
 Chris Lawrence: Contrabass

Tracks:	1. Camino Royal	5: 25
	2. Cell 151 (Long version)	6: 25
	3. Always Somewhere Else	3: 58
	4. Walking Through Walls /	3: 45
	5. Give It Away	4: 05
	6. Weightless	3: 29
	7. Group Therapy	5: 43
	8. India Rubber Man	2: 29
	9. Hackett To Pieces	2: 38

Liner: Recorded between February and November 1982.

CELL 151 EP + BONUS EP

1983

Cell 151 EP: 1983 Charisma Cell 12 811-341-1
(Contains long version of Cell 151 plus two more tracks. Front cover painting by Kim Poor, back photo from Steve Hackett's UK Tour 1893 with a list of concert locations)

Bonus EP: 1983 (Album sleeve is white and the album label itself is white, with a large "1" on side one, and a large "2" on side two)

(Cell 151)

1. Cell 151 (long version)
2. Air Conditioned Nightmare (recorded live)
3. Time Lapse In Milton Keynes (acoustic guitar)

(Bonus EP)

1. Clocks (alternate version, missing drum solo)
2. Acoustic Set (containing Horizons and Kim)
3. Please Don't Touch (live)

BAY OF KINGS

November 1983

LP: 1983 Lamborghini LMG LP-3000 (Cover painting by Kim Poor, photo of Steve Hackett on back)
 Cassette: 1983 Lamborghini ZCLMG 3000 re-release 1987 Start SMC 10
 1983 Chrysalis PVT 41572 (liner includes lineup, notes)
 CD: 1987 Start Records SCD10 AAD (CD booklet is the same as the album, issued on Steve Hackett's new label)
 1990 Castle Legends CLC 5003 (Germany) AAD
 1992 Baillemont Productions (France)

Players: Steve Hackett: Acoustic Guitar, Keyboard Strings
 John Hackett: Flutes
 Nick Magnus: Keyboard Strings and Effects

Tracks:	1. Bay Of Kings	?:??
	2. The Journey	?:??
	3. Kim (re-arranged version)	?:??
	4. Marigold	?:??
	5. St. Elmo's Fire /	?:??
	6. Petropolis	?:??
	7. Second Chance (from the TV show)	?:??
	8. Cast Adrift	?:??
	9. Horizons (new version)	?:??
	10. Black Light	?:??
	11. The Barren Land	?:??
	12. Calmaria	?:??

Liner: Recorded during 1983.

1983/94 - Permanent Records - PERM CDL 20 remastered CD contains the following bonus tracks (first time on CD)
 Time Lapse At Milton Keynes
 Tales Of The Riverbank
 Skye Boat Song

TILL WE HAVE FACES

September 1984

LP: 1984 Lamborghini Records 6.25987 (Cover painting by Kim Poor, back of album contains lyrics)
1987 re-release Start STL 11

Cassette: 1984 Lamborghini Records ZCLMG 4000 (1987 rerelease Start SMC 11)
1984 Chrysalis FVT 41571 (liner notes include lineup)

CD: 1987 Start Records SCD11 AAD (UK, CD booklet contains lyrics)
1992 Baillemont Productions (France)

Players: Steve Hackett: Guitars, Guitar Synth, Koto, Rainstick, Etruscan Guitar, Marimba, Percussion, Harmonica, Vocals.
Nick Magnus: Keyboards, Percussion, Yamaha DX7, Jupiter 6, Juno 60, Moog Source.
Kim Poor: Japanese voice on "Doll".
Ian Mosley: Drums, Percussion.
Rui Motta: Drums, Simmons Drums.
Serginho (Roupa Nova): Drums.
Waldemar Falcao: Flute, Percussion.
Fernand Moura: Rhodes.
Ronaldo Diamante: Bass.
Clive Stevens: Wind Synthesizer.
The Brazilian Percussionists: Sidiño Moreira, Junior, Jaburu, Peninha, Aianho, Baca.

Tracks: 1. Duel (Based on the film by Steven Spielberg) ?:??
2. Matilda Smith-Williams Home For The Aged ?:??
3. Let Me Count The Ways ?:??
4. A Doll That's Made In Japan (short version) / ?:??
5. Myopia ?:??
6. What's My Name? ?:??
7. The Rio Connection ?:??
8. Taking The Easy Way Out ?:??
9. When You Wish Upon A Star (Reprise) ?:??

Liner: Recorded during 1984 in Rio de Janeiro and London.

"Till We Have Faces" was released in 1984/87 - Permanent Records - PERM CDL 19 with a different track order; bonus tracks recorded 1987

What's My Name/The Rio Connection/Matilda Smith-Williams Home For The Aged (new remix, longer version)/Let Me Count The Ways/A Doll That's Made In Japan/Duel/Myopia/Taking The Easy Way Out The Gulf (bonus track)/Stadiums Of The Damned (bonus track)/When You Wish Upon A Star

A DOLL THAT'S MADE IN JAPAN EP

1984

EP: 1984 Lamborghini Records 12LMG-16 (Cover painting by Kim Poor,
Lyrics printed on back cover)
Recorded in 1984.

1. A Doll That's Made In Japan (Long version)
2. Just The Bones

MOMENTUM

1988

LP: 1988 Start Records STL 15 (UK)
 Cassette: 1988 Start Records SMC 15 (UK)
 CD: 1988 Start Records SCD15 DDD (CD cover art by Kim Poor,
 booklet contains musician list and some words of
 thanks from Steve Hackett)
 1992 Baillemont Productions CD 946 BPE 134 (France) DDD

Players: Steve Hackett: Classical Guitar and Stepp DGI.
 John Hackett: Flute.

Tracks:	1. Caval canti	?:??
	2. The Sleeping Sea	?:??
	3. Portrait Of A Brazilian Lady	?:??
	4. When The Bell Breaks	?:??
	5. A Bed, A Chair, & A Guitar	?:??
	6. Concert For Munich	?:??
	7. Last Rites Of Innocence	?:??
	8. Troubled Spirit	?:??
	9. Variation On Theme By Chopin	?:??
	10. Pierrot	?:??
	11. Momentum	?:??

Liner: Recorded during 1988.

1988/94 - Permanent Records - PERM CDL 21 remastered version
 contains the following bonus tracks:

Bour,e (written by Johann Sebastian Bach)
 An Open Window
 The Vigil

TIME LAPSE

1992

CD: ??? ??? ???

US Caroline 1839-2

CRISIS ?CRISIS? [sic!] 500 001-2 (There is a band picture on the inside cover, but nowhere an exact info about where the recordings were made. The back-cover reads: "This collection of stage favourites was drawn from shows in New York and Nottingham and spans ten years and two band line ups. We hope you derive as much enjoyment fro these timeless souvenirs as we did in their creation." "Marketed by BMT/CRISIS records PB 2171 CD Hilversum HOLLAND." The length of the tracks printed on the cover is slightly different from those below: 8:50, 4:39, 6:54, 3:46, 3:18, 4:23, 5:52, 7:32, 4:14, 2:46, 3:26, 3:02, 5:28, 4:48, Total Running Time: 68:58)

Tracks:	1. Cami no Royal e	8: 42
	2. Please Don' t Touch	4: 38
	3. Everyday	7: 00
	4. In That Quiet Earth	3: 50
	5. Depth Charge	3: 22
	6. Jacuzzi	4: 28
	7. The Steppes	5: 57
	8. Ace Of Wands	7: 34
	9. Hope I Don' t Wake	4: 14
	10. The Red Flower Of Ta Chai Blooms Everywhere	2: 43
	11. Tigermoth	3: 22
	12. A Tower Struck Down	2: 58
	13. Spectral Mornings	5: 19
	14. Clocks -- The Angel Of Mons	4: 55

Players: Steve Hackett: Guitar, Vocals (all tracks)
 John Hackett: Flute, Guitar, Bass Pedals (all tracks)
 Ian Ellis: Bass, Vocals (Nottingham)
 Julian Colbeck: Keyboards, Vocals (Nottingham)
 Fudge Smith: Drums (Nottingham)
 Chas Cronk: Bass, Vocals (New York)
 Nick Magnus: Keyboards (New York)
 Ian Mosley: Drums (New York)

Liner: Tracks 1-5, 13, 14 recorded Nottingham Central TV Studios, October 1990
 Tracks 6-12 recorded Savoy Theater, New York, November 1981
 Distributed by Caroline Records.
 Produced by Steve Hackett & William Budis

Notes: The cover actually reads "Steve Hackett Live - Time Lapse", while the edge of the CD reads "Steve Hackett - Time Lapse (Live)".

THE UNAUTHORIZED BIOGRAPHY

October 1992

CD: UK Virgin Universal CDVM9014

Tracks:	1. Narnia	?:??
	2. Hackett to Pieces	?:??
	3. Don't Fall Away from Me *	?:??
	4. Spectral Morning	?:??
	5. The Steppes	?:??
	6. The Virgin & The Gipsy	?:??
	7. The Air-Conditional Nightmare	?:??
	8. Cell 151	?:??
	9. Slogans	?:??
	10. Icarus Ascending	?:??
	11. Prayers And Dreams *	?:??
	12. Star of Sirius	?:??
	13. Hammer in the Sand	?:??
	14. Ace of Wands	?:??
	15. Hoping Love Will Last	?:??

Notes: *: previously unreleased

GUITAR NOIR

May 17 1993

CD: UK Kudos/Permanent Records PERM CD13
 US Kudos/Viceroy Music VIC 8008-2 (made in Israel, see Notes)

Players: Steve Hackett: vocals (all except 6, 7, 12), guitars,
 harmonica (8, 9, 11), Stepp (3, 4, 6), Rainstick (3),
 noises (4), backing vocals (3, 9)
 Aron Friedman: keyboards and programming (1, 2, 12), keyboards
 and string arrangement (5)
 Julian Colbeck: keyboards (7, 8, 9, 10, 11), backing vocals (9)
 Dave 'Tai F' Ball: bass (7, 9, 10, 11)
 Hugo Degenhardt: drums (7, 8, 9, 10, 11), backing vocals (9)
 Billy Budis: backing vocals (3)

- Tracks:
- | | |
|---------------------------------------------------------------------------------------------------------------------------------------|-------|
| 1. Take These Pearls | 4: 12 |
| A song about bearing gifts | |
| 2. Dark As The Grave | 4: 37 |
| A pessimistic view of the human condition | |
| 3. Paint Your Picture | 2: 57 |
| The visualisation of a loved one through brush and
canvas or... "Here's looking at you kid!" | |
| 4. There Are Many Sides To The Night | 6: 55 |
| The story of a streetwalker and her deepest motivation | |
| 5. Like An Arrow | 2: 49 |
| From an idea as old as Eros | |
| 6. Walking Away From Rainbows | 3: 10 |
| Sometimes the afterglow isn't enough and we move on | |
| 7. Sierra Quemada | 5: 02 |
| Loosely translated means 'the scorched earth' | |
| 8. Lost In Your Eyes | 4: 11 |
| The harmonica has finally come out the closet -
born again through the Blues! | |
| 9. Latin America | 4: 40 |
| American TV is a guest that has taken up permanent
residence in all our homes | |
| 10. In The Heart Of The City | 4: 32 |
| A total experience in aural claustrophobia, man! | |
| 11. Vampyre With A Healthy Appetite | 5: 11 |
| Inspired by a newspaper headline about the theft
of several pints of blood from a hospital in the
French Quarter of New Orleans | |
| 12. Tristesse | 3: 57 |
| For Roger Weil - Who knows what lies behind...
"that patch of blue we prisoners call the sky"
(Oscar Wilde) | |

Liner: All tracks written by Steve Hackett except
 1, 2: Hackett/Friedman
 8, 9: Hackett/Colbeck/Degenhardt/Ball
 12: Friedman
 Produced by Steve Hackett except
 1, 2, 5, 12: co-produced by Aron Friedman
 3: co-produced by Billy Budis
 Executive Producer: Billy Budis
 Artistic Director: Kim Poor
 Front cover: Enamel painting on steel by Kim Poor
 All tracks recorded and mixed in The Basement
 Mastered by Ian Anderson at Battery
 Management: Kudos Music, PO Box 71, Twickenham TW1 2PW

Billy has asked me not to give him special thanks but I
 will anyway for being more than a manager.

Personal Note: If ever an album was also a love letter it's
 this one, addressed to Kim for all her inspiration,

understanding and sweetness... Keep painting the light!

Notes: Released on CD format only
Distributed and marketed by The Total Record Company via
BMG (UK) Limited
The Viceroy version of this CD has an extra track at the end
which is of special interest. It is Cassandra (3:42),
featuring Steve Hackett & Brian May of Queen. This is
the only track from the Hackett/May album that will
ever be released. The track is actually not listed
anywhere on the liner notes or even on the CD itself.
The only way it is noted is by a sticker added to the
front of the CD booklet. There are no writing,
performance, or even copyright credits anywhere for
this song! (Thanks to Jason Finegan for this one!)

BLUES WITH A FEELING

Jan 24 1995

CD: Herald / Caroline

Tracks:	1. Born in Chicago	3: 56
	2. The Stumble	2: 54
	3. Love of Another Kind	3: 57
	4. Way Down South	4: 27
	5. A Blue Part of Town	3: 02
	6. Footloose	2: 30
	7. Tombstone Roller	5: 17
	8. Blues With A Feeling	4: 22
	9. Big Dallas Sky	4: 45
	10. The 13th Floor	3: 29
	11. So Many Roads	3: 14
	12. Solid Ground	4: 28

Total playing time: 46: 38

GTR

GTR - 1985

LP: US Arista AL8-8400: (Pictures of musicians on back, sleeve contains lyrics & credits on one side, GTR logo on front)

CD: US Arista ARCD-8400: (AAD, CD booklet contains lyrics and musician listing)

Players: Steve Hackett: Gui tar, Acousti c Gui tar, Synthesi zers, Backi ng Vocal s
 Steve Howe: Gui tar, Bass Gui tar, Synthesi zers, Backi ng Vocal s
 Max Bacon: Lead Vocal s
 Phil Spaul di ng: Bass Gui tar, Backi ng Vocal s
 Jonathan Mover: Drums and Percussi on

Tracks:	1. When The Heart Rules The Mi nd (Hackett / Howe)	5: 25
	2. The Hunter (Downes)	4: 55
	3. Here I Wait (Hackett / Howe)	4: 54
	4. Sketches In The Sun (Howe)	2: 31
	5. Jekyll And Hyde (Hackett / Howe / Bacon)	4: 42
	6. You Can Still Get Through (Hackett / Howe)	4: 52
	7. Reach Out (Never Say No) (Hackett / Howe / Spal di ng)	4: 07
	8. Toe The Li ne (Hackett / Howe)	4: 29
	9. Hackett To Bits (Hackett)	2: 09
	10. Imagini ng (Hackett / Howe / Mover)	5: 52

Liner: Recorded between 1985 and 1986. Produced by Geoffery Downes.

Note: Howe is/was/sometimes is a member of Yes.

STEVE HACKETT SINGLES & MISC

Everyday

b/w ???

UK Charisma CB 334: 7", ??? (???)

GTR singles

When the Heart Rules the Mind/Reach Out(Never Say No) 7"

USA: ARI STA AS1-9470 (Picture sleeve)

UK: ARI STA GTR1 (Picture sleeve)

Jap: CBS/SONY 07SP 954 (Picture sleeve)

When the Heart Rules the Mind (short edit)/ same (long edit) 7"

USA: Arista AS1-9470 '86 promo

When the Heart Rules the Mind/ 12"

Reach Out(Never Say No), Sketches in the Sun, Hackett to Bits

UK: ARI STA GTR121 (Picture sleeve)

The Hunter/Sketches in the Sun 7"

USA: ARI STA AS1-9512 (Picture sleeve)

JAP: CBS/SONY 07SP 974 (Picture sleeve)

The Hunter (single version, 4:02) b/w (album version, 4:55) // (special
GTR mix, 5:05) / Sketches in the Sun (album) / Hackett to Bits
(album)

US Arista ADP-9513: 1986 (PS is nice photo of band)

ROCK AGAINST REPATRIATION

Charity project supergroup formed by Steve to try and raise awareness/raise money to help stop the repatriation of the 'Boat People' in Hong Kong. There was apparently supposed to be an album but this fell through so only the following single was released from the project:

1989 Sailing/ Sailing (instrumental): IRS Records IRS 40/ CD5 IRSCD 40

Both tracks written by Gavin Sutherland. Cover of Rod Stewart song.

Produced by Steve Hackett and William Budis.

From Anil Prasad's 1992 interview with Steve during his US tour:

" 'Sailing' was the brainchild of Steve Hackett, and featured artists such as Brian May from Queen, Marillion (with Steve Hogarth), Fish (not with Marillion of course), The Moody Blues, Mike Rutherford, Godley & Creme, Paul Carrack, Phil Manzanera, Jim Diamond (one time Tony Banks' vocalist), Tears For Fears (Curt Smith), Howard Jones, Simon Phillips, Nick Magnus and The London Chamber Orchestra. (All in all a progressive rock fan's wet dream of a line up.)"

Guitar Speak III

1991 - I. R. S. Records - CDP 7131112, contains A Life In Movies, written by Hackett. Featured William Budis on bass guitar.

(Singles are 7" and/or UK where not stated)

1975 Star Of Sirius b/w same: US Chrysalis acetate

1978 How Can I b/w Kim: Charisma CB 312

Narnia (remi x)/ Please Don' t Touch: Charisma CB318, 1978

1979 Every Day b/w Lost Time In Cordoba: Charisma CB 3??

Every Day (re-recorded)/ Lost Time In Cordoba: Charisma, 1979

1979 Clocks (new version)/ Acoustic Set (live)/ Tiger moth: Lay Down Your Arms And Surrender To Mine part 1: 12" Charisma CB 341-12

NB: Acoustic set features Lost Time In Cordoba, Traditional Guitar Exercise, Blood On The Rooftops, Horizons and Kim. Recorded live in Paris 1979. Sleeve is pic of Steve and lots of clocks!

The Show/ Hercules Unchained: Charisma CB 357, 1980
Sleeve is blurred pic of Steve playing the guitar

Sentimental Institution/ The Toast: 1980 Charisma CB 368, PS

1981 Hope I Don' t Wake/ Funny Feeling (?): Charisma CB 3??

Hope I Don' t Wake/ Tales from The Riverbank: Charisma CB385, 1981 PS

Picture Postcard/ Theme From 'Second Chance': Charisma CB390, 1981

1983 Cell 151/ Time Lapse In Milton Keynes: Charisma CELL 1

Cell 151 (long version)/ Time Lapse In Milton Keynes (acoustic)

/ The Air Conditioned Nightmare (live): 12" Charisma CELL 12

811-341-1. Front sleeve is close-up of part of Kim Poor 'Highly Strung' painting, back is live photo with list of UK Tour 1983 tour dates.

Initial copies with free bonus 12" containing:

Clocks (alternate version, missing drum solo)/ Acoustic Set

(containing Horizons and Kim)/ Please Don' t Touch (live)

Record sleeve is white and the record label itself is white, with a large "1" on side one, and a large "2" on side two

1984 A Doll That's Made In Japan/ A Doll That's Made In Japan (inst.):

Lamborghini Records LMG 16

A Doll That's Made In Japan (long version) Just The Bones:

12" Lamborghini Records 12 LMG 16 Cover painting by Kim Poor,

Lyrics printed on back cover. Recorded in 1984.

NB: Long version is just album version joined to inst. version

"Timeless"

1994 - WEA - 4509-95134-2

tracklist:

Timeless (radio mix) (3:33)

Timeless (downtown mix) (4:30)

Timeless (late nite mix) (3:33)

Annotation: This single was released only in Germany (only jewel case CD format). Jewel case with circular sticker: "Die Original -Musik zum Film: TUI - Schoene Ferien!" (means: The original music of the film: TUI - Have a good vacation time!" (or something like that)

The German travel agency TUI used this song in their commercial TV spots in 1994 (radio or downtown mix) and 1995 (probably late nite mix or new remi x). The main song melody is an extract from "There Are Many Sides To The Night" from the Guitar Noir Album.

ANTHONY PHILLIPS ALBUMS

THE GEESE AND THE GHOST

1977

LP: UK Passport PP98020
 US Passport/JEM ???
 CD: US Passport PVCD 8905: 1985 (picture CD)
 UK Virgin CDOVD 315: 1990

Players: Anthony Phillips: Acoustic 12 string, 6 string, classical guitar, electric 6 and 12 string guitars, basses, dulcimer guitar, bazouki, Synthesizers, mellotron, harmonium, piano, organ, celeste, pin piano, Drums, glockenspiel, timbales, bells and chimes, gong, Vocal on "Collections"
 Michael Rutherford: Acoustic 12 string, 6 string, classical guitars, electric 6 and 12 string guitars basses, organ, Drums, timbales, glockenspiel, cymbals, bells
 Phil Collins: Vocals on "Which Way The Wind Blows" and "God If I Saw Her Now"
 Rob Phillips: Oboes (6, 8)
 Lazo Momulovich: Oboes, Cor Anglais (3, 6)
 John Hackett: Flutes (4, 7, 8)
 Wil Sleath: Flute, Baroque Flute, Recorders, Piccolo (3)
 Jack Lancaster: Flutes, Lyri-con (8)
 Charlie Martin: Cello (5, 6)
 Kirk Trevor: Cello (5, 6)
 Nick Hayley + friend: Violins (6)
 Martin Westlake: Timpani (3, 5, 6)
 Tom Newman: Hecklephone and bulk eraser (9)
 Viv McCauliffe: Vocals on "God If I Saw Her Now"
 Send Barns Orchestra and Barge Rabble conducted by Jeremy Gilbert
 Ralph Bernascone: Soloist

Tracks:	1. Wind - Tales (Phillips)	1: 02
	2. Which Way The Wind Blows (Phillips)	5: 51
	3. Henry - Portraits From Tudor Times (Phillips / Rutherford)	12: 11
	i) Fanfare	0: 56
	ii) Lutes' Chorus	2: 00
	iii) Misty Battlements	1: 15
	iv) Henry Goes To War	3: 36
	v) Death Of A Knight	2: 33
	vi) Triumphant Return	1: 46
	4. God If I Saw Her Now (Phillips)	4: 09
	5. Chinese Mushroom Cloud (Phillips-Rutherford)	0: 46
	6. The Geese And The Ghost (Phillips-Rutherford)	15: 40
	Part i	8: 01
	Part ii	7: 39
	7. Collections (Phillips)	3: 07
	8. Sleepfall: The Geese Fly West (Phillips)	4: 33

Notes: CD release has extra track "Master of Time", a 1972 demo.

WISE AFTER THE EVENT

1978

LP: UK Passport PB 9828
 US Jem/Passport PB 9828: (Picture disc, same as cover)
 CD: UK Virgin CDOVD 322: 1991

Players: Anthony Phillips: Vocals and Harmonica
 Michael Giles: Drums
 John G. Perry: Bass
 The Vicar: Guitars, keyboards and sundries
 Jeremy Gilbert: Keyboards on "Greenhouse"; Harp on "Now What"
 Mel Collins: Soprano Sax on "We're All As We Lie"; Flutes on
 "Birdsong" and "Tremulous"
 Robin Phillips: Oboe on "Sitar and Nebulous"
 Rupert Hine: Percussion, backing vocals, locks, probs,
 modes, and vibes
 Perkin Alanbeck: Synthesizer on "Birdsong"
 Humbert Ruse: Drums and bass on "Greenhouse"
 Vic Stench
 Rodent Rabble: Clicks, claps, and crampons
 Orchestra on "Regrets" conducted by Gilbert Biberian

Tracks:	1. We're All As We Lie	4:34
	2. Birdsong	7:30
	3. Moonshooter	5:52
	4. Wise After The Event	8:45
	5. Pulling Faces	4:32
	6. Regrets	5:15
	7. Greenhouse	3:00
	8. Now What (are they doing to my little friends?)	8:30

Liner: All titles composed by Phillips except "Greenhouse" by
 Gilbert-Phillips

Notes: CD release has extra tracks "Squirrel", "Sitar" and "Nebulous"
 (???)

SIDES

1979

LP: UK Passport PB 9834
 Cassette: US/Canada Passport/GRT 5167-9834 (no liner)
 CD: UK Virgin CDOVD 316: 1991

Players: Anthony Phillips: Guitars, keyboards, obelisk
 The Vicar: Vocals (Lead on "Um & Aargh", "Lucy Will" and "Holy Deadlock")
 Mike Giles: Drums (Highhat, brush, sprang, onion bhajee)
 John G. Perry: Bass (with the pull-off pedal pump)
 Dale Newman: Vocals (Lead on "Bleak House")
 Dan Owen: Vocals (Lead on "Side Door", "I Want Your Love")
 Ray Cooper: Percussion (Tambourine, mark-tree, skulls)
 Frank Ricotti: Timpani
 Morris Pert: (Monotroch, congas on "Lucy Will")
 Ralph Bernascone: (Lead vocals on "Nightmare")
 Humbert Ruse: (percussion on "Lucy Will", cor anglais on "Sisters of Remindum")
 Vic Stench: (Cellos on "Lucy Will", Bass on "Bleak House")
 Hubert Rinse: (Dungeon vocals, Moravian yam)
 Slim Long: (C# claquons, tuned bicycle clips)
 Mel Collins: (Sax on "Side Door")

Tracks:	1. Um & Aargh	4: 50
	2. I Want Your Love	3: 54
	3. Holy Deadlock	4: 05
	4. Lucy Will	3: 23
	5. Side Door	3: 48
	6. Sisters Of Remindum	4: 29
	7. Bleak House	6: 13
	8. Magdalen	7: 45
	9. Nightmare	7: 25

Liner: All songs composed by Anthony Phillips except lyrics on "Holy Deadlock" by Martin Hall

Notes: CD release has extra tracks "Magdalen", an instrumental, and "Souvenir".

1984

1981

LP: UK Passport PB6006
Cassette: Passport PBC-6006 (small song liner)
CD: UK Virgin CDOVD 321: 1991

Players: Anthony Phillips: Keyboards, drumbox (Roland CR78), occasional guitar, basic percussion
Richard Scott: Basic percussion, effects, vocal ideas
Morris Pert: Percussion (timps, tambourine, gong, congas, bell-tree, vibra-slap, marimba, vibes, etc)

Tracks:	1. Prelude '84	4:19
	2. 1984 Part 1	19:06
	3. 1984 Part 2	15:28
	4. Anthem 1984	2:29

PRIVATE PARTS AND PIECES

I - 1978

LP: UK Passport PVC7905
 CD: UK Virgin CDOVD 317: 1991

Players: Anthony Phillips - All guitars and pianos

Tracks:	1. Beauty And The Beast	4: 07
	2. Field Of Eternity	5: 13
	3. Tibetan Yak-Music	6: 17
	4. Lullaby - Old Father Time	1: 10
	5. Harmonium In The Dust	2: 32
	6. Tregenna Afternoons	8: 00
	7. Reaper	7: 38
	8. Autumnal	6: 02
	9. Flamingo	11: 08
	10. Seven Long Years	3: 00

Liner: All compositions by Anthony Phillips

Notes: CD release has extra tracks "Stranger" and "Silver Song (demo)" with vocals by Ant.

II "BACK TO THE PAVILLION" - 1980

LP: UK Passport PCV7913
 CD: UK Virgin CDOVD 318: 1991

Players: Anthony Phillips: All instruments except:
 Andy McCulloch: Drums and percussion
 Mike Rutherford: Bass (1(i),1(v))
 Rob Phillips: Oboe (11)
 Mel Collins: Flute (13)

Tracks:	1. Scottish Suite (a collection of Scottish salmon farmer's songs and 12th century Paraguayan tin-miner's threnodies)	
	i. Salmon Leap	2: 46
	ii. Parting Thistle	2: 26
	iii. Electric Reaper	3: 03
	iv. Amorphous, Cadaverous, And Nebulous	4: 53
	v. Salmon's Last Sleepwalk	2: 07
	2. Lindsay	3: 50
	3. K2	8: 53
	4. Postlude: End Of The Season	0: 32
	5. Heavens	4: 22
	6. Spring Meeting	3: 52
	7. Romany's Aria	0: 50
	8. Chinaman	0: 41
	9. Nocturne	4: 05
	10. Magic Garden	1: 56
	11. Von Runkel's Yorker Music	0: 41
	12. Will 'O The Wisp	3: 30
	13. Tremulous	1: 06
	14. I Saw You Today	4: 34
	15. Back To The Pavillion	2: 51

Liner: All compositions by Anthony Phillips

Notes: CD release has extra track "Lucy - an Illusion" (???)

III "ANTIQUES" - 1982

LP: UK Passport PVC8908
 CD: UK Virgin CDOVD 319: 1991

Players: Anthony Phillips: Classical, 12, 6 string guitars, Bass guitar
 Enrique Berro Garcia: Classical, 12 string guitars, electric guitar

Tracks:	1. Motherforest	1: 55
	2. Hurlingham Suite	11: 24
	i. Ivied Castles	^
	ii. Frosted Windows	^
	iii. Bandido	^
	iv. Church Bells At Sunset	^
	3. Suite In D Minor	8: 27
	i. Whirlpools	^
	ii. Cobblestones	^
	iii. Catacombs	^
	4. Danse Nude	1: 31
	5. Esperansa	2: 02
	6. Elegy	3: 28
	7. Otto's Face	4: 23
	8. Sand Dunes	8: 24
	9. Old Wives Tales	4: 46

Liner: All compositions by Phillips - Berro Garcia except "Ivied Castles" and "Old Wives Tales" (Phillips)

IV "A CATCH AT THE TABLES" - 1984

LP: UK Passport PVC8919
 CD: UK Virgin CDOVD 320: 1991

Players: Anthony Phillips: All instruments except "Sistine":
 Mark Emme: Bugle (8)
 Judd Lander: Bagpipes, harmonica (8)

Tracks:	1. Arboretum Suite	
	i. Set Piece	2: 07
	ii. Over The Gate	2: 05
	iii. Flapjack	2: 26
	iv. Lights On The Hill	5: 27
	2. Earth Man	4: 22
	3. Dawn Over The Table	10: 55
	4. Bouncer	3: 05
	5. Eduardo	9: 53
	6. Heart Of Darkness	3: 20
	7. The Sea And The Armadillo	4: 52
	8. Sistine	3: 57

Liner: All compositions by Anthony Phillips except "Sistine" features other musicians.

V "TWELVE" - 1984

LP: Passport PCV8926
 CD: UK Virgin CDOVD 324: 1991

Players: Anthony Phillips: 12 string Guitar

Tracks:	1. January	5: 57
	2. February	4: 38
	3. March	5: 12
	4. April	4: 48
	5. May	4: 40

6. June	5:30
7. July	6:20
8. August	5:21
9. September	4:05
10. October	6:18
11. November	5:09
12. December	6:21

Liner: All compositions by Anthony Phillips

Notes: All tracks on this album are 12 string guitar solos.

VI "IVORY MOON" - 1986

LP: Passport PVC8946
CD: UK Virgin CDOVD 325: 1991

Players: Anthony Phillips - Piano

Tracks:	Suite: Sea-Dogs Motoring	
	1. i. Sunrise Over Sienna	3:18
	2. ii. Basking Shark	5:05
	3. iii. Sea Dogs' Air	2:31
	4. iv. Safe Havens	1:08
	5. Tara's Theme (from Masquerade)	3:26
	6. Winter's Thaw	9:26
	7. The Old House	5:17
	8. Moonfall (from Masquerade)	3:59
	9. Rapids	8:23
	10. Let Us Now Make Love *	6:31

Liner: All compositions by Anthony Phillips except "Moonfall" by Phillips/Hine.

Extra Track; Let Us Now Make Love -- recorded at Vic's Place, October '90

"This was, in fact, one of the most popular Genesis songs in the early touring days. Few of the quiet, sensitive songs survived 'on the road' and it was eventually dropped from the set.

"Apart (of course) from Peter Gabriel's idiosyncratic vocals, Mike Rutherford and myself used to play 12-string guitars and Tony Banks would swap from organ to my stratocaster through a Leslie speaker for the instrument sections.

"On this version, I've returned to how it was originally written (.....in September '68!) -- on Piano."

Notes: All tracks on this album are solo piano pieces.
The UK CD has * as a bonus track, an Ant Phillips solo piano version of the original 1970-71 Genesis song.
Bill Brink informs us about the "from Masquerade" credits that cryptically appear on this album: "There are two tracks on 'Ivory Moon' which were initially written for a musical adaptation of the Kit Williams book Masquerade (the one which had the very detailed illustrations which all contained clues for finding a gold rabbit that was hidden somewhere). The project was abandoned, so Ant used the tracks for himself." "Tara's Theme" was one of these tracks.

VII "SLOW WAVES, SOFT STARS" - 1987

LP: Passport/Audion SYNCD308
CD: US Audion SYNCD 308: 1987
UK Virgin CDOVD 326: 1991

Players: Anthony Phillips: Classical, 8 string, 12 string guitars, synthesizers, drum machine, Tibetan bells, chimes, zither
 Enrique Berro Garcia: Classical guitar on "Beachrunner" and "End Of The Affair"

- Tracks:
- | | |
|--------------------------------------------------|-------|
| 1. Ice Flight | |
| i. Flight Of The Snow Petrel: Glacier Bay | 5: 18 |
| ii. Flight Of The Whale-Birds: Blizzard Mountain | 3: 39 |
| iii. Flight Of The Albatross: Ice Island | 1: 27 |
| iv. White Heaven | 2: 30 |
| v. Cathedral Of Ice | 2: 19 |
| 2. Beachrunner | 2: 52 |
| 3. End Of The Affair | 2: 47 |
| 4. The Golden Pathway | 1: 44 |
| 5. Behind The Waterfall | 3: 32 |
| 6. Carnival | 1: 34 |
| 7. i. Through The Black Hole | 3: 16 |
| ii. Pluto Garden | 2: 10 |
| 8. Sospirando | 3: 00 |
| 9. El evenses | 3: 11 |
| 10. Goodbye Serenade | 2: 29 |
| 11. Bubble And Squeak | 1: 00 |
| 12. i. Vanishing Streets | 4: 10 |
| ii. Slow Waves, Soft Stars | 7: 24 |

Liner: All compositions by Anthony Phillips except "Beachrunner" and "End Of The Affair" by Phillips/Berro Garcia

VIII "NEW ENGLAND" - September 28 1992

CD: Japan Virgin/Ventre CDVE 913: 2-9-92 (???)
 UK Virgin CDVE 912: 1992

- Tracks:
- | | |
|--------------------------------------|--------|
| 1. Aubade | 1: 00 |
| 2. Infra Dig | 1: 45 |
| 3. Sanctuary | 4: 02 |
| 4. La Dol orasa | 3: 58 |
| 5. New England Suite(i) | 1: 47 |
| 6. New England Suite(ii) | 4: 12 |
| 7. New England Suite(iii) | 3: 42 |
| 8. Last Goodbyes | 2: 17 |
| 9. Sunrise and Sea Monsters | 10: 35 |
| 10. Iona | 0: 56 |
| 11. Cathedral Woods | 4: 16 |
| 12. If I could tell you | 1: 58 |
| 13. Jaunty Roads | 1: 04 |
| 14. Spirals | 0: 52 |
| 15. Pieces of Eight (i) Pressgang | 2: 22 |
| 16. Pieces of Eight (ii) Sargasso | 3: 13 |
| 17. Pieces of Eight (iii) Sea-shanty | 4: 53 |
| 18. In the Maze | 0: 54 |
| 19. Unheard Cry | 3: 59 |
| 20. Now They've All Gone | 6: 59 |

Liner: Cover by Peter Gross

TARKA

1988 (with Harry Williamson)

CD: France Baillemont CD 898

Players: Anthony Phillips: Acoustic guitars and keyboards
 Harry Williamson: Acoustic guitars and keyboards
 Krysi a Osostowicz: Violin
 Ann Morfee: Violin
 Janet Crouch: Cello
 Anne Glover: Oboe
 Ian Hardwick: Oboe
 Lindsay Cooper: Bassoon
 Nick Cox: Clarinet and bass clarinet
 Andrew Anscombe: French horn
 Didier Malherbe: Flute, piccolo, and soprano saxophone
 Julie Allis: Harp
 Guy Evans & Dave Sawyer: Percussion
 The National Philharmonic Orchestra (cond. Jeremy Gilbert)

Tracks:	1. Movement I (Williamson/Phillips)	11:24
	2. Movement II (Williamson)	15:43
	3. Movement III (Phillips)	15:23
	4. The Anthem (Phillips/Simon Heyworth)	6:04

Credits on each track refer to the arrangers; all songs written by Phillips/Williamson.

SLOW DANCE

1990

CD: UK Virgin CDV 2638

Players: Anthony Phillips: Classical, 6 string, 12 string, electric
guitars, fretless bass, synthesizers, drum machine
Martin Robertson: Clarinet
Ian Hardwick: Oboe
Michael Cox: Flute, piccolo
Tjborn Holmark: Trumpet
Julie Allis: Harp
Ian Thomas: Drums
Frank Racotti: Percussion and off spin

Tracks: 1. Slow Dance (Part 1) 23:57
2. Slow Dance (Part 2) 26:33

Liner: All compositions by Anthony Phillips

INVISIBLE MEN

1983

LP: Passport PB6023
 CD: UK Virgin CDOVD 323: 1991

Players: Anthony Phillips: Classical, 6 string, 12 string, electric
 guitars, bass, keyboards, synthesizers, vocals
 Richard Scott: Vocals, synthesizers, guitar
 Paul Robinson: Drums (1, 3, 10)
 Bimbo Acock: Saxes (1, 9)
 Morris Pert: Percussion (1, 7, 9)
 Joji Hirota: Percussion (2, 3, 5, 8, 11)
 Martin Robertson: Saxes (2)
 Jeff Dunne: Drums (4, 5, 8, 11)
 Martin Drover: Trumpet, flugel horn (5, 8, 9)
 Malcolm Griffiths: Trombone (9)
 Vic Stench: Bass (7)
 The Vicar: Church organ (10)
 Jonathan Snowdon: Piccolo (10)
 Ralph Bernascone: Sarrusaphone (9)
 The Professor: Title and harmony class (11)

Tracks:	1. Sally	4:09
	2. Golden Bodies	3:01
	3. Going For Broke	3:53
	4. Exocet	3:10
	5. Love In A Hot Air Balloon	3:34
	6. Traces	4:35
	7. I Want Your Heart	3:53
	8. Falling For Love	3:31
	9. Guru	4:30
	0. The Women Were Watching	4:31
	11. My Time Has Come	4:33

Sail The World

Anthony Phillips Sail The World (1994) RES102CD

Written and performed by A.P. and on tracks 7/21, Joji Hirota.

- | | |
|--------------------------------|--------------------------------|
| 1) Opening Theme | 13) In The Southern Ocean |
| 2) Fast Work | 14) The Fremantle Doctor |
| 3) Dark Seas | 15) Long Way From Home |
| 4) Cool Sailing | 16) Wildlife Flotilla |
| 5) Wildlife Choir | 17) Big Combers |
| 6) I Wish This Would Never End | 18) Cool Sailing II |
| 7) Salsa | 19) Cape Horn |
| 8) Opening Theme - demo mix | 20) Amongst Mythical Birds |
| 9) Roaring Forties | 21) Salsa |
| 10) Lonely Whales | 22) Into The Tropics |
| 11) Icebergs | 23) In The Doldrums |
| 12) Majestic Whales | 24) Heading For Home & Victory |

This music was written for the televised presentation of the Whitbread Round The World Race 1993-94.

Missing Links Volume 1: Finger Painting

Anthony Phillips - Missing Links Volume 1: Finger Painting
 Cassette: Occasional Records 1989, Ant's private release
 CD: Brainworks Records BWKD 208/PRO 012

- 1) Force Majeure (3:49)
- 2) Mountain Voices (3:02)
- 3) Lord Of The Smoking Mirror (2:57)
- 4) Sea Horses (2:55)
- 5) Dungeons (2:35)
- 6) Between The Rings (3:10)
- 7) Evening Ascent (3:29)
- 8) Streamer (1:14)
- 9) After The Rain (2:45)
- 10) Rottweiler (2:42)
- 11) Sad Fish (2:45)
- 12) A Song (0:36)
- 13) God's Chosen Car Park Suite (6:38)
 - Processional
 - Meditation
 - Cave Painting
- 14) Tropical Moon Over Dorking Suite (5:03)
 - Estrangement
 - Myra's Dream
 - Reconciliation
- 15) Fountain Pool (0:29)
- 16) C. Q. (1:01)
- 17) Three Pice Suite (4:03)
 - To The Shrine
 - Through The Forest
 - Towards The Light
- 18) Boulevard Of Fallen Leaves (2:03)
- 19) Land Of Dragons Suite (12:53)
 - Land Of Dragons (Part 1)
 - Kites
 - Harbour At Sunset
 - Dance Of The Crabs
 - Sand Octopus And The King Crabs
 - Do The Shrimps Know They're Chinese
 - Land Of Dragons (Part 2)
- 20) And A Prayer (1:08)
- 21) Tierra Del Fuego (1:06)
- 22) Paradise Found (2:07)

All titles composed by Anthony Phillips.

All titles performed by Anthony Phillips, except 18, which features the Gabrieli String Quartet conducted by Jeremy Gilbert.

Missing Links Volume 2: The Sky Road

Anthony Phillips Missing Links Volume 2: The Sky Road (1994) BWKD212

All titles composed by Anthony Phillips except 8 with Martin Robertson.

- 1) Exile
- 2) Lifeboat Suite
 - Opening Theme
 - Sunday Morning
 - Another Shout
 - Across The Sandbar
 - Storm Warning - Kim Waits
 - The Rescue Of The Janet C
 - Let Not The Deep Swallow Me Up
 - Closing Theme
- 3) The Bitter Suite
 - Part I
 - Part II
- 4) Across The River Styx
- 5) A Flock Of Souls
- 6) Along The Towpath
- 7) The Sky Road
- 8) Tears On A Rainy Day
- 9) Tawai : Island Of The Apes
 - Bats
 - In The Firmament
- 10) Wild Voices, Quiet Water Suite
 - Twilight On The Lake
 - Winterloons
 - Waterstar
- 11) Serenita
- 12) Timepiece
- 13) Field Of Eternity
(Excerpts From Original Version)
- 14) The Beggar And The Thief

Gypsy Suite

Anthony Phillips & Harry Williamson Gypsy Suite (1994) VP189CD
Written from 1971-1977, recorded 1975-1978, unreleased till now!

GYPSY SUITE

Movement I - First Light (7:58)
Movement II - Siesta (5:08)
Movement III - Evening Circle (5:41)
Movement IV - The Crystal Ball (9:59)

TARKA

Movement I - The Early Years (8:41)
Movement II - IIa Streams River and Salmon Hunting (6:38)
 IIb Dunes & Estuary (6:34)
 IIc Moonfield - Postscript (1:10)

The Tarka Movements are from the original demo recording, not from "Tarka", released in 1988.

ANTHONY PHILLIPS SINGLES

(Singles are UK, 7" where not stated)

1977 Collections/ God If I Saw Her Now: Phillips/Vertigo 6837 406
Sleeve is tracks and credits in styled text

1978 (June) We're All As We Lie/ Squirrel / Sitar and Nebulous:
Arista ARIST 192

1979 (March) Um & Aargh/ Souvenir: Arista ARIST 252
Sleeve is 3D question/exclamation marks over landscape

1981 (July) Prelude '84/ Anthem 1984: RCA RCA 102
Picture sleeve: details unknown

1984 (February) Sally/ Exocet/ The Women Were Watching:
12" Street Tunes JJ 102-12 Picture sleeve: details unknown

1988 (November) The Anthem From Tarka/ The Rising Spring: PRT PYS 18

The Anthem From Tarka (single mix)/ The Rising Spring/ Excerpt
From Tarka (movement 1)/ Excerpt From Tarka (movement 3)
/ The Anthem From Tarka (extended version): CD PRT PYD 18
Picture sleeve: details unknown

ANTHONY PHILLIPS MISCELLANEOUS

INTERGALACTIC TOURING BAND

1977 - Passport (PB9823) Anthony Phillips plays acoustic guitars on "Reaching Out"

DOUBLE EXPOSURE a double LP which was released in 1987 and contains a number of progrock bands. The track called Promenade is not found on any other LP I believe.

MIKE RUTHERFORD ALBUMS

SMALLCREEP'S DAY

1980

LP: US Passport PB9843
 UK Charisma CAS 1149
 UK Virgin CHC 53: (re-release)
 Cassette: US/Canada Passport PBC-9843
 UK Virgin CHCMC 53: (re-release)
 CD: UK Charisma CASCD-1149: 1989 (Small Creep's Day is split into
 tracks on CD)
 US/Canada Passport PBCD-9843: 1987 (some picture CDs)
 Germany BMG Ariola 256958

Players: Ant Phillips - Keyboards
 Noel McCalla - Vocals
 Simon Phillips - Drums
 Morris Pert - Percussion
 Mike Rutherford - Guitars & Bases

Tracks:	1. Moonshine	6: 23
	2. Time and Time Again	4: 52
	3. Romani	5: 25
	4. Every Road	4: 13
	5. Overnight Job	5: 43
	6. Small Creep's Day	v
	I. Between the Tick and the Tock	3: 59
	II. Working in Line	3: 06
	III. After Hours	1: 46
	IV. Cats and Rats (In this Neighbourhood)	4: 49
	V. Small Creep Alone	1: 33
	VI. Out Into The Daylight	3: 49
	VII. At the End of the Day	5: 36

Liner: All songs written by Mike Rutherford
 Produced & Engineered by David Hentchel of Dukes Lodge
 Enterprises, Assisted by David Bascombe
 Recorded at Polar Studios, Stockholm
 Mixed at Maison Rouge Studios, London
 Inspired by the book "Small Creep's Day" by Peter Currel Brown
 Thanks to Dave and Ant for all their support
 Noel McCalla appears courtesy of CBS records

Notes: "Romani" can be construed either as the plural of Romans,
 or as the classical reference to the proper name of
 the gypsies.

ACTING VERY STRANGE

1982

LP: US Atlantic 80015-1
 Europe WEA K99249
 Cassette: Europe WEA K99249-4
 CD: US Atlantic 80015-2

Players: Vocals - MR
 Guitars - MR, Daryl Stuermer, John Alexander
 Drums - Stewart Copeland, Pete Phillips - "The Linn"
 Keyboards - Pete Robinson, Paul Fishman, MR
 Bass - MR
 Backing Vocals - Steve Gould, Noel McCalla, Dale Newman, MR
 Saxophone - Gary Barnacle
 Trumpet - Luke Tunney
 Strings - Arranged & Conducted by Martyn Ford

Tracks:	1. Acting Very Strange (Rutherford)	4:58
	2. A Day to Remember (Rutherford)	5:00
	3. Maxine (Rutherford/Bellotte)	5:23
	4. Halfway There (Rutherford/Palmer)	4:11
	5. Who's Fooling Who (Rutherford/Bellotte)	4:47
	6. Couldn't Get Arrested (Rutherford/Bellotte)	3:50
	7. I Don't Wanna Know (Rutherford)	4:36
	8. Hideaway (Rutherford)	5:58

Liner: Produced by MR
 Engineer & Asst. Producer - Nick Launay

Notes: Stewart Copeland, formerly of the Police, was on Mike's polo team, which is undoubtedly how this collaboration came about.

MIKE + THE MECHANICS

1985

LP: US Atlantic 81287-1
 Cassette: US Atlantic 81287-4
 CD: US Atlantic 81287-2
 UK WEA 252496-2

Players: MR - Guitar, Bass
 Peter Van Hooke - Drums
 Paul Carrack - Vocals
 Adrian Lee - Keyboards
 Paul Young - Vocals
 Allan Murphy: Guitar
 John Kirby: Vocals
 Gene Stashuck: Vocals
 Backing vocals: Christopher Neil, Alan Carvel, Linda Taylor, etc.
 Keyboards: Derek Austin & Ian Wherry
 Sax: John Earle & Ray Beavis
 Percussion: Louis Jardim

Tracks:	1. Silent Running *	6:10
	2. All I Need is a Miracle **	4:10
	3. Par Avion **	3:36
	4. Hanging By a Thread ***	4:40
	5. I Get the Feeling **	4:27
	6. Take the Reins ***	4:18
	7. You are the One **	3:41
	8. A Call to Arms ****	4:38
	9. Taken In **	4:17

Liner: Written by:
 * - MR, B. A. Robertson
 ** - MR, Christopher Neil
 *** - MR, B. A. Robertson, Christopher Neil
 **** - Banks, Collins, Rutherford, Neil, Robertson
 Produced by Christopher Neil
 Engineered by Simon Hurrell

Notes: A Call To Arms was a song leftover from the Mama album sessions. Unused, Mike got permission from Phil and Tony to appropriate it for the Mechanics.

LIVING YEARS

1988

Cassette: US Atlantic 7 81923-4
 CD: US Atlantic 81923-2
 UK WEA 256004-2

Players: MR - Guitar, Bass
 Peter Van Hooke - Drums
 Paul Carrack - Vocals
 Adrian Lee - Keyboards
 Paul Young - Vocals

Tracks:	1. Nobody's Perfect *	4: 48
	2. The Living Years *	5: 32
	3. Seeing is Believing *	3: 13
	4. Nobody Knows **	4: 24
	5. Poor Boy Down **	4: 33
	6. Blame **	5: 24
	7. Don't **	5: 45
	8. Black & Blue ***	3: 27
	9. Beautiful Day ****	3: 39
	10. Why Me? *	6: 26

Liner: Written by :
 * - MR, B. A. Robertson
 ** - MR, Chris Neil
 *** - MR, B. A. Robertson, Paul Young
 **** - MR, Chris Neil, Paul Young
 Produced by Christopher Neil & MR
 Engineered by Nick Davis
 Plus some extra studio help. Including:
 Black & Blue Riff played by Phil Collins & MR
 Recorded by Tony Banks at The Farm Surrey 4/18 - 8/18 1988

Notes: Black and Blue's riff is from the Invisible Touch sessions. Often, Tony Banks turns his sampler on while Genesis is jamming and no one knows he is doing it, to try to capture a mood. He recorded this riff Collins and Rutherford had going on his sampler.

WORD OF MOUTH

1991

Cassette: US Atlantic 82233-4
UK Virgin TCV 2662CD: US Atlantic 82233-2
UK Virgin CDV 2662Players: MR - Guitar, Bass
Peter Van Hooke - Drums
Paul Carrack - Vocals
Adrian Lee - Keyboards
Paul Young - Vocals

Tracks:	1. Get Up *	?:??
	2. Word of Mouth **	?:??
	3. A Time and Place ***	?:??
	4. Yesterday, Today, Tomorrow ***	?:??
	5. The Way You Look At Me * /	?:??
	6. Everybody Gets a Second Chance ***	?:??
	7. Stop Baby **	?:??
	8. My Crime of Passion ****	?:??
	9. Let's Pretend It Didn't Happen ***	?:??
	10. Before (The Next Heartache Falls) *	?:??

Liner: Written by:
* - MR, Paul Carrack
** - MR, Chris Neil
*** - MR, B. A. Robertson
**** - MR, Paul Carrack, Adrian LeeProduced by:
+ - Christopher Neil & MR
++ - Christopher Neil & MR and Russ Titelman
Plus some extra studio help.

Notes: A Side time is (22:49), B Side time is (24:55).

BEGGAR ON A BEACH OF GOLD

Feb 28 1995

CD: UK Virgin ???
US Atlantic 82738-2

Tracks:	1. A Beggar On A Beach Of Gold (vocals: Young)	4:35
	2. Another Cup Of Coffee (vocals: Carrack)	4:42
	3. You've Really Got A Hold On Me (vocals: Carrack/Young)	3:29
	4. Mea Culpa (vocals: Young)	6:20
	5. Over My Shoulder (vocals: Carrack)	3:37
	6. Someone Always Hates Someone (vocals: Young)	3:43
	7. The Ghost Of Sex And You (vocals: Carrack)	6:24
	8. Web Of Lies (vocals: Carrack)	5:37
	9. Plain & Simple (vocal: Young)	3:??
	10. Something To Believe In (vocals: Young)	4:18
	11. A House Of Many Rooms (vocals: Carrack)	5:39
	12. I Believe (When I Fall In Love It will Be Forever) (vocal: Carrack)	?:??
	13. Going Going...Home (vocal: Young)	?:??

Notes: First UK single will be (5), on Feb 7 1995

MIKE RUTHERFORD SINGLES

Working In Line (edit) b/w Compression: UK Charisma CB 352 1980

Time And Time Again/ At The End Of The Day: Charisma CB 365, 1980
(some copies mispressed with Overnight Job as B-side, some or all of which have cat # CB 364, these have a PS)

Moonshine (edit) b/w Waiting In Line (edit): US promo ? 1980

1982 Halfway There b/w A Day To Remember: UK WEA WS9922 PS

Acting Very Strange
b/w Couldn't Get Arrested.....UK WEA RUTH 1 1982
(remix) b/w Couldn't Get Arrested (remix)...12" UK WEA RUTH 1-T

1982 Hideaway b/w Calypso: UK WEA WS9923

1984 Against All Odds (P.C.) b/w Making A Big Mistake: UK Virgin VS 674

Silent Running (On Dangerous Ground)
(4:10) b/w Par Avion (3:40) 7".....Atlantic 7-89488
b/w I Get The Feeling.....UK WEA U8908
b/w I Get The Feeling (long version)/ Too Far Gone..12" UK WEA U8908-T

All I Need Is A Miracle
(4:10) b/w You Are The One (3:42).....7" Atlantic 7-89450
Picture sleeve, mug shot of the band
b/w You Are The One.....UK WEA U8765
b/w You Are The One/ A Call To Arms.....12" UK WEA U8765-T
Picture sleeve, mug shot of the band

Taken In (3:55) b/w A Call To Arms (4:38)
7" Atlantic 7-89404
Picture sleeve, man and woman dancing

Nobody's Perfect
(edit, 3:01) b/w Nobody's Perfect (LP, 4:29)7".....Atlantic 7-88990
blue label promo, picture sleeve, man with umbrella near the seashore
b/w Nobody Knows.....UK WEA U7789
(extended remix) b/w Nobody Knows/ All I Need Is A Miracle..UK WEA U7789-T
b/w Nobody's Perfect (extended remix)/ Nobody Knows:
CD5 UK WEA U7789-CD, Picture sleeve, man with umbrella near the seashore

1988 The Living Years
b/w Too Many Friends: UK WEA U7717
b/w Too Many Friends/ I Get The Feeling (live):
12" UK WEA U7717-T
CD3 UK WEA U7717-CD
Picture sleeve: black, hourglass with Mike + The McChan1c5 logo

1988 Nobody Knows (edit)
b/w Why Me?.....UK WEA U7602
b/w Why Me? / Nobody Knows.....12" UK WEA U????-T
.....CD3 UK WEA U????-CD
Picture sleeve: grey, dappled effect, `Nobody Knows` at a slant

1988 Seeing Is Believing/ Don't: Atlantic 7-?????
Picture sleeve: lots of spanners!

1989 Revolution (3:59)
from the "Rude Awakening" original soundtrack
Promo Elektra 9 60873-2 (7", 12" and CD5 ?)

NOBODY'S CHILD - ROMANIAN ANGEL APPEAL album (1990): Mike & the Mechanics (Mike, and the two vocalists) donated a performance of "Ain't That Peculiar" with Paul Shaffer and The World's Most Dangerous [ie Boring] Band (from Late Night with David Letterman show) to the album.

1991 Word Of Mouth (single mix)

b/w Let's Pretend It Didn't Happen: UK Virgin VS 13??
Gatefold 12" VST 13??
CD5 VSCDT 13??

b/w Taken In (live)/ Let's Pretend It Didn't Happen:
numbered limited edition CD5 UK Virgin VSCDX 13??

Picture sleeve: shapes and 'Word Of Mouth' at a slant

1991 A Time And Place

b/w Yesterday, Today, Tomorrow: UK Virgin VS 13??

b/w Yesterday, Today, Tomorrow/Word of Mouth (East West mix):
UK Virgin VST 13?? CD5 VSCDT 13??

Also limited edition photo wallet, with pics of the band CD5 VSCDX 13??

Picture sleeve: b&w stretched mug shot of band

1991 Get Up/ I Think I've Got The Message/ Stop Baby/ Word of Mouth (East West mix): Japan Virgin

1991 Stop Baby/ Get Up: UK Virgin VS ????

/ Get Up/ Before (The Next Heartache Falls): CD5 UK Virgin VSCDG 13??
(part one of two-part collectors set)

/ I Think I've Got The Message/ My Crime Of Passion (acoustic):
CD5 UK Virgin VSCDT 13?? (part two of two-part collectors set)

Picture sleeve: 'eyes' with lots of Mike & The Mechanic5 logos

1992 Everybody Gets a Second Chance/ The Way You Look at Me: UK Virgin VS 14??

/ The Way You Look at Me/ At the End of the Day: UK Virgin VSCDT 14??

Picture sleeve: sepia stretched mug-shot of band

Mike & the Mechanics cd singles:

- Nobody Knows b/w Why Me/Nobody Knows (remix) - 1988 WEA UK
- Living Years b/w Too Many Friends/I Get The feeling (live) - 1988 WEA UK
- Nobody's Perfect b/w Nobody's Perfect (remix)/Nobody Knows - 1988 WEA UK
- Everybody Gets a Second Chance b/w The Way You Look at Me/At the End of the Day - 1992 Virgin UK
- Stop Baby b/w Get Up/Before the Next Heartache Falls - 1991 Virgin UK
- Stop Baby b/w I think I've Got The Message/My Crime Of Passion (acoustic)- 1991 Virgin UK
- Word Of Mouth b/w Let's Pretend It Didn't Happen - 1991 Virgin UK
- Word Of Mouth b/w Taken In (live)/Let's Pretend It Didn't Happen - 1991 Virgin UK
- Get Up b/w I think I've got the message/Stop Baby/Word of Mouth (east west mix) - 1991 Virgin Japan
- A Time And Place b/w Yesterday, Today & Tomorrow/Word of Mouth (east west mix) - 1991 Virgin UK

DARYL STUERMER

STEPPIN' OUT

1988

CD: 1988 GRP Records GRD-9573 (DDD)

Players: Daryl Stuermer: all guitars, bass on (8), drum machine and keyboard sequencing
 Brad Cole: Keyboard synthesizers
 Leland Sklar: Bass
 Mark Torroll: Drums and percussion
 Gary Barnacle: Alto and tenor sax on (2)

Tracks:	1. Kyoto Rose	4: 39
	2. I Don't Wanna Know (instrumental)	4: 38
	3. Anthem	5: 44
	4. Venturing Out	5: 22
	5. Electric City	5: 11
	6. Night Flyer	6: 06
	7. 20th Century Lady	4: 43
	8. The Highlands	4: 54

Liner: Produced by Daryl Stuermer and Don Murray
 All songs written and arranged by Daryl Stuermer
 Intro by Phil Collins

Liner introductory text by Phil Collins:

[Braces, '{ }' indicate crossed out text. Note that on line 3 Phil begins the correct spelling, then crosses it out and gets it wrong!]

I've know {Derwent}, {Darren}, Daryl since 1978. His surname was a little problem to me then, and on occasion, still is now. {Stue} Steurmer! There at least I've done it. He first came into my life when Rutherford Minor of Genesis flew to New York, to find a guitar player who could tell him all the chords of the Genesis songs, so we could go on tour.

Apparently, he breezed through the audition (I personally believe money changed hands).

Soon we were roadworthy with Ruthers, Banks, Me, Chester and {Derek} Daryl.

In 1980 Daryl worked on my first Solo Album, in no time at all his playing had degenerated to sounding like an electric razor on 'In the Air.' Then came the Collins Solo Tour where he was an integral Jacuzzi and later Hot Tub.

As well as being a superb musician (at this point more money should change hands) he has been writing. He co-wrote a few songs on 'No Jacket Required', a fact over-looked by many people. So here is one, {Don} Daryl's solo album, enjoy it, I know I have!

Cheers,

Phil Collins

(P.S. Daryl: that'll be \$11-75c + tax)

Notes: 3 pics of Daryl on sleeve, in booklet. Very jazzy instrumental sound.

CHESTER THOMPSON

Chester played with Frank Zappa, and appears on the following albums: One Size Fits All, Roxy & Elsewhere, and You Can't do That on Stage, vol. 2 "The Helsinki Concert".

A JOYFUL NOISE

19??

CD: US Bluemoon Records ??:??: (AAD)

Players: Chester Thompson - All Tracks
 Michiko Hill - Keyboards/Piano on all but 4
 Otmaro Ruiz - Keyboards on 1, 2, 6, 11
 Peewee Hill - Bass/Midi Bass on all but 4
 Jay Leech - Acoustic and electric guitar on 1, 2, 5, 8
 Steve Fowler - Flute on 1, alto sax on 8
 Debra Dobkin - Percussion on 1, 2, 4, 6
 Harry Kim - Trumper on 1, 2, 7, 8
 Walter Fowler - Fluegel Horn on 1, Trumpet on 2, 7,
 Brandon Fields - Tenor Sax on 1, 2, 7, 8
 Bruce Fowler - Trombone on 1, 2, 7, 8
 Gerald Albright - Tenor Sax Solo on 2
 Kevin Toney - Electric Keyboard on 2, 7, 8
 Mike Rosen - Synthesizer Prog on 3
 Aki Thompson - Electric Drums on 4, Vocals 5
 Freddie Fox - Guitar on 7, 9, 10, 11
 George Duke - Synthesizer solo on 9
 Charles Owens - Tenor Sax on 11
 Many Vocalists too numerous to mention on 5.

Tracks:	1. Tropical Sunday	?:??
	2. So-soka	?:??
	3. Homeland Length	5:00
	4. Drums are Loud	1:40
	5. A Joyful Noise	3:48
	6. Chunky	4:48
	7. Jussa Thang	5:01
	8. Cool Groove	3:25
	9. Raw	5:20
	10. Addatude	5:20
	11. Amazing Grace	4:35

Notes: Total Time 49:40
 Jazz oriented album, Chester sings on two tracks.

BRAND X ALBUMS

[Note: The historical information you may remember seeing here in earlier editions of the Discography has been removed into its own new section, The History Of Brand X.]

The Eddie Howell Gramophone Record

aka Man From Manhattan
Warner Bros. K56154
Released 1975

Although not a Brand X album, the recording sessions for this record featured the Brand X lineup and was directly responsible for the group's formation.

This album is notable in that it was extremely rare, obscure, and hard to find -- until it was rereleased on CD as Man From Manhattan. This new release has two extra songs and also contains a song "The Man From Manhattan" with the members of Queen which the liner notes allege was a big hit in Europe.

The obscurity of this release is incredible. It appears in some discographies, including Geoff Parkyn's which has a picture of the cover, but is almost impossible to find. Glen Gafter, a Brand X collector and historian, theorizes that "this album was never really released, that's why I couldn't find it! It appears it was released as a promo only to radio stations, and thus one or two people in the world have copies, and several write-ups and discographies have the recording listed; that is my guess; the history is not really entirely clear."

Here is the track list from Man From Manhattan along with credits:

The Man From Manhattan	F. Mercury-wooden piano, B. May-egtr
Happy Affair	Collins, Jones, Lumley, Goodsall
First Day In Exile	Lumley-wooden piano
Miss Amerika	Collins, Goodsall, G. Moore-acgtrs, (Jones & J. Lancaster not credited)
If I Knew	Lumley-wdn piano
Young Lady	Lumley, Collins, Jones
Walls	
Chicago Kid	Collins-snare, Jones, Lumley-tack pno
Can't Get Over You	Collins, Jones, Lumley, Lancaster
Waiting In The Wings	Lumley, Lancaster-flutes
Little Crocodile	Goodsall, Lumley
You'll Never Know	Collins, Jones, Lumley, Lancaster
Enough For Me	Lumley-bs, FenderPno, Collins-vibes
Don't Say You Love Me	Collins, Jones, Lumley
You Come To Mind	(new)
Touch Of Love	(new)

UNORTHODOX BEHAVIOUR

July 1976

LP: UK Charisma CAS 1117
US Passport ???
Cassette: US Passport PBC-9819

Players: Phil Collins: Drums, percussion
John Goodsall: Guitars
Percy Jones: Basses
Robin Lumley: Keyboards

Tracks:	1. Nuclear Burn	6:20
	2. Euthanasia Waltz	5:39
	3. Born Ugly /	8:13
	4. Smacks of Euphoric Hysteria	4:26
	5. Unorthodox Behaviour	8:25
	6. Running on Three	4:37
	7. Touch Wood	3:03

Liner: Recorded at Trident Studios, London, Sept/Oct 1976
Produced by Brand X and Dennis MacKay
Engineered by Dennis MacKay
Mixed by MacKay and Robin Lumley
All titles composed by Collins/Goodsall/Lumley/Jones

LIVESTOCK

November 1977 (live album)

LP: UK Charisma CLASS 5
 US Passport PB9824
 Cassette: US Passport PBC-9824

Players: Phil Collins: drums
 John Goodsall: guitars
 Percy Jones: bass
 Robin Lumley: keyboards
 Morris Pert: percussion
 Kenwood Dennard: drums on tracks 1,4

Tracks:	1. Nightmare Patrol (Goodsall, Dennard)	7:50
	2. -ISH (Goodsall, Lumley, Jones, Pert, Collins)	8:20
	3. Euthanasia Waltz (Goodsall, Jones, Lumley, Collins) /	5:30
	4. Isis Morning	10:15
	i. (Goodsall, Jones, Lumley, Pert, Collins)	^
	ii. (Collins)	^
	5. Malaga Virgen (Jones)	9:35

Liner: Recorded on Manor Mobile at Ronnie Scott's Club, London,
 Sept. 1976 and Hammersmith Odeon, London and The
 Marquee Club, London, August 1977.
 Mixed at Trident Studios, London, August 1977
 Produced by Brand X

X-CERPTS EP

Note: This is a very, *very* rare 12" EP of some tracks from Livestock, edited, with one never before released song.

Nightmare Patrol	3:17
Genocide Of The Straights	2:50 ("Never Before Released!")
Euthenasia Waltz	3:25
Malaga Virgen	3:20
	(13:00 total)

MASQUES

September 1978

LP: UK Charisma CAS 1138
US Passport PB 9829
Cassette: US Passport PBC-9829

Players: Percy Jones: bass
John Goodsall: guitars
Morris Pert: percussion, Fender piano (on Black Moon)
Peter Robinson: keyboards
Chuck Burgi: drums

Tracks:	1. The Poke (Goodsall)	5:06
	2. Masques (Jones, Robinson)	3:17
	3. Black Moon (Pert)	4:48
	4. Deadly Nightshade (Pert) /	10:54
	5. Earth Dance (Pert)	6:10
	6. Access to Data (Goodsall)	8:04
	7. The Ghost of Mayfield Lodge (Jones)	10:08

Liner: Produced by Robin Lumley
Engineered by Stephen Tayler
Recorded and mixed at Trident Studios, London, May/June 1978

PRODUCT

May 1979

LP: UK Charisma CAS 1147
US Passport PB 9840

Players: John Goodsall: guitars on all but 7; backing vocals
Phil Collins: drums, percussion on 1, 3, 4, 5, 6, 7, 9;
vocals on 1, 3.
John Giblin: Basses on 1, 3, 4, 5, 6, 7, 9.
Robin Lumley: Keyboards on 1, 3, 4, 5, 6, 9.
Percy Jones: basses on 2, 7, 8.
Peter Robinson: keyboards on 2, 8.
Mike Clarke: Drums on 2, 8.
Morris Pert: percussion on 2, 8.

Tracks:	1. Don't Make Waves (Goodsall)	5:08
	2. Dance of the Illegal Aliens (Jones)	6:52
	3. Soho (Goodsall, Collins)	3:47
	4. ...and so to F... (Collins) /	6:34
	5. Algon (Where An Ordinary Cup of Drinking Chocolate Costs #8,000,000,000) (Lumley)	6:07
	6. Rhesus Perplexus (Giblin)	4:06
	7. Wal to Wal (Jones, Giblin)	3:09
	8. Not Good Enough -- See Me! (Jones, Robinson)	7:27
	9. April (Giblin)	2:40

Liner: Produced by Brand X with Colin Green and Neil Kernon
Recorded at Startling Studios, Ascot, England, April 1979
Remixed at Farmyard Studios, Surrey, Trident Studios, London,
and Startling Studios June/July 1979
'Soho' and 'Wal to Wal' recorded at Old Croft, Surrey
(Engineered by Phil Collins).

Thanks to [...] the invaluable Brian (Jaws) Murray hyphen
Smith, Uncle Tony Cashflow-Smith and Hit and Run, [...] the
Vibe Cats (Cloth Ears and Cuthbert), Occasional
Title and Handclaps by Edward Carson, The Belvedere
Airship Hangar, Ascot.

Ambushes furnished by Robinson/Lumley Ltd
Authentic Animal Noises by Authentic Animals
Research for 'Soho' by B.M-Smith + J. Goodsall
Entertainment by Basil, Sybil, Polly, Manuel, Linda Lovelace
Costumes by I. Taked'Ehemupp
WHAT THE CRITICS SAID...

"Fantastic, I laughed 'til I stopped!" (A. Whicker)
"A fantastic year for sheep" (A. Sheep, [Min. of Certain
Things])
"What a fine body of men they nearly are." (Mr. O. W. A.
Giveaway)
"GR ST " (Mr. Jo Sm)
" EA UF " (Mr. Oh l)
" T F" (Mr. Hn Th)
"Eeeaaayyeeaaagh!" (E. Waring)

Singles:

Soho/ Noddy Goes to Sweden/ Pool Room Blues
12" UK Charisma CB340-12 released Sept. 1979
(This contains the only known non-album Brand X track.
The other track was used on Do They Hurt? All members of Brand
X present for the Product sessions played on Pool Room Blues.)

Soho/ Dance of the Illegal Aliens
7" released Sept. 1979. Side B should have been Noddy Goes To
Sweden, but no copies were released with that as a B side.

DO THEY HURT?

1980

LP: UK Charisma CAS 1151
US Passport 9845

Players: Percy Jones: bass on (1, 3, 4, 5, 7), vocals on (1)
Peter Robinson: keyboards, tam-tam on (5, 6)
Clarke: drums on (1, 3, 4, 5, 7)
John Goodsall: guitar on (2, 3, 5, 6, 7), vocals on (3)
John Giblin: bass on (2, 6)
Phil Collins: drums on (2, 6)
Robin Lumley: keyboards on (2, 6)

Tracks:	1. Noddy Goes To Sweden (Jones)	4: 30
	2. Voi darama (Goodsall)	4: 25
	3. Act of Will (Goodsall)	4: 44
	4. Fragile! (Jones, Robinson) /	5: 26
	5. Cambodia (Goodsall)	4: 30
	6. Triumphant Limp (Goodsall, Giblin, Lumley, Collins)	7: 28
	7. D. M. Z. (Jones)	8: 37

Liner: Produced by Brand X and Neil Kernon
Recorded at Startling Studios and Farmyard Studios,
England, at the same time as the 'Product' album.

(An astute listener played Noddy Goes To Sweden backwards and discovered there were lyrics recorded backwards. 'The only bit I could make out was "This is a story about Noddy, who went to Sweeeeeeeeden." (It was distorted there, get it?)')

Liner notes by Michael Palin:

I have been asked by my lawyers to write some warm and spontaneous remarks about Brand X for use on their latest record album "Melanie Sings Songs For First-Time Kitchen Buyers". Well first of all, I don't like the title, and I don't think Melanie will either. Still it's better than "Long Nights and Old Goats" which was to have been the title before the Kashoggi scandal broke. I personally think they'd be better ripping off a title from an old film soundtrack where most of the actors are either dead or too senile to remember anyway. Like Monty Python And The Holy Grail. They could call the album "Go Boil Your Bottom Son Of A Silly Person" or "Tis But A Scratch". Still they'd never think of anything as imaginative as that. Those of you who still buy Brand X records may be interested to know where the name Brand X came from. But I don't think there's quite enough of you to make it worthwhile taking up valuable space on this sleeve note. So to the group. I first got to know them when they were called just before me in a paternity case at the South London Magistrates Court. Not a great name for a group but it was different. Their manager, "Lefty" Shawcross was then one of the most legendary characters in a business renowned for its legendary characters.

"Lefty" had fought in three World Wars, though to his dying day he refused to tell anyone what the third one was. He'd lost both his legs and two of somebody else's as well. As Major "Mad Maurice" Shawcross of the Royal Agents Managers and Roadies Regiment he had been a charismatic leader, fiercely defending those he liked and shooting those he didn't like. But although he could be brutal, unforgiving, cruel, heartless,

The Genesis Discography

vindictive and viciously sadistic, he had a soft side. He loved children - because they were so light. He estimated that a fully-laden 5 year old child could carry 4 times as much equipment up a mountain side as a strong half-pissed 31 year old, and his Toddlers Expedition up Anapurna in 1946, though a failure at the time, taught scientists a great deal. He had a magnetic effect on women - especially if they were wearing any metal rings or bracelets. He loved being married. Though his first two marriages broke down after only a few months his third, fourth, fifth and sixth marriages lasted, and friends say he was a model husband, never striking his wife except in anger, and continually buying them little gifts - exploding cigars, artificial birdlime and cars with deficient braking systems. But above all he was a natural leader, and those he hadn't killed admired him enormously.

After the war he set up the "Lefty" Shawcross Talent Agency and looked around for regiments to manage. His dearest wish was to get the Royal Armoured Corps on the same bill as Rolf Harris, but Rolf was always too busy. In the 1960's "Lefty" saw that the way ahead lay in the pop world. At a club in Oldham he discovered an ordinary Lancashire trainee fishmonger called Neil Diamond, changed his name to Kevin Mackintosh and plunged him into obscurity within six weeks. It was "Lefty" who brought together Hamish Squegg, Norman St. John Oliphant and Diana Parles to form Squegg, Oliphant and Parles - the only firm of estate agents to play at the Marquee. But above all "Lefty" will be remembered for rescuing Brand X from a Glasgow Convent and turning them into one of the most sought after bands in the Metropolitan Police Area.

Will this be enough?

(Yes, more than enough, Mr. Palin. We probably won't use all of it. Well certainly not this bit anyway. Well, not that bit.)

MICHAEL PALIN

P.S. The high pitched squawking sound that listeners with very good equipment pick up on side 2 is on their equipment and not on the record.

Notes: This album is really what was left over after Product. "Noddy Goes To Sweden" was used as a B-side.

IS THERE ANYTHING ABOUT?

1982

LP: UK CBS CBS 85967
US Passport PBC-6016

Players: Phil Collins: drums and concussion (1-3)
Percy Jones: bass (5)
John Giblin: bass, Whi tbread, a vocal (1-4, 6)
Robin Lumley: keyboards and vocal
Peter Robinson: keyboards (6)
John Goodsall: guitar (1-5)
Raf Ravenscroft: saxophone (2)
Stephen Short: syndrums and vocal (4)

Tracks:	1. I panaemi a (Goodsall)	4: 30
	2. A Longer April (Giblin)	7: 00
	3. Modern, Noisy, and Effective (Goodsall, Lumley, Short)/	3: 56
	4. Swan Song (Collins, Lumley, Giblin, Short)	5: 30
	5. Is There Anythi ng About? (Jones, Goodsall, Lumley, Collins)	7: 52
	6. TMI U-ATGA (Giblin, Robinson, Lumley)	5: 07

Liner: Produced by Robin Lumley and Stephen Short
Engineering by Stephen Short, wi th bits done by Neil Kernon,
Colin Green, Craig Milliner, and two frogs, one called
Kipper (the other one not)
Remix Engineering and Production by Stephen Short and
Robin Lumley
Mastering by Stray Raft (alias Ray Staff)
Sleeve by Bill Smith
Photography by Andrew Douglas
Mixed at TRIDENT STUDIOS, Hitler, London W.1., where you
have to use the lift 'cos the stairs don't Work.

An album committed by BRAND X, and covering the entire range of
musical form and melody from A..... to B.

IPANAEMIA (Goodsall) - Played by John (Loud, confident, and
wrong) Goodsall, Philip Collins, John Giblin, and Robin
Lumley

A LONGER APRIL (Giblin) - Played by John Goodsall, Robin
Lumley, John Giblin, Philip Collins, and RAF Ravenscroft,
who in his spare time is a Battle Of Britain fighter
station. All the sound effects, i.e. ducks, birds,
rainfall, and ants having their feelers stapled together
were recorded live.

MODERN, NOISY AND EFFECTIVE (Goodsall/Lumley/Short)
Played by John Goodsall, Robin Lumley, Philip Collins,
and John Giblin. Handclaps by Ed Carson.

SWAN SONG (Collins/Lumley/Giblin/Short)
Played by Philip Collins, John Goodsall, Robin Lumley, John
Giblin, and Stephen Short

IS THERE ANYTHING ABOUT? (Jones/Goodsall/Lumley/Collins)
Played by Percy Jones, John Goodsall, Robin Lumley, and
Philip Collins

TMI U-ATGA (Giblin/Robinson/Lumley)
Played by Robin Lumley, Peter Robinson, and John Giblin.
This tune was recorded live on a cassette machine at
Startling Studios by accident, and left the way it came
out; snare rattles and all. So there. Incidentally,
the initials TMIU-ATGA stand for "They're Making It Up

The Genesis Discography

As They Go Along".

THANKS TO:

Tony Smith (Our beloved Founder) , Monty (we made a happy man very old) Wynne, Carol (Big Hugs) Willis, Bob Stiles (of Inconsequential Circuits) Dave Stewart (for using his Prophet 5 without him knowing until now) and J.P. Illiesco for his vibe- up. Chris Mitas trained to mix concrete and sign complicated insurance forms by Cloth Milliner. Maggots electrocuted by Christopher Tomkinson. Bricks hypnotised by Peter Griffiths. Titrations by Sara Buret.

Anyone who doesn't like this record has far too much taste, and is obviously too sensible to remain at liberty, and therefore will be tied up with piano wire, and sentenced to five years listening to Demis Rousoss albums.

Sleeve notes perpetrated by Robin Lumley, of whom John Goodsall once said "I've played with some keyboard players in my time, and he was one of them".

PS All complaints about this record should be addressed to:
The Police (The Bill, not the Band)
C/O "Hello Hello Hello",
75, Whatsgoi'n' on' erethen Avenue,
Yeovil, Somerset

PPS Some of the so-called humorous material was nicked from the best-selling book "HOW TO SPELL" by HM The Quoon.

Notes: This album is mainly loose ends left over from Brand X. Modern, Noisy, & Effective, for example, is played over the backing track for Soho -- which was engineered by Collins, whose engineering was described as being modern, noisy, and effective in the Product liner notes. TMIU-ATGA is an acronym for "They're Making It Up As They Go Along"

This album was released by Robin Lumley without the other Brand X members even knowing about it or consenting to it. As a result, this and other things drove a wedge between the nucleus of the band, Lumley and Goodsall/Jones.

XTRAX

1986

Cassette: Passport PBC-6054
 CD: Passport/Jem PBCD 6054

Players: As on original albums

Tracks:	1. Don't Make Waves	5: 28
	2. And So To F	6: 34
	3. Black Moon	4: 48
	4. Maybe I'll Lend You Mine Anyway	2: 09
	5. Hate Zone	4: 41
	6. Collapsar	1: 34
	7. Malaga Virgen (Live)	9: 36
	8. Soho	3: 47
	9. Nuclear Burn	6: 25
	10. Ipaneamia	4: 30
	11. Sun In The Night	4: 33
	12. Swansong	5: 30
	13. Nightmare Patrol (Live)	7: 50

Notes: This is a "greatest hits" album, and contains *no* previously released material. The cassette deletes tracks 2, 6, and 11-12, and has Cambodia (4: 31) between Nuclear Burn and Ipaneamia.

[Editor's Note: Actually, the first sentence in the last paragraph has been in error for about a year before being discovered. Obviously, it should read "no previously unreleased material", or possibly "only previously released material". The incorrect reading is so humorous that it is left intact and supplemented with this note, in true Brand X tradition. The editor would like to thank the thousands of people who pointed out this error.]

LIVE IN LIBYA

Cassette: SUB-R0SA 1989

Digitally remastered live performances from 1976-1980.
This album is an "official bootleg" put out by Brand X.

Side 1

Access to Data a
Noddy Goes to Sweden a
Algon a
Jonestown c
Born Ugly b
Ancient Mysteries b
Nightmare Patrol a

Side 2

Kugelblitz b
Moammar b

a. Dudley University, 1979
Percy Jones -- Bass
John Goodsall -- Gui tar
Mi ke Cl arke -- Drums
Robi n Luml ey -- Keys
Morri s Pert -- Percussi on

b. BBC pre-recorded radio broadcast, 1976
Phi l Col l i ns -- Drums+Perc
John Goodsall -- Gui tars
Percy Jones -- Bass
Robi n Luml ey -- Keys

c. Sheffi el d Uni versi ty, 1980

Comments:

Straight soundboard mixes. The 1979 stuff is in stereo, but the stereo separation is rather dodgy. The 1976 stuff is in glorious mono.

"Jonestown" is a bass solo. "Ancient Mysteries" sounds vaguely familiar, maybe some of it was incorporated into a later song or something. The last two run together. The arrangements of the previously-released songs don't differ much from their original versions.

The BBC stuff has a lot of percussion parts that Phil couldn't possibly be playing at the same time as the drums, so either there is an uncredited percussion player, or Phil overdubbed the percussion.

It's about 60 minutes long, on a 90-minute cassette. There's 30 minutes of wasted blank tape on side 2.

Note: Several times on live recordings a joke about a Brand X bootleg called "Live In Libya" has turned up. When this "official bootleg" was released, they seem to have used the name from the joke. This joke turned up once in 1977, and also at a 1979 performance from the Product tour where Lumley introduced Malaga Virgen as an older song some people might recognize from the bootleg Live In Libya. (No such bootleg actually exists, it was just a joke.)

XCOMMUNICATION

1992

CD: US Ozone OZ-001

Players: Percy Jones: bass, keyboards on Strangeness
 John Goodsall: guitar, MIDI guitar (all keyboards and samples triggered by MIDI guitar except keyboards on Strangeness)
 Frank Katz: drums
 Danny Wilding: flute on Kluzinski Reprise

Tracks:	1. Xanax Taxi (Goodsall)	5: 57
	2. Liquid Time (Goodsall)	4: 39
	3. Kluzinski Period (Jones)	7: 00
	4. Healing Dream (Goodsall)	3: 51
	5. Mental Floss (Goodsall)	3: 17
	6. Strangeness (Jones)	3: 23
	7. A Duck Exploding (Goodsall/Jones)	6: 47
	8. Message To You (Goodsall)	0: 25
	9. Church of Hype (Jones)	5: 54
	10. Kluzinski Reprise (Goodsall/Jones)	4: 25

Liner: Produced by: John Goodsall, Percy Jones
 Recorded at: Grandpa Studios, NY
 Executive producers: Gilad Amarillo, Doron Scharf
 Engineered and mixed by: Mick Cantarella
 Mastered at Eurodisk by: Jim Shelton
 "Healing Dream" engineered by Franz Tusch (Engineer),
 Keith Lewis (Second Engineer)
 Setzer Bottle by Frank Katz (cover photo)

BRAND X THE PLOT THINS

A HISTORY OF BRAND X
1992

CD: UK Virgin CDVM 9005

Players: As on original albums

Tracks:	1. Nuclear Burn	6: 20
	2. Born Ugly	8: 13
	3. Why Should I Lend You Mine?	? : ??
	4. Disco Suicide	? : ??
	5. Malaga Virgen	9: 35
	6. Isis Mourning Part 1	? : ??
	7. The Poke	5: 06
	8. The Ghost of Mayfield Lodge	10: 08
	9. Dance of the Illegal Aliens	6: 52
	10. Algon	6: 07
	11. Cambodia	4: 30
	12. Triumphant Limp	7: 28

Notes: Like Xtrax, this is all previously released material, released at the time of Xcommunication

BRAND X SOLO PROJECTS & SESSIONS

(See also Phil Collins, and most Brand X members are session players who have appeared on hundreds of records. John Giblin is a good example. Little known fact: John Goodsall is listed as the guitarist on Tony Basil's "Mickey" single from 1982, but did you really want to know that?)

John Goodsall

Fire Merchants 1989

Instrumentals, harder guitar than anything Goodsall did with Brand X. CD purportedly has an extra track not on LP.

Fire Merchants - Ignition (1989)

John Goodsall - guitar, midi-guitar
Doug Lunn - basses
Chester Thompson - drums

Saladin (Goodsall)
Hamsterdam (Lunn)
Conflagration (Thompson)
Tunnel Vision (Goodsall)
Last Rhino (Goodsall)

Divisions (Goodsall)
Ignition (Goodsall)
Cancel The Album (Thompson/Goodsall/Lunn)
Nevele (Lunn)
Z104 (Lunn)

-Nevele is 'eleven' backwards, which is the time sig. of this piece.

Fire Merchants - Landlords Of Atlantis (1994) RCD1007

John Goodsall: Guitars & midi guitar synthesizers
Doug Lunn: Four and five string fretless bass, piano on 6 and 10
Toss Panos: Drums

Produced by Kevin Gilbert

- 1) Landlords of Atlantis (Lunn) (6:55)
- 2) Worlds in Modulation (Goodsall) (6:38)
- 3) 9 28 91 (Lunn) (6:19)
- 4) Healing Dream (Goodsall) (4:11)
- 5) Sybil (Goodsall) (4:22)
- 6) Lifetimes (Lunn) (8:32)
- 7) Flamekeeper (Goodsall) (6:57)
- 8) (And Again) Hamsterdam (Lunn) (3:04)
- 9) Thing 15 (Lunn) (5:15)
- 10) The Last Future (Lunn) (8:46)

Healing Dream was first recorded with Brand X, and (And Again) Hamsterdam was on the first Fire Merchants album, as Hamsterdam.

Goodsall later performed in Summer 1995 with violinist/vocalist Michael Zentner as a duo.

Rumor has Goodsall and Zentner along with bassist Jeff Berlin, drummer Toss Panos and keyboardist Tommy Mars recording "Carpet Crawlers" for an upcoming Genesis Tribute.

The L.A. jazz-rock group "Turnaround" has seen John Goodsall has been playing with them.

Richard Sinclair and John Goodsall teamed up for a tour with performances of material from their respective histories with Caravan, Hatfield and the North, Brand X, The Fire Merchants as well as recent solo material. An album is supposed to be forthcoming after this tour.

Percy Jones

Cape Catastrophe
Hot Wire Records, West Germany

1. The Lie (2:36)
2. Cape Catastrophe (10:36)
3. Slick (6:50)
4. Hex (4:37)
5. Barrio (23:30)
6. Tunnels (4:56)
7. Thin Line (6:57)
8. Symphony In F Major (4:10)

All songs composed by Percy Jones
except Symphony In F Major by Thomas Arne
All synth and drum programming by Percy Jones
Bass performed live during mixdown to digital
Produced by Percy Jones
Recorded at "Front Room", East Harlem, NYC 1988/89
Released in 1990

Hex -- Joes had a band called Hex, which has never released an album, although a release is (was) rumored. The band is made up of Jones, Mark Wagnon on electronics, and Frank Katz on drums. They did do gigs, and played mostly tunes from Cape Catastrophe as well as a number of new ones. Nothing from the Brand X days though.

The Percy Jones Ensemble : Propeller Music
Catalogue Number : HOT 9004C
Label : Hot Wire Records West Germany.
Released 1990
The four vocal tracks on this album are noted by '+'.

Percy Jones.....bass, kybds (on '+' songs)
Joe Sophia.....vocals on '+' songs
Jeff Lewlyn.....guitars
Shankar.....violin (on 1, 3, 7, 11)
Anton Sanko.....keyboards (on 1, 2, 3, 4, 7, 8, 11, 12)
Sterling Campbell...drums (on 3, 7, and 12)
Mike Clarke.....drums (on 2 tracks marked '*')

- | | | |
|------------------------------------|----------------|---|
| 1. \$10,000 Book Shelf | (Jones) | * |
| 2. Heidelberg Switch | (Jones) | |
| 3. Barrio | (Jones) | |
| 4. Panic-Disorder | (Lewlyn/Jones) | |
| 5. Count the Ways | (Sophia/Jones) | + |
| 6. Turn Around | (Sophia/Jones) | + |
| 7. Slick | (Jones) | |
| 8. Slack | (Sanko/Jones) | |
| 9. All For A Better Way | (Sophia/Jones) | + |
| 10. Looking For A Sign of New Life | (Sophia/Jones) | + |
| 11. Razorville | (Jones) | * |
| 12. K2 | (Jones) | |

Percy Jones produced the + tracks, recorded in 1988 at Grandpa Studios, Brooklyn, NY.
All the others besides Razorville were recorded in 1984 at Network Sound Studios, Brooklyn, NY.
Razorville was mixed at Prime Cuts Studio, NY, 1990.

Note: Sign Of New Life is sung over the track "Hex" from the previous album! Probably other such similarities exist.

(Editorial note: The following is taken directly from the liner notes of Propeller Music, verbatim including ellipses in the original. Remember Europeans use the . to mean the same thing as Americans mean when they use a , in numerals.)

The Story Of The \$10.000 Bookshelf

In 1984, Fodera Guitars of New York gave Percy Jones the opportunity to record an album with the musicians of his choice. Unfortunately, no record company wanted to touch this material, and the boxes containing the master tapes ended up as supports for his bookshelf. In 1988, Percy joined forces with singer Joe Sophia, and together they produced four great tracks. This material was also turned down by the major record companies.

After the success of "Cape Catastrophe", Percy's first solo album on Hot Wire Records, I asked him if he had some more material on tape, and suddenly his bookshelf came into the picture. I think this music speaks for itself and stands up well against the stuff which is constantly coming out.

Note that some of the guesting musicians, in the meantime, have become stars in their own right: Anton is with Suzanne Vega, Sterling plays with Duran Duran, Mike Clarke from 70's Headhunters fame now leads his own group, and Shankar at the time was reknowned for various projects...

Also note, that this stuff, despite the bulk of it being more than five years old, sounds incredibly up-to-date...

Relax, put your headphones on, lay back, and listen tot he amazing sounds of Percy Jones' \$10.000 bookshelf!

Bert Gerecht, HOT WIRE RECORDS

Percy Jones (with Marc Wagon, Van Manakas, Frank Katz): Tunnel s

- | | | |
|----------------------------------------------------------|--------|---------|
| 1. Inseminator (Jones) | (6:09) | |
| 2. Prisoners Of The Knitting Factory Hallway (Wagon) | | (6:37) |
| 3. Tunnel s (Jones) | (6:56) | |
| 4. Maxwell's Demon (Jones) | (7:17) | |
| 5. Bad American Dream Part 24 (Jones/Wagon/Manakas/Katz) | | (15:42) |
| 6. Free Bander (Jones) | (5:24) | |
| 7. Area (Wagon) | (7:51) | |
| 8. Barrio (Jones) | (9:07) | |

Percy Jones: Fretless bass

Marc Wagon: Midi Vibes Controller

Van Manakas: Guitars

Frank Katz: Drums

Produced by Percy Jones and Gil Amarilio

Recorded at Grandpa Studios, Booklyn, NY February 15-25, 1993

Released on Ozone Records 1993

Percy played with a band called Scanners. "Ironcide".

Percy appears on the Knitting Factory collection record with Elliott Sharp. The Knitting Factory is at 47 E. Hoeseden Street between Mott and Mulberry, 2 blocks east of Broadway. Percy played in a band occasionally at the Knitting Factory with Elliott Sharp. They never did find a club date, but were prepared to go to NY at the time! (around '91/2?)

Percy played on a double live LP by a band called "Ippo Du"

with members of Japan, Steve Jansen and Richard Barbieri. This is very, very rare.

Mike Clarke

Mike Clark plays on Herbie Hancock's 1974 album "Thrust", an early fusion album heavily influenced by funk. He was also on Hancock's "Manchild" album.

He has played for many years with bassist Paul Jackson. They recently put out a video about secrets for rhythm sections.

Clarke has worked with the Headhunters (on the albums Survival of the Fittest and Straight From the Gate), and has two known funk-oriented solo albums. There are possibly other solo albums by Clarke.

The Funk Stops Here
(details unknown)

Mike Clarke Sextet
Give The Drummer Some
Jazz Instrumental Dept.
Compact Disc
Stash
22

A Seriously Incomplete List of Brand X Session Work

Michael Zentner - Present Time
Ozone 0Z006-2

1. Parts
2. The Search
3. Cliche
4. The Jonestown Shuffle
5. Chapter VII
6. A Piece of 000
7. The Case Of The Stolen Riff
8. Tears And Spheres

Daavid Allen - Voice on (1)
Bill Bacon - Drums on (2, 3, 4)
George Bishop - Tenor and Soprano Saxes; Bass Clarinet (6)
Peter Blegvad - Chorus on (2, 3)
Carla Bley - C Melody Sax on (4)
Alan Braufman - Clarinet on (1); Alto Sax on (1, 2, 5, 7)
Kenwood Dennard - Drums on (1, 6, 7)
Fred Firth - Piano, Percussion, Yelling and E-Bow on (7)
Dan Gandel - Vibes on (1, 2, 3, 5, 6, 7); Bells on (1)
John Greaves - Bass on (1, 4); Chorus on (2)
Lisa Herman - Vocals on (2, 4, 5, 7)
Percy Jones - Bass on (2, 3, 6)
Steve Moses - Drums on (5)
Hansford Rowe - Melodic Bass on (3), Bass on (5, 7)
Frank Wyatt - Recorders on (2)
Vaunette Yanaginuma - Harp on (8)
Michael Zentner - All Violin and Guitar, Voice on (2, 5, 7),
Enharmonic Harmonica on (5)

All pieces written by Michael Zentner except "The Jonestown Shuffle" and "Tears And Spheres" which were improvisations recorded and mixed fall and winter, 1979-1980 at Open Sky Studios, NYC and Unique Recording, NYC Except "The Jonestown Shuffle" mixed at The Banana Moon Observatory,

Woodstock, NY.
 Engineers: Michael Finlayson and Tom Young (...)
 Mixing: Michael Finlayson and Michael Zentner except "The Case of The
 Stolen Riff" by Fred Frith and "The Jonestown Shuffle" by David Allen
 (...)
 Produced by Michael Zentner

Re-issue produced by Gil Amarilio

Ozone Records would like to thank (...)

For more information please call/write to:
 Ozone Records c/o Gil Amarilio, 201 Engert Avenue, #3L, Greenpoint, NY 11222
 FAX/Phone 718-383-5195

John Goodsall:

Andy Bown
 Bill Bruford's "Feels Good To Me"
 Michael BeBarres' "I'm Only Human"
 Eddie Howell's "Gramophone Record"
 which also featured Phil Collins, Jack Lancaster
 Percy Jones, Robin Lumley
 amongst others including Gary Moore!! (from 1975)
 Jack Lancaster/Robin Lumley's "Marscape"
 which also featured:
 Phil Collins, Morris Pert, Percy Jones
 Wilding/Bonus "Pleasure Signals"
 which also featured:
 Phil Collins, John Giblin, Robin Lumley

Percy Jones:

Brian Eno's "Another Green World"
 "Before & After Science"
 "Music For Films"
 also with Phil Collins ...
 Steve Hackett's "Voyage Of The Acolyte"
 Roy Harper's "Bull In A China Shop"
 Note that Bill Bruford was drummer for Harper's band
 "Trigger" which recorded "When an Old Cricketer ..."
 Intergalactic Touring Band
 which also featured:
 Anthony Phillips
 Annie Haslam
 Rod Argent
 Dave Cousins amongst others including Meatloaf & members of
 Stas Quo
 Liverpool Scene
 Nova's "Vimana"
 which also featured Phil Collins

Big Jim Sullivan Band - Test Of Time
 OZ-007-2

1. Rock And Roll Wrecks (Sullivan/Walker)
2. Counting The Years (Moore/Sullivan/Walker)
3. Jimmy Clark (Moore/Sullivan/Walker)
4. Peace And Quiet (Moore/Sullivan/Walker)
5. Test Of Time (Moore)
6. Times We Love (Moore)
7. Strange (Moore/Sullivan/Walker)
8. Rock And Roll Wrecks (Sullivan/Walker)

The Big Jim Sullivan Band:
 Jim Sullivan - Guitars
 Nicky Moore - Vocals
 Les Walker - Vocals

Percy Jones - Bass
Simon Phillips - Drums

additional musicians:

Mo Foster - bass on "Rock And Roll Wrecks"
Maurice Pert - Percussion and Piano on "Peace And Quiet"
[Editor's note: sic? This must be Morris Pert...]
Dave Lawson - Keyboards
Alan Park - Keyboards on "Counting The Years"

Recorded at Chipping Norton and P. R. T. Studios
Produced by Mike Vernon
Engineers: Geoff Workman, Dave Grimsted, and Barry Hammond

Illustrations: (.....)

Art Direction: Twig
Reissue produced by Gil Amarilio.
Special Thanks to: Simon Phillips, Jim Sullivan, all at SRT in
England, David Richardson, Brett Green Esq., Twig, all at Blueprint
Mngmnt, John Glover, Aviv and Vered Drori for all the support & to
Smadi.

P 1977 Original Sound Recording made by E.M.I. Records, Ltd.
P 1994 Ozone Music Inc.

Robin Lumley:

Gary Boyle's "The Dancer"
which also featured:
Morris Pert
Note that John Giblin plays Bass on Boyle's "Electric Glide"
Curved Air's "Airborne"
Exiled's "Exiled"
which also featured:
John Giblin
Bob Sargeant's "First Starring Role"
which also featured:
Jack Lancaster
Cozy Powell
Herbie Flowers
Ellen Shipley's "Breaking Through The Ice Age"

Peter Robinson:

Big Three's "Resurrection"
Allan Clarke's "Allan Clarke" - Hollies Lead Singer
Stanley Clarke's "I Wanna Play For You"
Phil Collins' "Face Value" & "Hello I must be Going"
which also featured: John Giblin
Yvonne Elliman's "I Don't Know How To Love Him"
Chris Farlowe's "From Here To Mama Rosa"
Brian Ferry's "Another Time, Another Place"
which also featured Morris Pert
Murray Head's "Nigel Lived"
which also featured Peter Giles & Mike Giles
Rupert Hine's "Pick Up A Bone"
Note Phil Collins played on another RH album.
Ann Odell's "A Little Taste"
Peaches & Herb
Shawn Phillips' "Second Contribution"
"Rumplestiltskin's Resolve"
"Contribution"
"Furthermore"
Quatermass - Heavy K'board oriented power trio whose best
known recording is "Black Shpup Of The Family" later
covered by Ritchie Blackmore's Rainbow
Mike Rutherford's "Acting Very Strange"

Janne Schaffer's "Andra" & "Earmeal"
Stealer's Wheel's "Ferguslie Park"
Suntreader's "Zin Zin" & "Music Of Morris Pert"
 featureing (you guessed it) Morris Pert
Al Stewart's "Time Passages"
Three Man Army's "Three Man Army" & "Three Man Army 2"
Lenny White's "Venusian Summer"
Stomy Yamashta's "Come To The Edge", "The Man From The East", &
 "Go Too"
 The first two also featured Morris Pert and Gary Boyle
 appeared on THfTE.

John Giblin played bass some with the group Simple Minds. The connection between them is interesting. The album Streetfighting Years, on which Giblin played (and co-wrote songs) has a cover of Peter Gabriel's Biko. Dr. Brian Ritchie from England told the editor that "Giblin also appeared on the previous studio album, Once Upon A Time. I think he's also on Live In The City Of Light." John Giblin also played on Tani Ta Tikeram's second album, the Silent Keeper.

John Giblin is a prolific session man who has worked with numerous artists including Jon Anderson and Elkie Brooks. After the departure of Derek Forbes from Simple Minds, they chose John who was one of Derek's favourite bass players and had been playing with Peter Gabriel whom was a hero to Simple Minds and had taken them under his wing for a support slot. He definitely did play on Simple Mind's Live album City of Light

BOOTLEGS

NOTE: This is not a complete list by any stretch of the imagination. It would be almost impossible to compile a *complete* list. The term "bootleg" has been used in this context to include anything that has not been officially released by Genesis. This includes bootlegged albums, radio shows, outtakes.

Bootlegs are listed in chronological order by the dates of the concerts they are taken from. Compilation bootlegs are at the end, they're ones that take material from more than one show and can't be easily placed in order. Every attempt has been made to get bootlegs from the same performance (Montreal 1974, for example) together, but there may be slip-ups.

Really significant bootlegs are listed first. These have on them rare non-album tracks and other important songs.

Sound note: the sound quality listings are by their very nature highly subjective. One person's excellent is another's unlistenable. Even more difficult is the fact that different versions of the same bootleg can sound incredibly different (the editor has heard two tapes made from LPs of The Bedside Yellow Foam, for example, and one sounds very good and the other is terrible). The sound guides are here to give you some idea what the recordings sound like, so if you want to get them you won't wind up making a \$60 mistake (buying CDs). Remember: caveat emptor, let the buyer beware. Especially for the older shows, your best bet is always King Biscuit. They have the highest degree of professionalism in recording shows, and generally their sound is great. (The bootleggers transferring a KBFH show onto vinyl may not share the high standards, so a KBFH show is best obtained directly from a KBFH source. These originals are unfortunately extremely rare and also very, very expensive.)

Special Note on Radio Programs: Radio shows like the King Biscuit Flower Hour and Rockline are distributed to radio stations via CD, or -- in earlier days, and some even today -- LP record. These are meant not to be sold to collectors and fans. Some pressings, however, naturally leak out to the public. These sell for fantastic sums of money at places like record shows and Goldmine (qv in the publications section). They are incredibly rare, especially the vinyl pressings, because so few are available. The prices are outrageous. Tapes of radio shows from the air are much more abundant (and much less expensive). Very little information on the actual pressings released to radio stations is available, because of the rarity of seeing these. No other Genesis discography (the editor has seen) has even attempted to compile information on radio shows.

Songwriter credits are the same as the albums. Musicians are the same as for the albums, with these additions:

- Bill Bruford played drums on the 1976 tour.
- Chester Thompson has played drums on tour since 1977.
- Daryl Stuermer has been the guitarist on tour since Hackett left the band in 1978.
- The Earth Wind & Fire horns played occasionally during the Abacab tour on the songs they played on the album. This is the only time they have played with Genesis.

Format notes:

A "none" in the Name: field means the bootleg hasn't been released with a name, ie it is a radio show or something. A ? or "unknown" means there is a name, only it isn't known. Sometimes a description has slipped into the Name: field.

A 'venue' is the city when the exact place they played is not known. Sometimes it is even the country when the city isn't known...

Format for bootleg entries -- not all may apply to each bootleg, and in some cases they're unknown. If it isn't listed, it was not known at the time the entry was made. Better partial info than none at all.

GENESIS BOOTLEGS

In The Beginning Volumes 1 & 2

Date: (p) 1993, Made in Germany
 Venue:
 Length: Both CDs are over 70 min
 Label: (see below)
 Cat No: EXR 005 and EXR 006 (for Vol 1 and 2, respectively)
 Format: 2 CD
 Source: studio soundboard outtakes
 Sound: superb and in stereo
 Notes: "Vol 1 and 2, with possibly more to come." On the top is says in very tiny letters: "John & Tony Smith in conjunction with CHARISMA presents...", then follows a picture in the style of the Trick of the Tail drawings which was taken from page 116 of the book 'Genesis - Turn It On Again The Illustrated Genesis Story'.
 The booklets are multi-folded with one big photograph inside and several pages from the book mentioned above, plus a few more tiny color photographs taken at concerts in the Gabriel era.
 On the back side there's that drawing of the man with the hat (taken from Alice In Wonderland) as a reference to Charisma Records. On the CDs itself EXR is explained as 'Extremely Rare' which is written on a big blue X.
 [Charisma is defunct, this can't be a Charisma release. They must have pirated the logo --ed]
 All songs written by Genesis except where noted.
 Produced by: APPAZ KNARF (read these two credits backwards)
 Sleeve design: EVERT

Volume 1

Tracks: 1. In The Rapids, 3 different mixes, no intro ?:??
 2. Dancing With The Moonlit Knight, Part 2, 2 different mixes ?:??
 3. More Fool Me, studio demo, almost identical with album version ?:??
 4. Happy The Man - Released as single b/w Seven Stones '72. 1 rough mix, 2 a somewhat "cleaner" mix, 3 studio demo - quality ?:??
 5. studio take of unreleased Genesis song ?:??
 6. Silver Song, studio take + studio demo, vox Phil ?:??
 7. Only Your Love, unreleased, vox Phil ?:??
 8. Back In N.Y.C., studio demo ?:??
 9. The Grand Parade Of Lifeless Packaging, studio demo ?:??
 10. Counting Out Time, different bassline & effects ?:??
 11. Back In N.Y.C., parts of it; 2 different cuts ?:??
 12. After The Ordeal, 5 different mixes ?:??
 13. In The Cage, studio demo ?:??
 Notes: 5 in fact is 'Field Of Eternity' by Ant as released on PP&P I but at a different mix. 6 (studio take) is very nice. You hear Phil, Mike & Steve chatting around (if I got the voices right, only heard it once by now). Phil sings 'da da da da...' throughout the whole song. 7 is a must-hear- it-again song, simply lovely.

Volume 2

Tracks: 1. Cuckoo Cocoon, 3 different versions ?:??
 2. Master Of Time, Anthony Phillips version of unreleased Genesis song ?:??
 3. Child Song, Anthony Phillips version of unreleased Genesis song ?:??
 4. Reaper, Anthony Phillips, featured on "Back To The Pavillion" ?:??

- | | |
|------------------------------------------------------------------------|------|
| 5. The Lamia, studio demo | ?:?? |
| 6. The Lamb Lies Down On Broadway, 2 different takes | ?:?? |
| 7. Anyway, studio demo | ?:?? |
| 8. Cuckoo Cocoon, 4th version | ?:?? |
| 9. Back In N.Y.C., studio take | ?:?? |
| 10. The Grand Parade Of Lifeless Packaging, 2 versions, 2nd incomplete | ?:?? |
| 11. Happy The Man, demo version | ?:?? |
| 12. Silver Song, studio demo, vox Phil Collins | ?:?? |

Genesis - In The Beginning Vol 3 & 4

Date: (p) 1993, Made In Germany
 Length: Vol 3, 62:05; Vol 4, 76:46
 Label:
 Cat No: Vol 3, # EXR 13; Vol 4, # EXR 14
 Format: 2 CD
 Source: studio outtakes
 Sound: superb and in stereo

Volume 3

- | | | |
|---------|----------------------------------------------------------|------|
| Tracks: | 1. Carpet Crawlers - Demo Take #1 | 6:06 |
| | 2. Carpet Crawlers - Demo Take #2 | 5:30 |
| | 3. Carpet Crawlers - Demo Take #3 | 5:08 |
| | 4. I Know What I Like - Intro | 2:46 |
| | 5. The Waiting Room - Demo | 3:57 |
| | 6. The Cinema Show - Studio Take #1 | 1:50 |
| | 7. The Cinema Show - Studio Take #2 | 2:25 |
| | 8. The Waiting Room - Sound Effects | 5:05 |
| | 9. Lilywhite Liliith - Demo | 2:44 |
| | 10. The Waiting Room - Demo | 5:14 |
| | 11. Anyway - Demo | 3:08 |
| | 12. The Supernatural Anaesthetist - Demo, vocals by Phil | 2:52 |
| | 13. The Lamia - Demo | 6:54 |
| | 14. Riding The Scree - Demo | 4:13 |
| | 15. Silver Song, Demo w. Phil on vocals | 4:11 |

Notes: Track listing has been corrected from the cover, showing separate tracks.
 The demos of 'The Cinema Show' and the Lamb stuff except for 'The Waiting Room' are hard to distinguish from the official versions. 'Anyway' and 'The Lamia' probably are the same as on ITB Vol. 2. I cannot tell if 'The Supernatural Anaesthetist' really has different vocals tracks. 'Silver Song' is the same as on ITB Vol. 1. The only great tracks are 'I Know What I Like' which is the intro, but much longer, and 'The Waiting Room', the demo is different and the 'Sound Effects' version is really fun listening to.

Volume 4

- | | | |
|---------|------------------------------------------------------------------------------|------|
| Tracks: | 1. Happy The Man - Demo | 2:47 |
| | 2. Silver Song (Demo w. Phil on vocals) | 4:13 |
| | 3. Only Your Love (Demo w. Phil on vocals) | 2:58 |
| | 4. Studio Improvisation (instrumental) | 5:59 |
| | 5. Studio Improvisation | 0:20 |
| | 6. The Battle Of Epping Forest
(instrumental studio take, intro + part 1) | 2:39 |
| | 7. The Battle Of Epping Forest
(instrumental studio take, part 2) | 2:53 |
| | 8. The Battle Of Epping Forest
(instrumental studio take, part 3) | 5:35 |
| | 9. The Battle Of Epping Forest
(instrumental studio take, part 4) | 6:22 |
| | 10. The Battle Of Epping Forest
(instrumental studio take) | 3:06 |
| | 11. The Cinema Show (fast instrumental take) | 0:31 |
| | 12. The Cinema Show (instrumental studio session) | 0:52 |

13. The Cinema Show (instrumental studio take)	1:16
14. The Cinema Show (instrumental studio take)	1:19
15. The Cinema Show (instrumental studio take)	1:52
16. Dancing With Moonlit Knight (studio take)	0:55
17. Dancing With The Moonlit Knight (studio take)	0:19
18. Dancing With The Moonlit Knight (studio take)	0:35
19. The Battle Of Epping Forest (studio take part 1 & 2)	4:12
20. The Last Time (Jagger/Richards)	1:01
21. You Really Got Me (Davies)	0:51
22. The Battle Of Epping Forest (instrumental studio take part 2 & 3)	0:52
23. The Battle Of Epping Forest (slow instrumental version, intro + part 1)	1:53
24. The Battle Of Epping Forest (tryout)	1:05
25. The Battle Of Epping Forest (tryout)	1:33
26. The Battle Of Epping Forest (part 3 outro)	1:51
27. The Battle Of Epping Forest (instrumental take)	0:33
28. The Battle Of Epping Forest (instrumental take)	1:05
29. The Battle Of Epping Forest (instrumental take)	0:55
30. The Battle Of Epping Forest (instrumental take)	2:01
31. The Battle Of Epping Forest (instrumental take)	1:39
32. The Battle Of Epping Forest (instrumental take)	0:47
33. The Battle Of Epping Forest (instrumental take)	1:11
34. I Know What I Like (studio take, no lyrics)	3:47
35. I Know What I Like (take 2)	3:47
36. The Cinema Show (studio take, no lyrics)	3:10

Notes: Although 'Happy The Man' and 'Silver Song' are already on Vol. 1 and 2, the remaining tracks provide a fantastic view in the session work of unfinished songs. On the various 'TBOEF' tracks they are rehearsing various segments of the songs. Instead of a vocal track Peter Gabriel often sings na-na-na to the music. On track 36 only a rhythm guitar is played, even on the 'Take a little trip back...' section. Track 4 and 5 are improvisational pieces which I have never heard in a song before. 'Only Your Love' is a better version than the one on ITB Vol. 1. Phil's vocals are much clearer. And not to forget 'The Last Time' and 'You Really Got Me'. The tracks covering 'I Know What I Like' are different from the tracks on ITB Vol. 3.

The covers and booklets of both CD are the same as for Vol. 1 and 2.

Genesis - In The Beginning Vol 5

Date: (p) 1993, Made In Germany
 Length:
 Label:
 Cat No: # EXR 15
 Format: 1 CD
 Source: studio outtakes
 Sound: superb and in stereo

Tracks:

Drum Solo
 Drum Solo
 Firth of Fifth (instrumental)
 Firth Of Fifth (faster)
 Cinema Show (rehearsal)
 Dancing With The Moonlit Knight (various piano/vocal takes, etc)
 Dancing With The Moonlit Knight (whole ensemble)
 Battle Of Epping Forest (rehearsals)
 Cinema Show (rehearsals)

Note: The In The Beginning series dried up after #5, no volume 6 has been seen to date. The others were released in pairs, #5 was released singly.

Moonlight Knight

Label: Oi! We! I

Format: 1CD

Notes: Although the liner says "Recorded live in London UK February 9, 1973", this is obviously bogus. This is a repackaging of the In The Beginning outtakes!

- 46:03
1. Dancing With The Moonlight Knight #1
 2. Only Your Love #1
 3. Only Your Love #2
 4. Master Of Time
 5. Happy The Man
 6. The Reaper
 7. For Present Friend
 8. A Child's Song
 9. After The Ordeal
 10. Silver Song #1
 11. Silver Song #2
 12. Dancing With The Moonlight Knight #2

From One Fan To All Others

Date: 1993 (???)

Venue: 1-5 are from London, 1970

6-8 are from London, 1972

9 is from London, 1971.

10 (???)

11 maybe 1971? 72?

12 & 13 Rainbow Theatre 73

14-37 from "The Lamb Lives"

Label: Stonehenge (made in Italy)

Cat No: STBX 016/17/18

Format: 3 CD

Source: Various

Sound: Absolutely *no* hiss and great dynamics on non-Lamb Lives CD. When listening with earphones one can hear kind of a phasing noise, but that is sufficiently low. Whoever edited that CD must have taken an enormous effort to process the source tapes. See also entries on The Shepherd and The Lamb Lives.

Notes: Includes a full-colour, 24-page insert, including many tour photos and Peter's masks and tells a bit of the story behind each mask.

The first CD is an assorted compilation including the demo "Going Out To Get You". Tracks on the second and third CDs are exactly the same as on The Lamb Lives (qv below), except the second begins with "Supper's Ready" and "More Fool Me" from the Rainbow Theatre concert. "Stagnation" is definitely not the same as on 'The Shepherd' (qv).

The final track ("The Musical Box") is marred by a very odd edit. It begins with Gabriel's story about the song, continues up to the middle of the first verse ("All your hearts now seem so") and cuts forwards to the second verse ("... halfworld, it hardly seems to matter now) on what sounds like a different tape. The song is shortened by one entire verse.

- Tracks:
- | | | |
|----|----------------------|-------|
| 1. | The Shepherd | 4:01 |
| 2. | Pacidy | 5:42 |
| 3. | Let Us Make Love | 6:13 |
| 4. | Looking For Someone | 7:18 |
| 5. | The Musical Box | 11:54 |
| 6. | Stagnation | 8:59 |
| 7. | Twilight Alehouse | 8:06 |
| 8. | Watcher Of The Skies | 7:45 |

9. Get 'Em Out By Friday	8:46
10. Silver Song	4:14
11. Going Out To Get You /	4:25
12. Supper's Ready (+half of the intro)	26:12
13. More Fool Me /	3:29
14. The Lamb Lies Down On Broadway	4:52
15. Fly On A Windshield	1:50
16. Broadway Melody of 1974	3:47
17. Cuckoo Cocoon	2:18
18. In The Cage	8:31
19. The Grand Parade Of Lifeless Packaging	4:31
20. Back In NYC	6:16
21. Hairless Heart	2:36
22. Counting Out Time	3:54
23. The Carpet Crawlers /	5:49
24. The Chamber Of 32 Doors	9:24
25. Lilywhite Lilit	3:05
26. The Waiting Room	5:53
27. Anyway	3:26
28. Here Comes The Supernatural Anaesthetist	3:43
29. The Lania	7:20
30. Silent Sorrow In Empty Boats	3:22
31. The Colony Of Slippermen	8:46
32. Ravine	1:46
33. The Light Dies Down On Broadway	3:39
34. Riding The Scree	4:36
35. In The Rapids	2:27
36. It	7:32
37. The Musical Box	10:51

Happy The Man

Date: studio sessions + recordings 1967 - 1974
 Venue: none
 Label: Chapter One
 Format: CD
 Notes: The first track, "Mary Mary", is a song by the other Genesis (qv, Name's The Same section); otherwise this album is a rehash of The Shepherd (qv).
 Tracks: 1. Mary Mary
 2. Let Us Now Make Love
 3. Pacidy
 4. Stagnation
 5. The Shepherd
 6. Looking For Someone
 7. Happy The Man
 8. Twilight Ahouse
 9. Silver Song
 10. Evil Jam Part 2

This bootleg says 'Mary Mary' is from something called The Acetate in 1967.

The Shepherd

Date: Released 1990
 Venue: 1-5 are from London, 1970
 6-8 are from London, 1972
 9 is from London, 1971
 Length: 69 minutes
 Label: Flashback 09.90.0126
 Format: CD
 Sound: 1970 tracks mono, rest stereo, very good sound, obviously from soundboard. Noticeable hiss, slightly forward EQ, but overall very clean, uncompressed dynamics, better sounding than the official release, Genesis Live.
 Tracks: 1. The Shepherd

2. Pacidy
3. Let Us Make Love
4. Stagnation
5. Looking for Someone
6. Twilight Al ehouse
7. Watcher of the Skies
8. Get 'Em Out By Friday
9. The Musical Box

No Hiding Place

Details: 33 rpm Radio Promo 1970, recorded in London, has picture cover
 Recorded Feb 22 1970 at Trident Studios London
 Shepherd/Pacidy/Let Us Now Make Love/Stagnation
 Looking For Someone

Name: Promos and Live 72-73

Details: Unknown, other than the name! It may have the BBC stuff on it.

Name: Academy Of Music

Details: ??? (from 1974)

Besides the Silent Mirror

Date: Mar 3 or 7 1971 (under contention), released 1994
 Venue: La Ferme, France or Mons, Belgium - still under contention
 Length: 70 minutes
 Label: Alternative Recording Company
 Cat No: ARC 012
 Format: 1 CD
 Source: Unknown, probably audience recording run through NR
 Sound: Moderate
 Notes: "Limited edition of 1000 copies".
 "How many collectors would have sworn on the fact that Genesis started ouing outside the UK from Belgium on January 1972??? Well, now we know it's not true. We can doubt either about the location where this gig took place, or about the date; we can debate for hours on this or that, but the music explains itself. This is NOT an early 1972 track-list, and this is NOT a UK concert - Peter talks French... This is a priceless gem for every Genesis lover; lost in the vaults until now." "Happy the Man came out as a single more than 1 year later; here's a slower and with different lyrics version. The Musical Box is exactly as it was played at the Sound of the 70's BBC broadcast, and slightly different from the Nursery Crime (sic) outtake. Then...The Light (La Lumiere) otherwise presented as Easy Land (or was it another track unfortunately not recorded on this tape???), a long beautiful song built around what should have become, four years later, Lilywhite Lilith. In a recent interview issued on the fanzine 'The Waiting Room', talking about early Genesis demo tapes, Tony Banks says: "...there was a long song called The Light, written mainly by Phil. It was a popular live song, as the long version of Going Out To Get You, and it had some good improvised moments which never made it to the final version. I don't think you'll find a version of it, which is a pity". Incidentally, BOTH songs mentioned are on this tape. To complete the set, Stagnation and The Knife, the only songs having already seen the light on vinyl at the time this concert had place (sic). Yes, the sound quality is not perfect. But would you expect it, aging this audience recording more than 23 years??? The Alternative Recording Company did its best, and successfully, to get back all the atmospheres and frequencies buried by the years. The difference from the original tape is amazing, and if you've been so lucky to

get a copy of it, don't waste time reading this and let the music play. You're back in the early 70's, listening to an almost unknown band in a small smoky pub."

Tracks:	1. Happy The Man	4:22
	2. Stagnation	11:15
	3. The Light (section from "The Movement", qv)	11:40
	4. Twilight Alehouse	10:55
	5. The Musical Box	15:18
	6. The Knife	10:17
	7. Going Out To Get You	6:36

The Musical Fox

Date: January 1972
 Label: Wild Bird Records
 Cat No: WBR CD 9016
 Format: CD
 Sound: Moderate
 Notes: Mediocre recording with occasional dropouts on the source tape, and even some 50 Hz hum (recorded in Europe, y'know :-). It has interesting, lengthy intros into all of the songs in a weird French/English mixture by Peter. 6/10 overall.

Tracks:	1. Happy the Man	3:28
	2. Stagnation	9:00
	3. The Fountain of Salmacis	8:47
	4. Twilight Alehouse	8:12
	5. The Musical Box	10:46
	6. The Return of the Giant Hogweed	7:55

Live

Venue: Basilea Jan 72 (1-3), Rainbow Theatre Nov 73 (4)
 Length: about 50 minutes
 Format: CD
 Source: Audience
 Sound: Poor

Tracks:	1. Stagnation	9:23
	2. The Fountain Of Salmacis	8:44
	3. The Musical Box	10:32
	4. Supper's Ready	23:45

Tango

Date: Brussels 1/72 (1-4) Germany 4/73 (5-6) good-very good mono
 Label: Chapter One
 Cat No: C025112
 Sound: G-VG mono
 Source: board (??)
 Length: 48 minutes

Tracks:	1. Fountain of Salmacis	7:12
	2. Twilight Alehouse	5:50
	3. The Musical Box	9:20
	4. Return of the Giant Hogweed	5:43
	5. Watcher of the Skies	[6:36] 8:45
	6. The Musical Box	[19:53] 11:03

Notes: The cover picture is by Gallo with Steve in the foreground with Peter flying. The back cover is another by Gallo with the entire band in front of some huge balloon. Peter is The Silver Man. The inside has a collage of what looks to be a lot of Gallo shots.

Old Man's Tale (EP)

Format: 7" EP (???)
 Notes: This is a very, very, very rare EP that has been seen only once for sale. It is one of the two known live versions of

Seven Stones in existence.

Tracks: ? Seven Stones (Live)
? Happy The Man (Live) (???)

This information is wrong!

Old man's tale has Seven Stones (Genova 72)/Bye Bye Johnny (72) on it, and is a 7" full colour 200 copies limited edition picture disc, numbered on the vinyl.

Genesis - Live in Pavia

Date: Apr 15 1972
Venue: Palazzo Delle Eposizioni
Length: 61 minutes
Cat No: S.I.A.E. FU 203
Format: CD
Source: Audience
Sound: Poor
Tracks: 1. Happy The Man 3: 29
2. Fountain Of Salmacis 10: 04
3. Twilight Alhouse 8: 56
4. Bye Bye Johnny 10: 16
5. Musical Box 11: 35
6. The Return Of The Giant Hogweed 9: 36
7. The Knife 9: 16

Genesis - Live in Roma

Date: Apr 18 1972
Venue: Roma
Length: 65 minutes
Cat No: S.I.A.E. TICD 009
Format: CD
Source: Audience
Sound: Good stereo
Tracks: 1. Happy The Man 4: 35
2. Stagnation 9: 23
3. The Fountain Of Salmacis 8: 44
4. Twilight Alhouse 7: 51
5. Improvisation 3: 09
6. The Musical Box 10: 32
7. The Return Of The Giant Hogweed 7: 55
8. The Knife 9: 11
9. Going Out To Get You 3: 40

Piper Club 1972

Date: Aug 20 1972
Venue: Piper Club, Rome, Italy
Source: unknown (sounds like an audience bootleg)
Sound: incredible hiss, Good minus at best
Tracks: 1. Watcher of the Skies
2. Can-Utility and the Costliners
3. Get 'Em Out By Friday
4. The Musical Box

Teatro Alcione 1972

Date: Aug 22 1972
Venue: Teatro Alcione, Genova, Italy
Length: 60-65 min
Source: Audience bootleg
Sound: not very good
Format: Cassette

Note: This tape is a many-generation descendant from a recording of a show in 1972 that had "Seven Stones" in its set list. It is one of two known recordings of "Seven Stones" live.

Tracks: 1. Can Utility and the Coastliners
2. The Fountain of Salmacis
3. Twilight Al ehouse
4. Watcher of the Skies
5. Return of the Giant Hogweed
6. Seven Stones (cut off at -4:25) /
7. The Musical Box
8. The Knife (cut)

Marquee Club, London 1972

Date: Dec 1972
Format: 1 LP
Label: TAKRL
Cat No: 932
Sound: audience, with no high-end, but the performances are energetic
Notes: not much is known about this one
Tracks: ?. Watcher of the Skies
?. Can-Utility & the Coastliners
?. Return of the Giant Hogweed
?. Musical Box
?. The Knife

Live In Basel, Switzerland

Date: Jan 72
Format: CD

In Concert 1973

Date: 1973
Venue: New York -- it says. This is wrong, it's Rainbow Theatre
Label: Music Of Distinction
Cat No: MOD 1006
Length: 90 minutes
Format: 2 LP
Sound: VG+
Notes: this album is allegedly the same as the "Live Supper" CD
Tracks: 1. Watcher of the Skies
2. Dancing with the Moonlit Knight
3. I Know What I Like /
4. Firth of Fifth
5. Battle of Epping Forest /
6. Cinema Show
7. Your Own Special Way (recorded Madison WI, Feb/9/1977) /
8. Supper's Ready

Rainbow Theatre

Date: Oct 20 1973
Venue: Rainbow Theatre
Notes: This is definitely one of the best early Genesis shows ever. It was recorded by the King Biscuit Flower Hour and has appeared in many different formats. In addition to these, it has appeared on many compilation bootlegs. A tape of the actual -50 minute King Biscuit show exists, and can be found at record shows, etc.
Tracks: 1. Watcher of the Skies
2. Dancing with the Moonlit Knight
3. I Know What I Like
4. Firth of Fifth
5. More Fool Me (Phil sings)

6. Supper's Ready (with story)
7. The Cinema Show

Live Supper, the CD

Date: Oct 20 1973
 Venue: Rainbow Theatre, London
 Label: Chapter One
 Cat No: CD 25111

Tracks:

1. Dancing with the Moonlit Knight	6: 20
2. I Know What I Like	4: 45
3. Firth of Fifth	8: 30
4. More Fool Me	3: 15
5. The Battle of Epping Forest	12: 00
6. The Cinema Show	11: 30
6. Supper's Ready	22: 40

Notes: I compared Dancing ... and Firth of Fifth with the ones in the "Rainbow Theatre" bootleg, and they were exactly the same. I don't have all of Rainbow Theatre, but as far as I know it doesn't have "More Fool Me" or the Worm Story which opens Supper's Ready. This one does, and the tape of the broadcast has the story and More Fool Me but not "The Cinema Show" or "The Battle of Epping Forest". The recording is OK -- perhaps a 7/10 if Revelatory Genesis is 10/10.

The Great Lost Live Album

Date: Oct 20 1973
 Venue: Rainbow Theatre
 Format: 2 LP
 Notes: Who knows why this is "The Great Lost Live Album" -- it's just another bootleg and quite common...maybe at the time it was lost.

Tracks:

1. Watcher of the Skies
2. Dancing With The Moonlit Knight
3. I Know What I Like
4. Firth of Fifth (with intro?)
5. More Fool Me
6. The Battle of Epping Forest
7. Supper's Ready

Watchers Of The Skies

Label: Great Dane Records, released 1982
 Cat No: CD 9018
 Sound: Ex stereo
 Date: Says "Recorded Live at the Rainbow Theatre, London, UK 1972." Wrong -- this is 1973.

Tracks:

1. Watcher of the Skies
2. Dancing with the Moonlit Knight
3. I Know What I Like
4. Firth of Fifth
5. More Fool Me
6. Supper's Ready

Live in London

Date: Winter 1972
 Venue: Imperial College
 Format: 1 LP
 Sound: Ex
 Notes: Picture Disc showing the 5 piece outside the Bitter End Cafe. Says Promo Copy Not For Sale on the other side with a picture of the band playing in what appears to be a gymnasium.

- Tracks: 1. Watcher of the Skies
 2. Musical Box
 3. Get 'Em Out By Friday
 4. Return of the Giant Hogweed

Genesis in Bazel

- Date: ???
 Cover: A man stumbling off the roof of a building
 Sound: hissier than Live
 Tracks: 1. The Return Of The Giant Hogweed 7: 25
 2. The Fountain Of Salmacis 7: 19
 3. Twilight Al ehouse 7: 18
 4. The Musical Box 9: 29
 5. Stagnati on 7: 42
 6. Happy The Man 2: 58

A Piece of the Action--'72-'75

- Venue: Shrine Audi tori um, Los Angeles 3/75 (tracks 1-6)
 Live 1972 (track 7)
 Rain bow Theatre, London 10/20/73 (tracks 8-12)
 Source: FM/audi ence
 Format: C90
 Sound: VG-E stereo, lots of hiss
 Length: 90 min.
 Notes: compilation from other bootlegs taped from 2LP

Watcher of the Skies / Lilywhite Lilith / The Waiting Room /
 Anyway / It / The Musical Box / Get 'Em Out By Friday / Dancing
 With the Moonlit Knight / I Know What I Like / Firth of Fifth /
 The Battle of Epping Forest / Cinema Show

A Death In Anytown

- Format: 2-LP
 Sound: VG+
 Length: 115min
 Notes: very good stereo, noisy crowd and hardly any bottom end.
 Date: Nov 22 1973
 Venue: Fel t Forum, Los Angeles (??)
 Tracks: 1. Watcher of the Skies
 2. Firth of Fifth
 3. The Musical Box
 4. Dancing With the Moonlit Knight
 5. The Cinema Show
 6. I Know What I Like
 7. Supper's Ready
 8. Horizons
 9. More Fool Me
 10. The Battle of Epping Forest
 11. The Knife

Unknown

- Date: 1973
 Sound: O. K.
 Note: well, there's a track list. Not much to go on!

Watcher of the Skies / Dancing With the Moonlit Knight / I Know
 What I Like / Firth of Fifth / Battle of Epping Forest / Cinema
 Show (cut) / Supper's Ready

Skywatchers

Date: June 19th, 1973
 Format: 2-LP
 Cover: Grey slate color with small Pig logo, "Skywatchers" text
 Label: Kornyfone
 Venue: The Roxy, NY
 Notes: Couple of stories here for SR and CS. SR is cut off just at "666 is not alone".

Firth of Fifth / The Musical Box / Horizons / Supper's Ready
 (partially cut) / Watcher of the Skies / Dancing With The Moonlit
 Knight / The Cinema Show / I Know What I Like

First We Were Five

Venue: Medford, Massachusetts, Tufts University
 Date: 11.07.73 (released in 1993)
 Format: 1 CD
 Label: Rock Calendar Records (Luxembourg)
 Cat No: RC2113
 Notes: Audience bootleg, some songs cut off

Tracks:
 Dancing With The Moonlit Knight 8:13
 The Cinema Show 10:28
 I Know What I Like 5:17
 Firth Of Fifth 6:52
 The Musical Box 10:06
 The Battle of Epping Forest 11:42
 Supper's Ready 21:16

Total time: 75:40

Carnegie Hall

Date: 1973
 Length: 60 min.
 Sound: very good mono
 Cover: Watercolor pic of naked Marilyn Monroe by "Maggie"
 Label: Kornyfone TAKRL 933

Watcher of the Skies/ The Musical Box/ Get 'Em Out by Friday/
 Supper's Ready

Live In Quebec City

Date: 1973
 Venue: Quebec City
 Label: WOMBAT 73
 Format: 1 LP
 Source: (audience?)
 Sound: okay
 Tracks:

Get 'em Out by Friday/Musical Box/Hogweed/Supper's Ready

Live in Newcastle

Venue: Newcastle
 Date: 1973
 Label: TAKRL 24905
 Format: 2 LPs
 Sound: fair

Source: (audi ence?)
Tracks:

Watcher/ Dancing out with the Moonlit Knight/Cinema Show/I
Know What I Like /Firth of Fifth/Musical Box/More Fool
Me/Battle of Epping Forest/Supper's Ready

Unknown

Date: 1974
Venue: Canada
Sound: Outstanding (slight hiss) (huh!?)

Watcher of the Skies / Dancing With the Moonlit Knight / Cinema
Show / Battle of Epping Forest / More Fool Me / I Know What I
Like / Firth of Fifth (w/piano into) / Supper's Ready

The Bedside Yellow Foam

Date: 1974
Format: LP
Sound: good mono
Label: Kornyfone TAKRL 1955
Cover: Marilyn Monroe line drawing
Notes: "Rescued recordings from the first time around",
side 1 recorded in England (Jan 1974), side 2 recorded in
Canada (Nov 1974). Aisle of plenty isn't really on this,
the Cinema Show just fades out.

Dancing Out With the Moonlit Knight (sic) (8:25) / The Cinema
Show, Aisle of Plenty (10:40) // Supper's Ready (26:20)

Live At Wembley

Sound: Outstanding
Date: June 23, 1974
Format: CD

Notes: The tracks printed on the cd and the
booklet don't jibe with what's *really* on it. Here's the real
track listing: 1) In The Cage 2) Back In NYC 3) Hairless Heart/
Counting Out Time 4) Carpet Crawl 5) Evil Jam 6) Silent Sorrow/
Colony Of Slippermen (Arrival)/Ravine/The Light Dies Down/Riding
The Scree.

Tracks:	1. In The Cage	6:34
	2. Back In N.Y.C.	5:53
	3. Hairless Heart	2:10
	4. Counting Out Time	3:45
	5. Carpet Crawlers	5:21
	6. The Waiting Room	5:49
	7. Silent Sorrow In Empty Boats	1:23
	8. Intro: Colony Of Slippermen	1:50
	9. Ravine	1:15
	10. The Light Dies Down On Broadway	3:20
	11. Riding The Scree	3:57

Who Needs Peter Anyway?

Venue: Berlin
Date: 1974
Sound: VG- to VG+
Label: Pissing In The Sink Productions, 1983. 1149 Jackson
Blvd, Hollywood CA, USA 7/10

Tracks:	1. Dancing with the Moonlit Knight	?:??
	2. Cinema Show /	?:??

- | | |
|-----------------------------------------------------------|------|
| 3. I Know What I Like | ?:?? |
| 4. Battle of Epping Forest | ?:?? |
| 5. Harold the Barrel / | ?:?? |
| 6. The Lamb Lies Down On Broadway | ?:?? |
| 7. Broadway Melody of 1974 | ?:?? |
| 8. Cuckoo Cocoon | ?:?? |
| 9. In the Cage | ?:?? |
| 10. The Grand Parade of Lifeless Packaging / | ?:?? |
| 11. Back in NYC | ?:?? |
| 12. Hairless Heart | ?:?? |
| 13. Counting Out Time | ?:?? |
| 14. Fleas in the Shagpile (sic, actually Carpet Crawlers) | ?:?? |

Note: the show given on April 21, 1974 seems to be one of the most bootlegged ones ever, in terms of how many different bootlegs were released containing the show. I'm not sure if there's one tape that each of these used, or if a lot of people recorded the show separately.

L'Ange Gabriel

- Format: LP
 Date: 21 April, 1974
 Length: 55 min.
 Sound: excellent stereo * good mono, maybe very good at most.
 Strong roaring hiss, compression, FM artifacts.
 Venue: Montreal University Sports Centre
 Label: Smilin' Ears
 Source: FM
 Notes: Some copies are on colored vinyl. Comes from a radio broadcast.
 Magical performances, and includes stories in French.
 (L'Ange is French for The Angel.) Front cover has a
 reverse image of Peter in the flower mask singing, back
 is a photo of Peter flying upwards, suspended, during
 Supper's Ready. "Dedicated to Genesis when they were
 great"
 Tracks: 1. Dancing With The Moonlit Knight
 2. Cinema Show
 3. I Know What I Like
 4. Firth of Fifth (with intro)
 5. The Musical Box

Invisible Live

Venue: Montreal Sports Arena
 Date: 4/21/74
 Format: CD
 Label: Living Legend
 Cat No: LLRCD 093/094

Disc 1 50:06
 1) Watcher of the Sky
 2) Dancing with the Moonlit Knight
 3) Cinema Show
 4) I Know What I Like (11+ minutes long!)
 5) Firth of Fifth

Disc 2 47:14
 1) Musical Box
 2) Horizon's
 3) Battle of Epping Forest
 4) Supper's Ready

Magma

Format: 2-CD
 Venue: University Sports Centre, Montreal, Canada

Date: Apr 21 1974
 Label: Lobster
 Cat No: CD 024/2
 Tracks: 1. Watcher of the Skies 9:03
 2. Dancing with the Moonlit Knight 10:09
 3. The Cinema Show 13:02
 4. I Know What I Like 6:48
 5. Firth of Fifth (with full piano intro) 11:34
 6. The Musical Box / 12:39
 7. Horizons (noisy and muted) 2:50
 8. The Battle of Epping Forest 12:34
 9. Supper's Ready 23:41
 10. Stagnation * 8:48
 11. Get 'Em Out By Friday * 9:16
 12. Twilight Alehouse * 8:28

Notes: (*) Recorded live in London during 1972 tour.
 The cover of the cd has a photo of PG in his rubber Lania costume and the booklet has 5 or 6 color photos of the band from that time period, plus one with Stuermer (which is funny because he's not even on it!)

Horizons

Format: 2-CD
 Venue: University Sports Centre, Montreal, Canada
 Date: Apr 21 1974
 Label: Golden Stars (Italy), released 1991, ADD.
 Tracks: 1. Watcher of the Skies 8:27
 2. Dancing with the Moonlight Knight 10:27
 3. The Cinema Show 13:10
 4. I Know What I Like 6:35
 5. Firth of Fifth (with full piano intro) / 11:28
 6. The Musical Box 11:07
 7. Horizons (see Notes) 4:25
 8. The Battle of Epping Forest 8:04
 9. Supper's Ready 23:40

Notes: The track labeled "Horizons" is actually the first part of "The Battle of Epping Forest". Horizons does not appear on this bootleg.

Invisible Life

Date: Apr 21 1974
 Venue: University Sports Centre, Montreal, Canada
 Label: Living Legend Records
 Cat No: LLRCD 093/094
 Notes: Same release, track times etc as "Horizons" bootleg above.

Visage

2 LP; Made in France - SACEM GEV20; Recorded live University Sports Center, Montreal; Quality: not very good

1. Watcher Of The Skies
2. Dancing With The Moonlit Knight
3. Cinema Show
4. Horizons [not listed on LP, after this track Peter says 'monsieur (H)ackett' and then drum-intro to Battle of Epping forrest begins]
5. Battle Of Epping Forest
6. I Know What I Like (In Your Wardrobe)
7. Firth Of Fifth [with piano intro]
8. Supper's Ready

Live In Montreal

Date: Apr 21 1974
 Venue: University Sports Centre, Montreal, Canada
 Format: 3-LP, colored vinyl
 Label: Swinging Pig Records
 Cat No: TSP 040-3
 Notes: yet another Montreal 1974 bootleg!

Live in Montreal

Date: April 21, 1974
 Venue: University Sports Center, Montreal
 Label: Swinging Pig Records
 Cat No: TSP-CD-040-2
 Format: 2 CD
 Source: Radio
 Sound: Very good. Better sounding than bootleg 'Horizons' (less tape flaws) and there is evidence of digital tampering: the sleeve says: "NoNoise (tm) is a trademark of Sonic Solutions Inc. This critically acclaimed computer based digital system dramatically reduces hiss, clicks and other unwanted noises from older recordings", but it does tend to sound muffled.
 Notes: This is the same as "Magma" (including the 3 tracks from 72) cover shows picture of Gabriel in flower costume. This is the CD version of the "Live in Montreal" and yet another repackaging of this show.

As Though Emerald City (LP)

Twilight Alehouse (CD)

Date: 3/75
 Length: 50 min.
 Sound: excellent stereo
 Label: TAKRL 1945;
 Source: FM
 Venue: Shrine Auditorium, Los Angeles
 non-album single (track 7)
 non-album B-side (track 8)
 Notes: Twilight Alehouse is the same as As Though Emerald City album. The same guy yells 'Alright!!' at the beginning of Musical box. One extra track on LP: Happy The Man. The sound quality of this cd is superb. (Except the tape from which the CD was mastered was played a slight fraction slower than normal, causing the CD a barely perceptible slowness to it. If you listen long enough, you'll start noticing it.)
 Watcher of the Skies/ Lilywhite Liliith/ The Waiting Room/ Anyway/ It/ The Musical Box/ Happy The Man (studio)/ Twilight Alehouse (studio)

Revelation Without A Cause

Length: 45 min.
 Sound: good stereo
 Venue: Shrine Auditorium, Los Angeles
 Date: 3/75
 Label: Wizar do
 Cat No: WRMB 313
 Source: audiencd
 Format: LP

Silent Sorrow/ Colony of Snippersmen/ Ravine/ The Light Dies Down
 On Broadway/ Riding The Skree/ The Waiting Room/ Anyway/ The

Supernatural Anaesthetist/ The Lami a

Lamb Stew

Venue: London & L. A. 1975

Awed Man Out

Date: 15 April, 1975
 Length: 55 min., excellent stereo
 Venue: Empire Pool, Wembley, London
 Label: Kornyfone TAKRL 1975
 Source: FM
 Format: LP
 Sound: excellent stereo
 Notes: from BBC broadcast, track 10 is edited
 Cover: Line drawing of big baby with universe around him

Cuckoo Cocoon (2:21) / Back in NYC (6:10) / Hairless Heart (2:20) /
 The Carpet Crawlers (5:35) / Lilywhite Liliith (2:40) // The Waiting
 Room, Anyway (13:03) / Ravine (4:40) / The Light Dies Down on
 Broadway (3:35) / Riding the Scree (4:02)

That's what it says on the cover, the contents are a little different:
 Cuckoo Cocoon/ Back in NYC/ Hairless Heart/ Counting out Time/
 The Carpet Crawlers/ Lilywhite Liliith/ The Waiting Room/ Anyway/
 Silent Sorrow in Empty Boats/ The Colony of Slippermen (opening
 section)/ Ravine/ The Light Dies Down on Broadway/ Riding the Scree

British Tour

Format: LP
 Date: 1975
 Cover: Peter Gabriel in Gladiator costume, pound note with Gabriel in
 flower mask, text "Selling England by the Pound"
 Label: Bird Brain Records RSB-002
 Notes: Track list, times are exactly the same as "Awed Man
 Out" Noisy recording (scratchy).

The Carpet Crawlers

Format: CD
 Length: 69:32
 Date: Apr 15 1975
 Venue: Wembley, the Lamb tour
 Label: Chapter One Digital Recordings
 Cat No: C025134
 Tracks:

1. Watcher of the Skies
2. Cuckoo Cuckoo (sic)
3. Back in the New York City (sic)
4. Hairless Heart
5. Counting Out Time
6. The Carpet Crawlers
7. Lilywhite Liliith
8. The Waiting Room
9. Anyway
10. Ravine
11. The Light Dies Down On Broadway
12. Riding the Scree
13. In the Cage
14. IT

Notes: The sound is outstanding--it has to have come directly
 from a sound board tape.

Genesis Live in London 1975

Label : SGRS
 Cat No: 022
 Date: Apr 15 1975
 Format: CD
 Source: Radio
 Sound: excellent
 Tracks:

1. Watcher of the Skies
2. In the Cage
3. Back in NYC
4. Hairless Heart
5. Counting Out Time
6. The Carpet Crawlers
7. The Waiting Room
8. Silent Sorrow in Empty Boats
9. The Light dies down on Broadway
10. Riding the Scree

 Notes: This is similar to "The Carpet Crawlers" above, except it doesn't have all the songs.

Live At Wembley

Date: alleges June 23, 1974, but that can't be right. It's got to be the same show as The Carpet Crawlers, Apr 15 1975.
 Format: CD
 Venue: Wembley
 Label: Seagull Records
 Cat No: SEAGULL CD 001
 Tracks:

1. In the Cage
2. Back in NYC
3. Hairless Heart
4. Counting Out Time
5. The Carpet Crawler (sic)
6. The Waiting Room
7. Silent Sorrow in Empty Boats
8. The Light Dies Down On Broadway
9. Riding the Scree

Swelled and Spent

Format: 2-LP
 Sound: Fair stereo
 Length: 105 minutes
 Source: audience
 Date: May 2 1975
 Venue: Birmingham Hippodrome, Birmingham, England
 Label: Cornyphone TAKRL 2980
 Notes: The Lamb Lies Down On Broadway Live (complete). Good stereo: strong hiss, compression, bootleg vinyl quality, very piercing sound with related distortion (side two has additional vinyl distortion on my copy due to this also). In spite of these irritations, however, proper EQ produces a realistic sense of being in the audience. Couple long stories. Terrific cover.

Tracks:

1. The Lamb Lies Down on Broadway
2. Fly on a Windshield
3. Broadway Melody of 1974
4. Cuckoo Cocoon
5. In the Cage
6. The Grand Parade of Lifeless Packaging
7. Back in N.Y.C.
8. Hairless Heart
9. Counting Out Time
10. The Carpet Crawlers
11. The Chamber of 32 Doors
12. Lilywhite Lilit
13. The Waiting Room

14. Anyway
15. The Supernatural Anaesthetist
16. The Lamia
17. Silent Sorrow in Empty Boats
18. The Colony of Slippermen
 - (a) The Arrival
 - (b) A Visit to the Doktor
 - (c) The Raven
19. Ravine
20. The Light Dies Down on Broadway
21. Riding the Scree
22. In the Rapids
23. IT

The Real Last Time

Venue: Torino, Palasport, Italy
 Date: May 24 1975
 Label: Stonehenge
 Cat No: STCD 2004/2005
 Note: This and Swelled and Spent are the only two known complete Lamb recordings from one venue. It is the better of the two. [Well, that is until 1993 when soundboard Lambs and rumors of soundboard Lambs started appearing.]

This set contains the complete Lamb as well as the encore.

The liner text is included in several languages. The English:

"The Lamb Lies Down on Broadway" undoubtedly is the album in which the two great musical achievements of the Genesis - Banks and Hackett's romantic spirit on the one hand and Gabriel's rock soul on the other - are best combined. Rutherford and Collins, following harmoniously in rhythm, made the masterpiece complete, offering uniquely original moments. 1975 was a turning point: the last stroke of genius in a story which had started five years earlier, at a time when rock meant, among other things, odd times, complex compositions and unusual technical skills. Likely enough, Peter Gabriel had become aware of the decay in the situation and tried to offer a remedy, to provide a bridgehead to join the past and the future, but it was too late and the band chose to stick to its solid homogeneity rather than playing with disquieting alternatives. Nobody knows what Genesis could have produced after the fatal year 1975. "Trick of the Tail", the 1976 album and the first one to be produced without Gabriel, cannot but be considered as the logical sequel to "Selling England by the Pound" rather than to the previous record. This is a tangible sign of the extent to which Gabriel contributed to the album before he left the band, maybe out of fear that his personality might predominate over that of the others, or simply because he was afraid of getting old with then. Italy being the first country to offer a shelter to the 4/4 finds its reward, especially if it is not considered as a deviation but as something to be proud of. Apart from the first successes obtained in provincial towns, the history of Genesis in Italy is very much linked with one city, Turin. Although the band members admit that their favorite town was always Reggio Emilia, they often played in Turin, and the 1976 Italian Tour consisted of one concert only, held at the Palasport in Parco Ruffini. The date was March 24, 1975, and it was the fifth time the band was back in Turin, in the middle of their European Tour. Nobody was aware of Gabriel's decision to leave after 102 concerts around the world and nobody could imagine that was to be his very last concert with Genesis. In late March even a stern city like Turin takes on a lively atmosphere and Genesis had always been very successful in setting aside environmental factors: a dreamlike performance like "The Lamb" would cancel reality and focus the attention on the Paysage Intérieur of Rael. All of this was very far removed from the first concerts in 1972: feelings and emotions are realised in a place which is 10 times larger and in front of 10 times as many people, standing up and sitting down again, as if following a

script. It is the beginning of the Middle Ages in the history of rock in Italy : news of accidents came from outside the concert hall, stories of stolen and burned cars, but nothing could outweigh the expectation of the audience waiting for the magic show to begin. The concert started on time as usual, and as often happened, Banks opened the dance with the psycho-musical plot the "The Lamb" : people stared at each other in amazement, unable to believe that they would play all the new album. When it had been published five months earlier, it had struck us all with its tremendous complexity, hardly renewable on stage. But after a few nervous, hesitant notes, millions of others followed and the entire work was enacted again. Of course, technical facilities had changed : many more watts were available, the stage was as wide as a barrack room, but humility, which is very close to genius, never changes. Gabriel's liquid look was only physically far and made itself very clearly felt through his voice, as if he were trying to gather us together and tell us about a dream, a timeless story. Two cherries on the cake are "The Musical Box" and "Watcher of the Skies" in a version which is very similar to that of the previous tours, the only difference being Gabriel's hair, which made the bat mask and the old man/child face visually very distinct. These are the last images they offered us. After that concert, five years had to elapse before Gabriel came back, and another 7 before the survivors of the band returned to Italy. Not much of a loss, at the golden age was about to end, and we are left with the privilege of having experienced it and of listening to it again on this CD.

The Lamb Lives

Date: early 1975 (no exact date given)

Format: 2CD

Sound: soundboard, stereo, some occasional fade outs, but nothing critical

Note: Whereas this claims to be a soundboard, and is, the mixing is TERRIBLE on it, and if you listen to this expecting a soundboard bootleg on the order of the Rainbow Theatre, you'll be disappointed. Tony's electric piano, the one he used before the Yamaha, is mixed all the way up front, and the other instruments literally buried in the background. Hackett's guitar is often inaudible. This bootleg is only good for listening to Tony's parts in the Lamb under scrutiny.

Contains the complete Lamb along with Gabriel's narration.

Disc 1:

The Lamb Lies Down On Broadway	[7: 03]
Fly On A Windshield	[2: 11]
Broadway Melody Of 1974	[3: 47]
Cuckoo Cocoon	[2: 18]
In The Cage	[8: 32]
The Grand Parade Of Lifeless Packaging	[3: 12]
Back In NYC	[7: 32]
Hairless Heart	[2: 35]
Counting Out Time	[3: 56]
Carpet Crawl	[5: 46]
The Chamber Of 32 Doors	[5: 57]

Total Time Disc 1 [50: 29]

Disc 2:

Lilywhite Liliith	[3: 07]
The Waiting Room	[5: 53]
Anyway	[3: 31]
Here Comes The Supernatural Anaesthetist	[3: 41]
The Lami a	[7: 21]
Silent Sorrow In Empty Boats	[3: 22]
The Colony Of Slippermen	[8: 45]
Ravine	[1: 54]
The Light Dies Down On Broadway	[3: 39]

Riding The Scree	[4: 36]
In The Rapids	[2: 26]
It	[4: 54]
The Musical Box	[10: 42]
Total Time Disc 2	[70: 04]

Unknown

Date: 1/11/75

Venue:

Format: DAT

Source: unknown, presumably a reel-to-reel tape recording

Sound: beyond excellent into sublime

Notes: This is the best live recording of the Lamb ever made.

Tracks: The entire Lamb Lies Down On Broadway except for "Anyway".

Words About Music

[UK/Interview PiCCD]

Trick Of The Tail Outtakes

Date: Trident Studios, 1975

Label: 5020

Source: studio

Format: LP

Sound: VG stereo

Length: 50 min.

Notes: Very, very, very hissssy. Mostly instrumental versions of the Trick Of The Tail album, plus one unreleased track called Beloved Summer, which later became the non-album song It's Yourself. Squonk is called "Indians" on this album and is without vocals.

Beloved Summer/ Dance On A Volcano/ Indians/ Robbery, Assault, & Battery/ Los Endos/ A Trick of the Tail/ Ripples Part 1/ Ripples Part 2/ Mad Man Moon

There is also a CD version, Cat No: Alt91-80-80 with a few more tracks. Time: 60:13

Beloved Summer/ Ripples/ Robbery Assault & Battery/ Los Endos/ Squonk Instrumental with Different Intro/ Mad Man Moon/ Instrumental / ATotT/ Entangled (instrumental version1)/ Entangled (instrumental version2)/ Dance on a Volcano/ Squonk

Two Down, Three Left

Date: Apr 14 1976

Length: 50 min.

Sound: very good stereo

Venue: Music Hall, Cleveland, USA

The Lamb Lies Down on Broadway/ Fly on a Windshield/ Carpet Crawl/ Cinema Show/ Robbery, Assault & Battery/ I Know What I Like/ Los Endos/ It/ Watcher of the Skies

Just A Pool Of Tears

Format: 3-LP

Sound: VG+ G mono/E stereo

Length: 135 min

Venue: Ford Auditorium, Detroit

Date: Apr 20 1976 (tracks 1-14)
 non-album single (track 15)
 non-album B-side (track 16)

Label: Rockwell & Good TMI 1001
 Source: audience

Cover:

It's got an excellent cover. It's one continuous painting; one side shows a piano with a water fountain in it, with what looks like the Charterhouse school behind it with people playing croquet in front. The girl from the cover of Nursery Cryme can be seen. The other side has a picture of an elderly man who is unzipping his face with a large built-in zipper. Inside his head, it's glowing bright, white light. Mountains and volcanos can be seen behind him.

Dance on a Volcano/ The Lamb Lies Down on Broadway/ Fly on a Windshield/ The Carpet Crawl / Cinema Show/ Robbery, Assault & Battery/ White Mountain/ Firth of Fifth/ Entangled/ Supper's Ready/ Squonk/ I Know What I Like/ Los Endos/ It/Watcher of the Skies/ Happy the Man (studio)/ Twilight Alhouse (studio)

Detroit 1976 w/Bruford

Date: Apr 20 1976
 Venue: Ford Auditorium
 Sound: O.K. to Good

Dance On A Volcano / Medley: The Lamb-Broadway Melody of 1974-Carpet Crawlers / Cinema Show / Robbery, Assault & Battery / White Mountain / Firth of Fifth / Entangled / Supper's Ready / Squonk / I Know What I Like / Los Endos / It-Watcher of the Skies / Happy the Man (from '72 w/Gabriel)

White Mountain

Venue: UK Tour England 1976
 Sound: excellent stereo
 Label: Dansker Fanklubbe Gramofone Kollektiv G9201
 Source: FM
 Format: LP
 Length: 50 min.
 Notes: from King Biscuit broadcast, Bruford on drums

Cinema Show/ Firth of Fifth/ Robbery, Assault & Battery/
 The Lamb Lies Down on Broadway/Fly on a Windshield/
 Carpet Crawl/ White Mountain/ Los Endos

Unknown

Venue: Syria Mosque, Pittsburgh
 Date: 1976
 Length: 135 mins
 Source: FM
 Notes: This is an unusual one, no clue as to what it is from
 Tracks:

Dance on a Volcano/The Lamb-Fly on a Windshield-Carpet Crawl /Cinema Show/Robbery, Assault & Battery/White Mt./Firth of Fifth/Entangled/Squonk/Supper's Ready/I Know What I Like/Los Endos/IT-Watcher of the Skies

Genesis - I Know What I Like

Date: 76 or 77

Notes: released in Australia, cover has a picture of Genesis performing No Son of Mine. Recording of a Paris concert in around 1976-7. Apparently, these are taken directly from Seconds Out. It's 60 minutes long and has 10 tracks. This is billed as an "official bootleg" and it isn't really clear what it is or who is responsible for it.

On Stage

Sound: great
Format: CD
Tracks:

Firth Of Fifth / The Carpet Crawl / Afterglow / I Know What I Like / Robbery Assault And Battery / Squonk / The Lamb / The Musical Box / Dance On A Volcano / Los Endos

Unknown

Date: ? ?, 1976
Format: Cassette

Venue: Starlight Bowl Burbank, CA.

Note: I got this as a tape at a record show, and so did one other person, filled out with Piper Club, Rome 1972 (q.v.). There have been no reports of it released as a bootleg record or CD. This is the famous Starlight Bowl show mentioned in Gallo's book (q.v. too), and is one of the best sounding audience bootlegs ever recorded.

Dance on a Volcano/ Lamb Stew (The Lamb, Broadway Melody instrumental, The Carpet Crawlers)/ (Cinema Show Lewd Story) The Cinema Show/ Robbery, Assault, and Battery/ White Mountain/ (introduce Bill Bruford)/ Firth of Fifth (edited some)/ (Hackett intro) Entangled/ Squonk/ Supper's Ready/ I Know What I Like/ Los Endos/ (Encore) It/ Watcher of the Skies (instrumental)

Live At The Rainbow

Date: 2 Jan, 1977
Length: 45 min.
Sound: very good stereo

In That Quiet Earth/ Afterglow/ Firth of Fifth/ All In A Mouse's Night/ One for the Vine/ The Lamb Lies Down on Broadway/ The Musical Box

A Living Story

Venue: Live 1977
Label: Big Thumb PG 1300
Source: FM
Format: LP
Sound: E stereo
Length: 40 min.
Cover: Old man telling scary story to huddled kids

Squonk/ Afterglow(on label, actually All In A Mouse's Night)/ Eleventh Earl of Mar/ One for the Vine/ I Know What I Like

All We Need's A Hit

Length: 65 min.
Sound: fair mono
Venue: Earls Court, London 23 & 24 June 1977 and Manchester 11 Jan, 1977

Squonk/ One for the Vine/ Your Own Special Way/ Inside and Out/ Carpet Crawl/ Afterglow/ Eleventh Earl of Mar/ I Know What I Like/ Dance on a Volcano/ The Lamb Lies Down on Broadway/ The Musical Box

Earl's Court (Living Revelations)

Date: 6-24-77
 Length: 50 min.
 Sound: excellent stereo
 Label: KMH 2077
 Source: board
 Format: LP

One for the Vine/ Inside and Out/ Firth of Fifth/ Dance on a Volcano/ Los Endos/ The Lamb Lies Down on Broadway/ The Musical Box/ The Knife

Before Riches

Date: 6-24-77
 Length: 140 minutes
 Sound: excellent stereo
 Label: KMH 2077, Silver Rarities SIRA 124/125
 Source: board
 Format: 2CD
 Sound: Recorded from the Earl's Court 1977 radio broadcast, but it sounds only second-generation: source to tape, tape to CD. No significant drops or odd popping sounds, but an occasional lapse in the left channel. Digital distortion is also occasionally present.

Notes: The front of the disc features a photo of [left to right] Steve, Chester, and Mike on stage. The bass lines especially are EXTREMELY pronounced, more so that on _Seconds Out_, and there is definitely more guitar -- whether this is a result of the _Seconds Out_ mixing or the particular position of the radio microphones during this Earl's Court show, I cannot say. Steve introduces "Firth of Fifth", Mike introduces "11th Earl of Mar" and Phil tells the "tied up to the steering wheel" story before "Supper's Ready."

Tracks: 1. Squonk
 2. One for the Vine
 3. Robbery, Assault, and Battery
 4. Inside and Out
 5. Firth of Fifth
 6. The Carpet Crawlers
 7. In That Quiet Earth
 8. Afterglow
 9. I Know What I Like /
 10. The 11th Earl of Mar
 11. Supper's Ready
 12. Dance on a Volcano ... [sic]
 13. ... Los Endos
 14. The Lamb Lies Down On Broadway...
 15. ... The Musical Box [closing section, but the disc doesn't mention this]
 16. The Knife

And Then There Were Four

Venue: Kiel Opera House, St Louis, Feb 16 1977 (Actually Feb 6)
 Label: Rock Calendar Records
 Cat No: RC 2102
 Sound: moderate, but horrible editing

- Format: 1-CD
 Notes: Cover is photo of the band. Entire CD is quite off-pitch on the high end, very noticeably so. Los Endos is missing second half and editing is incredibly poor, chopping off notes at the beginning of each song.
 The entire CD is very noticeably off-pitch, mastered so that it plays back at the wrong speed making the band sound like the Chipmunks.
- Tracks: 1. One For The Vine
 2. Robbery Assault And Battery
 3. Your Own Special Way
 4. The Carpet Crawlers
 5. Afterglow
 6. I Know What I Like
 7. Supper's Ready
 8. Dance On A Volcano
 9. Los Endos
 10. The Lamb

Genesis Live

Date: not stated (probably is October 1978)
 Venue: not stated (probably is Uptown Theater, Chicago)
 Length: 70:16
 Label: Mainline Music
 Cat No: SW 22 (54667K1 is also found on CD inner ring))
 Format: CD
 Source: from FM radio broadcast
 Sound: Good - a couple of tape stretches.
 Notes: A few years ago a loophole in Australian copyright law was found that allowed unauthorised live recordings to be released. Here are the disclaimers from the cover:

This recording HAS NOT BEEN AUTHORISED by the artists or their record company. NOT AUTHORISED. This CD may not be of the same sound quality as an authorised release.

Tracks: Squonk 8:29 (1:30 introducing next track)
 Say It's Alright Joe 9:05 (2:20 introducing Chester + next track)
 The Lady Lies 10:24 (4:10 story - Romeo & Juliet)
 The Cinema Show 6:55
 In That Quiet Earth 4:31
 Afterglow 4:49
 Follow You Follow Me 4:32 (0:30 next song is the last...)
 Dance On The Volcano 5:46
 Los Endos 6:27
 I Know What I Like
 (In Your Wardrobe) 9:16 (0:15 goodnight)

Live In Concert 1978

Venue: Knebworth
 Label: SGRS
 Cat No: 034

Burning Rope / Ripples / Deep In The Motherlode
 The Fountain Of Salmacis / The Lady Lies / Afterglow
 Follow You, Follow Me / Dance On A Volcano / Los Endos
 I Know What I Like

Knebworth

Date: 6/24/78
 Format: LP
 Venue: Knebworth Festival

Follow You Follow Me/ Dance on a Volcano/ Los Endos/ I Know What

I Like/ Ripples/ Fountain of Salmacis/ Deep in the Motherlode

...Live -- From the Mouth of the Monster...

Format: 2-LP
 Venue: Uptown Theater, Chicago
 Date: 10/13/78
 Source: from FM radio broadcast
 Label: Atlantis
 Cat No: GTT 78
 Sound: E stereo
 Length: 95 min.

Burning Rope/ Dancing with the Moonlit Knight/The Musical Box
 (closing section)/ Say It's Alright Joe/ Deep in the Motherlode/
 Ripples/ The Lady Lies/ Cinema Show/ Afterglow/ Follow You
 Follow Me/ Dance on a Volcano/ Los Endos/ In the Cage

Genesis - Follow You Follow Me - Same as From the Mouth of the
 Monster above, except that it's on CD
 Quality - Incredible - no hiss - recording level is jumpy at
 times, but for a boot, this is unbelievably good. Includes 4
 extra songs than Mouth as well: Eleventh Earl of Mar, One For the
 Vine, Squonk, I Know What I Like

Genesis with Phil Collins (Vol. 1 & 2)

Label: imtrat (from Landshut, Germany)
 Cat No: imt CD 920.003
 Venue: Chicago "Uptown Theatre" , 13/10/78
 Details: 2 CDs in a thin 2CD-pack. This set has also been seen with
 this box split in Vol.1 and Vol.2...

Tracks: CD1:	1. Eleventh Earl of Mar		
	2. In the Cage	8:12	(9:25)
	3. Burning Rope		7:17 (8:09)
	4. The Musical Box (Closing Section)	1:49	(2:15)
	5. The Lady Lies	5:43	(10:20)
	6. The Cinema Show		6:41 (6:36)
	7. In That Quiet Earth	4:54	(4:46)
	8. Afterglow	4:34	(5:53)
	9. One For The Vine	10:11	(10:24)
CD 2:	1. Follow You Follow Me		3:40 (3:59)
	2. Dance On A Volcano	5:32	(5:50)
	3. Dancing With The Moonlit Knight	6:48	(6:34)
	4. Ripples	9:48	(10:53)
	5. Deep In The Motherlode	5:32	(5:37)
	6. Squonk	6:26	(8:20)
	7. Say It's Alright Joe		6:24 (6:41)
	8. Los Endos	5:44	(6:30)
	9. I Know What I Like	8:34	(9:05)

Notes: Listed time is followed by actual time above.
 CD 1, Track 7 is not ...in that quiet earth, but just the
 instrumental part of the Cinema-Show, which is split in two.
 CD 2, Track 3 is a medley of Dancing With The Moonlit Knight
 and the closing section of Musical Box. It is cut after "I
 want to get to know your flesh" and continued on CD 1, Track
 4. After The Lady Lies tells Phil the story of Romeo and
 Juliet in car-cinema, so that is why it is 10:20! He also
 explains Deep in the Motherlode.

Unknown

Venue: Oakland, 1978
 Source: recorded by an audience member

Sound: ranges from fair to good to poor
 Length: 90 min
 Tracks:

Fountain of Salmacis/Down and Out/11th Earl of Mar/In the Cage/Burning Rope/Ripples/Deep in the Motherlode/Follow You, Follow Me/Dance on a Volcano/Los Endos/I Know What I Like

Live In Germany

Date: May 1978
 Length: 40 min.
 Note: "Incorrect Track Listing on Cover" Is this the right one?

One for the Vine Part II/ In The Cage/ Deep in the Motherlode/
 Follow You Follow Me/ Burning Rope/ Ballad of Big

Revelatory Genesis

Format: 2-LP
 Venue: Lyceum Ballroom, London 5/7/80 (tracks 1-3, 5-12, 15)
 Knebworth Festival, Knebworth 6/24/78 (tracks 4, 13-14)
 Label: Steam SR 80001
 Source: FM
 Format: 2LP
 Sound: E stereo
 Length: 90 min.
 Note: Says on the cover it's a promotional album for DJs. (Which isn't true)

Deep in the Motherlode/ One for the Vine/ The Lady Lies/
 Follow You Follow Me/ Behind the Lines/ Duchess/ Guide Vocal /
 Turn It On Again/ Duke's Travels/ Duke's End/ Dance on a
 Volcano/ Los Endos/ Burning Rope/ Fountain of Salmacis/ The Knife

MUSICA

Venue: Lyceum
 Date: 7 May 1980
 Notes: same show as Revelatory Genesis, astounding sound quality

DISC 1

Deep In the Motherlode/Dancing With the Moonlit Knight/The Carpet Crawlers/Squonk/One For the Vine/Behind the Lines/Duchess/Guide Vocal Turn It On Again/Duke's Travels/Duke's End

DISC 2

Ripples/The Lady Lies/In the Cage/Afterglow/Follow You, Follow Me/Dance on a Volcano/Los Endos/I Know What I Like/The Knife

You'll Love Us Live

Date: 7 May 1980
 Sound: excellent stereo - a poorly edited version from the Revelatory Genesis show

*Turn It On Again / I Know What I Like / The Knife / *In the Cage (medley: Slippermen) / *Afterglow / Carpet Crawlers / Squonk / Behind The Lines / Duchess / Guide Vocal

* denotes tracks that have been rudely cut in half by the manufacturers. Bad editing. It is an excellent recording, but the half-tracks are irritating!

Live At The Theatre Royal

Date: 5/4/80
 Format: 2-LP
 Sound: a King Biscuit show, excellent stereo sound
 Venue: Theatre Royale, Drury Lane, London 5/4/80 (tracks 1-10, 12-14)
 Paris 1976 from _Seconds Out_ (track 11)
 Length: 90 min.

Dancing Out With The Moonlit Knight/ Carpet Crawlers/
 Behind The Lines/ Duchess/ Guide Vocal / Squonk/ Turn It
 On Again/ Ripples/ Medley: In The Cage/ Colony Of Slippersmen/
 Afterglow/ Follow You, Follow Me/ I Know What I Like (Stagnation)/
 The Knife

Unknown

Date: 4/17/80
 Venue: Sheffield, UK
 Sound: EX+ Stereo
 Note: FM radio broadcast I think the concert began with track 6 and
 jumps from 10 to 1.
 Sound: 9.5/10

1. Duchess/Guide Vocal
2. Turn It On Again
3. Duke's Travels/Duke's End
4. Say It's Alright Joe
5. The Lady Lies
6. Deep In The Motherlode
7. Dancing With The Moonlit Knight/Carpet Crawlers
8. Squonk
9. One For The Vine
10. Behind The Lines

Unknown

Date: 1980
 Venue: London Quality
 Sound: Excellent

Dancing With the Moonlit Knight intro / Carpet Crawlers / Squonk
 / Behind the Lines / Duchess / Guide Vocal / Turn It On Again /
 Ripples / In the Cage-Slippersmen-Afterglow / Follow You Follow Me
 / I Know What I Like / The Knife

File Under

(As in "File Under Genesis")

Format: 45 rpm

Date: ~1980

Tracks: The Lamb Lies Down/Firth Of Fifth

Notes: A bootleg 45, The cover says Peter Gabriel and Phil Collins,
 but Gabriel is not on it at all. It's a circa 1980 performance,
 with only those two songs. (This is the only known 7" bootleg
 release of Genesis, but there were others in the File Under
 series such as Yes.)

Format: 12"

Date: ~1980

Tracks: The Lamb Lies Down/Follow You Follow Me

Notes: Similar to the File Under 7" above.

It comes in a manilla folder marked "File Under: Genesis" with a green
 insert that says "MASTER LP" and "GENESIS SOMEWHERE IN THE WORLD"
 (spelling error is on the disc). The insert lists two songs, "The

Lamb Lies Down on Broadway (featuring Peter Garbiel" (again spelling error on the disc) and "Follow You - Follow Me (featuring Phil Collins). Phil, however, sings on both tracks. The disc itself is a 12", 33 rpm picture disc. The Lamb side has a picture of the band with all five members, and the flip side has a picture of Peter Gabriel in a really weird costume. The disc is made out of what looks like thick white plastic with green marbling.

Picture About

Date: 9/27/81
 Venue: Frejus, France
 Date: 27 Sept. 1981
 Label: Original MRC 71GE 81-10
 Source: audience
 Format: 3LP
 Sound: VG-E mono
 Length:
 Notes: Mike Rutherford: drums on track 17

- (1) Behind the Lines
- (2) Duchess
- (3) The Lamb Lies Down on Broadway
- (4)
- (5) Dodo
- (6) Abacab
- (7) Misunderstanding
- (8) Firth of Fifth
- (9) No Reply at All
- (10) Me and Sarah Jane [Me and Ser Yack]
- (11) In the Cage (Medley -- Cinema Show, Slippermen)
- (12) Afterglow
- (13) Turn It On Again
- (14) Dance on a Volcano
- (15) Los Endos
- (16) Man on the Corner
- (17) Who Dunnit?
- (18) I Know What I Like

I believe this is the entire show minus "Carpet Crawl", but some of the song order is jumbled around. The sound is excellent for an audience recording. The package comes in a box with a picture of a doorway on the front and the song listing on back. What's listed is:

- Side 1: Behind the Lines/Duchess/The Lamb Lies Down on Broadway
- Side 2: Dodo/Abacab
- Side 3: Misunderstanding/Firth of Fifth
- Side 4: Me and Ser Yack/In the Cage
- Side 5: Turn It On Again/Dance on a Volcano
- Side 6: Los Endos/I Know What I Like

Perilous Schizophrenia

(aka ... And then There Was Nuernberg)
 Venue: Nuernberg Germany
 Date: 9 Oct. 1981
 Label: Laughing Spoon LSR 001
 Source: aud. ;
 Format: LP
 Sound: F mono: Awful audience recording, but you can hear Phil speak lousy German.
 Length: ?
 Notes: Mike Rutherford: drums on track 7

Behind the Lines/ Duchess/ The Lamb Lies Down on Broadway/ Dodo/
Abacab/ Man on the Corner/ Who Dunnit?/ The Carpet Crawl

Superstars in Concert

Venue: Nassau Coliseum, Uniondale, NY
Date: 11/81
Source: FM
Format: 2C90
Sound: E stereo
Length: 90 min.
Notes: from Superstars in Concert broadcast, some tracks from this show were used on _Three Sides Live_

Dodo/ Abacab/ Misunderstanding/ In the Cage (Medley -- Cinema Show, Slippermen)/ Afterglow/ Man on the Corner/ Behind the Lines/ No Reply at All/ Follow You Follow Me/ Turn It On Again
Dance on a Volcano/ Los Endos

Unknown

Venue: Nassau Coliseum, Uniondale, NY
Date: 11/81
Source: FM
Format: C90
Sound: E stereo
Length: 55 min.
Notes: from King Biscuit broadcast some tracks from this show are on _Three Sides Live_; track 7 is censored; track 9 is edited

Behind the Lines/ Duchess/ Abacab/ Dodo/ Me and Sarah Jane
Misunderstanding/ No Reply at All/ Man on the Corner/ Los Endos
(closing section)

Three Sides Live

Venue: Nassau Coliseum, Uniondale, NY
Date: 11/81
Source: FM
Format: C90
Sound: E stereo
Length: 60 min.
Notes: from MTV radio simulcast of edited version of _Three Sides Live_ video; Mike Rutherford: drums on track 6

Behind the Lines/ Misunderstanding/ Dodo/ Abacab/ No Reply at All
Who Dunnit?/ In the Cage (Medley -- Cinema Show, Slippermen)/
Afterglow/ Turn It On Again

FIABA

Date: 1981
Venue: Nassau Coliseum, N.Y.
Note: this is the show from which Three Sides Live was taken

Behind the Lines/Duchess/Dodo/Abacab/Me and Sarah Jane
Misunderstanding/No reply at all

Fifth [sic] of Fifth/Man on the corner/In the cage/Cinema show
Slipperman/Afterglow/Dance on a volcano/Drum solo/Los endos
Brief dialogue (this is hilarious -- Phil, Mike, Tony meeting
record execs or someone after a show. If only it were longer!)

Unknown

Desc.: interviews and music 1981
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 55 min.
 Notes: from BBC Rock Hour broadcast promoting _Abacab_

Abacab/ Another Record/ Me and Sarah Jane/ Dodo/ Keep It Dark
 No Reply at All/ Like It or Not

Gabacabriel

Format: 3-LP
 Venue: Six of the Best, Milton Keynes Bowl, Milton Keynes
 Date: 10/2/82 reunion concert bootleg.
 Sound: Fair-good mono -- one of the worst bootlegs ever made, highlighted by audience members near the mic singing along.
 Label: Jessi carisma 4567
 Source: aud.
 Notes: from Six of the Best reunion concert, benefit for WOMAD
 Peter Gabriel: drums (track 7), vocals; Steve Hackett: guitar (track 14)

Back in NYC/ Dancing with the Moonlit Knight (opening section)/
 The Carpet Crawl/ Firth of Fifth/ The Musical Box/ Solisbury Hill/ Turn It On Again/ The Lamb Lies Down on Broadway/ Fly on a Windshield/ Broadway Melody of 1974/ In the Cage/ Supper's Ready/ I Know What I Like

The Lamb Woke Up Again

Label: Stonehenge, number STCD 2008/2009.
 Notes: It's got 12 tracks from the WOMAD concert and 4 from the Jan 28, 1983 Steve Hackett concert at Guildford (with Peter and Mike joining him). It appears to be an Italian import, with Italian and English in the booklet, but the front and back cover are completely in English.

Tracks:	1. Back in New York City	8: 23
	2. Carpet Crawlers	5: 50
	3. Firth of Fifth	10: 50
	4. The Musical Box	12: 02
	5. Solisbury Hill	5: 14
	6. Turn It on Again	6: 50
	7. The Lamb Lies Down on Broadway	8: 00
	8. Fly on a Windshield	4: 45
	9. In the Cage /	8: 01
	10. Supper's Ready	28: 37
	11. I Know What I Like [In Your Wardrobe]	11: 00
	12. The Knife	4: 06
	13. Here Comes the Flood	4: 31
	14. Solisbury Hill	5: 24
	15. Reach Out [I'll be there]	4: 09
	16. I Know What I Like [In Your Wardrobe]	5: 51

Genesis Live

Name: Genesis, Live in Concert called "Genesis Live" on cover.
 Format: 2-LP
 Venue: Recorded Live during Italian tour.
 Date: Sept 6-8 1982.
 Notes: (from cover) Mixed and remixed at Five Stars studios, NYC.
 Engineering and mastered at the Electric Lady Rec. studios inc. NYC.
 by Robert and mr. Brush -- Tour manager: David Zard
 Artwork, composition and cover photos: the forelock man gnuvo'

Edited and produced by Alternative Recording Company Ltd.
Only for promotional use. NOT for sale. Limited edition to 700 copies.

Side A: Dance on a Volcano/ Behind the Lines/ Dodo/
Side B: Man on the Corner/ Whodunnit/ Turn it on again/ Los Endos
Side C: Suppers Ready
Side D: The Lamb lies down on Broadway/ Watcher of the skies/
I know what I like

I swear this next one was an entry in the discog for real -- I didn't make it up!, one of the original ones:

1982 Abacab Tour (90 minute tape)
It's not a bad recording.

(The silly part is the editor actually has a copy of it and knows what this entry means!!! It's an Abacab radio show, who knows from where.)

Speaking of silly:

Perpetual Soundwave

Date: 1982 recording, 1991 copyright
Venue: USA Tour 1982
Length: 74:03
Label: Oh Boy
Cat #: OH BOY 1-9098
Format: CD
Source: (radio programme?)
Sound: excellent
Notes: [Tracks listed EXACTLY as printed on sleeve - hilarious!]
Tracks: 1. Do Do (sic) 7:23
2. Abacab 8:39
3. Misunderstanding 3:55
4. I Got Sunshine (sic) 0:51
5. In The Cage 11:13
6. Afterglow 4:07
7. Man On The Corner 3:55
8. Behind The Lines 5:35
9. No Reply At All 4:41
0. Follow You, Follow Me 4:34
1. Turn It On Again 4:59
2. Volcano/Los Endos (sic) 12:56

Unknown

Venue: LA Forum
Date: 1982
Length: 90 minutes minus commercials.
Notes: Taken from a radio show, excellent FM stereo quality.
Keyboard driven versions of Dance on a Volcano are really spectacular. You can hear how they edited Duchess out.

Dodo/ Abacab/ Misunderstanding/ In The Cage/ Cinema Show/
Raven/ Afterglow/ Man on the Corner/ Behind the Lines/ No
Reply At All/ Follow You Follow Me/ Turn It On Again/ Dance
on a Volcano/ Drums/ Los Endos

Unknown

Date: 1982
Venue: London
Sound: Good

Dance On A Volcano / Behind the Lines / Follow You Follow Me /
Dodo/Lurker / Supper's Ready / In the Cage-Cinema Show-Slippers-
men-Afterglow / Turn It On Again / Drum Duet / Los Endos / The

Lamb Lies Down On Broadway-Watcher of the Skies / I Know What I Like

Fugitives From Justice

Venue: Philly
 Label: American Concert Series
 Sound: great
 Format: CD
 Cover: pic of Phil
 Tracks:

Dodo - Lurker / Abacab / That's All / Mama / Illegal Alien / In The Cage / Afterglow / Misunderstanding / Turn It On Again With Medley

Rochester 1982

Name: Homemade bootleg from Rochester NY in 1982. It's on 2 tapes. For an audience bootleg, it has great sound. This has never been released, but it has been circulated as a tape. It is a complete show, including Phil's colorful language introducing the songs.

Tape One:

Dance On A Volcano/Behind The Lines/Follow You Follow Me
 Dodo w/Trumpet/Abacab (end cut off)/"Romeo & Juliet" story into Supper's Ready/Misunderstanding (cut off)

Tape Two:

Misunderstanding (rest)/Man On The Corner/Whodunnit?
 In The Cage/Afterglow/Turn It On Again/drums into Los Endos
 Lamb/Watcher/I Know What I Like

After Glow

Venue: Recorded on Mama Tour
 Format: 2LP
 Label: Toasted Records LTD., Manufactured by Finestkind Records and Tapes LTD, Sydney, New South Wales, Australia
 Cat No: TRW 1929
 Sound: Good sound but drop outs occur in the master. Kind of annoying. 7.5/10 because of the poor editing.

Illegal Alien
 Home by the Sea/Second Home by the Sea
 Abacab
 Mama
 Keep It Dark/It's Gonna Get Better
 In The Cage/Afterglow
 Turn It On (avec the medley)

It's A Shame

Date: 27 Nov 1983
 Venue: The Spectrum, Philadelphia
 Label: ARC 0087
 Format: LP
 Tracks: 1. Mama
 2. Illegal Alien
 3. That's All
 4. Misunderstanding
 5. Home by the Sea
 6. Second Home by the Sea
 7. Turn it on Again Medley

Unknown

Venue: The Spectrum, Philadelphia
 Date: 11/83
 Source: FM
 Format: 2C90
 Sound: E stereo
 Length: 100 min.
 Notes: from two-part King Biscuit broadcast; track 12 is edited

Dodo/ Abacab/ That's All/ Mama/ Illegal Alien/ Home by the Sea
 Second Home by the Sea/ In the Cage (Medley -- Cinema Show,
 ...in that quiet earth', Slippermen)/ Afterglow/ Keep It Dark
 It's Gonna Get Better/ Los Endos/ Misunderstanding/ Turn It On Again

No Reply At All

Date: 1984?
 Format: CD
 Venue: Philadelphia
 Length: 50 minutes
 Sound: excellent

Dodo, Lurker/Misunderstanding/Turn It On Again Medley/Abacab
 Keep It Dark /No Reply At All/Drum Duet/Los Endos

Unknown

Source: Mama Tour Radio Broadcast (FM)
 Venue: The Forum, Los Angeles
 Date: 1/28/84
 Sound: E stereo
 Length: 75 min.
 Notes: from Superstars in Concert broadcast

Abacab/ That's All/ Mama/ Home by the Sea/ Second Home by the Sea
 Keep It Dark/ It's Gonna Get Better/ In the Cage (Medley -- Cinema
 Show, ...in that quiet earth', Slippermen)/ Afterglow/ Los Endos

Unknown

Venue: Oakland Coliseum Arena, Oakland
 Date: 2/19/84
 Source: aud.
 Format: C90
 Sound: VG stereo
 Length: 90 min.

Dodo/ Abacab/ That's All/ Mama/ Eleventh Earl of Mar (opening section)
 The Lamb Lies Down on Broadway/ Firth of Fifth (middle section)
 The Musical Box (closing section)/ Illegal Alien/ Home by the Sea
 Second Home by the Sea/ Keep It Dark/ It's Gonna Get Better/
 Follow You Follow Me

Mama Tour

Venue: Birmingham, England 1984
 Source: VHS
 Format: C90;
 Sound: E mono
 Length: 55 min.
 Notes: from Cinemax broadcast of edited version of _Mama Tour_ video

Mama/ That's All/ Home by the Sea/ Second Home by the Sea

In the Cage (Medley -- Cinema Show, ...in that quiet earth', Slippermen)/ Afterglow/ Turn It On Again

The Legend of Genesis

Desc.: interviews and music 1985
 Source: FM
 Format: 2C90
 Sound: E mono
 Length: 100 min.
 Notes: from The Legends of Rock broadcast detailing band history

Abacab/ I Know What I Like (In Your Wardrobe)/ The Lamb Lies Down on Broadway/ A Trick of the Tail/ Sqonk/ Afterglow/ No Reply at All/ Follow You Follow Me/ Paperlate/ Misunderstanding/ Behind the Lines Turn It On Again/ Against All Odds (Take a Look at Me Now) [Phil Collins]/ One More Night [Phil Collins]/ Illegal Alien/ Mama/ That's All

Invisible Touch Album Party

Radio show, aired Oct. 1985 to premiere the Invisible Touch album. (versions of songs are from the album, and topics of conversation are listed)

- Montage intro
- Recent solo works
- Comments on Anything She Does
- 1. Anything She Does
- Comments on Domino
- 2. Domino I & II
- Comments on Land of Confusion
- 3. Land of Confusion
- Solo and Group Work
- Working with Phil
- 4. Turn it on Again (from Three Sides Live)
- Comments on Tonight Tonight Tonight
- 5. Tonight Tonight Tonight
- Priorities, Breakup
- Work & Home Life
- Sounding Like solo Phil
- Comments on Zephyr
- [Zeppo!?!]
- 6. Throwing it All Away
- Ex-members' success
- 7. Invisible Touch
- Comments on Invisible Touch Video
- Comments on In Too Deep, Mona Lisa
- 8. In Too Deep
- Tour: dates, places, and members
- Living in England
- 9. The Brazilian (close)

The Genesis Event

Aka The Genesis Special -Radio
 Venue: The Forum, Los Angeles 10/86 (tracks 1, 9-10, 18-32)
 Empire Pool, Wembley, London 4/15/75 (tracks 2-3)
 England 1976 (tracks 4-5)
 Nassau Coliseum, Uniondale, NY 11/81 (tracks 6-7)
 The Spectrum, Philadelphia 11/83 (track 8)
 The Bottom Line, New York 1978 [Peter Gabriel] (tracks 11-12)
 Tower Theater, Philadelphia 1982 [Phil Collins] (tracks 13-14)
 Wiltern Theater, Los Angeles 5/86 [GTR] (track 15)
 Tower Theater, Philadelphia 6/19/86 [Mike + the Mechanics]
 (tracks 16-17)
 Source: FM

Format: 3C90

Sound: E stereo

Length: 3 hours 30 min.

Notes: from four-part King Biscuit broadcast first half: interviews and music from other King Biscuit broadcasts
second half: LA 10/86
tracks 2, 3, 5, 9, 10, 17, 32 are edited
Robert Fripp: guitar on track 12

1. Land of Confusion
2. Watcher of the Skies
3. The Carpet Crawlers
4. The Lamb Lies Down on Broadway
5. Squonk
6. Misunderstanding
7. No Reply at All
8. Illegal Alien

9. Invisible Touch
10. Throwing It All Away
11. D.I.Y. [Peter Gabriel]
12. Solsbury Hill [Peter Gabriel]
13. I Don't Care Anymore [Phil Collins]
14. In the Air Tonight [Phil Collins]
15. I Know What I Like [GTR]

16. Silent Running [Mike + the Mechanics]
17. All I Need Is a Miracle [Mike + the Mechanics]
18. In Too Deep
19. Mama
20. Abacab
21. Land of Confusion

22. Domino
23. In Too Deep
24. Follow You Follow Me
25. That's All

26. Tonight, Tonight, Tonight
27. Throwing It All Away
28. In the Cage
29. ...in that quiet earth'
30. Supper's Ready (parts 6 and 7)
31. Invisible Touch
32. Turn It On Again

Genesis - Los Angeles '86

Venue: LA Forum
Date: 1986 (see Genesis Event)
Format: CD [ADD]
ISBN: (huh? isbn on a record?) 4013971120086
Label: Arriba (Label?)
Cat No: ARR 92.008
Tracks:

- | | |
|-------------------------|-------|
| 1. Mama | 7:16 |
| 2. Abacab | 8:58 |
| 3. Land of Confusion | 4:52 |
| 4. Domino | 11:02 |
| 5. In Too Deep | 5:18 |
| 6. Follow You Follow Me | 4:37 |
| 7. Invisible Touch | 4:43 |

And Then Here Are Three

Venue: Invisible Tour in Japan
Label: Big Time Records
Cat No: gev21

Sound: editing problems, VG+ to EX- sound
 Tracks: 1. Mama
 2. Abacab
 3. Domino /
 4. In The Cage / In That Quiet Earth / Afterglow
 5. Land of Confusion
 6. Throwing It All Away /
 7. Home by the Sea / Second Home by the Sea
 8. Invisible Touch
 9. Drum Duet / Los Endos
 10. Turn It On Again (with medley)

Invisible Tour

Venue: Germany on the Invisible Touch Tour
 Label: Great Sound
 Sound: Excellent sound, 9.5/10
 Format: 2-LP
 Note: Outside of the KBFH shows, this is the best I've heard from the ITour.
 Side says "GENESIS DOMINO 87 88 01"
 Tracks: 1. Mama
 2. Abacab
 3. Domino /
 4. That's All
 5. The Brazilian
 6. Land of Confusion
 7. Tonight Tonight Tonight /
 8. Throwing It All Away
 9. Home by the Sea / Second Home by the Sea
 10. Invisible Touch /
 11. Drum Duet / Los Endos
 12. Turn It On Again (with medley)

Afterglowing

Date: 1986
 Venue: LA Forum
 Notes: Same as the KBFH shows. 2 CD but weak stereo. EX+ sound but fades in and out to keep the announcer off the CDs. Someone really ripped Westwood One with this one.
 Sound: 9/10 for the poor stereo expansion and editing but otherwise it is a near perfect disc
 Label: Main Event Records
 Cat No: ME - CD - 010
 Tracks: 1. Mama
 2. Abacab
 3. Land of Confusion
 4. Domino
 5. In Too Deep
 6. Follow You Follow Me /
 7. That's All
 8. Tonight Tonight Tonight
 9. Throwing It All Away
 10. In the Cage / In That Quiet Earth / Supper's Ready
 11. Invisible Touch

The Invisible Cage

Date: 1987 & 1988, also reported as "Various Locations '86"
 Label: Kiss The Stone
 Cat No: KTS 042/43
 Tracks: 1. Mama
 2. Abacab
 3. Domino
 4. That's All
 5. The Brazilian

6. Instrumental Intro (sic?)
7. In the Cage
8. Afterglow /
9. Land of Confusion
10. Throwing It All Away
11. Home By The Sea 1 & 2 (sic?)
12. Drum Duet
13. Los Endos
14. Turn It On Again

Invisible Life

Venue: Mannheim 1987
 Label: SACEM GEN-A 1462/2
 Source: FM
 Format: 2LP
 Sound: E stereo
 Length: 120 min.

Mama/ Abacab/ Domino/ That's All/ The Brazilian/ In the Cage
 ... in that quiet Earth' / Afterglow/ Land of Confusion/ Throwing
 It All Away/ Home by the Sea/ Second Home by the Sea/ Invisible Touch
 Los Endos/ Turn It On Again

Genesis Live in Milano

Date: 19 May 1987
 Venue: Palatrussardi
 Label: Black Cat Records
 Cat No: 012
 Format: 2-LP
 Source: Audience
 Sound: Good
 Tracks:

1. Mama
2. Abacab
3. Domino
4. That's All
5. The Brazilian
6. In the Cage / In That Quiet Earth... / Afterglow /
7. Land of Confusion
8. Tonight, Tonight, Tonight
9. Throwing It All Away
10. Home By The Sea
11. Invisible Touch
12. Turn It On Again

Radio Special

Date: 1988
 Sound: Near-CD

The Lamb Lies Down on Broadway (Gabriel) / Behind the Lines /
 Dance On A Volcano / Drum Duet / Los Endos / Abacab / Tonight,
 Tonight, Tonight

Genesis: Up Close

Desc.: interviews and music 1988
 Source: FM
 Format: 2C90
 Sound: E stereo
 Length: 105 min.
 Notes: from Up Close broadcast detailing band history

Invisible Touch/ Land of Confusion/ The Lamb Lies Down on Broadway

Squonk/ Your Own Special Way/ Follow You Follow Me/ Misunderstanding
 Behind the Lines/ Turn It On Again/ No Reply at All/ Abacab/ That's
 All/ Illegal Alien/ In Too Deep/ In the Air Tonight [Phil Collins]
 You Can't Hurry Love [Phil Collins]/ All I Need Is a Miracle
 [Mike + the Mechanics]/ Throwing It All Away/ Paperlate

Knebworth 1990

Date: Knebworth 6/30/90, 14 July 1990 broadcast on MTV
 Venue: Knebworth 1990,
 Source: FM; Format: 5C90; Sound: E stereo; Length: 425 min.
 Notes: from Westwood One broadcast and MTV live
 "Sussudio" was not broadcast, and is only available on
 the Knebworth 90 double album. (This album also has an edited
 Turn It On Again and Mama. The original broadcast TIOA was not
 edited)

Collins: Sussudio
 Genesis: Mama/ That's All/ Turn It On Again - Medley/
 Throwing it all Away

World Premiere of We Can't Dance

Desc.: interviews and music 11/7/91
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 75 min.
 Notes: from radio broadcast promoting _We Can't Dance_
 (Conversation topics are indicated in parentheses)

- (Intro, History Lesson)
- (Solo Efforts)
- 1. No Son of Mine
 (Comments on No Son of Mine)
 (Comments on Driving and Navvies)
- 2. Driving the Last Spike
 (Comments on Dreaming While You Sleep)
 (Gene Wilder's socks)
- 3. Dreaming While You Sleep
 (Solo Careers, shelf life)
- 4. Tell Me Why
 (Rickenbacker sound)
 (Homeless people)
 (Since I Lost You, Clapton's Son)
- 5. Since I Lost You
 (We Can't Dance title)
- 6. Way of the World
 (Way of the World Lyrics, Songwriting)
 (Phil's vocal range, Song keys)
- 7. I Can't Dance
 (Sparseness)
 (Long vs. Short Songs)
 (Future projects)
 (TV Evangelists)
- 8. Jesus He Knows Me
 (close)

Rockline 1991

Desc.: call-in interviews and music
 Date: 11/25/91
 Source: FM
 Format: C100
 Sound: E stereo
 Length: 100 min.
 Notes: from Rockline broadcast track 3 is non-album B-side from the

No Son of Mine single (qv)

No Son of Mine/ I Can't Dance/ Invisible Touch (Live)/ Driving
the Last Spike/ Jesus He Knows Me/ Dance on a Volcano/ Fading Lights
Living Forever

Astrodome

Date: 1992
Venue: Huston
Note: This recording SUCKS! Avoid it at all costs.

CD #1 : 70 minutes

Land of Confusion
No son of Mine
Driving the last spike
Medley
Dance on a volcano
The lamb lies down on B.
The musical box
Firth of Fifth
I know what I like
That's all
Follow you follow me
Dreaming while you sleep
Fading lights
Jesus he knows me

CD #2 : 60 minutes

Home by the sea, 1 & 2
Hold on my heart
Mama
Domino
I can't dance
Tonight tonight tonight
Invisible touch
Throwing it all away
Turn it on again

Three Rivers Stadium

Date: 5/26/92
Venue: Three Rivers Stadium Pittsburgh, PA

complete 140 minute show, taped 20 yds. in front of main
speakers, crystal clear soundboard quality (he says)
This is a very good audience bootleg, one of the best.

Unknown

Venue: Giants Stadium, NH (2 tapes) EX+

Knebworth 1992

broadcast on British version of Pay-per-view

Royal Albert Hall 1992
Capi tol Radio broadcast

Live In The Big Apple

Venue: New Jersey
Date: 6/92

Format: 2 CD
 Label: Red Phantom
 Sound: Ok but not great
 Tracks:

Land Of Confusion / No Son Of Mine / Driving The Last Spike / Dance
 On A Volcano / The Lamb - Musical Box - Firth Of Fifth - I
 Know What I Like / Throwing It All Away / Fading Lights /
 Jesus He Knows Me / Home By The Sea - Second Home By The Sea /
 Hold On My Heart / Domino / I Can't Dance

Summer Nights

Venue: Knebworth 1992
 Format: 2 CD
 Label: KTS 106-107

(??? -- has "That's All" listed, the rest is from Knebworth? See bootleg Hold On My Heart's entry below: this is probably just an error.)

Various WCD Bootlegs

Name: Sincerely Yours
 Venue: We Can't Dance 1992 World Tour
 Format: 2 CD
 Label: Why Not Wot 2006

Name: We
 Compilation: U.S. 1992, 1974, 1984
 Format: CD

Name: 18 Million Dollars To Dance
 Venue: U.S. 1992
 Format: CD

Name: I Can't Dance Live
 Venue: U.S.
 Date: 1992
 Format: CD

Name: World Dance
 Venue: Knebworth 92, from radio show
 Date: 1992
 Format: 2 CD
 Notes: Complete set except the first seconds of Hold On My Heart are missing.
 Label/Cat No: Hm Digital Recording Ohm 4-A

Hold on my Heart

Label: On Stage records - printed in Italy 1994
 Cat No: CD/ON 2334
 Venue: CD says 'Recorded live in Europe 1992' -- it is probably mostly or all from Knebworth 1992 -- "That's All" listing is in error!
 Date: 1992
 Format: 2 CD

Tracks:

- CD 1:
1. Land Of Confusion
 2. No Son Of Mine
 3. Driving The Last Spike
 4. Old Medley

5. Throwing It All Away
6. Fading Light (Sic)
7. Jesus He Knows Me

Cd 2:

1. Home By The Sea
2. Hold On My Heart
3. Domino
4. That's All [wrong, this is Domino, part 2]
5. Drum Solo
6. I Can't Dance
7. Tonight Tonight Tonight
8. Invisible Touch
9. Turn It On Again

Genesis - Forever

Description: Music Cassette, track 2,6,7,8,9 (disc 2) from 'Hold on my Heart'

...BUT YOU CAN DANCE

Venue: Switzerland
 Label: Dead Dog Records
 Cat No: SE 311
 Date: 1992
 Format: CD
 Notes: Apparently from a radio show in Switzerland
 Date: '92
 Venue: ?
 Length: 73:23
 Label: Dead Dog Records 92
 Cat No: SE 311
 Format: 1 CD
 Source: Radio
 Sound: Good, bass muddy on final track
 Notes: No booklet, front cover is just a square cut out. On the front cover is a take-off of the WCD front cover, but has one figure only. This figure is feeding some seagulls. At the bottom is written: LIVE SWITZERLAND RADIO '92. On the CD itself is a copy of the Genesis WCD 'text' logo, with another Live Switzerland '92 logo and also there is a reference to Dead Dog Records.

Tracks:

1: Land Of Confusion.	5:33
2: No Son Of Mine.	7:17
3: Driving the Last Spike.	10:13
4: The Lamb Lies Down On Broadway (AKA The Old Medley)	20:04
5: Jesus, He Knows Me (Radio DJ talks over intro)	7:17
6: I Can't Dance.	7:33
7: Tonight, Tonight, Tonight.	3:36
8: Invisible Touch.	4:29
9: Turn It On Again.	7:21

COMPILATIONS: These bootlegs are compilations of several shows

There is Still Time to Wash Away the Past

Length: 45 mins
 Sound: C
 Tracks:

Stagnation/Fountain of Salmacis/Harold the Barrel/I Know What I Like/
 Get 'Em Out by Friday/The Lami a

Genesis in Concert (2-LP)

This one is a combination of sorts. It has 2 BBC Archive studio tracks (Musical Box & Twilight Alehouse), a live Steve Hackett Group track (I Know What I Like), a couple of live Gabriel tracks (one of which is Milgram's 37), and a couple of live Genesis tracks (Man On A Corner and You're Own Special Way) from the Abacab tour. It also has some Led Zeppelin rudely thrown in between a few of the tracks (called The Mask). I think the bootleggers were just trying to fuck us over on that one. It's still worthwhile though.

Some Old, Some New

Note: Triple boxed set, very good stereo

- ONE: John Peel Session 1972 - Get 'Em Out By Friday/ Twilight Alehouse/ Watcher of the Skies
 TWO: Toronto 1977 - Supper's Ready
 THREE: Toronto 1977 - Squonk/ One For The Vine/ Robbery, Assault & Battery
 FOUR: Toronto 1977 - Your Own Special Way/ Firth of Fifth/ Carpet Craw
 FIVE: Toronto 1977 - In That Quiet Earth/ Afterglow/ I Know What I Like
 SIX: Peter Gabriel, 4 Oct. 1978, Radio - On The Air/ White Shadow/ Solisbury Hill/ Here Comes the Flood/ The Lamb Lies Down on Broadway

Three Nights in Philly

Format: 2 CD

Sound: stereo

Venue: CD says "Recorded live at the Spectrum, Philadelphia, Pennsylvania, USA 1981" This can't be true. It is most likely a compilation of several shows.

Label: BUC 051/2, S.I.A.E, MADE IN ITALY, by Phonocomp (P) 4/92 (I assume this is a print date) Buccaneer Records

CD 1

1. Dodo / Lurker (7:12)
2. Abacab (8:55)
3. That's All (4:46)
4. Mama (8:47)
5. Illegal Alien (6:08)
6. Home By The Sea (5:43)
7. Second Home By The Sea (6:57)
8. Behind The Lines (5:36)

CD 2

1. In The Cage (7:43)
2. Cinema Show (3:14)
3. Slipperman (3:33)
4. Afterglow (4:52)
5. Keep It Dark (4:53)
6. It's Gonna Get Better (7:52)
7. Los Endos (2:52)
8. Dance On A Volcano (3:35)
9. Misunderstandings (3:58)
10. Turn It On Again (9:09)
11. No Reply At All (4:57)

{CREDITS GIVEN}

Comments: The CDs themselves are black with white lettering. A small booklet is included with 2 pictures of a concert. The quality is good. It is not an "audience" recording. The tracks seem to be pieced together from different shows (the name does imply that it came from 3 different shows). Unfortunately, the editing was poorly done, changes from one show to the next are obvious. The transition from Behind The Lines to In The Cage is awkward because they are separated across discs. Applause is added at the end of Behind The Lines that doesn't sound like it belongs at all. The end of Turn It On Again includes a short medley of EVERYBODY NEEDS SOMEBODY TO LOVE and a few other non-genesis songs.

Superstars in Concert

Venue: Empire Pool, Wembley, London 4/15/75 (tracks 1-11)
 Nassau Coliseum, Uniondale, NY 11/81 (tracks 12-16)
 Source: FM
 Format: C90
 Sound: Stereo
 Length: 80 min.
 Notes: from Superstars in Concert broadcast track 8 is edited; some of tracks 12-16 were used on _Three Sides Live_

In the Cage/ Back in N.Y.C. / Hairless Heart/ Counting Out Time
 The Carpet Crawlers/ Evil Jam/ Silent Sorrow in Empty Boats
 The Colony of Slippermen (opening section)/ Ravine/ The Light Dies
 Down on Broadway/ Riding the Scree/ Dodo/ Abacab/ Misunderstanding
 No Reply at All/ Turn It On Again

Illegal Alien

Label: Beech-Marten
 Cat No: BM005

London 1977
 1) The Lamb Lies Down On Broadway
 Nassau Coliseum 1981
 2) Behind The Lines
 3) Dance On A Volcano
 4) Los Endos
 5) Abacab
 LA Forum 86 (looks like this is another from KBFH)
 6) Tonight Tonight Tonight
 7) Turn It On Again
 8) That's all
 9) Mama

The Rarest Live

Name: The Rarest--Live--Vol. 1

Name: The Rarest--Live--Vol. 2 (FC6060 STEMBRA SABAM 50012 A/B)

1. White Mountain (13/04/76 - Pittsburgh)	7:16
(Excuse the missing on part one of this album, but this time it's real!)	
2. Entangled (13/04/76 - Pittsburgh)	7:58
(Introduction by Mr. Steve Hackett)	
3. All In A Mouse's Night (08/12/1974 - Providence R.I.) /	?:??
4. Silver Song (1974 - BBS Radio)	4:02
(Unreleased song with P. Collins, M. Rutherford and Anthony Phillips)	
5. Waiting Room (1974 - Los Angeles)	4:06
6. Selling England By The Pound / Carpet Crawlers (18/19/20 July 1980 - USA) (A very special version)	7:38
7. Ripples (18/19/20 July 1980 - USA)	10:02

Notes: Clearly some (most?) of the dates are wrong.

Name: The Rarest--Live--Vol. 3
 Desc: Rainbow Theatre, London 10/20/73 (track 1)
 unreleased demo [Phil Collins] (track 2)
 non-album single (track 3)
 Watford Town Hall, Watford 6/28/72 (tracks 4-6)
 non-album B-sides (tracks 7-8)
 Earl's Court, London 6/24/77 (track 9)
 BBC 1971 (track 10)
 Label: Stemra SABAM 50013
 Source: various

Format: LP
 Sound: VG-E stereo

1. More Fool Me [More For Me]
2. Tomorrow Never Knows [Tomorrow Never Knows--T.N.K., Phil Collins]
3. Happy the Man
4. Happy the Man
5. Drum Solo
6. Harlequin

7. The Day the Light Went Out
8. Vancouver
9. Inside and Out
10. Return of the Giant Hogweed

King Biscuit Compilation

Venue: England 1976 (track 1)
 Nassau Coliseum, Uniondale, NY 11/81 (tracks 2-4)
 The Spectrum, Philadelphia 11/83 (track 5)
 The Forum, Los Angeles 10/86 (tracks 6-7)

Source: FM

Format: C90

Sound: E stereo

Length: 55 min.

Notes: compilation from previous King Biscuit broadcasts
 track 7 is edited

The Lamb Lies Down on Broadway/ Behind the Lines/ Dance on a Volcano
 Los Endos/ Abacab/ Tonight, Tonight, Tonight/ Turn It On Again

The Unreleased Live Collection

Label: Never End

Cat No: NE*8.22.1/2

Format: 2 LP and 2 CD

Note: This album is a rehash of bootlegs, but sounds excellent.
 LP packaging is reputedly poor, while CD packaging is somewhat better, including insert text and a picture CDs (photo of PG on flute, photo of PG in flower mask).

* tracks are absent on LP version.

- | | | |
|---------|-------------------------------------|-------|
| Tracks: | 1. Let Us Now Make Love | 5:56 |
| | 2. The Shepherd | 3:49 |
| | 3. Pacidity My Love [sic] | 5:31 |
| | 4. Stagnation / | 8:00 |
| | 5. Looking For Someone | 7:06 |
| | 6. Twilight Alehouse | 7:50 |
| | 7. The Musical Box * | 10:45 |
| | 8. Get 'Em Out By Friday * | 8:43 |
| | 9. Firth of Fifth * | 8:01 |
| | 10. The Knife * / | 9:13 |
| | 11. Watcher Of The Sky [sic] | 7:25 |
| | 12. Broadway's Genesis | 6:05 |
| | 13. Cuckoo Cocoon | 2:19 |
| | 14. In The Cage | 6:33 |
| | 15. Back In New York City * | 6:02 |
| | 16. Hairless Heart / | 6:00 |
| | 17. Carpet Crawl [sic] | 5:24 |
| | 18. Lilywhite Lilit | 2:35 |
| | 19. The Waiting Room * | 8:50 |
| | 20. Anyway | 3:27 |
| | 21. The Ravine * | 4:28 |
| | 22. The Light Dies Down On Broadway | 7:58 |
| | 23. Riding The Scree * | 3:57 |

Insert text: The double CompactDisc we offer you here is a truly complete live anthology of the first Genesis units, those of Peter Gabriel himself. The first three tunes, all

previously unreleased, are from the Group's first period, immediately following the Decca release of "From Genesis To Revelation." Besides their importance as collector's items, these tracks can also be appreciated for their beautiful freshness. "Let Us Now Make Love" would have, in our opinion, been an excellent addition to "Trespass," the Band's first album release on Charisma, the newly created independent label. We include here live versions of the three most beautiful tracks from this album: "Stagnation," "Looking For Someone," "The Knife." The Group's real success and popularity arrive, "Nursery Cryme," represented here by the "The Musical Box" and, even though only released as a single by Charisma, "Twilight Alehouse." With the tunes "Get 'Em Out By Friday" and "Watcher Of The Sky" we have arrived at the next period, that of the album "Foxtrot," while "Firth Of Fifth" is from "Selling England By The Pound." Except for the stupendous track "Watcher Of The Sky," the second CompactDisc is entirely dedicated to the work "The Lamb Lies Down On Broadway," which we consider as Gabriel's swan song with Genesis. "Broadway's Genesis" is a very interesting long introductory jam session that was performed only in live concert, and has never before been released.

[Editor's note: that's what they want us to think, anyway. All this stuff *has* been released on other bootlegs, and by most accounts the quality on those others is better than this one.]

All the Hits in Concert 1978-1987

Date: various

Venue: various

Notes: This is apparently some type of compilation bootleg that has taken various radio shows and done a chop job on them to get different songs from different periods.

More Hits in Concert 1978-1987

Date: various

Venue: various

Notes: This is apparently some type of compilation bootleg that has taken various radio shows and done a chop job on them to get different songs from different periods.

Wilderness Of The Mind / Kingdom Of Dreams

Label: Charismatic-Records (254217 / D: 217 / F: PM500 / CDC 23095)

Length: 78 minutes

Notes: front cover: A tree with a cocooned woman
back cover: A woman hanging in a chair with a boy standing beside playing the accordeon. Besides the girl, standing on a table, is a open wooden box with a clowns face. On the wall of the room are several pictures of the girl.
text on the back side: The ultimate Genesis Rareties collection 1976-1980. 14 Chosen studio & live-tracks.
booklet: backside got the tracklist together with a picture of Genesis, probably taken somewhere in 1977. Phil has a beard on this performance photo. Behind the band pictures of a running man and trees are visible.

Tracks:

1. The Lamb Lies Down On Broadway (Hammersmith Odeon, 9-6-1976) 4: 43
2. Fly On The Windshield (as above) 2: 36
3. Carpet Crawlers (as above) 5: 18
4. Squonk (Rainbow Theatre, 1-1-1977) 6: 23

5. All In A Mouse's Night (as above) 6:35
6. White Mountain (Areana Pittsburgh, 10-3-1976. Introduction by Mike Rutherford) 7:15
7. Entangled (as above. Introduction by Steve Hackett) 8:09
8. Dancing With The Moonlit Knight (live USA, 20-7-1980)
9. Carpet Crawlers 5:35
10. Ripples (live Chicago, 20-7-1980) 10:15
11. The Day The Light Went Out (released in 1978, never reissued since then in any form) 3:09
12. Vancouver (same as above) 2:58
13. Your Own Special Way (live 1977, at an unknown location. Introduction by Mike Rutherford) 7:15
14. Robbery Assault And Battery (Hammersmith Odeon, 9-6-1976) 5:46

The tracks recorded at the Rainbow Theatre have a lot of record ticking in it. I think they used a record as master for these ones. Both b-sides are from a superb quality source. Your Own Special Way is a bad radio recording.

PETER GABRIEL BOOTLEGS

Live USA aka Slowburn

Date: Apr 9 1977
 Label: imtrat 900.014
 Time: 64:59
 Venue: The Roxy, Los Angeles
 Sound: 8/10,
 Notes: featuring Robert Fripp
 Tracks:

1. Here Comes the Flood (solo piano)
2. On the Air
3. Mori bund the Burgermeister
4. A Song Without Words (early version of Indigo)
5. Excuse Me
6. Solisbury Hill
7. Ai n' t That Peculiar
8. Humdrum
9. Slowburn
10. All Day and All Night
11. Here Comes the Flood (again, different)
12. Modern Love
13. Down the Dolce Vita
14. Back in NYC

Waiting for the Big One

aka _Ai n' t That Peculiar?_
 Venue: Cleveland 1977
 Label: -9011
 Source: audience
 Format: LP
 Sound: G stereo

Ai n' t That Peculiar/ A Song Without Words/ Waiting for the Big One
 Excuse Me/ Slowburn/All Day and All of the Night/ Why Don't We?

On The Air

Date: Sept 15, 1978
 Length: 57:15
 Venue: Essen, Germany
 Label: MUSI CHI EN, sarl, Luxemborg
 Notes: Disc Itself reads "THE LIVE"
 Tracks:

1. On The Air	4: 48
2. Mori bund the Burgermeister	5: 43
3. Perspective	4: 27
4. Here Comes the Flood	4: 00
5. White Shadow	5: 12
6. Waiting for the Big One	8: 08
7. Humdrum	4: 13
8. I Don't Remember	5: 22
9. Solisbury Hill	5: 21
10. Modern Love	4: 32
11. The Lamb Lies Down On Broadway	5: 32

Mr. Mozo Risin'

Date: Oct 1978
 Venue: Stoneybrook Univ.
 Length: ~ 50 minutes
 Label:
 Cat No: TKRWM 1815
 Format: LP

Source: Audience
 Sound: Poor
 Notes: LineUp- Tony Levin: bass; Larry Fast, Phil Aaberg: keyboards;
 Timmy Capello: sax; Sidney Mc. Ginnis: guitar; PG: vox,
 flute, piano; no drummer credited
 Not One Of Us is completely different from the album version.
 I'm not even sure that it's Not One Of Us; maybe it's
 another song! Also White Shadow is different.
 * is from Detroit, 1977. ** is from Brighton, 1977.

Tracks: 1. Me And My Teddy Bear 0: 45
 2. Perspective 4: 15
 3. Not One Of Us 3: 50
 4. Flotsam and Jetsam 4: 30
 5. Exposure 3: 30
 6. Humdrum / 4: 05
 7. I Don't Remember 4: 25
 8. The Lamb Lies Down On Broadway 5: 45
 9. Down The Line * 6: 10
 10. White Shadow (A very strange one) [sic] ** 3: 15
 11. Ai n' t That Peculiar 4: 15

Peter "The Angel" Gabriel

Date: 1977-78
 Venue: Various
 Length: ~45 mins
 Label:
 Cat No:
 Format: 1 LP
 Source: Audience
 Sound: Good
 Notes: Picture disc, no info at all except from the tracklist. It has
 the best piano-vox version of Here Comes The Flood (IMHO),
 the sound quality is incredibly good for an old boot.
 The picture on the disc (the same on both sides) shows PG
 in Neptune costume with a small Statue of Liberty in hand
 and the Statue of Liberty in the background

Tracks: 1. Not One of Use [sic?]
 2. Humdrum
 3. Ai n' t That Peculiar
 4. Whi te Shadow
 5. The Lamb Lies Down On Broadway /
 6. Here Comes The Flood
 7. Angel 's Fate (Duet wi th Kate) [sic]
 8. I Don't Remember
 9. Excuse Me
 10. Back in NYC

Seascape

Desc.: unfinished tracks and demos from 1980 sessions
 Label: TAKRL 1407
 Source: studio
 Format: LP
 Sound: VG stereo
 Length: ?

I Don't Remember/ Games Without Frontiers [Games... Without Words]
 Walk Through the Fire [Instrumental]/ And Through the Wire/
 I Go Swimming/ Bully for You [Seascape]/ Intruder

Games...Without Words

Desc.: demos for the 3rd album, a little different. I think it's also from
 Label: TARKL (?)

They're all instrumental except "Intruder" and a weird intro to "And

Thru the Wire".

I Don't Remember Inst. / Games...Without Words (Games w/o Frontiers) / Inst. No. 1 (Milgram's 37) / Intro (Start) / And Thru the Wire Inst. / Intruder / I Go Swimming / Seascape (Walk Through the Fire) / Inst. No. 2

Chromedome

1980 Peter Gabriel - Chromedome - Cardiff 1980
Quality - Good

Intruder / I Don't Remember / Solisbury Hill / Family Snapshot / Games Without Frontiers / And Through the Wire / I Go Swimming / Biko

At German Front

Date: "Recorded at two different shows... September '80"
Venue: Hamburg Germany
Length: 55 Minutes
Label: Rentner Records
Cat No: RR 003
Format: one LP
Source: audience recording
Sound: Very Good (especially for audience) Mono
Notes: Limited to 500 Numbered Pressings on Brown Marbled Vinyl.
I have # 060. Songs are in English and German as noted.
Exclamation points indicate rarities. Of course, this whole recording is quite rare. Intros are in German with Peter's habitual lapses back into English.
Tracks: Solisbury Hill (English)
Schnappschuss (ein Familienfoto) (Family Snapshot - German)
Wir tun was wir sagt (Milgram's 37) (German! 1980!)
Du bist nicht wie wir (Not One of Us - German)
Ein normales Leben (Lead a Normal Life - German)
Mori bund the Burgermeister (1980! English)
Bully For You (! English)
Biko (English)
Und durch den Draht (And Through the Wire! - German)

State of Mind

Date: November 11, 1986
Venue: Capital Center, Largo, Maryland
Sound: Yuk! (muffled city--crowd noise, etc.)
Sleeve: Photo of Gabriel with makeup, holding toothpicks to nose
Notes: Exists in 1-LP and 2-LP versions. "JP 103 2" is on the binding.
Says it's digitally recorded, but badly if it was.
Tracks: 1. Red Rain
2. Shock the Monkey
3. No Self Control /
4. Mercy Street
5. This Is the Picture
6. The Family & the Fishing Net /
7. Don't Give Up
8. Big Time
9. Lay Your Hands On Me
10. Sledgehammer /
11. Here Comes the Flood
12. In Your Eyes
13. Biko

Peter Gabriel Retrospective

Sound: ex stereo

Note: this is a King Biscuit special about Peter's career.

London 1975 with Genesis:

Watcher of the Skies
The Carpet Crawlers
In the Cage

Bottom Line, 1977, with Robert Fripp:

On the Air
D.I.Y.
Solisbury Hill
The Lamb Lies Down On Broadway

Prince's Trust concert, 1988:

Sledgehammer

No Self Control

Date: Sep 18 1987
Venue: Arena di Verona, Italy
Label: Victory Records
Format: 3-LP
Source: Audience
Sound: Good-VG
Notes: Lineup - Tony Levin: bass; David Rhodes: guitars; David Sancious: keyboards; Manu Katche: Drums;
PG: Vox, keyboards
Tracks: 1. San Jacinto
2. Red Rain
3. Shock the Monkey /
4. Family Snapshot
5. The Family And The Fishing Net [sic?]
6. Games Without Frontiers /
7. No Self Control
8. Mercy Street
9. This Is The Picture
10. Big Time
11. Don't Give Up
12. Solisbury Hill /
13. Lay Your Hands On Me
14. Sledgehammer [sic?]
15. Here Comes The Flood /
16. In Your Eyes
17. Bi ko

Compilation

Venue: Empire Pool, Wembley, London 4/15/75 [Genesis] (tracks 1-3)
The Bottom Line, New York 1978 (tracks 4-7)
Prince's Trust Concert 1988, Royal Albert Hall, London 1988 (track 8)

Source: FM

Format: C90

Sound: E stereo

Length: 55 min.

Notes: from King Biscuit broadcast
compilation from previous King Biscuit broadcasts
Robert Fripp: guitar on track 6

Watcher of the Skies [Genesis]/ The Carpet Crawlers [Genesis]/
In the Cage [Genesis]/ On the Air/ D.I.Y./ Solisbury Hill/ The Lamb
Lies Down on Broadway/ Sledgehammer

C Book Of Memories (unreleased 1977-1988) 2 CD

C From Genesis To... (various live 1975-1989)

Union

Venue: 1993 Secret World ("Us") Tour, European leg
*Saturday Night Live

Cat No: Red Phantom CD #RPCD2129/30
 Source: Audience
 Sound: Excellent stereo
 Length: 60:56 (CD1)/70:18 (CD2)
 Format: CD
 Notes: Pretty decent sound for an audience recording. Audience clapping and chatter can be occasionally annoying.
 Tracks:

[CD1] Come Talk To Me/Steam/Games Without Frontiers/Across The River/Shaking The Tree [not listed]/San Jacinto/Blood Of Eden/Lovetown [not listed]

[CD2] Kiss That Frog/Washing Of The Water/Solisbury Hill/Digging In The Dirt/Sledgehammer/Secret World/In Your Eyes/Biko/*Steam [SNL]/*In Your Eyes [SNL]

Live To Be Loved

Date: Apr 13 1993
 Venue: Globen, Stockholm (Sweden)
 Length: 67:34 + 70:45
 Label: Reel Tapes
 Cat No: RTCDPG1-2
 Format: 2 CD (DDD)
 Source: Audience (I'm not sure)
 Sound: VG-Ex
 Notes: Poor Package, just the few info's reported below, no lineup, thin 2CD pack
 Tracks:

1. Come Talk To Me	6:37
2. Quite Steam/Steam	7:25
3. Games Without Frontiers	5:00
4. Across The River	5:30
5. Slow Marimbas	3:06
6. Shaking The Tree	7:09
7. Blood Of Eden	6:36
8. San Jacinto	7:53
9. Love Town	7:04
10. Only Us /	6:07
11. Kiss That Frog	5:27
12. Washing Of The Water	5:00
13. Love To Be Loved	5:30
14. Solisbury Hill	4:15
15. Digging In The Dirt	6:43
16. Sledgehammer	5:23
17. Secret World	12:39
18. In Your Eyes	9:28
19. Biko	9:26

Digging In Europe 1993

Date: Apr 27-28 1993
 Venue: Rotterdam (NL) except bonus tracks: USA '87 (apparently these are the tracks not from Us)
 Label: Fun Factory
 Cat No: 003
 Sound: All songs from Us (4-8, 12) are audience recordings and sound a little tinny, the others somewhat better
 Tracks:

1. Games Without Frontiers	5:05
2. Solisbury Hill	5:13
3. Shock the Monkey	5:45
4. Come Talk to Me	6:15
5. Steam	7:13
6. Blood of Eden	5:56
7. Kiss that Frog	4:48
8. Digging in the Dirt	7:06
9. Sledgehammer	4:57

10. In Your Eyes	9: 57
11. San Jacinto	5: 32
12. Secret World	6: 13

PHIL COLLINS BOOTLEGS

Unknown

Venue: Tower Theater, Philadelphia 1982
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 50 min.
 Notes: from King Biscuit broadcast

I Missed Again/ Behind the Lines/ I Cannot Believe It's True/
 This Must Be Love/ I Don't Care Anymore/ Don't Let Him Steal Your
 Heart Away/ In the Air Tonight/ Like China/ You Can't Hurry Love
 It Don't Matter to Me

Captured Live

Venue: Warner Theatre, Washington, DC
 Date: 1983
 Source: Radio broadcast
 Sound: FM stereo, excellent
 Note: this is a radio show, circulating as a bootleg tape

Collins, Daryl Stuermer, Chester Thompson, Peter Robinson, Mo Foster,
 Phenix Horns.

I Don't Care Anymore/ I Cannot Believe It's True/ Like China/ You
 Can't Hurry Love/ It Don't Matter To Me/ In The Air Tonight/ Hand
 in Hand/ ...and so to F...

Behind The Lines

Format: CD
 Notes: Recorded on the Hello I Must Be Going tour. Good selection of
 songs.

No Ticket Required

Venue: Reunion Arena, Dallas 1985
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 60 min.
 Notes: from HBO radio simulcast of edited version of _No Ticket
 Required_ video, KFOG

Only You Know and I Know/ Against All Odds/ Sussudio/ Behind the Lines
 One More Night/ In the Air Tonight/ You Can't Hurry Love/ It Don't
 Matter to Me/ Hand in Hand/ Take Me Home/ It's All Right

Unknown

Venue: Madison Square Garden, New York 10/2/90
 Source: FM
 Format: 2C90
 Sound: E stereo
 Length: 2 hours 40 min.
 Notes: from Westwood One broadcast/HBO radio simulcast, KRQR
 This is the last show in the But Seriously Tour. (And later
 appeared as the Serious Hits Live video, qv)

Hand in Hand/ Hang In Long Enough/ Against All Odds/ Don't Lose My
 Number/ Inside Out/ Do You Remember?/ Who Said I Would/ Another Day

in Paradise/ Separate Lives/ Saturday Night and Sunday Morning/
 The West Side/ That's Just the Way It Is/ Something Happened on the
 Way to Heaven/ One More Night/ Colours/ In the Air Tonight/ You Can't
 Hurry Love/ Two Hearts/ Sussudio/ [Encore:] Groovy Kind of Love/ Easy
 Lover/ Always/ Take Me Home

In The Air Tonight

Format: 3 volumes

Date: 1983

Notes: a company called Apple House Music in South Australia is selling a 3 volume Phil Collins bootleg. They claim that there is no law in Australia to prevent them from selling the bootlegs as long as "unauthorized recording" is plastered on the cover, which this one does have.

Volume 1 (42.54 minutes)

I Don't Care Anymore
 I Cannot Believe Its True
 This Must Be Love
 Throught These Walls
 Medley: I Missed Again/Behind The Lines
 You Know What I Mean
 The Roof Is Leaking
 Don't Let Him Steal Your Heart Away

Volume 2 (56.08 minutes)

The Westside
 In The Air Tonight
 Medley: Like China/Only You Know And I Know/You
 Can't Hurry Love
 In Dont Matter To Me
 Hand In Hand
 And So To F
 People Get Ready
 Doesn't Anybody Stay Together Anymore

Volume 3 (71.33 minutes)

I Don't Care Anymore
 The Roof Is Leaking
 I Cannot Believe Its True
 This Must Be Love
 You Know What I Mean
 Thru These Walls
 The Westside
 Like Chi na
 You Can't Hurry Love
 It Don't Matter To Me
 And So To F
 In The Air Tonight
 Hand In Hand

MIKE RUTHERFORD BOOTLEGS

King Biscuit 86

Venue: Tower Theater, Philadelphia
 Date: 6/19/86
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 55 min.
 Notes: from King Biscuit broadcast

Hanging by a Thread/ Silent Running/ Maxine/ Taken In/ A Call to Arms
 Tempted/ I Get the Feeling/ All I Need Is a Miracle

King Biscuit 89

Venue: Tower Theater, Philadelphia 1989
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 55 min.
 Notes: from King Biscuit Broadcast

Seeing Is Believing/ Silent Running/ Don't/ Poor Boy Down/ The
 Living Years/ I Get the Feeling/ Take the Reins/ All I Need Is
 a Miracle

Rockline

Desc.: call-in interviews and music
 Date: 4/29/91
 Source: FM
 Format: C90
 Sound: E stereo
 Length: 75 min.
 Notes: from Rockline broadcast

Get Up/ Word of Mouth/ Silent Running/ Yesterday, Today, Tomorrow/
 Hey You [Roger Waters]/ The Living Years/ My Crime of Passion

RANDOM BANDMEMBER APPEARANCES

Artist: Eric Clapton
Title: Eric Clapton and Friends
Venue: Birmingham, England 1986
Source: FM
Format: C90
Sound: E stereo
Length: 60 min.
Notes: from MTV broadcast of edited version of _Eric Clapton and Friends_ video
Phil: drums

Crossroads/ White Room/ Run/ Miss You/ Tearing Us Apart/ Holy Mother
In the Air Tonight/ Layla/ Sunshine of Your Love

Name: Prince's Trust Concert
Venue: Royal Albert Hall, London 1987
Source: FM
Format: C90
Sound: E stereo
Length: 55 min.
Notes: from King Biscuit broadcast (the Prince here is the Prince of Wales)

Phil Collins
I Missed Again/ You Can't Hurry Love

BRAND X BOOTLEGS

[While there are a lot of Brand X live recordings, these are extremely hard to come by. Few of the bootlegs are 'in print' so to speak, easily obtainable.]

Some unindexed, uncatalogued Brand X known-to-be-recorded shows:

- Marquee Club, London 7/30/76 aud 90min w/Phil Collins
- BBC, London 1976 CD/SB 40min w/Phil Collins
- Reading Festival, UK 8/26/76 aud 50min
- Ronnie Scott's, London 12/76 "Rock Around the World" LP/SB 25min
- Brooklyn, NY 6/19/77 FM 45min w/Dennard
- Cellar Door, Washington, D.C. 6/20/77 aud 90min
- Hammersmith Odeon, London 8/5/77 aud 45min (contains 2 tracks from Livestock)
- Rochester, NY 9/28/77 aud 1st set 65min
- Rochester, NY 9/28/77 FM 2nd set 60min w/Kenwood Dennard
- Beacon Theater, NYC 10/31/77 aud 45min
- Schaumburg, IL 11/16/77 FM 60min w/Kenwood Dennard
- The Old Waldorf, San Francisco, CA 11/28/77 CD/FM 60min w/Kenwood Dennard
- Roxy, Los Angeles 11/30/77 aud 75min
- Roxy, Los Angeles 12/1/77 aud 75min
- Congrebcentrum, Hamburg, Germany 6/19/78 aud 60min w/Goodsal l
- Rochester, NY 7/78 FM 45min w/Goodsal l
- Bunky's, Madison, WI 7/14/78 aud 90min w/Goodsal l, Mike Clarke
- Stockholm, Sweden 8/30/78 FM 50min w/Mike Miller, Chuck Burgi
- Rainbow Theater, London 10/78 SB 75min w/Mike Miller, Chuck Burgi
- Paradise Theatre, Boston, MA 10/24/78 aud 135min w/Miller & Goodsal l one song
- Hofstra University 10/27/78 aud 80min
- My Fathers Place, Roslyn, NY 10/29/78 aud 75min w/Mike Miller
- Bottom Line, NYC 10/31/78 CD/FM 75min w/Mike Miller, Mike Clarke
- Kent State, OH 11/7/78 FM 115min
- Parkwest, Chicago, IL 11/11/78 FM 70min w/Mike Miller
- Roxy, Los Angeles 11/27/78 aud 80min
- BBC, London 1979 FM 10min w/Phil
- Dudley University 1979 SB 30min w/Mike Clarke
- Roxy, Los Angeles, CA 9/22/79 aud 90min w/Phil
- interview- Los Angeles 9/79 FM Boffomundo Radio Show 30min w/Phil & John
- Parkwest, Chicago, IL 9/79 CD/FM 60min w/Phil
- Bottom Line, NYC 9/26/79 CD/FM 70min w/Phil
- Tower Theatre, Philadelphia, PA 9/30/79 aud 80min
- Long Island, NY 10/28/79? LP/FM "The Illegal Planet" 30min w/Phil
- Bottom Line, NYC 12/6/92 aud 75min
- The Estate, Milwaukee, WI 12/15/92 aud 70min
- DNA Lounge, San Francisco, CA 3/25/93 aud 80min
- Bottom Line, NYC 6/26/93 early SB/DATclone 75min
- Bottom Line, NYC 6/26/93 late aud 75min
- Max's On Broadway, Baltimore, MD 6/27/93 SB 70min

BRAND X LIVE AT THE ROXY L.A CD (UK) 04/12/0001

3000 only, live in 1979.

Comes with a booklet with detailed liner notes.

Released in 1995

Name: Top Gear

Date: 8/2/76

Length: 10 min

Note: Live performance for a radio program. Just the one track.

Track:

Why Should I Lend You Mine

Name: (none)

Venue: BBC Radio program

Date: 1977
 Note: Radio show
 Track:
 Untitled Jam Session

Name: (none)
 Venue: Ronnie Scott's Club
 Date: 1976 or 1977
 Note: Radio show
 Tracks:
 Unorthodox Behaviour
 Malaga Virgen

Name: Washington DC 1977
 Label: ???
 Venue: ???
 Date: 1977
 Tracks:
 1. Disco Suicide
 2. Access To Data
 3. Malaga Virgen
 4. Earth Dance
 5. Euthanasi a Wal tz
 6. Deadly Nightshade

Name: Washington DC 1977
 Label: ???
 Venue: ???
 Date: 1977
 Lineup: Jones/Pert/Lumley/Goodsal/Dennard
 The Ghost Of Mayfield Lodge
 Why Should I Lend You Mine...
 Nuclear Burn
 Nightmare Patrol
 Disco Suicide
 Running On Three (?)

Name: NYC
 Label: ???
 Venue: NYC
 Date: 6/77
 Disco Suicide

Name: Brand X Squared
 Label: Mirror Image Pressings
 Half Speed Mastered Teldec master Vinyl Space-EX
 Cat No: MIP 1004.
 There are no credits whatsoever on the sleeve.
 Address for the bootleggers: Mirror Image Pressings:
 23757 Canozonet St., Woodland Hills, CA. 91367 (C) + (P) 1982.
 Band: Lumley/Goodsal/Jones/Pert/Dennard
 Tracks:
 Access To Data
 Nuclear Burn
 Disco Suicide
 Why Should I Lend You Mine
 Nightmare Patrol

Name: Rated X
 Date: October 31, 1978
 Venue: The Bottom Line, New York, NY
 Length: 73 min
 Label: Microphone Records
 Cat No: MPH 015
 Format: 1 CD
 Source: Soundboard
 Sound: Excellent
 Cover: an X rated picture

Band:

Percy Jones (bass)
 Morris Pert (perc, piano)
 Peter Robinson (kybd)
 Mike Miller (gtr)
 Michael Clarke (drums)

Tracks:

The Ghost of Mayfield Lodge / Earth Dance / Black Moon /
 Nuclear Burn / Deadly Nightshade

Name: (none)

Venue: Long Island, NY

Date: 1979

Note: Radio show

Band: Lumley/Goodsal/Jones/Collins

Tracks:

Algon
 Dance Of The Illegal Aliens
 Don't Make Waves
 Malaga Virgen
 And So To F

Name: Dance Of The Illegal Aliens

Venue: Park West, Chicago

Date: 9/79

Format: CD

Note: Radio show

Band: Lumley/Goodsal/Jones/Collins (Robinson?)

Tracks:

Dance Of The Illegal Aliens	8:50
Don't Make Waves	5:41
Malaga Virgen	12:23
And So To F..	8:34
Access To Data	24:36

Name: (none)

Venue: Bottom Line NY

Date: 1979

Note: Radio show

Band: Lumley/Goodsal/Jones/Collins

Tracks:

Algon
 Dance Of The Illegal Aliens
 Don't Make Waves
 Malaga Virgen
 And So To F

Name: (none)

Venue: The Roxy, LA

Date: 21 Sep 1979

Note: Audience Bootleg

Band: Lumley/Robinson/Goodsal/Jones/Collins

Tracks:

Disco Suicide/Algon
 Don't Make Waves
 Dance Of The Illegal Aliens
 Malaga Virgen
 And So To F
 Nuclear Burn

Name: Don't Make Waves

Venue: Bottom Line NY

Date: 1980

Label: Improvisation

Sound: great

Format: CD

Band: Jones/Robinson/Lumley/Goodsal/Collins

Tracks:

Di sco Sui ci de/Al gon	12: 21
Dance Of The I l l e g a l A l i e n s	10: 17
Don' t Make Waves	5: 50
Access To Data/The Ghost Of Mayfi el d Lodge/ Access To Data (repri se)	17: 58
Mal aga Vi rgen	13: 53

STEVE HACKETT BOOTLEGS

Spectral Horizon

Date: October 17, 1980
 Venue: The Old Waldorf, San Francisco, CA
 Length: 70 min
 Label: Nightmare Digital Audio Laboratory
 Cat No: NDAL 1003
 Format: 1 CD
 Source: Soundboard
 Sound: Excellent
 Notes: mastered from vinyl (the clicks and pops are barely noticeable), some tape speed problems in "Slogans" (too slowed down) and "Jacuzzi" (too sped up)
 Intros by Hackett are almost inaudible
 Acoustic set is from the Clocks 12" (qv)
 "It's Now or Never" is a cover

Tracks:

Slogans / Every Day / The Red Flower of Tachai Blooms Everywhere / Tigermoth / Time to Get Out / The Steppes / Acoustic Set / Narnia / Jacuzzi / Sentimental Institution / Spectral Mornings / The Show / It's Now or Never / Please Don't Touch

Unknown

Venue: The Strand, Los Angeles, CA
 Date: Sep 8, 1992
 Sound: An audience recording, but in a small venue, so the overall sound is very listenable.
 Notes: At the time, most of these were unreleased tracks that were being performed for the first time ever on tour.

Medley: (Myopia/ Los Endos/ Imagining (from GTR)/ Ace of Wands / Hackett to Bits) / Camino Royale / Vampire with a Healthy Appetite / Flight of the Condor Take These Pearls / Always Somewhere Else / In the Heart of the City Walking Away from Rainbows/Many Sides to the Night / '...In That Quiet Earth' / Dark is the Grave Wherein My Friend is Laid / Etruscan Serenade / Depth charge / Every Day / Acoustic
 Medley: Black Light / Horizons

Publications and Organizations

(Fan organizations, fanzines, and newsletters around the world)

[This material is not necessarily valid currently, but these have existed in the past. The addresses and information listed are the last known accounts of these organizations. This discography does not endorse or even vouch for any of these -- caveat emptor! These organizations are listed for completeness, even defunct ones.]

NOTE: As of 1993, Genesis' position is that they recognize NO FAN ORGANIZATION AS BEING OFFICIAL. Fan organizations are only unofficial. Any organization claiming to be official is being intentionally misleading. Genesis has mandated this unofficial-only status because of past bad experiences with those given official status.

Genesis has asked the various record companies to remove the names of Brad Lentz and Geoff Parkyn from further pressings of the albums. DO NOT SEND ANYTHING TO GEOFF PARKYN OR BRAD LENTZ as they are not acting in any official capacity representing either the band or the fans any longer. The addresses provided below are for historical record only and are not intended to be used.

Genesis albums since Invisible Touch, including Collins' But Seriously, have address to write to for more information. The addresses are listed in We Can't Dance as:

Genesis Information former addresses.
USA: Brad Lentz, PO Box 12250, Overland Park, Kansas 66282
England: Geoff Parkyn, PO Box 107, London, N6 5RU

The Genesis Information Society, which does not exist any longer, was a fan club and had a newsletter. It was run by Geoff Parkyn, who also compiled a very complete discography in 1983. This discography has been used extensively in creating this one. Parkyn (or Parkin, it has been spelled both ways) was also at one point selling merchandising at greatly inflated prices.

The Waiting Room covers all things Genesis related, with news, comment and articles from all eras of the band's history. 1 pound a single copy or 4 pounds for a year from Peter Morton, 83 Oldfield Rd, Sheffield S6 6DU England. This is apparently run by Alan Hewitt (see The Pavillion Magazine below) as of 1993.

'Ripples' is the Australian Genesis mag and also appears quarterly. No idea of subs rates on this, so write for more info (with IRC) to David Birtwell, 1 Mackinnon Ct, Keysborough, Vic 3173, Australia. Ripples is DEFUNCT (as of 1992).

Genesis Information Australia
PO Box 342
Sans Souci Fax: 61 2 5801695
NSW 2219 Tel: 61 2 5294515
Australia
4 newsletters per year, \$25 (Australian) per year membership,
primarily aimed at Australia/New Zealand

There's also two Italian Gabriel mags for all you completists, both in Italian I'm afraid! The first is called Contact. Info from Monica Tessarin, Via Ragazie del '99 N8, 3102 Mogliano V.To (TV), Italy. The second is called The Intruder and can be had from Thomasso Ridolfi, Via Bordolano 6A, 20097 S. Donato Milanese, Italy.

Peter Gabriel fanzine entitled 'White Shadow'
by Fred Tomsett c/o White Shadow
96a Cowlishaw Road, Hunters Bar
Sheffield S11 8XH England

The "Supper's Ready" Genesis Fan Club
Attn: R. S. Baxter
Box 562

May's Landing, NJ 08330
(\$15 per year dues as of March 1993)
This one was in a Goldmine article on fan clubs.

Genesis Fan Club
Attn: Richard Savala
37 Westbrook Drive
Hampton, VA 23666
(send SASE for more information)
This one was in a Goldmine article on fan clubs.

The Pavilion Magazine
Alan Hewitt
174 Salisbury Road
Everton, Liverpool, L5 6RQ, England

The COLLINS CONNECTION
Lee D' Maria, c/o
P.O. Box 660832
Miami Springs, Florida 33266

The Collins Connection is now DEFUNCT. It was at one time a moderately official fan club. 1986-1992, RIP.

New information as of Dec 1995:

International Genesis Fanclub Network:

- 1) The Waiting Room
England, UK
- 2) It
Deutscher Genesis Fanclub
c/o Helmut Janisch
Postfach 261
D-36002 Fulda
Germany
Membership conditions/subscription fees (per annum)
 - a) Germany: 30 DM
 - b) Europe: 40 DM
 - c) World: 50 DM (surface mail)
90 DM (airmail)

Magazine contains (outside Germany) sheets with English translation
Payment: b) and c) cash or International Money
Order 4 magazines per annum

- 3) Dusk
Italian Genesis Fanclub
Mario Giannetti
Casella Postale 10
I-82100 Benevento
Italia
Language: Italian with English translation
Magazine
- 4) Supper's Ready
Richard S. Baxter
P.O. Box 562
Mays Landing,
N.J. 08330
USA
Newsletter
- 5) The Pavilion
Alan Hewitt
Anthony Phillips Fanclub
Magazine

plus (not member in the International Genesis Fanclub Network):

Genesis French Fanclub
 Katja Laurent
 57 bis, Rue de Versailles
 F-78490 Montfort L'Amaury
 France
 magazine (language: french)

EDITORIAL NOTE: Also note that Goldmine, while having nothing in particular to do with Genesis per se, is a great source for 'last resort' buying. The dealers who advertise here charge a lot, often more than non-advertising ones. The odds of getting ripped off are high, especially with ads that looks like they were prepared by amateurs. Stick to computer-printed typeset ads for the best reliability. Caveat emptor can't be stressed enough. This information is provided for your own use, mainly to answer the frequently asked questions of "what is Goldmine" and "how do I get it". The information is up to date as of 1993, but is subject to change at any time.

In terms of Genesis material, mostly every issue has some ads from dealers carrying Genesis records, bootlegs, videos, tour programs, and so forth. Record shows and local stores will probably give you better deals than Goldmine, but their selection is often severely limited.

What is Goldmine? It is a bi-weekly newsprint magazine which mostly consists of advertisements for sale or auction of "collectable" records, CDs and sometimes items like books, tour programs, and posters. There is some reading material, often good career retrospectives, discographies, interviews or collections of articles on one theme, but this usually constitutes maybe 10% of the pages. It is primarily a vehicle for advertisements. The newspaper itself can be found at larger newsstands, book stores that carry a large selection of magazines, used record stores, some new record stores, or of course as a subscription.

Subscriptions:

Goldmine Circulation Dept 700 E. State St. Iola WI 54990-0001	Goldmine Sample Copy Department 700 E. State Street Iola, WI 54990
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\$35/year, 26 issues
 \$22/year, 13 issues

Write to this address and they'll send you a sample issue.

BOOKS

[These are not necessarily in print. Genesis books are few and far between, and never seem to have very large print runs. With Genesis' popularity, the lack of books is pretty amazing.]

GENESIS - THE ILLUSTRATED DISCOGRAPHY
 By Geoff Parkyn
 Omnibus Press, London, 1983.
 ISBN 0.7119.0163.5
 OP 42092

Very nice discography, used quite a bit in filling out this discography. Lots of photos: not only rare albums and singles, but also some ads from different periods in the band's history. (These photos are in incredibly grainy black and white.) This book covers up to Three Sides Live.

Very small, paperback size book. The cover is based on Abacab's album cover (the current Genesis release at the time).

GENESIS - TURN IT ON AGAIN
 By Geoff Parkyn

Reprinted version of THE ILLUSTRATED DISCOGRAPHY in 1984 as 'Turn It On Again'. This is updated to include the Mama album and solo projects at the time.

GENESIS - I KNOW WHAT I LIKE
by Armando Gallo

Written in 1977. Published in England by Sidgwick and Jackson of London in 1978. Released only in England by Sidgwick and Jackson under the title "Genesis: The Evolution of a Rock Band", had three reprints at least. Not issued in the USA at all. Summer 1979, Gallo decided to publish it himself. Updated to right before Duke was recorded and re-issued in 1980, re-written, re-designed, and new pictures by the author. Published in the USA by DIY Books in 1980. Also a Limited Edition of 1000 copies hand bound in leather, boxed, numbered, and signed by the author. There was another printing circa 1986, but it was not updated.

This is the definitive Genesis book. Gallo traveled and talked with the band for years. The band has testified to the veracity of the book. Introduction by Mike Rutherford. Curiously, the 1980 printing does not have an ISBN number listed anywhere.

GENESIS - PETER GABRIEL, PHIL COLLINS AND BEYOND
by Philip Kamin and Peter Goddard. Introduction by Phil Collins
(115 pages - 1984. Beaufort Books. ISBN 0-8253-0243-9)

(TITLE UNKNOWN)
by ? Legras?, biography of the band in French, 1979

THE BOOK OF GENESIS
by Hugh Fiedler.
(128 pages - 1984. St. Martin's Press. ISBN 0-312-08880-9)

Fiedler interviewed the band, and transcribed the interviews verbatim, with no editing. (Quite a feat, considering how little sense the band makes in interviews.) This is an accurate book, since it is the band in their own words. A good insight into personal feelings, and less hard facts than Gallo. Section of color photos, and a lot of black and white photos. Good source of non-Gallo photographs.

GENESIS
by Janis Schacht
(124 pages - 1984. Proteus. ISBN 0-86276-257-x)

Schacht was involved vaguely with Genesis in the early days, seeing shows and reviewing them. He borrows a lot from his predecessors in terms of the book's content. A lot of good photographs. History of the band, sections for each member talking about solo projects, as well as a terse discography (sans catalogue numbers). He does cover up to the filming of Illegal Alien, and has some editorial opinions. Many too many of his items are 'borrowed' from other published sources which appeared before his book did. There's not much bibliographical credit given. An article that appeared in Circus Magazine, 1982 contains most of what he has written about the recording of Abacab. Whether he intentionally plagiarized these articles or got permission but did not include it in the credits is unclear.

GENESIS - FROM ONE FAN TO ANOTHER
by Armando Gallo.
(144 pages - 1984. Omnibus Press. ISBN 0-7119-0515-0)

Book of Gallo's photographs, less exposition than his other book.

PETER GABRIEL
by Armando Gallo.

(96 pages - 1986. Omnibus Press. ISBN 0-7119-0783-8)

PETER GABRIEL - AN AUTHORIZED BIOGRAPHY

by Spencer Bright.

(232 pages - 1988. Sidgwick & Jackson. ISBN 0-283-99498-3)

GENESIS: A BIOGRAPHY

by Dave Bowler and Brian Dray

Published by Sidgwick & Jackson, London (I think)

ISBN: 0-283-06132-4

released in UK 11-92

Contains discography, 8-10 black & white pictures in the middle.

Front cover: Glossy black with same picture of band as used on Hold

On My Heart singles inset in colour

Back cover: Glossy black with colour band picture from about 1974/5 inset

Inside cover says that Dave Bowler and Brian Dray played in major part in researching the 'Genesis: A History' video and have been Genesis fans/collectors for many years.

The text looks very good, and basically goes through in chronological order detailing the history of the band and solo members careers to the present day. A full UK discography is included in the back including all albums, singles, videos and books released by Genesis and solo members, but no catalogue numbers are included.

SHEET MUSIC

No sheet music to any album earlier than Trick was released. The sheet music listed here is as complete as can be. Very little is actually in print any longer. The Anthologies and the recent Genesis albums are in print.

Genesis Songbook

Wise Publications ISBN 0.86001.352.9 AM 1924A

Contains all the Trick of the Tail LP as well as Moonlight Knight, Firth of Fifth, Get Em out by Friday, I Know What I Like & Watcher of the Skies. It was published in 1977 and has details of the bands background to the songs and a few pictures. The songs are arranged for piano/vocal with guitar chords.

Trick of the Tail/Wind & Wuthering

ISBN: 0.86001.696.X

1980 Wise publications

Songs: all the songs from the 2 albums

Note: this is considered a very accurate book by musically inclined people who expressed an opinion

Seconds Out

ISBN: 0-8256-6026-2

(Does not cover the whole album, for "copyright reasons". This is possibly the rarest Genesis sheet music, and the most sought after due to the old songs transcribed.)

Songs: Squonk/The Carpet Crawl [sic]/Robbery, Assault, and Battery/Afterglow Firth of Fifth [sans intro]/I Know What I Like/The Lamb [sans a lot of the intro arpeggios]/Supper's Ready [entire thing]/The Musical Box [the whole thing, not just an excerpt]/Cinema Show [sans solos at end]

And Then There Were Three

ISBN: 0-8256-6032-7

Originally published by Wise Publications, London, in 1978.

Published by Music Sales Ltd (ISBN is from this edition)

Songs arranged by Frank Booth

Has three pics, one of each member.

Duke (contains pic of Genesis)

US: Warner Bros. Publications VF0796

Abacab (1982)

US: Warner Bros. Publications VF0923 and Pun Music (ASCAP)

UK: Hit & Run Music (Publishing) Ltd.

Three Sides Live

Chappell and Co. Ltd.

Released in England, only

Order Ref # 7659

Music to the double album, plus colour photos and article on the band. These are not full piano scores. It is just combined melody line and guitar chords.

Songs: Abacab/Turn It on Again/Dodo/Behind the Lines/Duchess/Me and Sarah Jane Follow You Follow Me/In the Cage/Misunderstanding/Cinema Show/Slipperman Afterglow/One for the Vine/Fountain of Salmacis/It/Watcher of The Skies

The Best of Genesis (1983)

US: Warner Bros. Publications VF1053

Includes: Abacab, Duchess, Follow You Follow Me, I Know What I Like, The Lamb Lies Down on the Corner, Many too Many, Misunderstanding, No Reply at All, Paperlate, Ripples, Turn it on again, Your own special way.

Genesis (Mama) (1984)

US: Warner Bros. Publications VF1098 and Pun Music (ASCAP)

Invisible Touch (1986)

(contains three great portraits of the band)

US: Warner Bros. Publications VF1326

UK: Wise Publications

UK ISBN 0.7119.1043.X Order # AM 64536

The Genesis Anthology

US: Warner Bros. Publications VF1113

(Contains music to Paperlate, the only song not available anywhere else. The arrangements are apparently different from the other sheet music books. By most reports the transcriptions here aren't great.)

Songs: Abacab/Behind the Lines/Dance on a Volcano/Duchess/Follow You Follow Me Heathaze/I Know What I Like/Illegal Alien/Keep It Dark/The Lamb Lies Down on Broadway/Mad Man Moon/Mama/Man on the Corner/Many Too Many/Misunderstanding No Reply at All/One for the Vine/Paperlate/Taking It All Too Hard/That's All Turn It on Again/A Trick of the Tail/Your Own Special Way

The Second Genesis Book - Genesis Anthology Volume 2

Wise Publications 1985 - ISBN 0.7119.0699.8

Abacab - Alone ton. - Another record - Behind Lines

Duchess - Duke's Tra/End - Illegal A - Just a job

Keep it drk - Like it or not - Lurker - mama -

man of our times - man on corner - no reply - paperlate

silver rainbow - taking it all too hard - that's all

who dunnit?

The Deluxe Anthology

Warner Bros. number VF1903, 271 pages, black cover with the WCD font

"Genesis" in gold under which is a picture of Tony, Phil, and Mike,

dressed in black, with a dark brown backdrop.

Songs: Abacab/Anything She Does/Behind TL/The Brazilian/Dance OAV

Domino I & II/Dreaming WYS/Dri ving TLS/Duchess/Fading L/Follow YFM

Heathhaze/Hold OMH/I Can't Dance/I Know WIL/Illegal Alien/Invisible T

In TD/Jesus HKM/Keep ID/The Lamb LDOB/Land OC/Living F/Mad Man Moon/Mama Man OTC/Many TM/Misunderstanding/Never AT/No Reply AL/No Son OM/One FTV Paperlate/Since ILY/Taking IATH/Tell MW/That's All/Throwing IAA/Tonight*3 Trick OTT/Turn IOA/Way OTW/Your OSW

We Can't Dance (1992)

(Very cheap packaging, no pics or anything. Just music and FRB cover.)

US: Warner Bros. Publications VF1795

ISBN: not listed on book

Warner Brothers Publications

Songs: the whole album

Genesis - We Can't Dance

The Way We Walk
info unavailable

Band score, GENESIS

March '92, Ritto Music, Japan

127 pages

Notes: fairly accurate music scores for all the parts
(vocal, guitar, bass, drums, keyboards and others)
with brief playing advice written in Japanese

Songs:

1. The Knife
 2. Watcher of the Skies
 3. Firth of Fifth
 4. Mad Man Moon
 5. One for the Vine
 6. Follow You Follow Me
 7. Invisible Touch
- (with discography of albums, UK singles, and solo materials)

Genesis Rock Score

UK ISBN 0.7119.1774.4

Order No. AM73917

'Six great Genesis songs scored for small groups. Complete with lyrics.' Front: colour picture of Genesis

Inside:

5 black-white pictures of Genesis

2 black-white pictures of Phil

1 black-white picture of Tony

1 black-white picture of Mike

Layout by Tim Field

Compiled by Peter Evans

Music processed and arranged by Barnes Music Engraving

Copyright 1989

[vocal, guitar, keyboard, bass, drums]

Songs: Abacab / Afterglow / Follow you, follow me /Mama That's all / Turn it on again

The Best Of GENESIS For Easy Gui tar

Includes SUPER-TAB Notation

Arranged by Ray Donato

(With Lyrics)

Warner Bros. Publications Inc., GF 0253, Copyright 1987

Songs: Abacab / Duchess / Follow You, Follow Me / Invisible Touch
The Lamb Ldob / Man On The Corner/ No Reply At All / Paperlate
Ripples / Turn It On Again / Your Own Special Way

[Note: some individual songs have been released separately, singles that had sheet music released at the time the single was released. These are extremely hard to obtain information about, since they are available in small quantities for a very short period of time.]

Banks:

Only one known Banks transcription...

Quicksilver (motion picture soundtrack)

Songs: includes Shortcut to Somewhere and the suite Banks wrote for the film

Collins:

No Jacket Required

(front cover has the same picture as album; no pictures in the book; includes 10 songs from No Jacket, but does not include We Said Hello Goodbye)
copyright 1985 by Wise Publications
ISBN 0.7119.0694.7

Hello, I Must Be Going!

(includes all the songs, no pictures)
ISBN?

...But Seriously

(no pictures; all 12 songs in same order as album)
Copyright 1989 by Wise Publications
ISBN 0.7119.2143.1

Anthology

ISBN (UK) 0-7119-0775-7

Wise Publications 1985

Warner Brothers

Songs: includes all songs from first three albums, as well as Against All Odds and Easy Lover

Note: at least in the editor's edition, One More Night is in the key of Ab, not Bb as the music indicates.

Serious Hits Live

ISBN not listed on the book

Songs:

Something... Heaven/Against All Odds/Who Said I Would
One More Night/Don't Lose My Number/Do You Remember
Another... Paradise/Separate Lives/In The Air Tonight
You Can't Hurry Love/Two Hearts/Sussudio/Groovy... Love
Easy Lover/Take Me Home

Both Sides

ISBN 0-89724-148-7: (piano, guitar box, vocal)

ISBN 0-89724-213-0: (vocal guitar, lousy lousy lousy)

Hit and Run Music / Warner Brothers

Notes: Arranged and Processed by the Pitts

No internal illustrations - cover is "BS" cover

Drum Techniques of Phil Collins

Transcribed by Neal Sausen

Copyright 1986 Warner Bros. Publications, Inc.

Includes chords for drum machine (Take Me Home)

I Don't Care Anymore includes drum part of Phil and Chester played on "Live from Perkins Palace" video.

Against All Odds

Behind The Lines (Pc-Version)
 Home By The Sea (Genesis)
 I Cannot Believe It's True
 I Don't Care Anymore
 Inside Out
 In The Air Tonight
 It Don't Matter To Me
 I Missed Again
 No Reply At All (Genesis)
 Only You Know And I Know
 Take Me Home
 You Can't Hurry Love

Home by the sea:

This is a classic example of Phil's "Less is More" approach, based on simple 8th notes and punctuated with tasty one and two-beat drum fills. This arrangement shows how Phil can lay back and play for the song, letting the music "breathe", a quality too often missing with a lot of drummers today. I recommend listening to the record while reading down this drum part to see how it works within the context of the song.'

No reply at all:

This song from his Genesis album "Abacab", is interesting for its "active but solid" drum feel. There are "ghost notes" throughout the song on the snare drum and these should be played as lightly as possible, more felt than heard. Pay close attention to the phrasing of the drum fills and horn figures. Strive for a relaxed accuracy as this is a hallmark of Phil's playing.

Rutherford:

The Living Years

Phillips:

"Six Pieces For Guitar"

The book has 20 pages with the following pieces:

1. Study No. 1 In Emaj
2. Study No. 2 In Dmaj
3. Study No. 3 In Emaj
4. Study No. 4 In Gmaj
5. Rhapsody from 'The Field Of Eternity'
6. Nocture
7. Lullaby (two version in D-A-D-G-A-D tuning)

It is heavy stuff, not for beginners.

The last three, as one knows, have made it to the records.

VIDEOS

Genesis

Promotional videos

The kind you use to promote a song on MTV, etc.

I Know What I Like

[Gallo book says promo for Top Of The Pops, never shown... they were not happy with the film.]

Robbery, Assault, and Battery

Band dresses up and enacts story line, live back track. Nice hand shots on Tony during solo

Ripples

Band on stage; not much happens, live back track. Nice hand shots during solo again.

A Trick of the Tail

Band in room mixed with tiny band running around on piano. Back track sounds like studio version. Most prominence of Hackett in any Genesis video ever!

Many Too Many I

Band on stage, virtually identical to "Abacab" video

Many Too Many II

[Alternative promo - UK version? Genesis: A History has it...]

Misunderstanding

Hilarious trek through the streets of somewhere, piano in back of truck, Phil with beard. Painfully fast back track.

Duchess

Band singing in a rehearsal room, performing and playing around

Abacab

Band on stage; Phil drums and sings

No Reply at All

Band in room; Phil drums and sings; Genesis dresses up as horn players, lots of play, similar in a way to Invisible Touch video

Keep It Dark

Various shots of band in trenchcoats walking around London, Tony playing little mini keyboard, Mike with guitar neck with no guitar! => White suits, ties and hats later on.

Man on the Corner

Live performance (an actual live performance, not clips shown as studio version plays)

Mama

Performance arena is also in "That's All" video.

That's All

Band dressed up as homeless people performing in an abandoned warehouse arena lit by trash can fires.

Home by the Sea

Video is live performance, audio is studio; includes "Second Home by the Sea"

Illegal Alien

Band wears wigs and look like illegal aliens; Mike flips up cigarettes and tries to catch them in his mouth, Tony has moustache

Turn It On Again I

Phil in a Hawaiian type shirt singing and drumming, but not at the same time (they were two different shots); it starts off with a close-up of Mike's guitar strumming, then of his foot doing the bass pedal

Turn It On Again II

Live performance from Three Sides Live mixed with tour footage

Invisible Touch

Band members in a warehouse clowning around with cameras

Tonight Tonight Tonight

sort of dark and gloomy video; Phil had throat problems during the filming and cancelled a tour date, it's all lip-synch; lots of back lighting. Gang-like Blade-Runner-feel, lots of street shots,

- smoke.
- Land of Confusion
played more times than all the other Genesis videos put together; has the puppets; nominated for a Grammy -- the only video in which Genesis didn't appear.. (WON a Grammy, didn't it?)
- In Too Deep
Band on cabaret-style stage, Phil walks around singing; not much happens
- Throwing It All Away
hodge-podge of all sort of clips from the Inv. Touch Tour; lots with Tony eating for some reason
- Anything She Does
The last video from Inv. Touch, very rarely played on MTV other than a little when it first came out; the band is performing the song in the dressing room, Phil uses a hanging lamp for the cymbals; as the band goes on stage groupies try to sneak into dressing room. Benny Hi!!!
- No Son of Mine
Shows boy returning to abusive home; Genesis playing instruments; at end it reveals scene takes place in snow orb
- I Can't Dance
satire of jeans commercials; note "Hit and Run" brand label on Phil's jeans; satire of Michael Jackson' Dangerous rampage at end by Phil (often edited out when shown on MTV)
- Hold On My Heart
Band in a club after closing; people cleaning the club; not much happens
- Jesus He Knows Me
funny and satirical look; like Illegal Alien they dress up, except as TV preachers - do any family members appear here?
- Tell Me Why
Similar to Another Day In Paradise, b&w

Gabriel

- Modern Love (Peter w/shag haircut, wearing fencing mask, riding escalator, knocking multiple cardboard cutouts of a blonde upside the head [sic on the whole description, the editor has never seen this and probably won't believe it til he has!])
- Games without Frontiers (Peter with searchlight, kids around dinner table dressed as adults, Peter on all fours marching with a group of dolls)
- I Don't Remember (live version for Plays Live, nightmare sequence with Kabuki (??) players)
- Shock the Monkey
- Red Rain (Peter in red rain)
- Sledgehammer (animation/clay/etc)
- Big Time (more animation/clay/etc)
- Don't Give Up I (collage of depression-era scenes, head shot of Kate for her portion of verses)
- Don't Give Up II (Peter & Kate hugging)
- Mercy Street (boring and gloomy like the song, scenes of a stormy seaside)
- Biko (promo for the movie Cry Freedom, movie clips interspersed with live footage of Gabriel performing the song)
- In Your Eyes live (promo for Amnesty, Peter and thousands of musicians on stage)
- Digging in the Dirt (still more animation/clay/etc, slimy animals)

Collins

- In The Air Tonight
- Missed Again (Phil standing around singing)
- Don't Care Anymore (Phil and band on mock stage, guy plays the bass pedals with his hands)
- Can't Hurry Love (3 Phils)
- Through These Walls (Phil and his perverted self)
- I Cannot Believe It's True (I Missed Again-ish)
- Against All Odds (Movie clips, RGB triangle, mask)

Easy Lover (video of Phil and Phillip Bailey filming a video for the song)
 Sussudio (Phil and band in bar)
 One More Night (Phil in bar with sax player)
 Don't Lose My Number (Phil and co. evaluate video ideas, mostly ones done by other artists already)
 Take Me Home (Phil in shots from different locales on tour)
 Separate Lives (Phil & the woman singing, scenes from the movie)
 Groovy Kind of Love (Phil smokes and watches clips from 'Buster')
 Two Hearts (Phil plays all instruments in 60s band)
 Another..Paradise (Phil and homeless)
 Rain Down (Phil as 'Bill Collins' makes it big, Eric Clapton)
 Do You Remember (Some solo piano in the intro and outro, Phil has a flashback to him as a young boy moving out of the neighborhood and leaving his first love)
 Heaven (Phil and band rehearse, features cute little dog)
 Hang in Long Enough (Phil and band play on Titanic-like ship called the S. S. Udio (groan), sinking it)

Mike & The Mechanics

Halfway There (solo Mike, no details)
 Silent Running (some band, some from movie)
 All I Need Is A Miracle (band plays, manager tries to get money)
 Taken In (Same manager as Miracle, this time they rent a house to rehearse it is occupied. They perform song in living room.)
 Living Years (Mike & son walking around)
 Word of Mouth (really U2-ish)
 whatever single after WoM, not much happens

Tony Banks

[Note: it is hard to say certainly what videos Tony has done, since they are never played. Mostly you see obligatory clips on band history shows.]

This is Love
 rain, strange imagery
 Throwback (is shown in the History video, qv -- I don't think it was ever shown on MTV or VH1)
 I Wanna Change The Score (Banks plays piano, Kershaw stands out in front singing. Again, never played on MTV, but has been seen on closed-circuit store video channels and on various documentary shows.)

Genesis Songs Used In Film/TV/etc.

"Just A Job To Do" off the "Genesis" album was the theme song for a Miami Vice-type TV show about two investigative reporters. The show was called "The Insiders" and starred Nicholas Campbell and Stoney Jackson. It aired on one of the networks in about 1985 or so. May not have run long.

In Too Deep was used in Mona Lisa, a British film with Bob Hoskins.

The Brazilian was heard in When The Wind Blows, an animated movie (with a score by Roger Waters). Another cartoon movie "B.C. Rock" featured bits of Afterglow.

Television Appearances

Genesis:

Atlantic 40th Anniversary HBO(?) unedited: ?? ??, 1988
 ABC edited: ?? ??, 1988

This marks the only time Genesis, on stage as a band, has ever performed solo members' material.

Phil alone/piano: In The Air Tonight

Genesis/solo medley:

Turn It On Again
Land Of Confusion
Misunderstanding
Throwing It All Away
You Can't Hurry Love
Shortcut To Somewhere
All I Need Is A Miracle
That's All
Tonight, Tonight, Tonight
Invisible Touch
Turn It On Again (Again...)

Grammy Music Awards 1990(? -- 1991?)

Phil and David Crosby performed Another Day in Paradise, Phil on piano.

Billboard Music Awards 1991

Genesis performed No Son of Mine, introduced with great fervor by Paul Schaeffer.

Billboard Music Awards 1992

Phil Collins hosted it, Genesis opened the show with I Can't Dance. (They won an award for most money raked in at one venue at one show.)

Television Specials

Genesis:

Wembley March 12, 1992

Pay per view broadcast of the Invisible Touch Tour video (qv), exactly as is except it omitted Volcano and Los Endos. This may be a repeat broadcast?

No Access March 22, 1992

Disney Channel special -- the first time ever that cameras capture Genesis writing an album. They show a little jamming, a little mixing, and Phil recording Never a Time. Bits about the members, and they answer questions.

The Story So Far May 21, 1992

ABC television special covering history of Genesis from "Let there be light" to 1986. This is most likely a repeat. Original when?

Opening Night June 13, 1992

ABC television special giving a look at the preparations for the We Can't Dance tour: song selection, jumbo-trons, etc up until the opening night. (very little complete-song performance footage)

Knebworth 1992 ?? ??, 1992

UK pay-per-view only, no USA broadcast. Bootleg CD of this show appeared 5 minutes before it ended. Last stadium date of the We Can't Dance tour. Entire show.

Phil:

Television Special ?? ??, 1990

Called "Seriously...Phil Collins" People advise Phil on what to do a TV show on, he wants to do live performances. Very little music, very insipid, disappointing. Features dog Pippin from Something...Heaven video with Paul Shaffer as the voiceover for the dog. Also has Gilbert Whoever, the most

obnoxious person in the entire world. Yes, this wasn't Phil's greatest moment.

Pay-Per-View Oct 2, 1990
Live, entire concert, last date of Serious Tour
Later released in Serious Hits Live (qv) boxed set.

Commercial/Bootleg videos

NOTE: there is a video of a Belgian TV appearance which many sources claim is from 1971, but (intentionally or not) they lie. There is no way it could have been from 1971. The first non-England tour dates Genesis ever played were in Belgium 1972. The video is from 1972. (For more information, see Gallo's book.) Wrong, wrong - this video IS from 1971 - see Schacht. :)

Genesis Live At Oxford College 1974
Genesis in Italy performing "Stagnation" 1972
Genesis on the midnight special 1973

Genesis - In Concert 1976
Genesis - In Concert 1977
Genesis - In Concert 1978

Documentary (the Polygram one)

A History of Genesis Volume I (video collection)
A History of Genesis Volume II (video collection)

The Mama Tour (1986)

The Invisible Touch Tour (1989)

[Both the Mama and Invisible Touch Tour have been released on Laser Disc in Japan, no details available]

Three Sides Live (1982, re-released since then)

Visible Touch -- tape of Invisible Touch videos (1987)

Genesis Videos, vol. 1 and 2 --
Lots of promotional videos in one collection (1988)

VOLUME I:

Mama
No Reply At All
Land of Confusion
That's All
Tonight³
Duchess
Anything she Does
Robbery Assault & Battery
In Too Deep
Abacab
Follow You, Follow Me

VOLUME II:

Illegal Alien
Throwing it All Away
Misunderstanding
Ripples
Keep It Dark
A Trick of the Tail
Home by the Sea/Second Home by the Sea
Man on the corner
Turn it on again

Many To Many
Invisible Touch

ABC In Concert Special (aired 5/92)

Genesis - Giants Stadium.
6/2/92 - screen/stage EX/EX-
6/3/92 - stage only (closer)

GENESIS, "A HISTORY OF GENESIS"
1991 Polygram Records
PolyGram Music Video 082 769-3
90mins VHS NTSC

GENESIS THREE SIDES LIVE
1991 BMG Video 80002-3
A Wienerworld Presentation
84 mins VHS NTSC

Behind the Lines/Duchess/Misunderstanding/DoDo/Abacab/No Reply at
All/Who Dunitt/In the Cage-slipperman-cinema-show/Afterglow/Me and
Sarah Jane/Man on the Corner/Turn it on Again
Along with selected clips from an interview

GENESIS INVISIBLE TOUCH TOUR
1988 Virgin Music Video 3-50139
VHS NTSC

Mama/Abacab/Domino/That's All/Brazilian/Land of
Confusion/Tonight/Throwing it All Away/Home by the Sea/Invisible
Touch/Drum Duet/Turn it On Again (Medley)
Do the Neurotic (over closing credits, not live)

Notes: Earl's court, indoors, editing performed off-line from master tapes
from all the cameras, so the cuts and shots really match the music,
introduction of the band walking in front of the white background from the
LCD video, over one of the LCD remixes, finishes with an instrumental
version of Way of The World, video-tape, not film, Drum Duet is present,
not listed.

Bootleg video: Genesis - The Duke Tour
Venue: Lyceum Theatre London, May 6, 1980
Format: VHS
Recording: 129 min Q:1 (Excellent!)

Notes: This is *the* definitive Genesis concert film, worth more than all
the official videos combined. Multiple cameras, cross-fades, close-ups of
all band members. The sound quality is fantastic (mono)! A complete
concert except the writer's copy had only the last three minutes of
'Ripples' - suspect a second encore (The Knife?) is missing as well. Some
shots are too dark (maybe two percent) but the set list is fantastic. This
was obviously planned to be a commercial release but must have been
scrapped, probably due to the dark scenes. Stories include, 'Albert',
'Sidney', 'Roland and the Bisexual Drum Machine' and 'The Hero and Villain'.

Deep in the Motherlode / Dancing With the Moonlit Knight (Intro) /
Carpet Crawlers / Squonk / One for the Vine / Behind the Lines /
Duchess / Guide Vocal / Turn It On Again / Duke's Travels / Duke's End
/ Say It's Alright Joe / The Lady Lies / Ripples (edit) / In the Cage
/ Slipperman Medley / Afterglow / Follow You Follow Me / Dance On A
Volcano / Los Endos / I Know What I Like (encore)

B. Phil Collins

Perkins Palace (83 tour)

No Jacket Required - The Video EP

No Ticket Required (NJR Tour Live - Complete Concert)
 Only You Know And I Know/Against All Odds
 Who Said I Would?/Sussudio/Behind The Lines
 Westside [sic]/One More Night/In The Air Tonight
 Like China/You Can't Hurry Love/It Doesn't Matter To Me
 Hand In Hand/Take Me Home/It's Alright/Droned

Serious Tour Live

Phil Collins (8")

Video Collection

Laserdiscs:

No Ticket Required - Atlantic Vision 50313-6 1985 89:16
 Only You Know and I Know / Against All Odds / Who Said I Would? /
 Sussudio / Behind the Lines / Westside / One More Night / In the
 Air Tonight / Like China / You Can't Hurry Love / It Doesn't Matter
 to Me / Hand in Hand / It's Alright / Droned

The Singles Collection - Pioneer Artists PA90-005 1990 79 min
 Don't Lose My Number / I Missed Again / A Groovy Kind of Love /
 Who Said I Would (Live) / You Can't Hurry Love / Thru These Walls /
 Sussudio / One More Night / Two Hearts / In the Air Tonight / Easy
 Lover / Against All Odds (Live) / Another Day in Paradise / I Wish
 It Would Rain Down / Take Me Home

...But Seriously, The Videos - Atlantic Vision 50322-6 1990 77 min

Hang In Long Enough / Another Day In Paradise / Do You Remember? /
 Colours / Something Happened on the Way to Heaven / All Of My Life /
 I Wish It Would Rain Down / Heat on the Street / That's Just the Way
 It Is / Saturday Night and Sunday Morning / Father to Son / Find a
 Way to My Heart / Around the World in 80 Presets (audio only)

C. Peter Gabriel

Point of View (POV)

Laserdisc:

All About US

Laser: US MCA ID2771 MS: 1994 (CX NR)

- Tracks:
1. Opening Logos
 2. Introduction
 3. Making of "Digging in the Dirt"
 4. "Digging in the Dirt" video
 5. Making of "Steam"
 6. "Steam" video
 7. Steam: live at the Brit Awards
 8. Making of "Blood of Eden"
 9. "Blood of Eden" video
 10. Breaking the Barriers
 11. "Solisbury Hill" video
 12. "Zaar" video
 13. Studio Recording and Pre-Production: "Come Talk To Me"
 14. "Come Talk To Me" video
 15. Making of "Kiss That Frog"
 16. "Kiss That Frog" video
- CAV:
- | | |
|-------------------------|-------|
| 17. Digging in the Dirt | 5: 14 |
| 18. Steam | 5: 11 |
| 19. Blood of Eden | 6: 30 |
| 20. Solisbury Hill | 3: 20 |
| 21. Come Talk To Me | 4: 38 |
| 22. Kiss That Frog * | 4: 29 |

Liner: * transferred from high definition master for maximum clarity. Total running time is 55 minutes.

D. Mike And The Mechanics
A Closer Look

E. Steve Hackett

Steve Hackett Live (Laser Disc)

Total 63 min.
Vpl r-70200(vap video)
92/8/5 Released.

1. Cami no Royal e
2. Please Don' t Touch
3. Everyday
4. In That Quiet Earth
5. Depth Charge
6. Wonder Patch
7. In The Heart Of The Ci ty
8. Black Li ght
9. Hori zons
10. Jacuzzi
11. Theatre Of Sleep
12. Jazz Jam
13. Spectral Morni ngs
14. Clocks

Steve Hachett(vocal s, gui tar)
Ian Elli s(bass, vocal s)
Jul ian Col beck(keyboards, vocal s)
John Hackett(gui tar, fl ute)
Fudge Smi th(drums)

Videotaped At Central Studios Nottingham.

F. Peter Gabriel

'Cv' [sic, means "Compilation video"]

Germany (at least, maybe the world) 1987 Real World production

- 1- Big Time
- 2- Don' t Give Up 2
- 3- Shock The Monkey
- 4- Mercy Street
- 5- Sledgehammer
- 6- I Don' t Remember
- 7- Red Rain
- 8- Don' t Give Up 1

G. Video Catalog from Progressive Rarities - bootleg videos

Grading scheme is Q:1 (best) to Q:5 (worst)

AUD = Audience recording

OGWT = Old Grey Whistle Test (Brit TV)

BBC = British Broadcasting Corp

TOTP = Top of the Pops (British TV)

G2: Genesis

Venue: Belgian TV '71 [They lie -- this is '72]

Mi dnight Special '73

Oxford '73

Recording: 100 min Q:1.5

Notes: Excellent costumes and pre-costume era Gabriel!

Fountain of Salmacis / Twilight Alehouse / Musical Box / Return of the
Giant Hogweed / Watcher of the Skies / Musical Box / Dancing with the
Moonlit Knight / I Know What I Like / Musical Box / Supper's Ready

G4: Peter Gabriel
Houston '86
AUD 120 min Q: 3.5
Notes: Bouncy camera.

San Jacinto / Red Rain / Shock the Monkey / Family Snapshot / Family and the Fishing Net / Self Control / Mercy Street / Intros / This is the Picture / Big Time / Don't Give Up / Solsbury Hill / Lay Your Hands on Me / Sledgehammer / Here Comes The Flood / In Your Eyes / Bi ko

G5: Peter Gabriel
Promos
Japan Aid '87
Amnesty
NJ '86 120 min Q: 1.5

Big Time / Don't Give Up / Shock the Monkey / Mercy Street / Sledgehammer / I Don't Remember / Red Rain / Don't Give Up / Red Rain / San Jacinto / Sledgehammer / Bi ko / Intro / In Your Eyes / Red Rain / Shock the Monkey / Family Snapshot / Sledgehammer / San Jacinto / Bi ko

G6: Peter Gabriel
Detroit 11/17/86
AUD 120 min Q: 2

Same songs as G4 with I Have The Touch replacing Solsbury Hill

G7: Peter Gabriel
Rockpalast '78
German TV '80
Profile '82
120 min Q: 2

On The Air / Mori bund / Perspective / Here Comes the Flood / White Shadow / Waiting for the Big One / Humdrum / I Don't Remember / Solsbury Hill / Modern Love / The Lamb / German Interview / Family Snapshot (German) Documentary on making of Security includes working versions of the songs and interviews with Gabriel, Fast, Levin, Marotta, Lord

G8: Genesis
In Concert '76
Tokyo '78
Liverpool '80
110 min Q: 2

I Know What I Like / Fly On A Windshield / Carpet Crawlers / Cinema Show / Entangled / Supper's Ready / Los Endos / Eleventh Earl Of Mar / Dance On A Volcano / Drum Duet / Los Endos / I Know What I Like
Liverpool documentary includes band interviews as well as live performances

G9: Steve Hackett
Holland '88
AUD 90 min Q: 2
Notes: All acoustic solo set!

Horizons / Bay Of Kings / A Bed, A Chair and A Gui tar / Timelapse at Milton Keynes / Portrait of a Brazilian Lady / Still Life / Harmonics / Notre Dame De Fleur / Momentum / Genesis Medley / Silver / Troubled Spirit / The Vigil / Peace / Gui tar as Cel lo / Horizons / Medley

G10: Genesis
Montreal '74
Lamb Tour
California '74 85 min Q: 2

Notes: 3 great shows from costume era Genesis!

Watcher of the Skies / Dancing with the Moonlit Knight / The Cinema Show / I Know What I Like / Firth of Fifth / Musical Box / Battle of Epping Forest / Supper's Ready / (Lamb Tour Clips - some are silent, some have dubbed sound - these clips are truly amazing and rare - Gabriel in Slipperman costume - Includes Lami a section) / Dancing with the Moonlit Knight / The Cinema Show / I Know What I Like / Firth of Fifth / Musical Box / Supper's Ready

G11: Peter Gabriel

Kansas City '82

AUD 120 min Q: 4

Notes: Stationary camera, dark fuzzy picture. Last 3 songs from Germany?

Rhythm of the Heat / I Have The Touch / Not One of Us / Family and the Fishing Net / Shock the Monkey / Milgram's 37 / Family Snapshot / Intruder / I Go Swimming / Lay Your Hands On Me / Solsbury Hill / I Don't Remember / San Jacinto / On The Air / Rhythm of the Heat / Family and the Fishing Net / Shock the Monkey

G12: Steve Hackett

Rochester, NY 10/30/81

90 min Q: 1.5

Notes: Great close-ups! Ian Mosley on drums pre-Marillion!

Air Conditioned Nightmare / Jacuzzi / Funny Feeling / Ace of Wands / Picture Postcard / Everyday / Red Flower... / A Tower Struck Down and more!

PAUL CARRACK

In addition to being Mike and the Mechanics' singer, he was in the bands Ace and Squeeze.

Solo albums:

1982 Suburban Voodoo

(some pretty decent songs, lots of keyboards with a 70's feel to it.)

1987 One Good Reason

(includes "One Good Reason", "Don't Shed A Tear", "Give Me A Chance", etc)

1989 Groove Approved

(includes "I Live By The Groove", "Tip Of My Tongue", "Only My Heart Can Tell")

Greatest hits:

The Carrack Collection (US)

(includes "Tempted", "How Long", "Silent Running", "Do Me Lover", etc)

Carrackter Reference (UK)

NAME'S THE SAME

Bands and Cover Bands, and covers by other artists

Some bands have named themselves after Genesis songs. This leads to no end of confusion and puzzlement. Most of these bands have absolutely nothing to do with Genesis, don't even sound like Genesis, and their records are very difficult to find. Then there is the matter of the original USA Genesis which came before our Genesis, who also released an album. Some of these are no doubt passed off as Genesis albums (or bootlegs). Some information about these bands is presented for completeness, to clue in the Genesis fan about their existence and what their music is (was) like. The testimonials are in part from a Progressive Rock Survey and have been edited to be as subjective as possible. Special thanks to Ruud van de Kruisweg for his information on some of the more obscure European bands who have taken their names from Genesis songs.

The Other Genesis

The "other" Genesis in the USA that caused a name conflict with our Genesis when From Genesis To Revelation was going to be released in the USA also released an album. (Watch out for this in the Genesis bins at record stores/shows, especially being passed off as a real Genesis album.)

'Genesis - In the Beginning'
Mercury Stereo SR 61175, 1968

there is a song called 'Mary, Mary', which is different from the one on the Happy The Man bootleg (qv). [The editor, never having heard either, can't confirm nor deny that.]

Happy the Man

Editorial Foreword: Although they go by the same name as a Genesis song, Happy The Man is not in fact named after a Genesis song! I was incredibly surprised to find an e-mail message one day from Kim Watkins personally explaining the origin of the name and how it related to Genesis. Here is a direct quote from Watkins taken from the mail message I received, along with information about how to contact him about Happy The Man:

Kit Watkins
P. O. Box 520, Linden, VA 22642
voice/mail/fax: 540/636-7313
email: Linden@global.com.net
http://www.nets.com/linden

We named our band before we ever heard of the Genesis song and were amazed when we were told about the song by a fan. We were big Genesis fans at the time, although hadn't heard that B side until years later.

So they were influenced by Genesis, only they didn't know about the song when they named the group! Now, here is the original Discography entry about the group Happy The Man...

HTM produced some stirring, complex, melodic, and MUSICAL works, although they are rather rare, they are certainly very accessible. The band claims to be influenced by Genesis, Yes, and Gentle Giant although they really do not sound anything like any of those bands. The compositions tend to be rather complex and challenging, but they cleverly avoid falling into that dissonant trap that so many bands fall in to when they try to write something complex (e.g., the mid-section of Yes's 'Ritual'). HTM maintains a melodic approach to everything they write.

The band actually played with Peter Gabriel. Peter had just left Genesis and he was looking for musicians to play his music. They played only one afternoon together and according to Kit Watkins there are no known recordings of these rehearsals.

Throughout their existence as a functioning band (from 1974-1978) they recorded three marvelous lp's. The following musicians appear on each one of these:

1. Frank Wyatt - piano, el. piano, organ, flute, sax
2. Stanley Whitaker - guitars
3. Rick Kennell - bass
4. Kit Watkins - synths, piano, el. piano, organ, flute

Each album had a different drummer. The discography below shows the albums and who played drums on them:

1. Happy The Man (1977) - drums: Mike Beck
produced by Ken Scott, of David Bowie and Supertramp fame.
This album defines the band's sound very well, one that endured throughout their career.
2. Crafty Hands (1978) - drums: Ron Riddle
3. Happy The Man 3rd: Better Late... - drums: Coco Roussel
- a. Retrospective (a CD compilation of most of first and second lp, with some stuff from 3rd)
- b. Beginnings (features material recorded live in 2-track studio in 1974-75. Features a singer called Cliff Fortney who left the band before being signed to Arista)

A more recent album is the live album 'Live' Linden Music (LM 2021). A recording of a live concert in 1978.

For Absent Friends

Rather mediocre Dutch neo-progressive band from Rotterdam. They started off as Saga-soundalikes but drifted into standard rock fare with some proggy bits thrown in at random. They have nothing to do with Genesis other than the name.

- ?
- Both Worlds
- Running in Circles

Foxtrot

This band hails from Norway, and has only one release entitled "A Shadow of the Past". (Cf. the *Lord of The Rings*, the name of the second chapter of book one.) Despite their name, they remind one much more of later Camel (ala Stationary Traveler) than old Genesis. Their music is very melodic and pleasing to the ear, with excellent vocals and instrumentation.

Trespass

This is an European progressive act. I've never been able to turn up anything about them.

Over The Garden Wall

...is *the* Genesis cover band. They play Genesis material from all phases of the band's career, with perhaps a little more emphasis on the older material. They stay for the most part in the northeast USA and Canada, and are based in Montreal. They are outstanding musicians and do a great job with the material. The singer sounds like both Collins and Gabriel without really sounding like either. Genesis officially knows what they do and approves of it. They do not have any albums or recordings available, since Genesis doesn't really want them selling albums of them doing Genesis material. (This isn't to say, however, that they haven't been bootlegged.) Original material is in the works...

The Musical Box

Another tribute band which recreates a 1973 show as close to exactly as humanly possible with the same instruments, costumes, etc. Outside of the area in which they perform (like Over The Garden Wall in the N.E. USA and Canada), they have never been heard.

Re-Genesis

Apparently another tribute band, this time from England. They played a gig at the Royal Standard, Walthamstow. A review of this show is provided by Phil ??? (who did not sign his last name to the message I saw this in):

"The Re-Genesis set was absolutely brilliant, unfortunately it was shortened to one hour by a severe mis-management on the part of the venue.

The set list was as follows:

Watcher of the Skies - Performed perfectly including costume
 Firth of Fifth
 Can Utility and the Coastliners
 The Lamb Casserole
 (The Lamb Lies Down, Fly On A Windshield, Back in NYC)
 Musical Box - Complete with old man mask
 I Know What I Like

the encore track was (as ever) the knife

When talking to the lead singer of the band, he told me that they had been booked from 10pm until 12, with one support band. Unfortunately the venue had booked two support bands and Re-Genesis did not appear on stage until 11pm. This meant that they had to cut Suppers Ready, something that all the fans I spoke to and the band were most upset about.

The music was performed flawlessly and you can rest assured that I will be seeing them again - probably on the 19th November in Fulham, where the band have told me the full set will be performed."

TRIBUTES

Here are some tribute records.

The Italian label Mellow Records released a 2CD Genesis Tribute of mostly Italian and European bands.

It features:

Track (Band)	Country
Harlequin (Finisterre)	ITALY
Ravine (T. M. A.)	ITALY
The Day The Light Went Out (Legend)	UK
Am I Very Wrong?/A Place To Call My Own (Nostalgia)	ITALY
Twilight Alehouse (Men Of Lake)	ITALY
The Knife (Germinale)	ITALY
The Lamia (Eris Pluvia)	ITALY
Horizons (Max Michielletto)	ITALY
Looking For Someone (Graziano Romani)	ITALY
The Light Dies Down On Broadway (Dracma)	SPAIN
Entangled (Submarine Silence)	ITALY
Watcher Of The Skies (Seconds Out)	GERMANY
Hairless Heart (Mysia)	ITALY
Dancing With The Moonlit Knight (Mirage)	ITALY
White Mountain (Evolution)	UK
No Son Of Mine (Final Conflict)	UK
In The Rapids (Irrgarten)	CANADA
Wot Gorilla? (Paul Ward)	UK
Dusk (Algebra)	ITALY
Can-Utility And The Coastliners (Decode)	ITALY
The Carpet Crawlers (Notturmo Concertante)	ITALY
Living Forever (Moongarden)	ITALY
Time Table (Lincoln Veronese)	ITALY
Blood On The Rooftops (Queen Of Maybe)	ITALY

Lilywhite Liliith (Art And Illusion)	ITALY
Afterglow (Unicorn)	SWEDEN
The Chamber Of 32 Doors (Galahad)	UK

An American Genesis tribute album...

SUPPERS READY - 1995

CD: US Magna Carta MA-9004-2

Tracks:	1. Watcher of the Skies	6: 50
	2. Firth of Fifth	9: 25
	3. Undertow	4: 42
	4. Ripples	4: 48
	5. Back in N.Y.C.	6: 37
	6. For Absent Friends	3: 11
	7. Mama	6: 51
	8. Man Of Our Times	5: 37
	9. Many Too Many	2: 58
	10. Entangled	6: 18
	11. Squonk	6: 28
	12. I Know What I Like	4: 04
	13. Carpet Crawlers	5: 24
	14. Keep It Dark	4: 06

Players:	1. Robert Berry and Hush
	2. Over The Garden Wall
	3. David Hentschel with Jay Tausig
	4. Annie Haslam
	5. Kevin Gilbert
	6. Richard Sinclair
	7. Magellan
	8. Enchant
	9. Pete Bardens "Mirage"
	10. Shadow Gallery
	11. Cairo
	12. Crack The Sky
	13. John Coodsall with Michael Zentner
	14. World Trade

Fish's 3rd solo CD is called "Songs from the Mirror". It is all covers of bands which influenced him growing up. The 7th song is a cover of "I Know What I Like". It also includes covers of Pink Floyd, The Kinks, Argent, The Moody Blues and David Bowie among others.

Songs From The Mirror - 1993
 CD: UK Polydor 517 499-2

THE HISTORY OF GENESIS

by Scott McMahan & Deb Wentorf

Note: The Brand X material in this history has been removed. The amount of information has grown so large that a separate Brand X history has been created.

Foreword

While nothing can substitute for a good book on Genesis such as Armando Gallo's, it is almost impossible to find a good book on Genesis. The only one in print as of this time is only in England, completely unavailable in the USA except as an import, and copies of Gallo's book are so rare that for a Genesis fan to see one is like a stargazer seeing Hailey's comet. Once in a lifetime would be as much as anyone could expect. To help the uninitiated, this brief history is provided.

The band Genesis has had one of the most amazing histories of any rock group. Not only have they made some of the most innovative music in rock history, and have stayed innovative and dynamic over 20 years, but they've also withstood major personnel changes and problems that would have destroyed any other band. And through it all, for the past 25 years, they have remained true to the music that they've wanted to make. Simply put, Genesis has been one of the most influential bands in rock history, inspiring many other bands during their long distinguished career that has shown no signs of slowing down.

Genesis is a separate and unique phenomenon in the chronicles of music from the latter half of the 20th century. At the start, the band was little more than a songwriter's collective where people would collaborate on songs, either two or three at a time, or the whole group. They intended for others to record their material, and to be a writing collective. In fact, the only reason they performed themselves was to get the material heard by others. Later on, the group began straying farther away from that ideal, until finally, in 1983, the three remaining main members--Tony Banks, Phil Collins, and Mike Rutherford--went back to their roots and credited every Genesis album as being a group composition.

Keyboardist Tony Banks, who has described himself as being somewhat off in his own musical world, brings in experiments with chord sequences and progressions that are far out of the ordinary. He also has an incredible sense of humor, often leaning to the sarcastic, and has penned some of the most biting social commentary Genesis has done.

Mike Rutherford, in turn, has been proven to be gifted with picking out the perfect accompaniment for Banks, providing slow easy guitar pieces and catchy hooks that draw you into the song. He also brings to Genesis a heavier edge that gives them power. His lyrics range from those inspired by mythology to very personal songs that explore inner feelings.

Phil Collins, meanwhile, comes up with amazing drum machine patterns, and adds his own unique drum sound and powerful vocals. Phil's soul searching and personal lyrics add a lot of the human touch to Genesis. His very easygoing and personable "just another bloke" nature makes him a good frontman whom listeners can relate to and identify with.

From the band's beginning in 1968 until 1974, Peter Gabriel added his own bizarre lyrics as frontman. Gabriel is a unique force in modern music, and someone who can't be described. His strange stories told in between Genesis songs as a way to smooth the gap during instrument changes and tuning became a trademark; and his theatrical costumes and stage presence, which originally came about as a way to get the stories in the songs across in spite of bad PA systems, became how early Genesis was defined.

Guitarist Steve Hackett brought in unconventional time signatures, atmospheric sound effects, and brilliant lead guitar until 1977. Unfortunately, for all of Steve's awe inspiring talent, he had little in the way of songwriting contributions throughout his years in Genesis. His contributions were mostly in playing and arranging what others had written.

Anthony Phillips, Hackett's predecessor, took Genesis' sound back into another time with his 12 string guitar textures. His romantic (in the historical sense) lyrics drew a picture of another age. Later in his solo career, Anthony would go back even farther into classical and antique instruments and musical styles.

Together, they were Genesis, with each contributing to a distinctive sum of their individual talents which in turn made for unmistakable music.

Genesis history can be divided into several main stages, all overlapping. A lot of people divide Genesis' history in to Gabriel and post-Gabriel, but that is not a particularly good division since a lot more distinct stages can be observed. While this history could not possibly cover all the facets of Genesis, without being a full-length book with pages enough enough to weigh hundreds of pounds, each era of Genesis will be discussed, concentrating on the albums that era produced and the important events that occurred.

Early Genesis is the first two albums. Anthony Phillip's classical influences are deeply felt, and the 12 string guitar gives this period a feel of the past.

High Genesis comprised the height of the Art Rock output of Genesis, from Foxtrot to the Lamb. A Trick Of The Tail can also be included in this period, although it was a highly transitional album.

Middle Genesis is the period before Phil Collins started contributing a lot of the songwriting, and involves the albums between A Trick of the Tail and Duke. Both endpoints are highly transitional albums. Duke has a mix of very modern Collins tunes, as well as lengthy Banks compositions.

Modern Genesis is everything including Abacab to the present. The band returns to its roots as a collective, with all the members composing the music together as a band. Although Abacab has a song from each individual member, it is very much in the spirit of modern Genesis.

EARLY GENESIS

In the beginning-- the late 60s --there was the English public school Charterhouse, located near Godalming in the southeast of England. There, two young boys, very much intimidated by the school's atmosphere and customs, soon found refuge and friendship at a piano. After their studies were over for the day, these two boys would race to be the first at it, sometimes even going so far as to crawl through the kitchen's fruit hatch. But more often than not, young Peter Gabriel sang, while his mate Tony Banks played the piano.

Also at the school was another pair of famous-one-day friends in the form of guitarists Anthony Phillips and Mike Rutherford. The Banks/Gabriel duo were originally in a band called The Garden Wall, and Phillips and Rutherford had a band called The Anon; both bands were profoundly influenced by the Beatles and other popular music of the time.

To keep a long story short, the two bands eventually merged into what would be called Genesis by former Charterhouse student Jonathan King, a record producer who had had a hit single around at the time. He signed Genesis to a recording deal after hearing a demo tape they made, being impressed with Gabriel's distinctive voice and the band's unusual lyrics. One name for the band that Peter particularly liked was Gabriel's Angels, but King named them Genesis.

At first, having high hopes, the budding Genesis attempted to write the Hit Single that would propel them to the top of the charts and get them television appearances. Unfortunately, their efforts got them nowhere until Banks and Gabriel (purposefully) wrote The Silent Sun, an obvious Bee-Gees sound-alike which Bee-Gees fan King was impressed enough with to release as a single. It flopped horribly, as did the follow-up single, A Winter's Tale.

FROM GENESIS TO REVELATION

Oddly enough, King gave them a huge break when he did not drop them after the lack of success of the singles; instead, he decided they were an album band, and let them record an entire album. And not just an album, but a concept album entitled From Genesis To Revelation, with the subject matter (suggested to the band by King) being the entire history of the world. The word pretentious

doesn't begin to describe it, but for such a concept album to be the first ever work of Genesis, it's quite an accomplishment, especially when you consider that the members were still not much more than seventeen or eighteen years old.

However, at the same time that Genesis' first album was released, there was an existing band already using the name "Genesis" in America. Therefore, to release the British Genesis' album in America, King decided not to use the band's name at all, and instead called it *From Genesis To Revelation*. (The idea was to change their name from the current Genesis to the new Revelation for America...) Predictably, no one knew what the album was; indeed, because of the album's title, complete with Gothic lettering in gold gilt paint, most copies of the album found their way into the religious bins in record stores, and, as a result, the album bombed. Luckily, the American Genesis was soon out of the picture and Genesis were free to use their name in America.

The original Genesis from America had nothing to do with the real Genesis, but they enter into the picture anyway in what is one of the most obscure and bizarre footnotes in all of Genesis' history. A bootleg came out with what it billed as an unreleased Genesis song from the earliest days entitled *Mary Mary*. The American Genesis also had a song by that name. But, the version on the bootleg is not the same as the one on the American Genesis' album! Neither song has any resemblance to Genesis from that period, and without any corroborating evidence from any source besides the bootleggers, it is almost unequivocally certain that Genesis had nothing to do with either version of *Mary Mary*.

Between *From Genesis To Revelation* and *Trespass*, a lot happened. King totally lost interest in the band, and eventually dropped them. The band still worked on their material, honing and developing their sound. They perfected a gentle, acoustic, pastoral sound in songs like *Pacidy* (one Banks has said was one of his favorites from the early period), *The Shepherd*, and *Let Us Now Make Love*. These songs sounded like a throwback to a Medieval time. They are made available today on several bootlegs, but have never been released officially in any way. Unlike *From Genesis To Revelation*, these songs were written after the band left King's aegis, and were not owned by him as the songs from the first album were. As a result, they were not released. Anthony Phillips has also been including songs from the earliest days on his solo albums, but these are rerecorded versions, not the originals.

TRESPASS

The album *Trespass* featured an incredible leap in Genesis' compositional skills, with Anthony Phillips and Mike Rutherford pioneering the use of acoustic 12 string guitars in rock, something that had not been done before. Stagnation was the first of many early studio efforts that would become a Genesis trademark; such tracks had incredible power and scope in their works which never typically came across on a studio album. The guitar parts were recorded many times, in the hopes of picking one truly great take to be the final version, but in fact the band mixed all the takes together, and created a murky sound which gave quite the opposite of the desired effect.

An unfortunate consequence of the band's lack of studio experience and lack of concern about studio recordings, coupled with indifferent producers, was many Genesis albums, including *Trespass* and other future albums, had quite a bit less impact than they could have. Compared to the Yes albums of the same time period, Genesis got nothing out of the studio. (This does make bootlegs of performances and radio shows that recorded the band live very desirable things for major fans to want to possess, since they capture the power and glory of the band live that just does not come across on record.) Also equally unfortunate is the poor quality of the masters -- the *Lamb* for example has a lot of hiss and loss of clarity from overdubbing, even "remastering" the albums would probably achieve little in making them sound better.

The Knife was Genesis' first really crowd-pleasing song, which they shrewdly played last in their set (at the time they started with the pastoral acoustic material, and progressed in intensity to *The Knife*) so they would be asked for an encore. Early on, they were learning how to survive in a hard musical world.

Unfortunately, *Trespass* was Anthony Phillips' last album. After *Trespass*, he became physically ill, and, at the advice of his doctor, left Genesis, not to re-appear musically until 1977. The band, now faced with getting a new guitarist, decided to clean house and also get a drummer. None of the

string of drummers coming and going in the group --including Chris Stewart and John Silver-- had ever really meshed with Genesis, or provided the necessary backbone for the group's sound. The band therefore desperately needed someone who could handle the changes in complex time signatures and dynamics that the band was getting into.

They got more than they could have ever hoped in Phil Collins. At the time of Genesis' auditions for drummer, Phil and Ronnie Caryl from Flaming Youth tried out for drums and guitar, respectively. Phil was a huge Yes fan at the time, and hung out a lot at Yes shows. He was profoundly influenced by Bill Bruford, and his imitations of Bruford's oddly syncopated and wandering style can be heard in Phil's earliest Genesis work. But Phil was also very much his own drummer with his own style. The Flaming Youth album, *Ark 2*, is amazing to hear as it has the now-famous "Phil Collins Drum Sound" shining through very clearly, on Phil's first album appearance! From the very beginning, Phil's unique drum techniques came through in his playing. (*Ark 2* also rivals *From Genesis To Revelation* in sheer undiluted pretentiousness, being a concept album dealing with galactic issues instead of the more prosaic earthly ones on *FGTR*.)

Phil had been given the chance to audition as Bill Bruford's replacement in Yes, and he would have certainly got the job as much as he sounded like Bruford at the time and as easily as he could have played the material, but for some reason Phil did not go to the audition and didn't ever try out for Yes. Instead, he and his friend went to the Genesis audition at Peter Gabriel's house. There being many drummers scheduled to audition before Phil, Peter told him he could take a swim in the pool -- during which he learned all the drum parts to all the songs in the audition from listening to the other drummers' mistakes. He amazed Genesis with his grasp of the songs when his turn came, breezing through the numbers, and got the job.

Phil wasn't only important as a drummer; his humorous and easygoing personality were almost essential for Genesis at the time. Genesis, mainly composed of public school kids lacking any real experience in writing, recording, or performing music, and having the repressed, boorish, and generally brutal social nature of the schools, did not equip them with good communications skills. Without Phil, the band probably would have fallen apart through internal tensions and conflict.

Around the same time, guitarist Steve Hackett also joined the band, but without need of an audition: Genesis came to him! After placing an ad in *Melody Maker*, Steve got a response from Peter Gabriel and asked Gabriel to come to his house, where Steve and his brother John performed some of Steve's original material. Everyone involved decided that Steve would fit very well into the style of Genesis. Steve played and experimented with the electric guitar, which meant that Genesis would have a lot more power behind their sound than the acoustic guitars of Anthony Phillips and Mike Rutherford could supply. Steve, self-described as a special effects department rather than a guitarist, also experimented with fuzz boxes, delays, and any other sound enhancements he could incorporate. He claimed he was the 'non-visual' member of Genesis, sitting behind his amazing array of technology, creating sounds. Hackett pioneered new styles of playing as well as incorporating technology.

Unlike other guitarists of the time in bands similar to Genesis, Hackett never had the desire to dominate the songs and show off his playing in solos the way that most guitarists did. Both he and Banks were more than technically proficient in their respective instruments, but neither ever felt they had anything to prove with their playing and always played what they felt was best for the song itself.

HIGH GENESIS

Genesis' principle songwriters -- the three remaining Charterhouse members (Banks, Rutherford, Gabriel) -- were the recipients of an first class classical education from an elite boarding school in England. They had been exposed to the best that Western culture had to offer in terms of literature, poetry, and mythology. They put their learning to good use in the High Genesis period, which was dominated by songs either based upon or alluding to literature and mythology. Although Genesis has said that *Watcher Of The Skies* was the only science fiction based song they ever did, they did read sf very heavily during this period. The material in this period presents a certain challenge in accessibility, since even the most well-read and well-educated person could hardly be expected to be exposed to everything from which Genesis drew. Even if such a person had the appropriate exposure, the songs often couched the ideas in obscurity.

NURSERY CRYME

The band's third album, Nursery Cryme, took Genesis farther away from the sound of Trespass into a new era. Some of the material on the album was leftover from Anthony Phillips' writing with Genesis, some was written in the time between guitarists when Tony Banks played an electric piano through a fuzz-box to simulate a guitar sound, and some additional material was contributed by Steve Hackett. For all of Steve's incredible talents, however, his song-writing contributions to Genesis were quite minimal the entire time he was in the band; throughout the earliest days, Banks and Rutherford wrote the majority of the music, and Gabriel the majority of the lyrics.

Weighed heavily by Banks' and Gabriel's musical tastes, dynamics are deeply explored in songs like The Musical Box and Fountain of Salmacis, contrasting with Trespass' either soft acoustic or straight-forward "all-out" sound. Gabriel's love of mysterious lyrics slid off the deep end on songs like The Musical Box. Mythology, another staple of Genesis lyrical inspiration, took the forefront in Fountain of Salmacis, and Collins did his first Genesis vocal on the track For Absent Friends, although he never sang it live. Collins also sang backup vocals and harmony vocals from the very start -- he would be very familiar to Genesis fans as a singer as well as a drummer, which would prove advantageous later on.

The Mellotron was the distinctive part of Genesis' early sound, as well as of progressive rock in general during the 70s. It is an analogue sampling instrument. Real live instruments such as the violin and flute were recorded, and tapes made of each of the notes on the piano keyboard. When someone like Tony Banks played a note, an analogue tape of the instrument played. This sound only lasted about 8 seconds, after which the key would have to be released and the tape rewound. Mellotrons were notoriously difficult to keep in good repair, especially on the road.

FOXTROT

Foxtrot became the hallmark of early Genesis, the classic album that they would be forever remembered by. Curiously, although both Nursery Cryme and Selling England each spawned some classic tunes, Foxtrot was consistently high on each and every tune. The band has consistently said in interviews that both Nursery Cryme and Selling England were albums with a lot of highs and lows, material the band liked and material they wished to remain buried in the past.

Watcher Of The Skies showcases the height of analogue musical technology, the Mellotron, in all its incredible glory. Time Table, a curiously neglected piece with musical style smacking of Tony Banks, was never performed live. The cynical humor of Get 'Em Out By Friday was quite lost on a lot of fans who took it literally, word for word, although it was actually a bit of hilariously biting social criticism (a lyrical topic that would reappear nearly 20 years later in the form of Jesus He Knows Me). Can-Utility and the Coastliners, another mythologically-inspired song about King Canut, is a masterpiece that was, regrettably, never performed live after the Foxtrot tour. Steve Hackett's Horizon's is a gorgeous guitar piece that has remained a mainstay of his solo set ever since his departure from the band, being requested by the audience at every show. It is Steve's signature tune, just as The Clap was Steve Howe's signature. And finally, we have Supper's Ready, which defies just description. Simply put, and inarguably, it is the masterpiece, the classic, the trademark of early Genesis.

LIVE

Genesis Live, taken from live recordings of the band made by the King Biscuit Flower Hour, encapsulates the Nursery Cryme/Foxtrot era. It was originally going to be a double album and have a side-long live version of Supper's Ready, but the considerable lack of success Genesis was having in America cancelled those plans, and the album was instead released as a low priced single album aimed at the mass market in the hopes of attracting high sales. Curiously, no recording of Peter Gabriel singing the definitive early Genesis classic Supper's Ready was officially released, and the experience is now available only on bootleg CDs and vinyl.

Also edited out was Peter Gabriel's stories. Other than Mike Rutherford's "unaccompanied bass pedal solo", none of Peter's in-between song stories were ever released by the band. They can only

be found on non-official recordings. These stories were in origin quite accidental -- instead of dead silence during the pauses between songs while the instruments were readied and tuned for the next number, Peter Gabriel began filling in the gaps by telling stories. Often these were bizarre, but also humorous and entertaining (such as comparing certain band members to Slippersmen as an example of the latter's gruesome appearance). They often had nothing to do with the songs themselves, but continued along until the band was ready to perform the next song. The stories reinforced Genesis' already mythological and mystic reputation, and removed Gabriel from the audience. Listening to the stories was like hearing a speech from an actor portraying character in a play.

Another curious element in Genesis mythology is the double album version of *Live*. Rumors have abounded that test pressing of the double live album was made, and thus is extant, presumably in the possession of very wealthy collectors or people directly involved with the test pressing who could have gotten a copy. This rumor is urban legend that can be debunked.

SELLING ENGLAND BY THE POUND

Selling England By The Pound, while described by the band as being an album of highs and lows, still produced classics that have been in the Genesis set since the album was recorded. Tony Banks used electronic synthesizers for the first time on this album, yielded the majestic masterpiece of *Firth of Fifth* (it had a gorgeous piano introduction, which was sadly cut from live performances the song after the band's tour for *Selling*). This album also boasts what the band considered their first commercial "success," in the form of the track "I Know What I Like." More Fool Me, aside from being one of the very few Genesis tracks without keyboards or piano (*Happy The Man* was another), had an important distinction as the first time Phil Collins stepped out from behind the drums and sang live. The closing "After the Ordeal" was a beautiful song that gave a glimpse of things to come from Hackett.

I Know What I Like had the potential to be an even bigger hit for the band than it was. The band was going to do a promotional video for the British TV show *Top of the Pops*, but were not satisfied with the quality of the video and did not allow it to be shown.

THE LAMB LIES DOWN ON BROADWAY

The Lamb Lies Down On Broadway was Peter Gabriel's masterpiece. Genesis agreed that it was time, in 1974, to do a concept album; given a choice between Mike's *Little Prince* idea and Gabriel's *Rael*, the concept was obvious. The album introduces us to *Rael*, a Puerto Rican street kid in NYC, who goes on an adventure of amazing complexity; the bulk of the album describes *Rael's* surreal odyssey into a world that no one, to this day, has quite ever figured out. It is a work of enormous magnitude and complexity, as well as subtlety, open to endlessly different interpretations on many different levels from social commentary to sexuality.

Musically, most of it was written by Genesis as a group in the studio, but lyrically, it was all Gabriel; it was he who came up with the story and the lyrics to all but one of the songs. Gabriel has since admitted that *The Lamb* was biting off more than he could chew, being too much to write in too little time, but it was still his triumph. *The Lamb* is something that takes time and attention to get into and to fully understand; it takes many listens, as well as reading the liner notes and lyrics, to even begin to follow the story line. Still, the album that would prove to be Gabriel's last with Genesis remains many fans' favorite Genesis album to date.

As evidenced by the *Annotated Lamb Lies Down On Broadway*, the *Lamb* is densely packed with such obscure allusions and inspirations that to even the most well-read and well-educated person, all of the subject matter is not immediately evident. This obfuscation of theme, explained by Gabriel as the result of having too little time to complete the *Lamb* because he underestimated just how long it would take to write, does not help the *Lamb* be accessible to the listener.

For the tour, the *Lamb* was performed in its entirety, followed by an encore of familiar favorites (and some surprises like *Harold the Barrel*). Steve Hackett said they performed the *Lamb* better live than on record, not a particularly difficult feat considering the unfortunate shoddy production and hiss on the original pressing. The entire *Lamb*, as performed live, was never officially released and so the only way to hear it was on bootlegs; up until the 90s, all bootleg

material either included partial shows that sounded good, or complete ones that sounded awful. At last, to the delight of Genesis fans everywhere, some full-length soundboard recorded shows have been dug up and are being released to preserve a monumental part of modern music.

The Lamb went down about as well as Yes' congruently long Tales From Topographic Oceans, another double concept album from the mid-70s, which is to say not well at all. A long, ambitious, complex two-album piece of music is bad enough, but as Phil Collins has said, the Lamb starts with the strongest material and ends with the weakest material. It is true that the Lamb is very strong up to the Carpet Crawlers, and gets steadily weaker on to the end. Another factor in the Lamb is that audiences want to hear what they already know, and Genesis fans wanted to hear the standards. Two hours of Lamb followed by a couple of songs from previous albums was not sufficient for most fans. And the Lamb is very complex, and takes many years of careful listening to really understand, and the Lamb had not been released for long by the time that Genesis went on tour performing it. It was difficult for even serious fans to digest. Steve Hackett maintained all along that the Lamb was done in spite of his presence, and felt he had contributed very little. Phil Collins said the Lamb tour was his grass (marijuana) tour -- he'd smoke marijuana, go on stage, perform the entire Lamb, and be perfectly happy.

During the Lamb tour, largely due to steadily increasing family pressures and commitments at home, Peter Gabriel decided it was time to leave Genesis, and this caused a huge amount of tension in the band. Having done all he felt was possible to do as Genesis' frontman, and feeling somewhat guilty that people assumed he wrote all the songs and did everything, Gabriel feared that The Lamb, the concept and story of his where he naturally overshadowed the band, only furthered the importance people put on him and took away from Genesis. Therefore, an announcement that he was leaving was put off until the end of the tour, at which time the critics, who wrongly assumed Gabriel did everything, immediately wrote off Genesis as a thing of the past. Little did those same critics realize that the members of Genesis were not so easily thwarted; they were already planning the next album -- just to go in and have a shot and see what happened.

MIDDLE GENESIS

After Peter Gabriel departed, the band carried on.

VOYAGE OF THE ACOLYTE

Before another studio album was recorded, guitarist Steve Hackett went off to do his first solo album, Voyage of the Acolyte, and this taste of total creative freedom would later prove to be a factor in Steve's decision to leave the band. He created an entire album based on the tarot cards, probably having stored up material for years. With this much freed creativity, Genesis was bound to appear stifling to him afterwards. Both Mike Rutherford and Phil Collins helped Steve out with this album, and so, obviously, it sounds a lot like Genesis, considering it Steve's distinctive lead guitar sound, Mike's 12 string arpeggio rhythm, and Phil's voice and drums. Genesis fans usually like this record a lot. It has a much more experimental twist than even Genesis albums had, and Hackett used a lot of strange time signatures not unlike the 9/8 section of Supper's ready. (Tony Banks does not appear on this album, and Hackett has said that he respected Banks and his musical ability, but never considered Banks a personal friend.)

A TRICK OF THE TAIL

1976's A Trick Of The Tail re-captures some of the 12 string sound that had been receding into the background on some of the previous albums. This was not surprising, since at this time Anthony Phillips and Mike Rutherford were working a lot together on what would eventually lead to Ant's return to recording and the music industry.

Those critics who had said Genesis was dead following Gabriel's departure had a rude awakening when Genesis came back with the album that sold more than any previous album in their career, and with a new frontman: Phil Collins!

Genesis found themselves without a singer, but Phil Collins, who in hindsight seemed the obvious choice, was everything but dragged into the lead spot. He was auditioning other singers all along,

teaching them the songs, and no one seemed quite right. After a futile search for a replacement vocalist, the drummer reluctantly stepped from behind the drum kit to take the stage as frontman. He was originally only going to sing the softer songs, since everyone (including himself) didn't think he could handle the harder songs with all the screaming in them.

One of the tracks from the album, "Squonk," a song critics claimed was a vitriolic attack at Gabriel, was actually a lyric penned by Rutherford about one of America's very few (if not only) native mythological woodland creatures. In fact, on the day critics panned Genesis for attacking Gabriel in "Squonk," Collins and Rutherford were in the studio helping Gabriel lay down demos for Gabriel's forthcoming first solo album.

It might be worth mentioning here that never has any parting from Genesis been bitter, brought hard feelings, or even been out of anger. In fact, Genesis actually sent off a positive, good luck message to Gabriel at the end of the closing "Los Endos" by including the last few lines to Supper's Ready: "...there's an angel standing in the sun...free to get back home." The lyric is poignant, considering the motif of going home in "Solsbury Hill" on Gabriel's first solo album, which is about his decision to leave Genesis.

Crediting individuals with writing songs began on Trick and continued until Abacab. With the music having been credited to a collective "Genesis" in the past, people wrongly assumed Peter Gabriel wrote everything, and so the band quickly set about setting the record straight.

Indeed, after Gabriel's departure, Tony and Mike took over the majority of the writing. Tony is credited on every one of the tracks on A Trick Of The Tail. Steve Hackett still contributed next to nothing. Phil Collins had not started writing prolifically yet, but introduced some jazz-fusion into the group. Los Endos was originally a shorter, stand-alone jazz-fusion song composed by Phil. It was augmented by the band when they brought in to it a medley of all the themes that were part of the other songs on the album. (The opening, which isn't part of Los Endos proper and also isn't heard on the album, is from a song called It's Yourself which did not make it onto the album but was a flip side to some singles.)

The reason this is known is because of a bootleg known as the Trick Of The Tail outtakes. It has Los Endos as played before the other album themes were introduced. Genesis' studio work has always been fairly secret, and unlike a band such as Yes (which has almost as much original material stolen as outtakes and released on bootlegs as they do official albums), outtakes from the studios are almost never found. The Trick outtakes are a rare look into the formative genesis of the album. Unfortunately most of the songs are already finished to the point they are on the album, and lack only a few vocals and overdubs. (It's Yourself is a curiosity, since it was practically ruined by the editing out of an entire verse and the excessive overdubbing done to it after the Outtakes were outtaken.)

The tour for Trick started a longstanding Genesis tradition of getting outside musicians to play at the live shows while the main core of the band-- Tony, Mike, and Phil (and Steve for a while)-- wrote and recorded the albums in the studio. This tour saw Phil Collins' friend and long-time influence Bill Bruford join the band on drums; interestingly, Genesis claimed Bruford was more famous than they were at the time! Phil was in the very early stages of forming Brand X, a band which Bruford was actually in during the time of A Trick Of The Tail, so Phil got him to drum on the Genesis tour by asking him to do so while they were both at a Brand X rehearsal. Contrary to some reports, Bill never played on any Genesis studio album or contributed any songwriting. He also never showed up on any Brand X records.

THE GEESE AND THE GHOST

At this time, too, Mike Rutherford was working with his friend Anthony Phillips on a solo album. Ant had disappeared from music to return to school, studying classical music and instruments besides the guitar. His first solo album in 1977, *The Geese and the Ghost*, is a glimpse at what the album after *Trespass* would have been had Ant stayed. It is very acoustic, with his and Rutherford's 12-string textures forming the fabric of the album. Phil Collins, the unstoppable session man, also sings on a few of the tracks. *The Geese and the Ghost* is a very musical album, and Phillips' compositional skills are showcased in lengthy tracks which allowed for a lot of

development. (Genesis fans usually find Geese to be one of the most accesible Phillips recordings, compared to the more esoteric and experimental later ones.)

WIND AND WUTHERING

Wind And Wuthering, which was released in January of 1977, was an album of vastly differing bits and pieces. The song "Your Own Special Way" was made up of three different bits by Rutherford, and Phil Collins contributed the very Brand X-sounding "Wot Gorilla?" Banks' effort on this album, however, was tremendous. "One For The Vine," a concert staple for many years, was a very indulgent track that rambled and wove for nine minutes, and "All In A Mouse's Night" featured Banks' present but seldom-seen incredible sense of humor which would later show up on his solo albums.

Sadly, Steve Hackett contributed little, as Genesis was streamlining their songs at the same time Hackett was going off in a more experimental direction. Steve wanted to do things in non-standard time signatures, something the rest of Genesis had lost interest in. Steve also felt that with four people in the band, he should contribute at least a fourth of the writing, while the other members viewed it differently -- only the best of the material all four contributed would be chosen. The other three were willing to let Steve do as many solo albums as he wanted for his material, as long as he played by Genesis rules when in the band. The differences they had over the input made this Steve's last Genesis album.

The long instrumental "Unquiet Slumbers For The Sleepers...In That Quiet Earth" takes its name from the last line in the book Wind and Wuthering, hence the name of the album.

SPOT THE PIGEON

At this time, Genesis also put out an EP of three songs. The band seemed to always write about an hour's worth of music at each album's recording sessions, and several tracks would be left over from each album which simply would not fit on an LP, which was generally around 45 minutes of music. (Tony Banks welcomed the adoption of CD and the abandonment of vinyl for this reason: the band could aim for 70 minutes of music.) These songs were not inferior to the album tracks in any way, they just would not fit on the album. With Wind and Wuthering, enough was left over for a whole other record.

The Rutherford driven Inside and Out has a lot of 12 string, and a rare full-speed keyboard solo from Banks. Match Of The Day has an outstanding bass line from Mike, and wonderfully funny lyrics from Phil. Pigeons is another example of Banks' bizarre sense of humor, about a frustrated bureaucrat who decides that life is passing him by, and to have his name remembered for eternity he'll leave the legacy of being the person who exterminated all the city's pigeons.

SECONDS OUT

For the tour, they continued their ongoing attempt to prove the Lamb Lies Down On Broadway was actually not a two album mass of incomprehensible and obfuscated music but a two album mass of short little songs that would stand on their own: by pulling off individual songs and performing them out of context. Originally, "Lillywhite Lillith" was performed in a medley with "Wot Gorilla?", but both were dropped from the set when they realized "Lillith" didn't really stand well on its own. However, other songs, notably "The Carpet Crawlers" and "In The Cage," fared better, and indeed were used in live performances until as recently as 1986.

Sound-wise, 1977's Seconds Out, a live album, is the band's first really good album. Not only the production improved: Collins showed himself to be a technically better singer than Gabriel, with power and stamina. Collins forgot the words to the songs from time to time, but not as much as Gabriel did. And Collins held the audience in the palm of his hand with his humor and just-a-normal-bloke personality, the polar opposite from Gabriel's mystical and withdrawn delivery. Genesis' sound was open on Seconds Out, and the album is wonderful.

Bill Bruford appears only on "Cinema Show", the only song included from the 1976 tour. On the rest of the album, newcomer Chester Thompson, who formerly worked with the jazz band Weather Report and Frank Zappa's Mothers of Invention, handles the drums. The 1977 tour was

the start of an association of Thompson and Collins that continues to this day; their Drum Duets have become a staple of both Genesis and Collins' live shows.

Seconds Out has a good mix of the old and new, and, for the first time, "Supper's Ready" was released live, sung by Collins. The band considers this the definitive version of the song. Due to various reasons, the band never released a live version of Supper's Ready with Peter Gabriel on vocals. Curiously, there's only one track from Wind and Wuthering included, that being Banks' gorgeous ballad, "Afterglow." Why the other tracks were omitted is not known, presumably they wanted to lay down the definitive version of Supper's Ready and the other older songs. A lot of Wind and Wuthering was performed on the tour, every song on the album except Blood On The Rooftops was done live at some point. They also did Inside and Out a few times, one of the very rare occasions a non-album track was performed. (Happy The Man and Twilight Alehouse are others.)

During the mixing of Seconds Out, Steve confirmed what the others had suspected all along: it was time for him to leave the band. Rather unlike Gabriel's split from the band, however, Steve's was a more amicable departure, with none of the tension that could have developed; Steve simply told them he was leaving, the others accepted his choice, and they carried on. No one got upset or even encouraged him to stay (as Banks did Gabriel). In fact, Phil Collins has since admitted that it always bothered him that he didn't get more upset that Hackett left. After Steve's departure from the group, "...In That Quiet Earth," from Wind and Wuthering, became the one song that both Genesis and Hackett would play live on their separate tours.

...AND THEN THERE WERE THREE...

Despite the album's title, 1978's And Then There Were Three more closely reflected the efforts of more two than three, due largely to Phil Collins' increasing family problems at home. With his personal life weighing so heavily on his mind, Collins found it difficult to contribute more than his drumming to the album effort.

Phil did contribute, however, the first lyrics he wrote totally by himself: "Scenes from A Night's Dream." The remainder of the album contained songs penned by Banks and Rutherford. At this point, Genesis was the farthest away from the original songwriting collective it had ever been. Mike took over the lead guitars as well as bass, and, while he was nowhere near able to fill Steve's shoes as far as level of technical proficiency was concerned, Rutherford had a knack for coaxing great riffs and moods from the guitar. Tony expanded his sound to fill the gap where Hackett's electric guitar used to be, adding powerful synths to create strong lead sounds in addition to his organ, mellotron, and electric piano.

Tony Banks was at his finest in terms of synthesizer compositions. Both Burning Rope and the Lady Lies are classic Genesis tracks that showcase Banks' playing ability and use of keyboards and sounds. The Day The Light Went Out, with its incredible organ hook, is one of Banks' best compositions, but was not included on the album. Many references to this song erroneously call it "the day the lights went out" -- it is singular, the "light". The reason for this is found in the lyrics -- "the day the light", ie the sun, "went out of the daytime sky" -- there's only one sun.

Despite the additional burden of the songwriting now narrowed down in theory to three, the band enjoyed its first real chart success with the upbeat "Follow You Follow Me, an incidental track that was almost not even included on the album. Peaking at #7 in the UK charts, it even got reasonable airplay in the United States, and the band could at last say it had written that definitive Hit Single it had sought so eagerly some ten years earlier.

For the live tour following And Then There Were Three, former Jean-Luc Ponty guitarist Daryl Stuermer was recruited to take over Hackett's former lead guitar duties. Stuermer soon proved he had the technical expertise to play all of Hackett's parts, and this left Mike free to play the parts he had written and to stick to his bass playing.

After And Then There Were Three was written, and the mammoth tour that took the band all over the world followed, Phil told both Mike and Tony if the band couldn't let him have time off to repair his marriage, or at least deal with it, he would be forced to leave the group. Banks and Rutherford understandingly gave him the time to do so, and in the interim did their own solo

albums. Unfortunately, despite his efforts, Phil could not save his marriage, and so he went on tour with Brand X in 1979, the last time he did anything with that group. He also poured himself into his music, rather than deal with his grief in more destructive ways, and wrote most of the material that would appear on his first solo album, *Face Value*.

THE SHOUT

Meanwhile, in 1979, Tony and Mike collaborated on the music to the movie *The Shout*. This music was never released, since the film did not have a soundtrack album. It has been said that Tony's *From The Undertow* on his first solo album used the same theme as the movie music, but no one who has ever seen the film has positively corroborated this. This was Bank's first soundtrack.

The two also did their first solo albums while did their own first solo albums. Not surprisingly, both of these sounded a lot like Genesis of the time, but each had its own distinctive edge.

SMALLCREEP'S DAY

Mike's album, *Smallcreep's Day*, would prove to be the last epic concept side-long track tackled by a Genesis member, based on the book *Smallcreep's Day*. The other side had shorter songs. Anthony Phillips played the keyboards on this album.

A CURIOUS FEELING

Tony's album, "*A Curious Feeling*," tells the unfortunate tale of someone losing his memory. This album was curious in that the concept is not easy to figure out from just listening to the album itself, and lyrically there is hardly any clue about it. It features some of Tony's best compositions, piano and synth instrumentals, as well as fairly awful vocals. Tony played all the instruments (including guitar and bass) other than drums, which were handled by Chester Thompson. It is well worth the effort of finding the album just for the instrumentals.

DUKE

The 1980 album *Duke* began the road back to the Genesis songwriting collaboration style, which had been put aside for a time in favor of each member's composing songs on their own and the group recording them. In every way it was a transitional album, between the 70s and 80s, between the old and the new. Some of the songs were shadows of things to come, and some would have as easily been at home on earlier albums.

A 25-minute suite of music was written by the group as a group, although it appeared scattered across the album. The "*Some Music From Our Album Duke*", imaginatively titled by Collins, was played contiguously in the following tour's set: "*Behind The Lines*," "*Duchess*," "*Guide Vocal*," "*Turn It On Again*," "*Duke's Travels*," and "*Duke's End*."

One question that is debated among Genesis fans is: "Is *Duke* a concept album?" The answer is yes and no. No, it is not per se a concept album by definition, one in which all the music is related to a single, coherent concept. Yes, there is a concept behind the *Duke* suite, but that is not the whole album. It is confusing because of the fact that the music in the suite is split up all over the album. This concept is looking at stardom from many sides: the fanatic fan in *Behind the Lines*, the star in *Duchess*, the disillusioned manager/producer in *Guide Vocal*, and the adoring public in *Turn It On Again*. (A "guide vocal" is recording slang for a track that is recorded as a guide and not meant to be the final version, just enough to get the song started. Guide tracks are not limited to vocals - any tracks can be laid down as guides.)

Also included on the album was "*Please Don't Ask*," a song Collins wrote about his recent divorce, that was liked by the group. Otherwise it would have, according to Collins, been on *Face Value*. "*Misunderstanding*", originally thought by many to also be about Collins' troubled personal life, was actually an attempt to imitate the Beach Boys. This concept could be further backed by the band members' wearing garish Hawaiian shirts in the accompanying "*Misunderstanding*" video.

MODERN GENESIS

Phil Collins changed from the drummer to the frontman and singer, and took a much more active part in songwriting starting in the 1980s after his solo albums were successful. This ushered in the modern era of Genesis.

FACE VALUE

Aptly, before the modern era of Genesis started, Phil Collins recorded his first solo album. It was originally home demos recorded at Collins' own home studio during his painful divorce, and reflects everything that he was feeling at the time. The demos he made were transferred to a larger tape, and overdubbed with additional tracks.

Musically, Face Value shows the transition from free-form jazz-fusion playing to the ballads and softer pop song structures that Collins would be famous for. From the remnants of Brand X, Phil recruited musicians to play on his album including keyboardist Peter Robinson and bassist John Giblin. Songs like Hand In Hand were very much like what Phil had written for Brand X, and Phil did a very jazzy version of Genesis' Behind The Lines (and coincidentally became the first artist to cover a Genesis tune, although he was very involved in writing it originally).

But Phil also wrote very personal songs like Do You Know What I Mean and Thunder And Lightning.

He included In The Air Tonight, a song that spawned urban myth. Rumors have spread about the reason Phil wrote In The Air, such as that he saw a murder, wrote the song, and sang it at a show where the murderer was in the audience. The story behind the song is so much more mundane: when Phil originally got all his home studio equipment, he played around with it and made up stuff to sing spontaneously. With all the vocal effects, delays, reverb, and so forth on the track, this is fairly obvious.

ABACAB

Abacab, released a little more than a year later in September of 1981, was a slow process that got the band back into Genesis. They now had their own studio, The Farm, which meant they could take as long as necessary to create an album. With Phil's "first-one-in, last-one-out" dedication to the studio, and producer Hugh Padgham, this became the first good-sounding Genesis studio album ever; the production was magnificent compared to earlier efforts. The band recorded enough material for a double album, but instead they decided to release a single album and a large number of all-new flip sides. An EP of three songs was put out in England, which later showed up as the fourth side of Three Sides Live in America, along with two Duke-session leftovers, Banks' gorgeous "Evidence of Autumn" and Rutherford's "Open Door."

THREE SIDES LIVE

Three Sides Live became something of an unusual split personality in that the album, while having the same title world-wide, sported different tracks in different countries. In the USA, for example, it consisted of three sides of live material from the Abacab tour, and a fourth side of flip sides from various places: the 3x3 EP, three leftover Abacab session songs, and two B-sides from the Duke sessions. Since these songs had already been released in the UK, the fourth side there was filled with earlier live material from previous tours, including the "It/Watcher Of The Skies" pairing from the 1976 tour. In Europe, they got both versions! Collectors on both sides of the Atlantic eagerly sought the other copy of the album, seeking whatever was not available on the domestic version.

THE FUGITIVE/THE WICKED LADY

Tony Banks entered the world of film scoring with his album The Wicked Lady. The album had one side of home 8-track demos by Tony, which are positively some of the best music he has ever written. The other side had orchestrations of Tony's music performed by an orchestra, which Tony did not take part in the recording of. (The movie, incidentally, is primarily remembered to

this day among Star Trek fans as the one in which Marina Sirtis appeared bare-chested. That is about its only claim to fame whatsoever.)

Banks was also going to do the music to 2010, the sequel to 2001: A Space Oddity, but he got canned. The film's director initially approached Banks to get him to write music. The music Banks wrote was not to the director's liking, however, and Banks redid it a number of times. It finally became obvious the director was really looking for some Genesis-like hits, maybe getting Phil Collins to sing a song or two. So that was the end of that. Banks contributed no music to the film (although the editor has not seen it, it is rumored that Andy Summers from the Police did the music), and kept the music he did write for his own solo career. It is not known what exactly has happened to this music! It may have been used elsewhere, or sections from it may have become songs.

Also, Tony did a solo album of nine songs he had written which was released as *The Fugitive*. This is among his best solo work. He did the vocals himself, an improvement over Kim Beacon, because it was something he always wanted to do. The songs are very much Genesis sounding, with the emphasis on experimental chord structures.

The Fugitive stands as the definitive Banks solo effort, encompassing all his different styles and musical innovations.

ACTING VERY STRANGE

During 1982, after the *Ghost In The Machine* album, the Police had some down time as guitarist Andy Summers worked with Robert Fripp, bassist and frontman Sting acted (in *Dune*, among other things) and started a solo career (with the soundtrack to *Brimstone & Treacle*), and drummer Stewart Copeland played on *Acting Very Strange*. Mike Rutherford played polo with Copeland, which led to the latter appearing on Rutherford's second solo album. This is one of rock's most little-known big name sessions. And a very overlooked album. Mike tried doing the same thing Tony Banks had done, singing the lead vocals himself. The vocals on *Acting* are not as bad as most people seem to think, and once you get past the vocals there are some great songs on the album. The harder edge Mike brings to Genesis is very obvious here.

The songs range from the ironic *Couldn't Get Arrested*, in which the successful band member discovers he has a lot more friends than he remembered from the old days, to the beautiful ballad *Hideaway*. There are some great harder rocking songs like *Maxine* and *Halfway There*.

This album is very obscure. The only music ever performed live was *Maxine*, done by the *Mechanics* on their first tour.

HELLO I MUST BE GOING

Phil Collins returned to the studio for his second solo album. It included a tribute to Motown, Phil's first big hit single: a cover of *You Can't Hurry Love*. In spite of that, this is Phil's best solo effort, with the most representative material from short Motown inspired numbers like *It Don't Matter To Me*, to drum-driven tracks like *I Don't Care Anymore*, to the long instrumental *The West Side*.

After *Hello* was released, Phil went on his first solo tour. He almost exclusively did material from his first two albums, with the addition of *...And So To F...* from *Brand X*.

AGAINST ALL ODDS

Phil's first smash hit came about when the producer of the movie *Against All Odds* asked him if he had anything to contribute to the soundtrack. Phil (being on tour at the time) said that he didn't write well on the road, but said that he had a demo "How Can You Just Sit There" left over from his albums. That demo became his incredible hit *Against All Odds*.

Against All Odds, like most of the movies Genesis members have been involved with, is very forgettable. The soundtrack to the movie was a very important milestone in Genesis history: it featured both Peter Gabriel and Mike Rutherford. Gabriel contributed *Walk Through The Fire*, and

Rutherford Making A Big Mistake. The former appeared in two different versions, on the soundtrack itself, and as a single. The latter sounds like an outtake from Acting Very Strange, with Mike's vocals.

GENESIS

Genesis, the self-titled album, was the band's return to the earliest days, with all songs composed by all three members playing together, and writing new material as a group. It truly was a genesis, the band starting over. Some of the classic pieces included on this album included "Mama," "Home by the Sea," and "Illegal Alien." While songs from Duke and Abacab received some airplay, "That's All" became their first major American hit.

This album is remarkable in that it did not produce any non-album songs whatsoever. All the singles either had extended versions of songs on the album, or live tracks. The only song known to have been written and not used here is on the first Mechanics album.

MIKE AND THE MECHANICS

At this time, Mike Rutherford achieved his own solo success with his newly-formed side interest, Mike And The Mechanics. Up until this time, Mike had felt that a solo career just wasn't meant to be for him, but now he had discovered a good vehicle through which he could present his music to the world. Dual vocalists Paul Young and former Squeeze vocalist/keyboard player Paul Carrack provided Mike with the much-needed frontman and recognizable voices that made his songs radio friendly. This album produced some hit singles, like "Silent Running," "Taken In," and Phil's favorite, "All I Need Is A Miracle."

The debut album included a song Genesis wrote but did not record, "A Call To Arms." Mike asked the other two if he could use the song, they said yes, and he recorded it.

NO JACKET REQUIRED

Phil Collins, somewhat concerned with his previous two albums' emphasis on the negative side of relationships, made a conscious effort to write upbeat songs, and the result was No Jacket Required (so named when Phil tried to enter a restaurant sans jacket, only to be refused).

Most of the songs are upbeat, and the catchy dance-influenced tunes earned Phil a lot of success on the charts.

SO

1986 became the year that Genesis, Steve Hackett, and Peter Gabriel all achieved incredible success with their projects.

Peter Gabriel produced the most successful of his solo albums, So, in 1986. The brevity of the two letter title (mirrored in 'Us' later) reflect's Peter's dislike of naming albums.

GTR

Former Genesis guitarist Steve Hackett joined (then) former Yes guitarist Steve Howe for a super-group. This was not Howe's first experience with supergroups, having already been in Asia with the remnants of many 70s progressive bands.

Steve Howe on his own is an incredible composer and guitarist. So is Steve Hackett. But, put the two together and their styles clash. Coupled with a rather weak vocalist, in the Genesis tradition, the album does not truly let the talent of the guitarists come through. (It is highly recommended that those interested in incredible guitar music should check out Howe's solo albums.)

The principle single was When The Heart Rules The Mind. Hackett and Howe also each did a solo piece.

They did a tour for the album, which was recorded for King Biscuit. It featured some Yes and some Genesis covers, including, unfortunately, I Know What I Like. If there is one person in the world who was meant never to sing I Know What I Like, it was Max Bacon.

Hackett left the group, disillusioned by the big-time rock star image they were getting, and the creative compromises that were the result of the stardom.

The convoluted progressive rock family tree had a few more loops thrown into it. After Hackett's departure, Howe meant to continue GTR under the name "Neurotrend". He made some demos with the original lead singer of GTR, and also brought in then-unknown Robert Berry to be Hackett's replacement. Berry's vocals were very good on some of the demos made, and had the album been completed it would have most likely been better than the original GTR. Some of the songs were quite good, and Berry was a tremendous improvement over Bacon. Berry went on to work with Keith Emerson (the E in ELP) and (Asia emetrius and the P in ELP) Carl Palmer in the short-lived band '3', and is probably still an unknown to most people. He released a solo album that presumably includes some of the Neurotrend work, and some of the 3 work that was not released, but could not name names like Keith Emerson or Steve Howe due to contracts and legal reasons. This album is incredibly obscure.

INVISIBLE TOUCH

Invisible Touch, the third and last album with producer Hugh Padgham, is the best sounding studio album Genesis has produced. The album, while containing the commercially mainstream title track, also includes two epic tracks, "Tonight, Tonight, Tonight" and "Domino," which rival anything from the old days, as well as the brilliant Banks-influenced instrumental "Brazilian." At this time, Tony began to get seriously into found-object sampling, which shows up on the "Brazilian" especially.

SOUNDTRACKS

Around this same time, Tony Banks did the original motion picture soundtrack for Quicksilver, a film which tells the story of a riches-to-rags Wall Street type who ends up trying to get his life back together by joining a bicycle messenger service. Unfortunately for Banks, the film was a dismal failure (albeit deservedly) at the box office; it seems the only good to come of the movie was to allow Banks to write and release a beautiful instrumental suite which would never have made it to a solo album because of its length. The Quicksilver project also marked the first time that Banks worked with former Marillion vocalist Fish, a collaboration that Banks found satisfying enough to come back to some four years later on his solo album, Still.

He also did the music to a film called Orca And The Outlaws, a low-budget science fiction film that was apparently released only in the UK. (These films are so obscure the editor has never actually seen any of them.) It spawned another suite which notably included the music that would become Queen Of Darkness later. Also, vocalists Jim Diamond and Toyah Wilcox were involved. Wilcox is the wife of Robert Fripp.

The music from both of these films was released on Soundtracks. The Quicksilver portion included music squeezed off of the Quicksilver soundtrack because of the inclusion of more and more pop songs designed to give the movie cheap publicity if they were hits. They weren't. Since Orca was such a low, low budget film, it is believed not to have had a soundtrack.

BUSTER

After the huge success of No Jacket and then Invisible Touch, Phil's voice was saturating the air waves and he prudently thought it would be a good idea to take some time off and avoid further overexposure. He went back to his roots in acting and starred in Buster, a movie about a train robbery.

His involvement with the music was originally only going to be as a songwriter and he did not intend to perform any songs for the soundtrack, but eventually he was talked into it. He collaborated with Motown songwriter Lamont Dozier.

It is important to realize that Phil wrote Two Hearts as a period piece, to evoke the musical style of the period of the film.

THE LIVING YEARS

Mike Rutherford wrote what has become the most poignant and moving song in his entire career, The Living Years. Until 1987, Mike had for the most part written mythological lyrics (Salmacis, Squonk) or commentary lyrics (Land Of Confusion) with himself as a third party observing events. The Living Years, however, is based on his own relationship with his father, and stands as the best thing he has ever written.

Remarkably, the rest of the album is somewhat forgettable, except for the Black And Blue riff. This is a classic example of Tony Banks in action. During Genesis recording sessions, Banks sometimes samples what is going on in the room as Genesis is jamming, even himself playing along as he makes the sample. This time, he recorded Mike and Phil in a groove during the Invisible Touch sessions.

BANKSTATEMENT

After less than chart-topping success with his solo albums and not having any hit films to make him in demand as a film scorer, Banks decided to put a new spin on his solo material by forming a very MTV-like band which consisted of himself and two vocalists. It was the same type of material, only with a different presentation.

The album featured Alastair Gordon and Jayney Klimek as vocalists. Gordon is competent, but by no means all that great, and his "rock star" image was more for laughs than for building Tony's career. Jayney really excelled on "Queen of Darkness," proving herself a capable singer who could do a good job with Banks' material, but even she could not prop up the rather lame "A House Needs A Roof". Banks himself contributed one lead vocal.

The greater part of the songs on Bankstatement are really excellent if the listener can get past the singers. Throwback, Queen Of Darkness, Raincloud, The Border, Big Man, The More I Hide It, and the astounding instrumental Thursday The 12th are all some of Banks' best.

This album is very well produced, and has incredible sound.

Throwback features a horn section, a first for Banks. Originally, he had used keyboard horns, then brought in the horn section. He was going to replace the keyboard horns with the real ones, but decided the two sounded really good together and kept both.

Thursday The 12th alone is a reason to get the album. Banks uses sampling to create an incredible song with a broad descending theme, one of his best instrumentals ever. He said that he used samples from classical music to create the sounds.

BUT SERIOUSLY

After the purposeful dance music of No Jacket Required and the 60s inspired fluff of Two Hearts, Phil felt his image was getting a bit too shallow, and decided to write some serious songs. From Northern Ireland to South Africa, Phil showed a depth of understanding about the world's problems, and used his position to make people more aware of them. The best example of this was Another Day In Paradise, a song about the homeless that came out spontaneous from Phil, unconsciously reflecting on the poverty and homelessness he had seen in America while on tour.

This album's singles had a lot of demos, more than ever before from Phil. The release of these is very welcome by fans, since the demos offer a great insight into the creative process from idea to finished song. It underscores how Phil writes: by singing along with the music he has written, trying to find words and phrases that work well with the music and then writing lyrics around them.

SERIOUS HITS LIVE

Phil Collins dished out his first live album, much to the disappointment of fans. He upheld the Genesis tradition of having really awful singers in an unusual way -- his were the backing vocalists onstage with him.

The strongest live material from the tour, such as *The West Side*, was omitted. The worst material in Collins' considerable back catalogue, such as *Separate Lives* and *Easy Lover* with the rather putrid backing vocalists trying to sing lead, was included. Everything was from the current tour, meaning nothing from the better band lineups of the past (with Mo Foster and Peter Robinson) was included.

KNEBWORTH 90

At this point, Genesis reunited very briefly in 1990 at Knebworth to play a charity show with many headliners. They played four songs (*Mama*, *That's All*, *Throwing It All Away*, and *Turn It On Again* with Medley) which they claim were chosen because they were very easy to learn again on short notice, and Phil played three (*Sussudio*, *Colours*, and *Another Day In Paradise*). Curiously, Phil's set was entirely deleted from all broadcasts in America, including a supposedly "live" one. An album was released of the event which included *Mama* and an edited *Turn It On Again*, as well as *Sussudio*.

The only way to get the complete Genesis and solo Phil set is to have recorded the event off the air in Britain, or know someone who did!

VIRGIN STOCKS UP

Virgin Records, the label Genesis and its primary solo acts are signed to in the UK, slowly stockpiled solo members' recordings. As far as it is known, Virgin has consolidated their control of all the Charisma and Passport Records' albums done by Genesis members. They own all of Anthony Phillip's large back catalogue. It was re-released on CD in the 1990s, with many of the albums having new material added in the extra time available when a 45 minute LP is put onto a 70 minute CD. They apparently own Brand X's back catalogue. Virgin has released samplers and compilation albums. They have not rereleased the complete catalogue on CD yet. Virgin also released a Charisma sampler which had *Happy The Man* and a bunch of other obscure Charisma label singles of the early 70s.

It is uncertain now who owns the rights to some albums like *Smallcreep's Day*. It is assumed that Virgin bought up all the rights to every project related to Genesis that was on Passport Records.

STILL

Tony Banks came out with one of his best solo albums during the long break between *Invisible Touch* and *I Can't Dance*. It featured two very strong singers, a noteworthy point considering that Banks' track record on hiring singers was somewhat lacking up to this point.

Fish was teamed up again with Banks, in a much more significant role. He collaborated again by writing lyrics to *Another Murder of a Day*, and sang on the Banks penned *Angel Face* (which got some small degree of airplay). This historical and landmark collaboration proved the two worked well together, and left fans wanting more of a collaboration. Fish said in an interview that he was receptive to the idea of them doing an album, and time will tell.

Another vocalist, Andy Taylor (who was not involved with Duran Duran, it is an entirely different person), was called in to sing, one of the best singers Banks has ever found. Taylor is one artist who can really interpret Banks' songs the way they should be sung. Banks himself contributed one vocal, in the humorous *Walter Mitty* story of *Hero For An Hour*. In addition, a little known English singer called Nik Kershaw appeared on some tracks, and *BANKSTATEMENT*'s Janey Klimek returned for one track.

Nick Davis, formerly associated with Marillion as a tape operator and engineer, produced this album. This association would lead to him being involved in the next Genesis album.

WORD OF MOUTH

Mike Rutherford did two Mike And The Mechanics albums during the long break between Genesis outings, the second being called Word Of Mouth. It was a curiously lackluster effort, with the uninspiring title track failing abysmally as a single, and the following singles released got the same lack of airplay. The album itself quickly hit the close-out bins. There were some real gems on the album, however, such as Everybody Gets A Second Chance. Sometime Squeeze member Paul Carrack co-wrote several of the tunes, and the usual Mechanics lineup was present. The lack of success of this album was probably more due to the wrong choice of singles than to any lack of merit of the album itself.

The Mechanics did not go on tour, Genesis reunited very soon after this album was released. With the very anemic concert climate where well-known acts were having difficulty populating arenas, and the stunning bomb of the album, this was probably a good decision.

WE CAN'T DANCE

1991's We Can't Dance was the much delayed Genesis reunion album. Due primarily to Phil Collins' solo tour and movie escapades, the band put this album off so long that the other two members did two solo projects apiece during the interim. When they got back together, however, they got naturally and enthusiastically back into Genesis. The album again was one of vast highs and lows. This being the first Genesis album not to be targeted for release on vinyl, they let themselves have the full 70 minutes of CD. Even with this first time of writing for CD and forgetting the limitations of vinyl, they still had two songs left over!

Unfortunately, the whole album lacks the sound quality of its predecessor, Invisible Touch. Engineer Hugh Padgham, the first and only person to successfully make Genesis sound as good on record as they do live, was given a pink slip and replaced by former Marillion engineer Nick Davis. For the muddy, thick sound of We Can't Dance, Davis can be little blamed -- he has produced excellent sounding albums for other groups such as Marillion.

The album does mark the band's return at longer, more story-based songs, as in Collins' tremendous effort, "Driving the Last Spike," which uses its ten minutes to tell the tale of the workers who built the British railway system. "Fading Lights," too, is a return to some older times, while using very modern sounds. Other highlights include "Living Forever," a Banks-inspired bit of humor featuring some notable keyboard solos, and "Never A Time," a Rutherford-infused ballad that's one of Genesis' best. In its need to limit the album's track time to 70 minutes, however, the band had to cut a Banks-influenced piece, "On the Shoreline," and leave Banks to settle for having the track appear as a CD-single B-side. This is a song most Genesis fans consider the best or near the best from the album, so in hindsight that turned out to be a poor choice. Also, a few forgettable songs were included: the obligatory generic protest song from Phil Collins, Tell Me Why, whose guitar riff sounds oddly like Sting's All This Time; and Since I Lost You, a memorial to the death of Eric Clapton's son which had occurred at around this time. Since I Lost You is just too far away from any form of Genesis sound to be comfortable to the Genesis listener's ear, it just sounds wrong on a Genesis album.

For the tour, Genesis assembled a medley of songs from the 70s, which was a curious reprise of Seconds Out. They seem to still think the best material of that period is the material captured on Seconds Out. In addition, bowing to popular demand, the medley in Turn It On Again was jettisoned and the song played in its original form. No one seemed to appreciate the meaning of the medley, that Genesis was doing a tribute to the songs they loved when growing up. And no one seemed to mind the lack of medley, either.

THE WAY WE WALK (VOL I & II)

The follow-up live albums, The Way We Walk, was a double entendre, with the "walk" referring to both the line from the recent "I Can't Dance" and the phrase from 1973's "I Know What I Like": "...you can tell me by the way I walk".

The 'Shorts' featured shorter, radio-friendly songs -- but also included Mama and Throwing It All Away and a long Tonight Tonight Tonight/Invisible Touch medley. The 'Longs' featured the longer material like the Old Songs medley and Domino.

Originally, Mike Rutherford wanted the second album to have a lower price, but that never really happened. The idea was then to split it into two separate albums, one of the longer material and one of the shorter material, since people tend to like one or the other more, and thus would only have to buy one album instead of two.

A version of "Mama," is one of Genesis' best renditions of the song, and the ending medley of the shortened "Tonight, Tonight, Tonight," (sans instrumental break), coupled with "Invisible Touch" has a playful, uncensored new version of Phil's lyrics to the latter song. These two albums feature new takes on familiar songs, with Banks using subtle but different keyboards for Home By The Sea among others.

After the tour was over, the high hopes for Genesis' momentum to keep going into another project turned back into the usual goings of separate ways and speculations that the band was broken up. Collins had almost nothing to do with the live album, leaving the mixing to Banks and Rutherford. Those two hinted at remastering old Genesis albums, but nothing ever came of this. Phil went on to act in more movies. A rumored Mechanics tour never materialized either, and Tony Banks sequestered himself in his garden with no new musical projects anywhere in sight. Back to business as usual.

BOTH SIDES OF THE STORY

Phil Collins came out with a followup solo album very quickly after the Genesis tour was over. Instead of the lavish, overproduced style of the last two albums, Phil basically released the demos. The songs were recorded in his home studio, like his demos were in the past, and he just stopped there and did some minimal overdubs at the Farm. He returned to his roots of Face Value, writing and experimenting with his equipment. The change between the albums is remarkable, and fans welcomed a reprieve from the horn section on just about every track.

Phil's drumming, already hard to spot on the past few albums, faded away to practically nothing.

After the album was released, a tour started up that cleaned out Phil's band. Chester Thompson, who had played in Phil's band and with Genesis non-stop since 1977, sat out the tour owing to having kids in school he did not want to leave. Tragedy had struck the Phenix Horns. Sax player Don Myrick had been shot to death.

Collins' sponsor for the tour was Sears, an American department store chain best known for Winnie The Pooh.

IT IS ONLY THE BEGINNING

As Genesis has become more and more successful through the years, many attest their rocket to stardom to the fact that they have "sold out." In response to those who share this belief of "selling out," Tony Banks himself has said that the use of "Tonight, Tonight, Tonight" in a beer commercial was a wonderful thing, because it allowed the song to become a hit when in all probability it would have remained an album piece like "Domino" with little or no radio play.

And as for many folks' claims that Phil Collins "pop-ified" Genesis, it might interest readers to know that it was Mike Rutherford who didn't want Abacab to be a double album because it wouldn't be commercial enough, and that Phil wanted to do "The Carpet Crawlers" on the We Can't Dance tour, but was overruled by the others. Anyway, it is clear that the direction that Genesis has gone is a result of the will of all three members, not any one member. From the very beginning, Genesis has always been influenced by popular music, and so it is only natural that they return to that. But one cannot say that they've exclusively done pop; songs like "Home By The Sea," "Domino," and "Living Forever" rival anything of the early days.

Some people think Genesis was doomed to fail after original guitarist Anthony Phillips left. Many others think Genesis was bound to collapse when lead singer Gabriel left. And still more think that it would have been guitarist Steve Hackett's leaving that would fold the band. A sizable number of people think Genesis lost their touch after Duke. Obviously, there is no consensus whatsoever about Genesis' so-called "selling out" and going commercial, with just about every Genesis fan wanting to protect "their music" from accusations that it is commercial fluff and not a profound contribution to music in general.

It should be noted that Tony Banks has said that no matter who he talks to, the general case is that most people generally say that the Genesis albums they like the most are the ones they were exposed to during their teens. Examine your tastes and see if that is true - it has borne out to be a remarkably accurate assessment of Genesis fans!

The truth is that Genesis has never made a record or recorded a song that hasn't been exactly what they wanted to do and what they liked; the word compromise is not in the Genesis vocabulary. And for as long as the members of Genesis can continue doing just what it is they want to do, and have fun working together, Genesis fans around the world can rest assured that sooner or later, a new album from Tony, Phil, and Mike will be on its way.

WHO IS MARILLION?

The band Marillion is mentioned quite a bit in relationship to Genesis' history. A mention of who they are is very worthwhile to avoid confusion.

The band achieved considerable success in Europe during the 80s, but never managed to make a large dent in America, and remain almost completely unknown here. They had a string of incredibly good albums, the best of which are the Reel to Real live album and Misplaced Childhood. The single Kayleigh from the latter album was a minor hit in the USA, and its video got MTV airplay (according to those who were around at the time).

Marillion unfortunately got stuck with the billing as the new Genesis, a band which took up where Genesis left off after Peter Gabriel left. The main reason for this is that Marillion readily acknowledged the influence of Genesis on their music, and had a song called Grendel which was very long, had a section with a strange time signature drum pattern, and invited itself to be compared to Supper's Ready. Other than superficial differences, the two bands were very different in lyrical style and musical compositions. Fish was compared to Peter Gabriel, but his vocals -- delivered through a thick Scottish brogue -- are not very similar to Gabriel's, and the lyrics Fish wrote were nothing like anything Genesis ever did. Grendel's mythological theme is an anomaly for Marillion, who usually stick to the topics of Viet Nam, drinking, and despair.

After he left the band, singer and lyricist Fish worked with Tony Banks on several projects (see above), and the two facetiously wore the other bands' t-shirts to mock those who labeled Marillion as a Genesis knockoff.

Progressive rock histories can get quite confusing: Fish of Marillion has nothing to do with The Fish, Yes bassist Chris Squire, nor is there any connection between him or Marillion and another band which goes by the unfortunately more confusing name "Phish". Marillion's Fish got his name from taking long baths, and Yes' Fish got his name for being a Pisces. Do not let anyone try to tell you otherwise.

THE HISTORY OF BRAND X

by Scott McMahan, Unofficial Brand X Historian

[I originally wrote this as part of the Brand X section, but when approached by their (at least then-) manager at the time of the supposedly imminent release of Manifest Destiny, I polished this up with the help of Glen Gafer and turned it into its own section. Unfortunately for Brand X, Manifest Destiny went nowhere fast and I may be the only person in America who has actually heard the album.]

Information about Brand X in 1995 is spotty, confused, and difficult to come by. This History attempts to chronicle what happened when, and who was involved, during the group's history. Our information is primarily expressed as a time line, starting in the beginning and continuing through the band's history and many resurrections. (I do not even attempt to include comprehensive session information here, but do include some of the most important sessions in Brand X history. For an example of the pervasiveness of session work, consider that every Genesis member has had Brand X people on at least one album, usually more. Phil: Peter Robinson and others; Peter: Morris and others; Mike: Morris and others, Tony: Steven Short; Steve: Jones and others; Ant: Morris and others.) While Phil Collins was only sporadically involved with Brand X throughout the 70s, the Genesis discography maintains a discography-within-a-discography that records all known Brand X information. If we didn't, who would?

Brand X really had two beginnings, one false start, and another false start that got the band rolling. Both starts featured slightly different personnel. On the origins of the first beginning of Brand X from Genesis Information Newsletter Two, January 1977: "Months before [The Eddie Howell Gramophone Record sessions,] Brand X had a premature start. Originally Lumley, Goodsall, Jones, Pete Bonas and [drummer] Phil Spinelli secured a recording deal with Island Records and began making an album. Unhappy with the results, the band dismissed the music as unadventurous. Two members quit the group and the album was scrapped, yet the nucleus of the band remained excited about their potential. As Genesis drummer Phil Collins became more and more involved with Brand X, the missing link was discovered and a fully-fledged group was born." The second beginning involved Bill Bruford wanting to work with Percy Jones. Phil was involved in this stage, probably directly because of his session work with Robin Lumley, and out of this the Brand X we know emerged. (Bill unfortunately never did anything with Percy, and it's a shame when you consider their two styles and what a collaboration could produce. At any rate, Phil and Bill's involvement did lead to his drumming on the Genesis '76 tour.) On the origins of what did become Brand X from Genesis Information Newsletter Two, January 1977: "The first seeds were planted in 1975 when keyboard man Rob Lumley produced 'The Eddie Howell Gramophone Record' using a band that eventually became Brand X. Bassist Percy Jones, guitarist John Goodsall, and drummer Phil Collins all contributed heavily to Howell's debut album for Warner Brothers, yet the musicians had more in common than an appetite for session work."

What could possibly describe what Brand X played? People have called it "jazz-fusion", a style in which the chord progressions, scales, and improvisation of jazz are compounded with the driving beat and power (and attitude) of rock, but that is hardly adequate to delineate the incredible stylistic gamut that Brand X ranged from one end to another. From jazz, to rock, to chanting, to pop, Brand X did it all at one time or another. In fact "jazz-fusion" is a label only, because the band drastically experimented with different styles and never stayed on the same musical ground from album to album.

Personnel reviews taken from Genesis Information Newsletter Two, January 1977:

PERCY JONES: Although he went to Liverpool in 1966 to study electronics, Percy Jones began playing in a student band with guitarist Andy Roberts. He eventually joined 'Liverpool Scene' which had a large local following. During their one American tour, Jones saw Charlie Mingus playing in New York which was most inspirational to his musical formation. Several jazz orientated bands didn't pay his rent so Jones began a series of construction jobs before touring with Scaffold in 1972. Eventually he met Robin Lumley and soon became an integral part of Brand X....

JOHN GOODSALL: Goodsall has travelled an unorthodox path to arrive at this Brand X junction. His first pro band 'Babylon' included Carol Grimes and Tommy Eyre which was followed by eighteen months with Alan Bown. In retrospect, Goodsall considers his stint with Atomic Rooster as 'misspent youth' playing with Ric Parnell, Vincent Crane, and Chris Farlowe. Of this he says 'I didn't really get off on it. We just used to rip out'. Again Lumley was the connecting link, ending a two year period of jamming in London. Goodsall talks a lot about alpha waves and solar psychosis, and played guitar on Eddie Howell's album, 'Peter and the Wolf', and 'Unorthodox Behaviour'. He does not consider Brand X as misspent youth.

ROB LUMLEY: Devon born, Rob Lumley began life as a drummer briefly playing with blues bands including a stint with Champion Dupree's backing group. With Keith Tippett as a next door neighbour, teaching yourself piano came easy. There followed a short stint with an early incarnation of Bowie's Spiders from Mars. Lumley's career began to take shape when he met Jack Lancaster and together formed a songwriting partnership. TV jingles, sessions, and backing tracks for groups who couldn't play paid the rent. By 1974 Karass were buried and the seeds for Brand X began to germinate. He has played on Bob Sargeant's album, produced Eddie Howell, arranged music for the Idi Amin album with John Bird, and co-wrote the RSO extravaganza 'Peter and the Wolf' with Jack Lancaster.

PHIL COLLINS: Drummer and comedy relief, known to blow with another group called Genesis on occasion between session work. Sometimes seen wearing a beard. [Phil Collins, although there is no question he made tremendous contributions to the group, is attributed with a lot more involvement in Brand X than he actually did. Of the six albums he appeared on (Behaviour, Moroccan, Livestock, Product, Hurt, and About), no less than three (Livestock, Hurt, and About) were released when he was not actively in the band, and he only appeared on two tours (1976 and 1979).]

Peter Robinson worked in **Morris Pert's** original band, Sunreader, which featured Stomu Yamash'ta.

Drummer **Chuck Bergi** from Al Di Meola's band comes in to replace **Kenwood Dennard** on Masques.

The Magical Brand X History Timeline

- pre-1970: Aliens land in Roswell, NM and promptly disappear into the American underground
- 1974: **Mike Clarke** plays on **Herbie Hancock's** album Thrust
- 1975: Pre-Brand X session which includes most of the members: The Eddie Howell Gramophone record.
- 1976: **Jack Lancaster** and **Robin Lumley** do Marscape.
- January 1976: **Geoff Seopardi** joins as percussionist, and plays live with the band before the first album was released; but does not seem to be involved with the album sessions.
- February 1976: Release of A Trick Of The Tail
- Apr-July 1976: Trick Of The Tail Tour
- July 1976: Release of Unorthodox Behaviour
[Collins/Goodsall/Jones/Lumley]
Unorthodox must have been recorded before A Trick Of The Tail, or in the period between Feb and Apr 1976. Phil tours with Brand X during this period before he returns to Genesis in late 1976 for recording sessions. I believe this is the last time he toured with them until 1979.
- August 1976: **Preston Heyman** joins as the percussionist, while Phil is still with the band. Like the previous percussionist, he doesn't last long.
- January 1977: Release of Wind and Wuthering
- Jan-July 1977: Wind and Wuthering Tour
- April 1977: Release of Moroccan Roll
[Goodsall/Jones/Lumley/Collins/Pert]
Phil Collins has to leave the band during the mixing of the album, and drummer **Kenwood "Woody" Dennard**

- joins for the tour. Phil won't reappear until '79.
- October 1977: Release of Seconds Out
- November 1977: Release of Livestock
[Goodsall / Jones / Lumley / Pert / Dennard]
 Livestock is the most jazzy and free-form of all the records, and shows the early impetus and direction of the band.
 Livestock is mostly taken from a 1976 two week stint at Ronnie Scott's club except the Dennard material, which is from 1977.
- 1978: Bonus and Wilding do Pleasure Signals, on which many Brand X members appear and which has a similar style to Brand X.
- April 1978: Release of And Then There Were Three
- March-Dec 1978: And Then There Were Three tour
- 1978: Some material from Masques is performed live before the album is recorded. It is significant because: 1) it is the only recorded live Masques material with Goodsall on guitar, and 2) Jones does not play his Wal bass.
- September 1978: Release of Masques
[Jones / Goodsall / Pert / Robinson / Burgi]
 Robin Lumley produced Masques, bringing in **Peter Robinson** on keyboards. **Phil Collins** was not involved with Masques at all, since Genesis had an almost non-stop late 1977 and 1978. Drummer **Chuck Burgi** takes over studio drums.
Percy Jones plays the Wal bass and develops his distinctive Wal sound for the first time on this album.
- 1978: The Masques tour
John Goodsall was down with tendonitis for 18 months, and did not go on tour. He was replaced by **Mike Miller**. I think Goodsall was involved in the early stages of the tour. Here is how I break down the personnel changes. Dates are approximate based on magazine articles.
 Aug 2: Burgi, Goodsall, Robinson, Jones, Pert
 Aug 9: Burgi, Miller, Robinson, Jones, Pert
 Oct 31: Clarke, Miller, Robinson, Jones, Pert
 To clarify matters, Goodsall was on/off during the tour: he did play on some of the later dates as well, and at least one show he played a little with Mike Miller.
 It appears that Chuck Burgi drummed on the European dates and **Mike Clark** played on all the US dates.
- May 1979: Release of Product
[Goodsall / Collins / Gblin / Lumley / Jones / Robinson / Clarke / Pert]
 Brand X was essentially **Robinson / Goodsall / Jones / Clarke / Pert** with **Robin Lumley** and **Phil Collins** both adding themselves to the list of performing musicians. For some reason, **John Gblin** joined, but I don't know the circumstances of how he came to be involved. The band essentially split into Lumley / Gblin / Collins and Robinson / Jones / Pert / Clarke with Goodsall playing all the guitars, recording in shifts.
 Product marked two firsts for Phil Collins: Wal To Wal was the first time he used a drum machine on a record. Soho was the first time he recorded a song on his home 8-track equipment and then took it into the studio, a modus operandi he would use often.
 Note on Product track listing: ...And So To F... and Not Good Enough, See Me! were reversed (i.e. F was on side two, See Me at the end of side one) on the original release of Product, and then changed to the more commonly encountered positions. Why this happened is not known.
 Note: A song which did not make it, according to

- Guitar Player Aug 80, onto Product is called Systematic Harassment. It was then planned for a later release but either did not make it or was renamed.
- 1979: The Product tour
[Lumley/Robinson/Collins/Goodsall/Jones]
 A slimmer Brand X with two keyboardists took to the road and even included a few songs with vocals. (...And So To F... and Don't Make Waves; Soho was not performed.)
 Was Peter Robinson on ALL of the tour?
 This was the last tour of the regular Brand X before The Reformation in 1992.
- 1980: Release of Do They Hurt?
[Jones/Robinson/Clarke/Goodsall/Giblin/Collins/Lumley]
 This album was outtakes from the Product sessions.
- 1982: Release of Is There Anything About?
[Collins/Jones/Giblin/Lumley/Robinson/Goodsall/Ravenscroft/Short]
 This album was outtakes from the product sessions and possibly earlier, edited and compiled principally by Robin Lumley. I'm not sure if any Brand X members were involved with this or not.
 (In reality, they were not: Jones did not know it was out until someone showed him a copy of the record; he considers it an embarrassment.)
 During the mid 1980s, Brand X fell apart.
- 1983: Phil Collins' first solo tour after the release of his second album features Peter Robinson. Also, Percy Jones forms a band called **Stone Tiger** with drummer Mike Clarke (later **Dougie Browne**) and guitar player Bill Frisell. No recordings are released.
- 1986: The mysterious pseudo-bootleg "Live In Lybia" appears. The last Passport release, a compilation called Xtrax, also comes out.
- 1989: John Goodsall's **Fire Merchants** releases its first album, Ignition. Features Doug Lunn on bass, who had worked with **Andy Summers** on his jazzy solo albums, and Genesis tour drummer **Chester Thompson**. Percy Jones releases Cape Catastrophe, his first solo album, on a German label. Also, in 88 or 89, Jones was involved with the **Knitting Factory** (a club) and a band called **Scanners**, with **Elliot Sharp**, of which only one song (Ironcide) was released.
- 1990: Percy Jones releases Propeller Music, which features Mike Clarke and others, including a lot of music recorded during the early to mid 80s.
- 1992: Release of XCommunication
[Goodsall/Jones/Katz]
 Brand X reformed in 1992 with Goodsall, Jones, and **Frank Katz**, who had worked with Jones before in the band Hex. They released an album and went on tour. No past Brand X was played excepting Nuclear Burn and Cambodia, and Macrocosm and the new material was superbly rendered live (no mean feat considering how complex it is on the album!)
- 1992: To cash in on the Brand X resurgence, previous record companies release compilation albums.
- 1993: Percy Jones releases **Tunnels** (features Katz on drums)
- 1994: The second Fire Merchants album, Landlords of Atlantis, is released. Drummer Thompson is replaced by **Toss Panos**.
- 1995: The History Of Brand X begun with a combination of **Glen Gafter's** library of old articles; Scott's collection of articles, bootlegs, official recordings, and other sources; and many "facts" made up on the spot to pad out the dull areas.
- 1996: A Brand X reunion occurs, causing more history.

Unanswered Questions:

1. Between Eddie Howell's record and Unorthodox, what was done? Were there more recording sessions (the "funk" album that was rejected)?
2. Was the Gramophone Record released as a regular release?
3. Who is "Pete Bonas" -- Pete Bonus of Wilding/Bonus? Name "Bonas" appears in many sources so spelt, it doesn't seem to be a typo.
4. Was Peter Robinson on ALL of the 1979 tour?
5. It would be nice to have Set Lists From Tours
6. Mike "Clarke" and Mike "Clark" -- why the change? Which is right?
7. Is Mayfield Lodge a real place? Is there a story behind the song, such as a real ghost?
8. Who is responsible for Live In Lybia? Is it really a release by band members, or is it a bona fide bootleg?
9. What are the lyrics to Act Of Will?

EXPLANATIONS OF SONG ELEMENTS

1998 Preface

From the editor: Genesis' lyrics amaze me. The more widely read I become, the more I find in the lyrics. Gabriel, Banks, Rutherford, and even Hackett have written some of the most complex lyrics in the history of music. I have never heard Steve Hackett's educational background, but the Charterhouse boys received the finest traditional classical education a young British boy could receive, and they used so much of their background in Genesis lyrics that even the most widely read person can not hardly take it all in. I do not have any hard data to back it up, but in the history of the form of music we know of as the song no one has ever created a body of work with such depth that is so literate. These song explanations have grown and grown over the years as more and more facets of the lyrics have been discovered. Every time I think there is no more to be added, I find they are in fact woefully incomplete. I want these explanations to stand as a monument to just how significant the body of Genesis work is.

Preface

As a companion for Genesis fans, the explanations collected here are designed to help the listener to understand some of the finer points of Genesis that may well be missed without assistance. No one could be expected to understand every literary and mythological reference, not even the most cultured person alive. We have assembled years of explanations by people all over the globe! Not missing these subtle but crucial points helps you get the most out of Genesis' music and lyrics. By knowing the background of the songs, enjoyment is much increased.

To illustrate why knowing the background behind the songs is so important for the serious fan, consider one of the funniest footnotes in Genesis history. In the *Melody Maker* issue of February 11, 1976, in which C.W. (Chris Welch?) reports, "The lyrics to one track 'Squonk', in particular, are very curious. My guess is that they are dedicated to their former lead singer, in which case they seem rather cruel." At best such statements reveal an ignorance of mythology and literature; at worst they convince us that the scribe had no desire to expend any energy in researching the unknown (preferring to instead squander it on imaginative untruths).

Genesis explanations can be broken down into several categories:

1. British references: Genesis lyrics, especially in the early days, are drenched in the Queen's English -- using words and expressions unknown to the rest of the world. A lot of British culture is injected into the songs, which means unless you were a Briton in the 1970s, you will not have a good chance to understand what is going on. Americans miss a lot of the humor and even the meanings of songs because they are so British in some cases. Here we present expert testimony from actual Britons about some of these issues.
2. Allusions to history, mythology, and literature: Genesis songs have a wealth of allusions to just about everything in classical Western culture, modern culture, and everything in between! We have tried to catalogue as many of these as possible. There are also a lot of allusions to then-current events.
3. Band members' explanations of their songs: In many cases, the writers of certain songs have explained them in some way, either the allusions in #2, the inspirations behind the songs, or something which enhances the understanding of the songs.
4. Miscellaneous: things which do not exactly explain anything, but which clear up common misconceptions and give a background to the songs.

Interpretation of the songs, i.e. telling "what they mean", is not the goal of this document, unless it is an interpretation given by a Genesis member. These are very roughly in chronological order by the albums that the topics appear on -- solo stuff is appended after the Genesis stuff and explanation about songs themselves and not about subject matter of songs are at the end.

The fact that most of the humor in Genesis songs, especially the early ones, is utterly lost on Americans can perhaps explain why Genesis was taken to seriously as a High Art Rock band when band members thought they were being funny -- most Americans simply do not realize Genesis

was being funny! Most people who read this are utterly shocked that the Giant Hogweed is in fact a real plant, and the song is a tongue-in-cheek look at current events. Hopefully, these explanations will reveal some of the underlying humor of the early albums.

Stagnation

This song is about the aftermath of a nuclear war.

[Note: many theories put forth by fans have said much of Genesis' material is about nuclear war. One rather extreme theory has explained that Invisible Touch was a concept album about nuclear war! Stagnation is the only song that the band has ever specifically said was about the topic of nuclear war.]

The Knife

Peter Gabriel has said that this song is a parody of the archetypical rock protest song. (Such as U2's Sunday Bloody Sunday, although that came much later than The Knife.)

In addition, Peter said in the Book Of Genesis: "The lyrics for 'The Knife' were partly me being a public schoolboy rebelling against my background. I'd been heavily influenced by a book on Gandhi at school, and I think that was part of the reason I became a vegetarian as well as coming to believe in non-violence, as a form of protest. And I wanted to try and show how all violent revolutions inevitable end up with a dictator figure in power."

Trafalgar Square

The site mentioned in both the Genesis Live version of The Knife and in Pigeons is in London, England and has Nelson's Column in the middle and is quite full of pigeons & tourists normally and drunk revellers on New Year's Eve.

The Musical Box

From the Nursery Cryme CD and album liner:

While Henry Hamilton-Smythe minor (8) was playing croquet with Cynthia Jane De Blaise-William (9), sweet-smiling Cynthia raised her mallet high and gracefully removed Henry's head. Two weeks later, in Henry's nursery, she discovered his treasured musical box. Eagerly she opened it and as "Old King Cole" began to play a small spirit-figure appeared. Henry had returned - But not for long, for as he stood in the room his body began ageing (sic) rapidly, leaving a child's mind inside. A lifetime's desires surged through him. Unfortunately, the attempt to persuade Cynthia Jane to fulfill his romantic desire, led his nurse to the nursery to investigate the noise. Instinctively Nanny hurled the musical box at the bearded child, destroying both.

The Return of the Giant Hogweed

"Giant hogweed makes triffids look like pansies" (from Marianne Leitch in London)

John Wyndham's distinctly nasty but purely imaginary triffids wouldn't stand a chance against the latest alien plant which is taking over Britain's waterways.

Giant hogweed (*heracleum mantegazzianum*) has British botanists and day trippers worried. At 15 foot, its pungent-smelling white flower heads tower over all other riverside vegetation. An average sized specimen is twice the height of most human beings. More importantly, giant hogweed displays blatantly anti-social characteristics, as picnickers and angry farmers are painfully finding out.

"Anyone who touches the plant and is then exposed to sunlight can get a very nasty burn indeed," says hogweed expert, Dr Jim Forbes.

"The stem and leaf stalks of giant hogweed contain large amounts of sap and copious quantities are released if a stem or leaf is broken or cut. The sap contains furocoumarins, substances which photosensitise the skin on contact."

Victims can suffer anything from a mild rash to painful, watery blisters, which in severe cases can require treatment in hospital. For some super-sensitive types, contact with giant hogweed results in a severe case of recurrent dermatitis, with the rash sometimes reappearing months after the original contact with the plant.

Children are particularly at risk, as they are attracted to the plants by their spectacular height and large flowers.

The invasion of the giant hogweed is puzzling British agriculturists and scientists. The plant was introduced from the Russian Caucasus at the end of the 19th century as a decorative plant for the gardens of great houses.

Its effective reproduction system - the massive flower head on a single plant produces 5000 or more seeds - caused its immediate spread to neighbouring riverbanks and wild areas. But it is only over the past few years that giant hogweed has spread so rapidly as to give farmers and agriculturists grave cause for concern.

"There must be hundreds of miles of riverbanks overrun by now" said Dr Forbes glumly. "The Tweed is bad, but so are the rivers Deveron, Lossie, Findhorn, Nairn and South Esk. Over the past few years it has grown like wildfire."

The giant hogweed's extraterrestrial characteristics are highlighted by its fantastic growth rate. In two months it can grow from a pretty harmless-looking six inch weed into a 15-foot monster. "You can almost hear it growing," said a harrassed county council official.

An Edinburgh professor believes the plant sends on average 10 Scots per week to hospital. Many people who are unaware of the plant's hostility are drawn to it by its stature and color - the reddish tinged stem and leaf stalks covered with bristles support a huge white flower head.

Cattle and sheep love it, and it doesn't seem to do them any harm. "Animals seem to relish giant hogweed, and they can graze on the young plants, but most grow too high," said Dr Forbes.

Children try to use the long, hollow stems as peashooters or "telescopes" - with dire results.

Dr Forbes describes the smell of giant hogweed as "unpleasant - a mixture of parsnips, celery, parsley and carrots." In fact, giant hogweed is related to the parsnip family but the family connections are loose, and don't extend to the nutritious aspects of its milder and more congenial cousins. Experts advise in the strongest possible terms against eating the plant.

They attribute its harmful effects on the skin to chemicals contained in the sap which are similar to those used in several leading tanning lotions. "It effects the skin in the same way as suntan preparations," said Dr Forbes. "The rash and blisters can be likened to a severe case of sunburn."

Giant hogweed poses a serious threat along British waterways and in areas of uncultivated land.

The only way to eradicate it for good is to cut the plant below ground level with a spade - a laborious and impractical method where thousands of plants have taken over whole tracts of land.

Dr Forbes and his colleagues are experimenting with herbicides, hoping to find one which will kill giant hogweed without harming surrounding vegetation.

"I don't want to be alarmist," he added, "it's still only a minor problem. But we ought to look out now before it becomes a major one. It's already taken over miles and miles of river banks, and it's already at the stage where I think it's going to be very difficult to control."

This is from either The Australian or The Sydney Morning Herald, so it is doubtful that this is what inspired the song. It's still very interesting!

The Fountain of Salmacis

[Source: Ovid's Metamorphoses]

How the Fountain of Salmacis acquired its illrepute and why its evervating waters weaken and soften the limbs they touch.

A son born to Mercury and Venus was brought up by niads in Ida's caves. His name was Hermaphroditus. At 15 he left Ida and visited remote places just for fun. He saw a pool of water where Salmacis lived, the only nymph not known to Diana. She wouldn't hunt with the other nymphs, or do much of anything. She gathered flowers, and saw Hermaphroditus whom she longed to possess at first sight. She made herself beautiful, went to him, and asked to be his lover, and to marry him if he wasn't already. Hermaphroditus didn't even know what love was. Salmacis threw herself at him. She goes away and he goes swimming in the pool. When he is in the pool, Salmacis says "I have won! He is mine!" and jumps in after him. They have sex -- an are permanently joined together into a single form. Hermaphroditus grows weak and enfeebled. He asks his father to curse the pool, so that if any man enter this pool, may he depart hence no more than half a man, may he suddenly grow weak and effeminate at the touch of these waters." Both parents went along with this and cursed the pool.

[Taken from the NURSERY CRYME C.D. Liner notes:] "Hermaphrodite: a flower containing both male and female organs: a person or animal of both sexes. The child hermaphroditus was the son of Hermes and Aphrodite, the result of a secret love affair. For this reason he was entrusted to the nymphs of the isolated Mount Ida, who allowed him to grow up as a wild creature of the woods. After his encounter with the water nymph Salmacis, he laid a curse upon the water. According to fable, all persons who bathed in the water became hermaphrodites."

More on the hermaphrodite:

...in Greek mythology, a being partly male, partly female. The idea of such a being originated in the East; in the Greek area it appeared in Cyprus, and, although it was a favourite subject in later Greek art, it was of no importance as a Greek cult. A legend of the Hellenistic period made Hermaphroditus a beautiful youth, the son of Hermes and Aphrodite. The nymph of the fountain of Salmacis in Caria became enamoured of him and entreated the gods that she might be forever united with him. The result was the formation of a being half man, half woman.

The Ostrich FAQ has this quote from Steve Hackett: "We were rehearsing one night about six months after i joined. Tony started playing something on his own, which he said was part of a previous number that they'd done. He incorporated the Mellotron into the song and I started putting a harp-like effect on to it, which was a very subtle way of playing guitar, but it gave it spark. The whole thing developed into The Fountain Of Salmacis. The guitar solo at the end was, i think, a breakthrough at the time. Previously we'd had both chords that sounded very orchestral, which i loved; but suddenly there was a solo over the top of that."

For Absent Friends

A "pram" is a baby stroller. It is a British usage not heard much if at all in the United States.

Watcher Of The Skies

It has not been verified that the following well-known poem by Keats is the inspiration for the song *Watcher Of The Skies*, but it seems likely considering the profound influence English literature had on the early Genesis songs. See also *The Annotated Lamb Lies Down On Broadway's Lamia* annotations.

On First Looking Into Chapman's Homer
by John Keats

Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse I have been told
That deep-browed Homer ruled as his demense;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific - and all his men
Looked at each other with a wild surmise -
Silent, upon a peak in Darien.

A part of *Watcher Of The Skies* was developed into a song that made it onto *Wind and Wuthering*. Banks said, "We wanted to find a fast riff which was in the same time signature. The two segments were originally joined." (Was this music part of *Eleventh Earl Of Mar*?) This is not believed to be a preexisting meta-song like *The Block* which was broken down into two or more finalized album songs, but a bit that never went anywhere and was shelved for years.

An alert listener pointed out the "single edit" of *Watcher*, which has a different ending and could presumably contain some of the lost music that went onto the cutting room floor. See *Watcher Of The Skies* in the singles section. [After listening to this again, the editor doesn't think so.]

The *Ostrich FAQ* quotes Tony Banks: "Mike and I wrote the lines to *Watcher of the Skies* in Naples at the back of a hotel, staring out over this landscape. It was totally deserted. It was incredible. We had the idea of an alien coming down to the planet and seeing this world where obviously there once had been life yet there was not one human being to be seen."

Can-Utility and the Coast-liners

From: David J W Fraser <davidf@spider.co.uk>

- good old King Canute (or Knut if you like)
- I believe he was a Viking/Norse king who conquered the English throne in the 10th or 11th century AD (before William the Conqueror anyway). Much is made of the fact that his naval power was immense, so much so that this story got about that he thought he could even control the tide. It's now a bit of a folk tale (in Britain anyway). I don't give it any credence.

Author: Kevin Ball
Date: 09-Oct-1992

With reference to David J W Fraser's former note on the above. He correctly does not attribute much reality to King Canute's legend of thinking he could control the waves. Here, to set the record straight, is the real story.

The Viking invasion of England commenced in 789AD, raiding and plundering being the order of the day. As time went by, the Danish economy was plunged into crisis, as changes to the map of Europe closed the long-established oriental trade route along the volga; Denmark enjoyed the fruits of being the western terminus of this route. Conquest and occupation of a foreign land was an effective way of extracting long-term assets to replace the loss.

Thus it was that Forkbeard the Conqueror, the greatest Viking leader, arrived to conquer England early in the 11 Century (he preceded William the Conqueror, who led an army of disaffected Vikings that had earlier settled in Normandy). Although a pagan, Forkbeard produced a son and heir, Knud (or Canute in English), who went on to succeed his father as the first of the Viking leaders to be accepted by the fraternity of the Christian Kings. Knud was reputedly "of great size and strength, and very handsome except that his nose was thin, high, and very slightly bent. He had a light complexion and fair, thick hair, and his eyes surpassed those of most men, in beauty and in keenness." Knud had already been King of England for two years when he succeeded his brother as King of Denmark as well.

Tomas Ruden of Sweden adds: "The Danish royal dynasty began with Gorm, grandfather of Sven Forkbeard. Sven's father Harald was the first Danish king who became a Christian. I think that Sven hated him for that. One [condition] that for the other Christian Kings in Europe to accept Knud was that he converted to Christianity. All this was happening at the time when Christianity replaced paganism in Scandinavia.

"Queen Margrete of Denmark is the 53rd ruler of the dynasty that began with Gorm. It's Europe's oldest royal dynasty."

Knud, surrounded by sycophants and obsequious courtiers, had an unwelcome and undeserved reputation of being master of anything in the universe, especially the angry North Sea separating his two seats, England and Denmark. Irritated and tired of this ridiculous assertion, he placed his throne on the beach - but not to defy the incoming tide. He sat on the beach and let the waves engulf him precisely to demonstrate that he was not master of the seas, whatever anyone said.

He did in fact swim to safety after he had proved his point. Thereafter he is reported to have reigned respected over a powerful and fruitful Baltic empire (including Norway and Sweden, whom he had also conquered) from his seat in England. Ruden notes: "Swedish history doesn't recognize Knud as conquerer of Sweden. He may have defeated Sweden in battle (I'm not really sure about what happened) but he wasn't able to hold on to his victory." However, the life and success of one of the most able and successful rulers in history was abruptly terminated with his tragic and sudden death at the age of 37. His story is not often told, hindered by the inaccurate legend of his beach escapade, and overshadowed as he is by William the Conqueror, a much less able, although more famous, man. Knud is credited with introducing Christianity into Denmark, to replace the barbarism of a pagan nation, and hence to enable the nation to become the prosperous democracy that is modern-day Denmark.

The song, enigmatic at the best of times (it doesn't even mention Knud or Canute), seems to be a curious mix of the truth and the legend:

They told of one who tired of all, singing
Praise him, praise him
We heed not flatters he cried

These lines seem to suggest the distaste that Knud had of his sycophantic supporters, but the next lines belie the historical accuracy of the song:

By our command, waters retreat,
Show my power, halt at my feet

The throne sinks...

The waves surround the sinking throne...
...But he forced a smile even though
His hopes lay dashed where offerings fell.

That last line seems to imply that Knud hoped he could defeat the waves; part of the fiction. But then we get a tantalising glimpse of the actual outcome when Knud failed to stop the waves:

More opened ears and opened eyes
And soon they dared to laugh [the courtiers and supporters of the

King laughing at their prior foolish assertions??]

As they above shows, the song is a curious mishmash of truth and fiction, which might explain why it is so intriguing and difficult to decipher. But still a brilliant song.

Kevin Ball
9 October 1992

[Editorial Note: The video for the song If I Ever Lose My Faith In You by Sting has Sting acting out part of the legend, sitting on a throne in the ocean and waving his sword at the sea.]

Horizons

Some credits through the years have credited this song to all the Genesis members on Foxtrot (Banks/Collins/Gabriel/Hackett/Rutherford) probably based on the group credits for the albums in that period. Steve Hackett is actually the sole songwriter on this solo guitar piece.

From the Bay Of Kings liner notes:

"Originally written with a nod to John Renborn. His 'Sir John A Lot Of' was a great record: the contemporary and the classical side by side - well done, John! This was the first complete piece that I wrote for unaccompanied guitar and it became the flagship for all the rest of my fleet of doodles."

For the curious spellings of the song through the years, see the main Discography entry for Foxtrot.

IKHNATON

IKHNATON or AKENATON. 1379-1362 B.C. (died at 17!). King of Egypt (18th Dynasty), who may have ruled jointly for a time with Amenhotep III. His favourite wife was Nefertiti, whose portrait head (now in the Berlin museum) is the most beautiful known from ancient times, and 2 of his 6 daughters by her were married to his successors - Smenkhare and Tutankaton (later known as Tutankhamen). He developed the cult of ATON rather than the rival cult of Ammon.

Supper's Ready

Seems that his wife Jill's parents lived in this old house, and on the top floor there was a really strange room, all draped in purple and black, and permanently colder than the rest of the house. Now, for some reason Pete and Jill were up there one day, and they had this really wierd experience. Pete doesn't go into too many details, but it was probably something supernatural, and he does say that the climax was when he looked at Jill and actually saw another face inside hers - an evil one...(c.f. "I swear I saw your face change, it didn't seem quite right"). Quite understandably, this freaked Peter out to a high degree, and it inspired him to write "an epic story about good and evil" (his own words) which became "Supper's Ready". It gradually grew in the writing, until it picked up all the Book of Revelation stuff - Pete says that he sometimes felt he was being "led" to these sources (yes, but by what? :-)) All of which explains why Gabriel always had such a high emotional link to the song - he says that he felt sometimes that he was "singing for his soul"... wow! spooky, eh!

Well, there's more to it than that, as told by Peter in Gallo's Genesis book. Seems there was an ex-friend of Peter & Jill's who was dabbling with the occult, and sending very negative stuff towards Peter & Jill. While they were having their experience up in the strange room, Peter looked out the window and actually saw a ghostly procession on the lawn. He felt as if their lives were in actual danger at that time.

THE AUTHORISED BIOGRAPHY
SUPPER'S READY as per it:

(John) Anthony, The Charisma house producer, befriended Peter and Jill more than the rest of the band. One night Anthony went with Jill and Peter to her parents' flat at the Old

Barracks in Kensington Palace. They were in a cold room decorated in glaring turquoise and purple at the top of the house. "Jill and I were having a conversation about power and strength and will," said Anthony. "Suddenly I was aware that the whole room's atmosphere had changed. Jill had gone into some sort of trance. Suddenly the windows blew in, followed by extreme cold, followed by this psychic phenomenon."

"Neither Peter, Jill or I were doing drugs or drinking. I realized it was a basic manifestation. I have seen it before, the room was full of cold astral smoke, psychic ether. The thing that scared me was that it started moving in the form of a tourbillion - the great wheel that projects spirits into the astrosphere. It is nothing to do with death. It is a phenomenon that can occur with people with strong psyches. If you go through one there is a good chance that if you come back you will never be the same."

^ Peter admitted he was extremely frightened. "We saw other faces in each other. It was almost as if something else had come into us and was using us as a meeting point," he said. "The curtain flew wide open, though there was no wind, and the room became ice cold. And I did feel that I saw figures outside, figures in white cloaks, and the lawn I saw them on wasn't the lawn that was outside."

"I was shaking like a leaf and in a cold sweat, and eventually I made a cross with a candlestick and held it up to Jill when she was talking in this voice. She reacted like a wild animal and John and I had to hold her down." The incident inspired 'Supper's Ready', the epic track that takes up the entire second side of FOXTROT, the subsequent Genesis album. "I experienced a sense of evil at that point," said Peter. "I don't know how much of this was going on inside my head and how much was actually happening, but it was an experience I could not forget and was the starting point for a song about the struggle between good and evil."

One story Peter told to introduce the song at shows:

(Gabriel tells the story in his usual, very deep, monotonous voice)

"Old Henry, walked past the petshop - which was never open - into the park - which was never closed. And in the park was a very smooth, clean, green grass. So Henry, took off all his clothes, and began rubbing his flesh into the wet, clean green grass. He accompanied himself with a little tune.....It went like this:

(Phil plays a jazzy riff on hi-hats, and Peter begins making some obnoxious "Beepitty-Bop Boom Bang, Bumpety Bum Be-Boo" sounds. Very hard to transcribe in typing. At the famous Rainbow Theatre concert in October 1973, Phil pretends to have been not paying attention and does not come in on cue, and they joke with that before Phil joins in on the hi-hat. At any rate, crowd applauds when he finishes. We hope Phil was pretending!)

"Beneath the ground, the dirty brown writhing things - called worms, interpreted the pitter-patter from above as rainfall. Rainfall in worm-world means two things: Mating and Bath time. Both of these experiences were found enjoyable to the worm colony.....simultaneously. And within seconds, the entire surface of the park was a mass of dirty, brown, soggy, writhing forms. He was too pleased - old Henry - and he began whistling a tune this time, to accompany himself:"

(Same as before except Peter whistles to Phil's beat...)

"Jerusalem Boogie to us perhaps, but to the birds it meant THE SUPPER IS READY!" (the crowd erupts and the song begins..)

John McCartney & Serdar Uckun clarify this story by explaining that the tune that Peter is singing is a much-mangled version of the traditional hymn "Jerusalem". English people, such as the crowd that Genesis is playing to, would be much more able to recognize this than Americans. Emerson, Lake, and Palmer have their interpretation of the hymn on their album Brain Salad Surgery.

Fraser Marshall points out the following:

You might be interested to know of a body called ISKCON. The International Society for Khrishna CONsciousness. These people follow the teachings of A C Bhaktivedanta Swami Prabhupada (1895-1977) in the Chaitanya Vaishnava tradition. They own a stately home in Hertfordshire, England. They have a festival every summer and thousands of people come from all over the UK and make the locals mad (by viciously being non-white within a half mile of them) who then start indulging in racist slanging matches. Given the dates of Mr Prabhupada, I think it quite likely that this may be the target of ITSakon.

The 'All Change' Whistle is what they used to (and occasionally still do) at train stations when you disembarked for a connection from a different platform.

From Jack Beermann's collection of memorabilia comes a very fascinating explanation of Supper's Ready. The author of this pamphlet is unknown, but from the style of writing it is suspected to be written by Peter Gabriel.

He says: `` It is a handout that was given out at Genesis shows, I believe on part of the Selling England tour, but it may have been earlier, on the tour supporting Foxtrot. It is a handbill, done on one sheet but folded so it has four pages. The front has a picture of the band in Central Park, I believe, the one with Phil, Mike and Tony seated and Steve and Peter standing behind them on a rock or tree stump. They are all wearing heavy coats and there are no leaves on the tree. Peter's coat has a star on it. On top of the photo it says in tiny letters "John & Tony Smith in connection with Charisma present" above the Genesis Logo from Foxtrot with "On Tour" below the logo. Under the photo it says "Special Guests String Driven Thing."

`` Inside are basically the lyrics to Supper's Ready with some annotations, divided with the same subtitles (except no. vi) as on the Foxtrot inner fold. I will transcribe the subtitles and the annotations. "

The text of the booklet follows:

i. Lover's Leap

In which two lovers are lost in each other's eyes, and found again transformed in the bodies of another male and female

ii. The Guaranteed Eternal Sanctuary Man

The lovers come across a town dominated by two characters; one a benevolent farmer and the other the head of a highly disciplined scientific religion. The latter likes to be known as "The Guaranteed Eternal Sanctuary Man" and claims to contain a secret new ingredient capable of fighting fire. This is a falsehood, an untruth, a whopper and a taradiddle, or to put it in clearer terms; a lie.

iii. Ikhnaton and Its-a-con and their band of merry men

Who the lovers see clad in greys and purples, awaiting to be summoned out of the ground. At the G.E.S.M's command they put forth from the bowels of the earth, to attack all those without an up-to-date "Eternal Life Licence", which were obtainable at the head office of the G.E.S.M.'s religion.

iv. How Dare I Be So Beautiful?

In which our intrepid heroes investigate the aftermath of the battle and discover a solitary figure, obsessed by his own image. They witness an unusual transmutation, and are pulled into their own reflections in the water.

v Willow Farm

Climbing out of the pool, they are once again in a different existence. They're right in the middle of a myriad of bright colours, filled with all manner of objects, plants, animals and humans. Life flows freely and everything is mindlessly busy. At random, a whistle blows and every single thing is instantly changed into another.

vi Apocalypse in 9/8 (Co-starring the delicious talents of wild geese)

At one whistle the lovers become seeds in the soil, where they recognise other seeds to be people from the world in which they had originated. While they wait for Spring, they are returned to their old world to see Apocalypse of St John in full progress. The seven trumpeteers cause a sensation, the fox keeps throwing sixes, and Pythagoras (a Greek extra) is deliriously happy as he manages to put exactly the right amount of milk and honey on his corn flakes.

vii As sure as eggs is eggs (aching mens' feet)

Above all else an egg is an egg
'And did those feet' making ends meet.

(then after all the lyrics)

Jerusalem= place of peace.

Another strange point is Gabble Ratchet. When Tony Banks was asked about it on Rockline in 1991 by Paperlate member Dick O'Leary, it was a fictitious character:

Dick O'Leary: ... "'Who is Gabble Ratchet', from 'Apocalypse in 9/8' from 'Supper's Ready'?"

TB: <after humming and hawing a good bit>... fictitious, I'm afraid. It would be nice to give some sort of different answer to that, but that's the way it goes.

But, according to Brewer's Dictionary of Phrase and Fable, there's a meaning for this term! Under Gabble Ratchet, it says: SEE GABRIEL'S HOUNDS. Perhaps Tony just forgot and didn't want to go into a long-winded explanation of what he might be forgetting.

Gabriel's Hounds, called also Gabble Ratchet. Wild geese. The noise of geese in flight is like that of a pack of hounds in full cry. The legend is that they are the souls of unbaptized children wandering through the air till the Day of JUDGEMENT.

Compare the handbill text above where "wild geese" is specifically substituted for Gabble Ratchet.

Finally, "how dare I be so beautiful?" comes from Jonathan King. Apparently, Genesis heard him say that about himself a lot when they were associated with him.

Supper's Ready and the Revelation

Author's note: I am not a Biblical scholar nor have I had any formal training. I am just a layperson trying to relate how this song was inspired by what has to be the most important and exciting story ever, the end of the physical world and the beginning of the new one. Don't take my word for it! Grab a Bible and read for yourself. I hope this song over the years has awakened an interest in the Bible in people who ordinarily wouldn't be interested.

The last song explanation to be written (in the history of the development of the Discography) is fittingly that of Supper's Ready, which is based on the book of Revelation in the Bible. I used for this writing my trusty *Living Insights Study Bible* with its built-in concordance, which is a New International Version translation. (I have chosen to italicize quotes from the NIV rather than put them in quotation marks since many contain embedded quotation marks.) I also referred to the (original) King James translation from 1611, known as the Authorized Version, at some points. I believe that Genesis, when this song was written, would have been most familiar with the King James version. I, however, coming from another generation, am not. I supplemented my studies with *The Amplified Bible* and *The New Strong's Exhaustive Concordance of the Bible*. The former contains amplified translations of the Bible which capture more accurately the meaning of phrases to prevent the "lost in the translation" syndrome. The latter is a masterful concordance of the *Authorized King James Version* which, unlike many books, has gotten *better* with age. I

particularly wanted to look up words in it because I am sure Peter Gabriel (the lyricist) would have been most familiar with the Authorized Version.

John's Revelation is filled with symbolism. To truly study it, you need a good study Bible which cross-references Old Testament prophecies and gives background information. Just about everyone has an opinion about when and how the prophecies in the Revelation will be fulfilled. Some think they will be fulfilled very soon, some don't. Before you believe anyone's interpretation, read and meditate on Mark 13:32.

Since I wrote this entry, I have found the *Prophecy Study Bible* by John C. Hagee, general editor. Hagee is a modern-day Pentacostalist (with all the theology that entails), and he has made quite a study of prophecy in the Bible. His *Prophecy Study Bible* is, in the main, a balanced presentation of background material and theological thought. He does not just ram his own views down your throat without presenting others. For a study of Revelation, the background information, history, and theological viewpoints offered by this Bible made a good starting point. Hagee has written a book called *Beginning Of The End* in which he holds forth on his own personal beliefs about how prophecy is being fulfilled now.

The *Doubleday Bible Commentary on Revelation* by Marcus Maxwell takes an entirely different approach to exploring the Revelation, that of what the book would have meant to John's contemporary audience in the first century. It talks about the genre of apocalyptic literature from which Revelation borrows some of its style. It contains a bibliography of more sources of commentary. (There are many other commentaries on Revelation which I am still reading and will add later.)

Charles R. Swindoll is an extremely practical person, and in the canon of his works (with which I have more than a passing familiarity) I can't recall him ever researching or commenting on Biblical prophecy in any depth. Therefore, his *Living Insights Study Bible* is significant in that what it says about prophecy is extremely neutral - the editor has no agenda to push.

If you do study the Revelation, remember it is always best to get varied opinions and take them all with a grain of salt. Don't assume that any one person is right. In the 2000 years of Christianity to-date, the meaning of the book has not been revealed, so the odds of someone suddenly being given the One True Meaning are slim.

The title "Supper's Ready" refers to Revelation 19:9 (*Then the angel said to me, "Write: 'Blessed are those who are invited to the wedding supper of the Lamb!'"* NIV), the wedding supper of Jesus Christ, the Lamb of God. This is symbolic of him being the husband of the believers, cf. Revelation 21:9. This wedding supper is the fulfillment of all Biblical prophecy and the culmination of God's plan to unify fallen man with him for eternity that involved sending the Messiah, God dwelling in human flesh, to die for man's sin. But, see also Revelation 18:19, a supper of a different sort.

Part one is dealt with in another entry in the Song Explanations, that of Supper's Ready itself. It is based on a dream Peter Gabriel had. Someone upon reading a draft of my Revelation study claimed that Supper had been based *solely* on this dream, but it is clear that even Peter himself acknowledges that it was merely the springboard. As Tolkien's "tale grew in the telling...until it...included many glimpses of the ancient history that preceded it" (as described in the Foreword to the Authorized Edition of the *Lord of the Rings*), so did Supper's Ready use Peter's supernatural experience as a springboard to something that grew much deeper as it was constructed. There is no doubt that this song is based entirely on the book of Revelation.

What interested me is that a recent novel by Elizabeth Hand, *Glimmering*, about the coming Millennium, borrows a scene from Lover's Leap. On page 34 (of the mass-market Harper Choice paperback edition), she borrows the imagery of six men walking across the lawn! The main difference in the images is the men in *Glimmering* do not have a cross, they have antlers, suggesting a pagan ritual. (Also, at the conclusion of a scene involving sex, she uses the symbol of two globes, white instead of golden, floating into the room, symbolism taken right out of the Lamb Lies Down! See page 81.) The book is absolute pretentious literary dreck (the kind of thing English professors would like and would make you read in an English class, for which I have to

assume is Hand's target audience), totally undeserving to represent the subject matter of the new century. I wouldn't have read as much as I did of the awful thing if it hadn't been for the lure of finding more purloined Genesis imagery.

Part two, the "The Guaranteed Eternal Sanctuary Man", easily could be interpreted as the appearance of the Antichrist. He is peddling "guaranteed eternal sanction" while fooling everyone. (Revelation 13:14b: *he deceived the inhabitants of the earth.*) Gabriel tends to blur the distinctions between the unholy trinity of Satan, the Antichrist, and the False Prophet all through this song. They are three separate things, but he creates a single mix and match composite.

sr> You, can't you see he's fooled you all.

I won't belabor the point, but cf. Matthew 24:24 (*For false Christs and false prophets will appear and perform great signs and miracles to deceive even the elect—if that were possible.* NIV) where Jesus warns of such. The Antichrist's mission is to create a false peace:

sr> Share his peace

The Antichrist will declare a false peace. People will want to believe him (*and they also worshiped the beast and asked, "Who is like the beast? Who can make war against him?"* Rev 13:4b) because of their own insecurities and fears about the future. I mention this because later the line "social security took care of this lad" – *social security* will not be able to take care of anyone. Anything of man in the end times will be tainted with lies.

sr> Look, look into my mouth he cries

Revelation 13:5: *The beast was given a mouth to utter proud words and blasphemies and to exercise his authority for forty-two months.* (42 months: three and a half years, the duration of false peace.)

sr> I bet my life you'll walk inside

"Bet my life" is no doubt facetious: Satan *knows* he is going to be defeated because he has read the Bible (note that Satan quotes scriptures in Matthew 4:6). Therefore, his plan is to take as many people down with him as he can. He bets his life on the fact that if he takes *everyone* down, that is he gets every single human being to go to Hell, there will be no reason for Christ to return and rule. That's his only hope.

sr> The fight's begun, they've been released.

sr> Killing foe for peace

Part three, "Ikhnaton And Itsacon And Their Band Of Merry Men", I believe covers the events in Revelation 9:13-19. (*And the four angels who had been kept ready for this very hour and day and month and year were released to kill a third of mankind.* Rv 9:15 NIV) It's interesting that Gabriel never once mentions the "Four Horsemen Of The Apocalypse", probably the most recognized (and cliched!) imagery from the Revelation. The four horsemen appear in chapter 6, while Gabriel sticks for the most part to the story which begins in chapter 12ff.

If my conjecture that part three refers to Revelation 9:13-19 is true, part four, "How Dare I Be So Beautiful", naturally follows and describes Revelation 9:20. (*The rest of mankind that were not killed by these plagues still did not repent of the work of their hands* Rev 9:20a NIV) In the song, "Narcissus" is symbolic of all those who, despite seeing everyone who was killed by the plagues, still will not repent of worshipping the works of man rather than God. Narcissus is the ultimate example of man separated from God.

sr> Wandering through the chaos the battle has left,

sr> We climb up a mountain of human flesh,

I base my interpretation that "How Dare I Be So Beautiful" takes place in the aftermath of the plagues described in Revelation chapter 9 on these two verses. Historically, the number one problem during plagues and war is how the living deal with the dead bodies. Usually the number

is so great that burial is difficult or impossible, and a mountain of human flesh is not inconceivable in the wake of what takes place in chapter 9.

sr> He's been stamped "Human Bacon" by some butchery tool.

Being stamped human bacon refers to Revelation 13:16-17, where people are stamped with the number of the beast.

It's interesting that Willow farm, part five, was "tacked on" and was developed separately from the rest of the song. It does, however, fit into the song nicely when you cf. 1 Corinthians 15:51-53 (... *We will not all sleep [ie die], but we will all be changed...* NIV). "All change!" fits this passage perfectly.

Part six, of course, is where the action begins in earnest. This is the meat of Revelation. You should realize that although the word "apocalypse" has come to mean "end of the world", its literal meaning is quite simply "unveiling" or "disclosure". Apocalypse is simply a synonym for revelation. Gabriel follows along with the story as it appears in Rev 13, but misses many of the details. I am not sure why. It is atypical of Gabriel.

sr> With the guards of Magog, swarming around,

The people of Magog appear in Revelation 20:8 (...*and [Satan] will go out to deceive the nations in the four corners of the earth--Gog and Magog--to gather them for battle.* NIV), where they are recruited to be the evil army of Satan after he gets out of prison. They're well suited for this. Historically, Magog persecuted the Semitic people of the Old Testament. Ezekiel 38 and 39 tells about them. In Ezekiel 39:6, you can read what will happen to them. It is vital to cf. Ezekiel 39:11-16 to Dare I Be So Beautiful's mountain of human flesh. The imagery in that part of Supper's Ready must come from Ez 39:11-16. Ezekiel chapters 38 and 39, the "Gog chapters" are difficult to understand. Biblical scholar Peter C. Craigie, in *The Daily Study Bible Series on Ezekiel*, writes: "The series of prophecies concerning Gog, contained in Chapters 38-39, are among the most difficult parts of the entire book of Ezekiel to interpret." (Interested readers are directed to his book for more details.)

sr> The Pied Piper takes his children underground.

For this, the only thing I can find even vaguely close is Revelation 18:22. (*The music of harpists and musicians, flute players and trumpeters, will never be heard in you again...* NIV)

sr> Dragons coming out of the sea,

This line perplexes me. It must describe Revelation 13:1, but it is (seemingly) in error. (The beginning of the verse reads: *And the dragon stood on the shore of the sea. And I saw a beast coming out of the sea.* NIV) The dragon, symbolic of Satan, doesn't come out of the sea, he stands on the shore. The beast, not the dragon, comes out of the sea. The beast is given the power of the dragon, but is not the dragon. "Dragons" plural is incorrect as well: there are two beasts (the Antichrist and the False Prophet), but only one dragon, who is Satan. I consulted every translation of the Bible available to me, which was also available in the early 70s, and haven't come up with an answer for this line.

sr> Shimmering silver head of wisdom looking at me.

I can't explain where this image comes from. I can find no mention of a silver head of wisdom in Revelation, even after consulting the King James version for the specific wording the Genesis members would be familiar with. "He" in the next line ("he brings down the fire") is a pronoun whose antecedent must be the head of wisdom, so this may refer to the beast. If so, this description is not in the Bible.

This line perplexed me so much that I turned to *The New Strong's Exhaustive Concordance of the Bible* to see if I could research in any way a passage that this could be referring to. I still did not come up with any answers.

sr> He brings down the fire from the skies,

The second beast does this in Revelation 13:13 (*...even causing fire to come down from heaven to earth in full view of men.* NIV).

sr> You can tell he's doing well by the look in human eyes.

Cf. Revelation 13:7b, about being given authority over every "tribe, people, language, and nation". In verse 8, "*All inhabitants of the earth will worship the beast*".

sr> Better not compromise. /It won't be easy.

Cf Revelation 13:10, especially the part about "patient endurance". Compromise is not possible: Cf. verse 16-17: "*He also forced everyone, small and great, rich and poor, free and slave, to receive a mark on his right hand or on his forehead, so that no one could buy or sell unless he had the mark, which is the name of the beast or the number of his name.*"

sr> 666 is no longer alone,

666 is the number of the beast (the false prophet or Antichrist), Revelation 13:18 (*This calls for wisdom. If anyone has insight, let him calculate the number of the beast, for it is man's number. His number is 666.* NIV). He is not alone because the Lamb of God is about to appear, the turning point begins in chapter 14.

sr> He's getting out the marrow in your back bone

"He" meaning the beast, whose number is 666. Revelation 14:9-12, especially verse 12, exhorts people to be patient and remain faithful, but not everyone has the courage. They have weak spines.

sr> And the seven trumpets blowing sweet rock and roll
sr> Gonna blow right down inside your soul.

Suddenly, the song jars itself out of the chronological order of events to jump back to Revelation 8:2 (*And I saw the seven angels who stand before God, and to them were given seven trumpets.* NIV). The theme of sevens is very strong in the book of Revelation (seven churches, seals, signs, plagues, and dooms plus the trumpets symbolic of the dooms).

sr> Pythagoras with the looking glass reflects the full moon,

The moon is mentioned in Revelation 6:12 (*...the whole moon turned blood red* NIV). (And in 21:23 where it is not necessary.) I can't explain Pythagoras. As a "Greek extra", he may represent Gentiles, or pagans.

sr> In blood, he's writing the lyrics of a brand new tune.

"In blood" is very important. Christ's blood paid the price of sin for humanity.

The new tune, therefore, is a symbol for the new world without sin. The theme of music ("sweet rock and roll") goes along with the seven trumpets.

sr> And it's hey babe, with your guardian eyes so blue,
sr> Hey my baby, don't you know our love is true,
sr> I've been so far from here,
sr> Far from your loving arms,
sr> Now I'm back again, and babe it's gonna work out fine.

I interpret this ("back again") to mean Christ returning to the New Jerusalem. Everything will work out fine once Jesus Christ is back and is Lord.

Finally, the last part "As Sure As Eggs Is Eggs (Aching Men's Feet)" concludes the story. On the symbology of eggs, see the entry later On Eggs. (Eggs were retrofitted into the Easter tradition by

the incorporation of various pagan cults into Christianity through the long centuries, but have absolutely no Biblical basis. They were symbols, like everything else, of pagan fertility. Pagan rituals in history seem to be more concerned with acts of fertility first and any meaning second.) I don't know where the Aching Men's Feet comes from.

sr> Can't you feel our souls ignite

One could possibly link this to Revelation 20:15 (*if anyone's name was not found written in the book of life, he was thrown into the lake of fire*), although the change in tone from highlighting the positive aspect of salvation to pointing out the negatives of damnation is strange.

sr> Shedding ever changing colours

I believe this is a reference to the jewels adorning the New Jerusalem in Revelation 21:19-20.

sr> in the darkness of the fading night

Cf. Revelation 21:23-25 (*The city does not need the sun or the moon to shine on it, for the glory of God gives it light, and the Lamb is its lamp.* NIV) Night itself fades away forever.

sr> Like the river joins the ocean

Cf. Revelation 22:1, the river of the water of life. I imagine this is also the inspiration for Firth of Fifth, which began as an allegory for the river of life.

sr> as the germ in a seed grows

The symbology of planting ("sowing") seeds and reaping a harvest is one of the most fundamental themes of the Bible. I will not attempt a full discussion of this theme here, but especially note Mt. 13:31 (the parable of the mustard seed) and 17:20. The latter is where Jesus talks about faith, which I believe applies here in the sense that if you believe in him, you will have eternal life. Many times belief without doubt is referenced in the Bible, and a full study is the topic of another essay.

sr> We have finally been freed to get back home.

I.e. freed of the curse of sin, and to go home to the New Jerusalem.

sr> There's an angel standing in the sun,
sr> and he's crying with a loud voice

There are so many angels crying in a loud voice in Revelation that it's hard to pick just one, but I believe the one referenced here is in Revelation. 21:3ff where a loud voice describes the New Jerusalem. The angel in Revelation 11:15 could also be a candidate for the one described here, the one who who cries in a loud voice: The seventh angel sounded his trumpet, and there were loud voices in heaven, which said: "*The kingdom of the world has become the kingdom of our Lord and of his Christ, and he will reign for ever and ever.*" NIV.

sr> To take them to the new Jerusalem.

Finally, the New Jerusalem (described in Revelation 21) is the final fulfillment of all the prophecy. Mankind is finally reunited from God after having been redeemed from sin.

Author's personal note: Ian Schneider, upon reading the first draft of this entry, remarked it was "worthy of a sermon!" and made me remember that there was actually a song called A Sermon, an old Police b-side from the Zenyatta Mondatta sessions (the flip side to Dedododo Dedadada). It was remarkably the only non-album song to appear from those sessions (most Police albums spawned many non-album tracks), and even more remarkable in that Zenyatta Mondatta was such a short album (each side was well under 20 minutes, the whole album is just 38:12) they could easily have included it. A Sermon is a typical Stewart Copeland song from his Klark Kent punk phase. Some of the lyrics make a moral point about turning away from what you believe in which (vaguely) applies here: "You can ply your trade and push your crusade/Emancipate or indoctrinate, but the/Traps are all laid for an honest crusade/ Your old values will fade as you

struggle to make the grade". (The song is about not forgetting where you come from when you become famous, a topic Copeland also tackled in the earlier song Peanuts from the Outlandos D'amour album.) Although tracking down a copy of this song is not recommended solely for the study and appreciation of Supper's Ready, it does show I know entirely too much music trivia.

Dancing With The Moonlit Knight

Special thanks to Dr. Geoff T. Parks, from England, for his input on this song.

One puzzling lyric in this song is "paper late cried a voice in the crowd", especially since it went on to become the title of another songs. Americans have assumed that it meant the same thing as "extra, extra!", the way paperboys hawked a late edition of the newspaper that had just come out. Parks comments: "I've never heard that phrase in colloquial English. However, I have heard "Late paper!" being shouted by paper sellers. My own slightly convoluted theory is therefore this: Suppose a vendor is shouting 'Late paper! Late paper!' repeatedly. Given that he is in a crowd we can suppose there is a lot of other noise, perhaps enough to drown him out at times. In these circumstances, you might, in a lull in the background noise, hear '...paper! Late...!'"

"Old Father Thames is the spirit of the River Thames (the one which flows through London). He is depicted as an old man with a flowing white beard and symbolises Britain's ancient past. He's part of British folklore."

"Wimpey is/was an indigenous chain of burger stores, so colloquially a Wimpey is/was a burger (like a Big Mac, only even nastier). I suspect Wimpey have now gone out of business. I can't remember when I last saw a branch.

Knights of the green shield stamp and shout is one of the many puns on Selling England that are totally lost on Americans. "Green shield stamps used to be issued when you purchased everyday goods at stores. You collected them and when you had enough you could exchange the stamps for other goods, i.e. they were a promotional gimmick to encourage you to shop at certain stores."

Furthermore:

Unifaun apparently does not have any connection with the mythological faun, but is a mercenary rank equivalent to "private".

Fraser Marshall points out the following:

Wimpy are still very much alive and well [as a business concern]. They took their name after Wimpy in the Popeye cartoons, because he always ate burgers! [His tag phrase was "I will gladly pay you Tuesday for a hamburger today".]

My friend Matt Anderson pointed out that Wimpey are a national firm of (UK) builders who specialise in building vast estates of Identikit houses. These are not made of the highest grade materials but are often built in Mock-classic English styles (Tudor, Georgian) of architecture. They were a firm that specialised in providing cheap(ish) housing often on the outskirts of larger conurbations and were seen by many working class people as a Des-Res (Desirable Residence) location to move to once they had sufficient money. This sort of house is seen as being a bit of a "trash talisman" by some sections of society. Frequently this sort of housing was a step up as families sought to better themselves.

The following is taken from an Italian pressing of Selling England found by Edward Antoniu which had a liner with the lyrics and some explanations in Italian. Since the explanations are as useful to Americans as to Italians, here they are translated into English. These are footnotes to the lyrics -- the original lyric to which they belong can be inferred easily from the context.

- (1) Uni faun: pun that stands for representing the ancient, historical England. From uni form, uni corn, faun (fawn or faun, in general)

[So Peter was not even using the actual word "uni faun"!]

- (2) Queen of Maybe: From Queen of May, who, in the ancient England, used to represent the starting of a good season and the hope for a good harvest. Who is Queen of Maybe? Opportunity. Today, Queen of May is used in England only for commercial advertising of products and this "Queen of Opportunity" represents the modern England.
- (3) Citizens of Hope and Glory are the English people. From the hymn Land of Hope and Glory.
- (4) Wimpey: double meaning from Wimpey - an English, leading, famous business, and Wimpy - famous, hamburger restaurant chain. The pronunciation is in between.
- (5) Grail: the cup of Jesus Christ from the last supper, which, according to the legend, is carried in England into King Arthur's court. Represents the splendour of the epoch.
- (6) A double meaning is used again in this phrase too. Today, in England, the Green Shield Stamps are point, scratch-and-win, or unstick-and-win prizes, which are equivalent to our point prizes Star, or Mira Lanza.
- (7) Today's fortuneteller doesn't use playing cards anymore, only credit cards, to foretell the fortune.
- (8) The Hobby Horse and The Fool are characters in the Morris dance, an English, traditional dance.

The album title, *Selling England By The Pound*, is a British reference as well. The Ostrich FAQ says: The actual title was actually originally the slogan used in the Labour Party Manifesto for the General Election held before the album was released. Peter liked this phrase so much he obviously decided to write a song around it (Dancing With The Moonlit Knight). There is a secondary reason for its choosing as well. "We were conscious of America at that time because I remember thinking that we were going to get knocked in England for slanting stuff towards America, which was partly why I wanted the title."

Firth of Fifth

Tony: "[Mike and I] started off writing a very simply about a river, then the river became a bit more, a river of life. You know, it's quite allegorical, and I don't think it's our most successful lyric. I've always been a bit disappointed with the lyric on that."

Tony, in *The Book of Genesis*, said "In fact the lyrics on Firth of Fifth...is one of the worst set of lyrics I've been involved with. It's not just a question of being obscure, I really don't think it has anything going for it."

A firth is an estuary or sea inlet. The punny reference in "Firth of Fifth"'s title is to the Firth (a small inlet or bay) of Forth, the main inlet serving Edinburgh and Kirkcaldy in Scotland. The Forth river has achieved notoriety, as Geoff Clare told us, because "it has a famous bridge. 'Painting the Forth Bridge' is an often used metaphor for any never-ending task (the idea being that by the time you reach the far end, the end you started at is in need of painting again)."

Jack Beermann points out that the "river of constant change" is a (or perhaps better to say another of Genesis' many) mythological throwbacks, this one seeming to fit the *Selling England* album very well. It refers to Heraclitus, who said that you can't step in the same river twice. His wife said that of course you could, provided you ran along at the same speed as the current. He tried this, and drowned.

Various introductions have been used for this song:

Rainbow Theatre, London, 1973: "There were in the valley five rivers; to this very mouth, or 'firth', of the fifth we now take you..."

Earl's Court 1977: "It's a short song about a river..."

I Know What I Like

Armando Gallo reveals 'the inspiration for Peter's lyrics in "I Know What I Like" came from a painting by Betty Swanwick, which he saw at an exhibition. Peter immediately noted down the characters of the song on the exhibition catalogue, and later on Betty Swanwick agreed to make some additions and enlarge her painting for the cover of *Selling England by the Pound*.'

One addition was the lawn mower (the piece of equipment), which was not present in the original painting.

The Battle of Epping Forest

Peter Gabriel is quoted by Janis Schacht in his book:

Gabriel explored current events with his coverage of gang wars in London On The Battle Of Epping Forest. 'I keep cuttings that interest me,' Gabriel explained. 'Battle of Epping Forest was taken from a genuine news story in the Times. When I went back to find the story I'd misplaced it, so I fabricated the whole thing around the story of two gangs fighting over protection rights in London's East End.'

The following is taken from an Italian pressing of *Selling England* found by Edward Antoniu which had a liner with the lyrics and some explanations in Italian. Since the explanations are as useful to Americans as to Italians, here they are translated into English. These are footnotes to the lyrics -- the original lyric to which they belong can be inferred easily from the context.

- (1) Epping is on the outskirts of London. East-End is the most London-typical residential zone in London, where tradition is beloved.
- (2) Bar means either rod or front/rear bumper. And so, with cars and superscars, we get another pun, standing for butchery tools.
- (3) Barking is a suburb, residential area.
- (4) Billy is a calling name from Willy and William; hence, Willy Wright, William Wright, and Billy are just the same person.
- (5) Chest in English means either breast, or a huge wooden box. In our case, it means breast, whereas, on the contrary, The Reverend looks for a piece of furniture.
- (6) Staffordshire Plate: slang expression for sexual perversion. Another pun for The Reverend, who might be really interested in a plate from the county of Stafford.
- (7) Robbing Hood: Do not be confused by Robin Hood. Only translate to masqued thief.
- (8) Karmacanic: The n-th double meaning - "karma" and "mechanic". Sort of religious mechanism in the n-th of the puns so dear to Peter Gabriel and to Genesis.
- (9) Bethnal Green: residential area in London.
- (10) Silver Cloud and Rolls are, naturally, the Rolls Royce cars. Please note how Rolls joins Roy ... "who dol es out a lot".

Aisle Of Plenty

Special thanks to Dr. Geoff T. Parks, from England, for his input on this song.

The name "Tessa" is chosen for a pun.

Safeway, Fine Fair, Tess Co. (cf. the lyric "Tess cooperates"), and the Co-op are all grocery stores. Tesco was actually named after a woman called Tess, the wife of the founder of the grocery store.

The following is taken from an Italian pressing of *Selling England* found by Edward Antoniu which had a liner with the lyrics and some explanations in Italian. Since the explanations are as useful to Americans as to Italians, here they are translated into English. These are footnotes to the lyrics -- the original lyric to which they belong can be inferred easily from the context.

- (1) Puns to suggest the English, major supermarkets: Safeway - Home Stores - Fine Fare - Tesco - Coop.
- (2) o-hell-o: hello to salute and hell for the inferno. For the old fashioned Tessa, the world of the modern supermarkets is like a hell, but this might come from the salute (hello) of supermarket's director. The deadly night shades suggest the walls of products in the aisles of the supermarket that she cannot trust in.
- (4) In "Foxtrot" there is an unanswered question. What was for supper in "Supper's Ready"? "It's scrambled eggs", do Genesis merrily answer on this album.

Madrigal

One definition for Madrigal is:

mad-ri-gal \ 'mad-ri-geI \ n
 [Word derivation: It. madrigale, fr. ML matricale, fr. neut. of (assumed) matricalis simple, fr. LL, of the womb, fr. L matric-, matrix womb, fr. mater mother]
 (1588)
 1: a medieval short lyrical poem in a strict poetic form
 2a: a complex polyphonic unaccompanied vocal piece on a secular text developed esp. in the 16th and 17th centuries
 b: PART-SONG; esp: GLEE P mad.ri.gal.i.an \,mad-re-'gal -eE-en, -'gaEI -\ adj
 P mad-ri-gal-i.st \ 'mad-ri-ge-I est \ n

2a in layman's terms means: a song sung by a small group (less than 16) written in 4 or 5 voice parts without accompaniment, mostly written in the Renaissance time period.

The editor has always found it interesting that the sin qua non for progressive bands seems to be having a song called "Magrigal": cf. the fact that Yes, Genesis, and Rush (that I know of, there could be more!) all have songs by that name.

Undinal

An undine is a siren who lures sailors to their deaths by making them steer their ships into rocks.

The variant undynal is the British spelling, similar to tyre/tire. It means the same thing. The spelling in the lyrics apparently depends on where the liner notes originated from.

Tiresias

(from Bullfinch's Mythology and Funk & Wagnalls)

Tiresias, in Greek mythology, a Theban seer. He was said to have been struck blind by the goddess Athena because he had seen her bathing, but to have been recompensed by her with the gift of prophecy. According to another version, he was for a time transformed into a woman (by Athena). Later, having become a man again, he was asked by Zeus and Hera, king and queen of the gods, to tell which sex had more pleasure in love (making). When he replied that woman had nine times as much pleasure as man, Hera in anger blinded him (he probably hurt her ego, I guess :-J), but Zeus granted him a long life. Tiresias played a prominent part in Theban legends, delivering prophecies to Oedipus, King of Thebes. He died while fleeing the wrath of the Epigone, descendants of the Argive heroes killed in the war of the Seven Against Thebes.

The Cinema Show

By Kevin Ball, 09-Oct-1992

This song, the second longest on the 'Selling England...' album, is perhaps the most complex of the eight. [Probably most complex of all Genesis-ed] The lyric, deceptively simple, triangulates first a Romeo and a Juliet, then Tiresias, who bridges the sexes.

Within the field of 20 Century literature, there stand two pinnacles of the Modernist movement, both published in the year of 1922: Joyce's revolutionary novel 'Ulysses', and T.S.Eliot's poem 'The Waste Land'. It is to the latter that we turn our attention.

'The Waste Land' is a long, famous poem, dealing with many complex and seemingly unrelated matters. Yet, behind the confusion, Eliot brings together a wealth of sources (from Greek legends to 16 Century English poets like Spenser) to create a poem rich in meaning and inference. The title itself is the key: The Waste Land. The poem's concern is the moral, spiritual and sexual decay of modern society. The Great War had recently be fought, seeming (at the time) to seal the fate of society. It seemed that all the modern age could offer was sterility and deep intellectual uncertainty, and disillusionment about all that 'progress' had brought in the years of great advancement from the 1870s onwards. There was a general feeling within society of the failure of science, sociology, religion, politics and the arts to provide a confidence for modern man.

The above is necessarily brief, and I refer those with more interest to the Penguin book's (Viking Penguin in the US) critical studies series volume 'The Waste Land' by Stephen Coote for further information, as well as, of course, the poem.

Eliot separated the poem into five distinct parts, the third of which is called 'The Fire Sermon'. In the first two parts, Eliot has chronicled the decline into sterility of the modern world, painting it against a background of searching spiritual experience (Grail myths, Old Testament prophets, Dante, bankrupt family traditions, Tarot cards). Now, in the third section, both the observation of real life and the search for insight are raised to a higher level. This is considered to be Eliot's most subtle and comprehensive view of the modern world, and as such is one of the most difficult and at the same time most moving parts of the whole poem.

Lines 215 to 256 are what we are interested in. Here, Eliot deals with the issue of a world where sex is devalued and meaningless, where dignity and purpose have been swept away to become selfish acts of conquest (remember the background that Eliot was writing from in the 1920's).

I quote the text:

At the violet hour, when the eyes and back
 Turn upward from the desk, when the human engine waits
 Like a taxi throbbing waiting,
 I Tiresias, though blind, throbbing between two lives,
 Old man with wrinkled female breasts, can see
 At the violet hour, the evening hour that strives
 Homeward, and brings the sailor home from sea,
 The typist home at teatime, clears her breakfast, lights

Her stove, and lays out food in tins.
 Out of the window perilously spread
 Her drying combinations touched by the sun's last rays
 On the divan are piled (at night her bed)
 Stockings, slippers, camisolés, and stays.
 I Tiresias, old man with wrinkled dugs
 Perceived the scene, and foretold the rest—
 I too awaited the expected guest.
 He, the young man carbuncular, arrives,
 A small house agent's clerk, with one bold stare,
 One of the low on whom assurance sits
 As a silk hat on a Bradford millionaire.
 The time is now propitious, as he guesses,
 The meal is ended, she is bored and tired,
 Endeavours to engage her in caresses
 Which still are unreproved, if undesired.
 Flushed and decided, he assaults at once;
 Exploring hands encounter no defence;
 His vanity requires no response,
 And makes a welcome of indifference.
 (And I Tiresias have foresuffered all
 Enacted on this same divan or bed;
 I who have sat by Thebes below the wall
 And walked among the lowest of the dead.)
 Bestows one final patronising kiss,
 And gropes his way, finding the stairs unlit...

She turns and looks a moment in the glass,
 Hardly aware of her departed lover;
 Her brain allows one half-formed thought to pass:
 'Well now that's done: and I'm glad it's over.'
 When lovely woman stoops to folly and
 Paces about her room again, alone,
 She smooths her hair with automatic hand,
 And puts a record on the gramophone.

Of course, this is instantly recognisable to anyone who knows the lyric of 'The Cinema Show'. What we have here is a case of Genesis using one of the most famous poems verbatim to form one of their songs. And they also interpret some of the finer points, but more of that later...

First, let us consider Tiresias, as he is the key to unlock the lyric, if not the poem as well. Eliot, in his notes on the poem, refers us to the Latin poet Ovid, who relates the story of Tiresias [see below]. He was wandering through a forest one day, when he saw two serpents entwined. Tiresias struck them with his staff, and was instantly turned into a woman. He was thus blighted(?) for seven years, until in the eighth year he saw the same two snakes entwined again. He reasoned that if striking them changed one's sex, then by striking them a second time he could reverse his position. Thus he was returned to his natural gender.

Some time later, the two gods Jupiter and Juno were playfully arguing together as to which gender derived the most enjoyment from love. Jupiter maintained that the woman enjoyed love more than the man, which Juno denied. They decided to ask wise old Tiresias, who had experienced both genders. Tiresias confirmed that the woman enjoyed love more, upon which Juno became very indignant indeed. She condemned poor Tiresias to blindness the rest of his days (bit extreme, eh?). Unfortunately, no god was able to counteract the act of another god, but Jupiter mitigated Tiresias' punishment by giving him the power to know the future.

Alternative sources (as well as disagreeing with which gods they were) credit Tiresias with being awarded longevity as well, a claim born out by references to Tiresias in the poem - that Tiresias has "foresuffered all / Enacted on this same divan or bed;". Tiresias is painted by Eliot as the blind, eternal epitome of unhappy, loveless, sexual experience. In fact, the poem is seen through the eyes (or rather the perception, as he is blind) of Tiresias; he is our ever-present narrator and observer of human experience.

So much for the poem (I must stop there, as this is not really about the poem). We can now see that Genesis have taken the substance of 'The Waste Land', and presented a pastiche of the ideas. But further study of the lyric of 'The Cinema Show' reveals that Genesis have taken the original and added something of their own interpretation of it:

Home from work our Juliet
 Clears her morning meal.
 She dabs her skin with pretty smells
 Concealing to appeal.
 'I will make my bed'
 She said, but turned to go.
 Can she be late for her cinema show?

Romeo locks his basement flat,
 And scurries up the stair.
 With head held high and floral tie,
 A weekend millionaire.
 'I will make my bed'
 With her tonight,' he cries.
 Can he fail armed with his chocolate surprise?

Take a little trip back with father Tiresias,
 Listen to the old one speak of all he has lived through.
 I have crossed between the poles, for me there's no mystery.
 Once a man, like the sea I raged,
 Once a woman, like the earth I gave.
 There is in fact more earth than sea.

Firstly, we note the symmetry of the structure of the first two verses: man and woman compared, similarly dealt with. The punctuation is very important in these verses. Note that the question line (the last) of each of the two verses is separated from the others by a period. Rhetorical in presentation, each demands the answer 'No'. No, the typist can not and will not be late for her cinema show; her bed remains unmade. No, of course the acned clerk cannot fail to win his conquest, armed to charm and beguile the lady. Man, the stronger sex, will always triumph over the weaker sex.

But not if Tiresias has anything to do with it. He urges us to take heed of his experiences, for he knows who is dominant: although the ocean covers over 70 per cent of the surface of the globe, there is, if one thinks long enough, much more 'earth'. Beyond all appearances, man is in fact less dominant than woman. Tiresias turns the rhetorical 'No' into certainly a 'Maybe', if not a resounding 'YES!'

An interesting use of the original, but I do think they have rather masked its point to make their own. Still, the background complexity and literacy of the song is outstanding even for Genesis, let alone any other group, in my experience.

Editor's note: Here is an excerpt from Ovid's 'Metamorphoses' which concerns the discussion above:

The story goes that once Jove, having drunk a great deal, jested with Juno. He said, 'Your pleasure in love is really greater than that enjoyed by men.' She denied it; so they decided to seek the opinion of the wise Tiresias, for he knew both aspects of love. For once, with a blow of his staff, he had committed violence on two huge snakes as they copulated in the green forest; and - wonderful to tell - was turned from a man into a woman and thus spent seven years. In the eighth year he saw the same snakes again and said: 'If a blow struck at you is so powerful that it changes the sex of the giver, I will now strike at you again.' With these words he struck the snakes, and his former shape was restored to him and he became as he had been born. So he was appointed arbitrator in the playful quarrel, and supported Jove's statement. It is said that Saturnia (i.e., Juno) was quite disproportionately upset, and condemned the arbitrator to perpetual blindness. But the

almighty father (for no god may undo what has been done by another god), in return for the sight that was taken away, gave him the power to know the future and so lightened the penalty paid by the honor.

(Translation taken from 'The Norton Anthology of English Literature')

Also:

Tony Banks says in The Book Of Genesis: "Mike and I wrote the lyrics to Cinema Show. The first part, at least, is a fairly close rendition of a section of The Waste Land by T S Eliot. The idea of using the two words "Romeo" and "Juliet" actually was Peter's. I thought it should be more impersonal just using "young clerk", or something, and I wasn't too sure about it to begin with."

Slippermen

(From Genesis Magazine No. 17, Oct. 1980)

From William Wordsworth's 'The Daffodils':

I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils.

The daffodils bit refers to these lines from "The Slippermen":

I wandered lonely as a cloud
Till I came upon this dusty street
I've never seen a stranger crowd;
Slubberdegulions on squeaky feet ...

Dance On A Volcano

John Conover points out: "To 'dance on a volcano' is to be blissfully ignorant of something bad about to happen. It was used as a phrase to describe U.S. and European upper classes right before the great depression (See, for instance, The Devil's Decade, by Claud Cockburn)."

Squonk

```
*****
*      {}_/_/}      *
*      (-`- )      *
*      //"(--)--,/"" *
*      (/ " (/      *
*      ,.....( )      *
*      :.. ( )      *
*      // //      *
*      "" ""      *
*****
```

THE SQUONK

(Lacri macorpus di ssolvens)

< a Squonk as pictured in ASCII by Rob Petrone <

The range of the squonk is very limited. Few people outside of Pennsylvania have ever heard of the quaint beast, which is said to be fairly common in the hemlock forests of that State. The squonk is of a very retiring disposition, generally travelling about at twilight and dusk. Because of its misfitting skin, which is covered with warts and moles, it is always unhappy; in fact it is said, by people who are best able to judge, to be the most morbid of beasts. Hunters who are good at tracking are able to follow a squonk by its tear-stained trail, for the animal weeps constantly. When cornered and escape seems impossible, or when surprised and frightened, it may even

dissolve itself in tears. Squonk hunters are most successful on frosty moonlit nights, when tears are shed slowly and the animal dislikes moving about; it may then be heard weeping under the boughs of dark hemlock trees. Mr. J. P. Wentling, formerly of Pennsylvania, but now at St. Anthony Park, Minnesota, had a disappointing experience with a squonk near Mont Alto. He made a clever capture by mimicking the squonk and inducing it to hop into a sack, in which he was carrying it home, when suddenly the burden lightened and the weeping ceased. Wentling unslung the sack and looked in. There was nothing but tears and bubbles.

- William T. Cox
 "Fearsome Creatures of the Lumberwoods,
 With a Few Desert and Mountain Beasts"

Ripples

Mike Rutherford said blue girls are "another term for school girls in blue uniforms". He continues about the lyrics, "I ended up writing this really obscene set of lyrics for 'Ripples', and I sang those until I wrote the final version. I'd never show them to anyone; they were too kinky."

The line about the face that launched a thousand ships is another literary reference. This is a line from Christopher Marlowe's "The Tragical History Of Dr. Faustus"

The original line is:

"Was this the face that launched a thousand ships,
 And burnt the topless towers of Ilium?"

(Marlowe in turn could possibly have been borrowing this from another earlier source as well.)

A Trick of the Tail

Tony Banks explains: "I got the idea for the lyric after reading William Holding's 'The Inheritors'. It's about a race who were on earth before man and it's the story of the last survivor of this race. The very last chapter deals with our reaction to him whereas the rest of the story is his reaction to us. It's about an alien with horns and a tail who appears in a modern city and how people react to him. The melody comes from an idea I had at the time of Foxtrot. I often like to get earlier things used because they're a bit simpler than how I write now."

Los Endos

The name "Los Endos" doesn't mean anything significant in any language we have ever encountered, and is apparently something Phil made up to sound like "the end". (The closest thing in Spanish seems to mean "The Entrails") Collins pronounces the "o" in both words more like "ah".

The song was originally a self-contained, completely original jazz-fusion piece written by Phil Collins (who gets the major writing credit for the final version). Collins was just getting into Brand X at the time of A Trick Of The Tail, and was bringing the type of music they played back into Genesis. The themes from the other songs on A Trick Of The Tail were then added in. (The outtakes album Trick Of The Tail Outtakes has a rehearsal performance of Los Endos proper before the other bits were added in.) The part at the beginning you hear which isn't part of the jazz-fusion song and also isn't a theme from any of the other songs on the album is from It's Yourself, which was a b-side.

Some but not all of the songs on A Trick Of The Tail are closely linked together. About the best way to link the songs together is this:

Dance On A Volcano/Squonk/It's Yourself/Mad Man Moon/Los Endos

Squonk reprises part of Volcano near the end (listen to the background during "all in all you are a very dying race"), It's Yourself ends on the same phrase that Mad Man Moon begins, and Los Endos has a little bit of everything. The Trick Of The Tail outtakes, which have the instrumental backing tracks for (most of) the songs, makes a lot of the connections obvious that would be difficult to detect. (No one has ever heard an explanation for why It's Yourself was left off of the album, since

it is a part of this chain. It seems to "fit" better than any of the songs not part of this chain -- Entangled, Ripples, Robbery, A Trick Of The Tail -- in its overall sound, mood, and atmosphere.)

At the end of Los Endos, there are two lines sung that are mixed into the background and difficult to hear. They are the final words in Supper's Ready.

"There's an angel standing in the sun"
"Free to get back home"

These words were a farewell to Peter Gabriel. Compare the motif of getting home to the song Solsbury Hill, which was Peter Gabriel's song about leaving Genesis.

A footnote: At the Starlight Bowl show in 1976, which is mentioned in Gallo's book, Steve Hackett introduces Entangled as based on a painting by Kim Poor. For those of us unfamiliar with the world of opera, Steve says it features Tony Banks from the "Maria Callas school of synthesizer playing" -- he is comparing the dulcet tones (oft quoted) of the famous opera singer Maria Callas (who has been called, by many, the greatest female opera singer of all time) to the ARP ProSoloist synthesizer's soprano sound combined with the choir voice of the Mellotron, which was used to produce the Entangled ending.

Eleventh Earl of Mar

From: serdar@vuse.vanderbilt.edu (Serdar Uckun)

From an interview done by Steve Clarke of the New Musical Express in December 1976 on the eve of the start of the W&W tour with the reopening of the Rainbow Theatre in London:

Eleventh Earl of Mar

Phil: "There's bits of it that actually we played and you listen to a groove and that is obviously the best way to do it so I suppose in that respect it's a group track." [Translation in coherent English: Everyone brought in a bunch of bits none of which were a complete song in themselves, so we took the best bits in the best arrangement and glued them into a song, and in that respect it's a group track. Individuals wrote the separate bits, but the group created the song from them.]

Tony: "It has a group arrangement on bits that were written by me, and Steve and Mike wrote the lyrics. The synthesizer line reoccurs later on in the album. It's a thing that sounds really nice loud as well as soft. Plus the album title is conjured up very well with that line. It's quite an awkward track to open an album. It takes two or three listens before it gets through to you."

Steve: "One of the reasons we have so many different elements in one song, let alone an album, is that if the listener doesn't respond to one thing, he probably will to another thing. If you're going to lose them there, you'll catch them somewhere else."

Mike: "What you do is I sit down in the music room and you play it through two or three times and think what it can be about. And try and get an idea. I had this idea after reading this history book about a failed scottish rising. I liked the idea of him -- he was a bit gay, a bit camp, and a bit well-dressed."

Steve: "There's another song in the middle of it as well which was intended to go somewhere completely different. It was a song by itself. I was working on the idea of wind, if you like. I had a title 'The House and Four Winds' which I wanted to do as a whole kind of thing and that's what remains of it."

David J W Fraser <davidf@spider.co.uk> and augmented by others:

In summary, the song concerns the Jacobite rebellion of 1715. The Earl of Mar, John Erskine, led the rebel forces (in the name of the Great Pretender), but was an incompetent general, who threw away all strategic advantage by encamping around Perth for a week giving the opposing Royal forces time to get organised.

My pet gripe is that it was the SIXTH Earl of Mar, not the eleventh who was responsible! Apart from that the song is pretty accurate and sarcastic about our friend the Earl and his master.

The lyrics say:

See the fi fteen goi ng by

OK, so it's the 1715 Jacobite rebellion. The Jacobite Rebellion was an attempt to retake the British throne for the Stuart line, then represented by James III, "The Old Pretender" from the Orange line, then represented by William III. It originated in Scotland, and made its way to London before being driven back.

See the Stewart all dressed up
 ...
 Couldn't even lift a sword
 Dressed too fine and smelling of wine

OK, James Stewart - "The Great Pretender" to the throne. He had lived in exile in France for years and was considered a bit of a Frenchified dandy by the native Scots.

However, he was late arriving in Scotland (I can't remember whether it was due to adverse weather conditions or reluctance to go), so the Earl of Mar, kicked off the rebellion in his absence, and succeeded in rapidly capturing the ill-defended town of Perth:

Out on the road in the direction of Perth
 Backwards and forwards in circles they went
 Found a city half open and ready to greet
 The conquering heroes (with blisters on their feet)

["Blisters on their feet" is] a bit sarcastic here since they hadn't gone very far!

Eleventh Earl of Mar
 Somehow got them all this far

However, the Earl was no general and decided to wait around Perth in strength until James Stewart arrived:

Waited a week still they hadn't appeared
 That glorious timing that everyone feared

By doing this he lost the element of surprise, and the momentum of his "victory" and gave his enemies all the time in the world to muster forces against them. And yes the rebellion went nowhere. Erskine personally survived this episode, but his side was destroyed.

They're headed for London - and that will be their grave
 Eleventh Earl of Mar
 Well he couldn't get them down that far

Erskine was the leader of a branch of Scottish Freemasonry at the time, and, in the confusing allegiances of the day, was thus allied to French Catholicism (his enemies being Yorkish Freemasons). Erskine was known as "Bobbing John" for many years, due to his habit of shifting allegiance between the Stuart and Orange clans.

The "leave it alone for a year or two" line at the end may be a reference to Charles Edward Stuart's rebellion of the 1740s. Also, "see the steward" may be a pun on "Stuart".

One thing that might explain the incorrect Earl might be the fact that the most straightforward interpretation of the song is that a child is being told this story as a bedtime story by his father (cf. "Daddy, you promised!" i.e. to tell me the rest of the story tonight). The father doesn't remember the details correctly. Cf. "the stories grow hazy" line. This also explains the sarcastic feel of the song in general -- presumably the lad is familiar with the gist of the story, and the embellishments, exaggerations, and sarcastic remarks add humor for him. Apparently, Rutherford assumes the listener is familiar with the story as well.

Your Own Special Way

The song Your Own Special Way was inspired by a poem by Christina Georgina Rossetti.

Who Has Seen The Wind?

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling
The wind is passing thro'.

Who has seen the wind?
Neither you nor I:
But when the trees bow down their heads
The wind is passing by.

Blood On The Rooftops

Filled with lots of British references, this song is to a large extent wasted on Americans. The editor offers the following explanations from Dr. Geoff T. Parks, of England.

"On Wednesday evenings the BBC used to broadcast plays (i.e. TV productions of stage plays). This long running series was called... The Wednesday Play."

Watching the Queen on Christmas Day is "a longstanding tradition. The Queen records a Christmas message to the Commonwealth (all the countries which used to make up the British Empire) which is broadcast at 3.00 pm on Christmas Day. In the message she reviews the year past, looks forward to the year ahead and wishes everyone a Merry Christmas etc."

The grime on the Tyne is mine all mine all mine

"I don't think the Tyne," a river in Northern England, "is any more polluted than any other river which flows through a city with a lot of heavy industry (like Newcastle-Upon-Tyne used to have). However, the North of England in general has/had a reputation for being grimey because of all the coal mines and heavy industry there. More importantly this line obviously refers to the song (and big hit) "Fog On The Tyne" by Genesis's Charisma label-mates Lindisfarne. That includes the line "The fog on the Tyne is all mine all mine".

When old Mother Goose stops--and they're out for 23

"This is much less easy to explain. 'Mother Goose' is the name of a pantomime. The phrase 'they're out for 23' seems to be a cricket reference (23 being a very, very low score). There is another cricket reference in the line "When the rain at Lords stopped play" - Lords cricket ground is the home of English cricket - the headquarters of the Marylebone Cricket Club (the MCC). Rain stopped play is a not uncommon occurrence in England (given our weather). (Baseball is stopped if it rains heavily enough, isn't it? So is cricket, except that heavily enough is almost anything heavier than light drizzle.)"

Unquiet Slumbers For The Sleepers... In That Quiet Earth

"...unquiet slumbers for the sleepers in that quiet earth" is the last line of Wuthering Heights by Emily Bronte:

I lingered round them, under that benign sky; watched the moths fluttering among the heath and hare-bells; listened to the soft wind breathing through the grass; and wondered how anyone could ever imagine unquiet slumbers for the sleepers in that quiet earth.

Edward Antoniu found this interesting quote by Ian Jack, Professor of English at The University of Cambridge, and General Editor of the Clarendon Bronte Series, in the Introduction to a copy of the book first published in 1976.

"In fact Cathy is not destined for 'something more romantic than a fairy-tale' but for something much more real and much more moving, as we find in the last chapters of this strangest of winter's tales. It ends with Mr. Lockwood's final glimpse of Cathy and Hareton together - "They are afraid of nothing," I grumbled, watching their approach through the window. "Together they would brave Satan and all his legions" - and with his description of the three head-stones on the slope next the moor', Catherine's, Edgar Linton's, and Heathcliff's:

'I lingered round them, under that benign sky; watched the moths fluttering among the heath, and hare-bells; listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth.'

It is an incomparable ending to an incomparable book.

It has sometimes been suggested that there is a profound irony in the last few words. Since Mr. Lockwood has been so wrong so often, is there any reason to suppose that he is right in the end? Each reader must answer that question for himself in the light of his reading of the book as a whole, but I myself have no doubt that 'the dead are at peace' (as Ellen Dean has said, rebuking Mr. Lockwood's suggestion that the Heights may be haunted): the ghosts of Catherine and Heathcliff, if they ever 'walked', are now at rest. Perhaps we are to assume that Lockwood has (after all) gained some understanding as a result of the events which he has witnessed: perhaps Emily Bronte merely makes use of him, in the last sentence of the book, as Shakespeare makes use of Enobarbus, the soldier to whom (forgetting all claims of consistency of character) he gives the unforgettable description of Cleopatra in her barge. It hardly matters, because Lockwood is merely a part of the complex work of art called Wuthering Heights, as Enobarbus is merely a part of Antony and Cleopatra. All we know about him is what Emily Bronte tells us about him: further speculation is as idle as speculation on the celebrated question: How many children had Lady Macbeth? It is much more useful to pose the question why Emily Bronte decided to introduce the character of Mr. Lockwood into the book."

The entire album has a lot of recurring themes and self-quotation, very strongly reminding one of A Trick Of The Tail. It is interesting that Genesis, who had never done this before, used the technique extensively on two albums and then abandoned it.

Wot Gorilla is a variation on a theme played in One for the Vine. The theme in the latter song is an instrumental section smack dab somewhere in the middle of the song (after "...and then with the vine" and a quiet synth passage, which is then followed by the aural bit complete with duck-call; after all that the theme in question is played). The theme in question is played on guitar, and probably backed up with piano or synth (or bass; who knows?). Live, it was played on piano. What Wot Gorilla does is take the first five notes of the theme and then go in a completely different direction from where the theme originally goes in Vine. It is even in a different time signature and the accents on the beat are completely different. In One For The Vine, the theme is much, much slower, and listening for the very slow part after the wild middle section is the best clue.

Also, the opening theme from 11th Earl of Mar in turn becomes an important theme about 2:30 into ...In That Quiet Earth. Again, it's in a different key.

Spot The Pigeon

Tony explains a little about this strange (at least to Americans) title in the Rockline show from November 25th, 1991:

We put [songs left over from Wind and Wuthering] together on this EP called Spot the Pigeon: one of the songs was called "Pigeon" [actually "Pigeons"] on it, another one was

called "Match of the Day", so the sort of spot-the-ball competitions, which we have in England, where you have to try and say where the ball (in our case it's where the soccer ball) is in a particular picture, and normally the ball ends up being somewhere entirely different than where you think it's going to be. Anyway, we have these competitions in England [where participants can win money], so anyhow we just call it Spot the Pigeon, so you have to find where the pigeon was in the picture in this particular case.

Joe Mallon tells us: "The cover is a photo much like those in English newspapers, the point of which is, indeed, to mark an X where you think the ball is. The person who gets closest wins a prize. The joke is that these footballers are kicking not a ball but a pigeon (referring to their propensity for nuisance as described in the title track)."

Scenes From A Night's Dream

The lyrics are inspired by Nemo's Adventures In Slumberland, a comic strip/comic book that was eventually made into a movie after this song was written. Too bad they didn't use the song in the movie!

The Lady Lies

The suspected inspiration of this song ties the album it is on closer to the "older" Genesis from which *And Then There Were Three* appears to be a departure. Linda Darling was told by Simon Pound that Tony Banks said, in an interview, that *The Lady Lies* is inspired by Keats' poem *La Belle Dame Sans Merci*. Following is the poem taken from *English Romantic Writers* (by Perkins, with Perkins' introduction to the poem, which includes an unsolicited -- he could hardly have been thinking of Genesis when he wrote his book! -- comparison to *The Lamia*, a direct and proven influence on Genesis.)

La Belle Dame Sans Merci

The title is taken from the medieval poem of Alain Chartier. The essence of Keats' ballad (written April 21, 1819) is the mystery of "la belle dame." She is not quite mortal, though she is loved by a mortal. She is not sinister, though the love of her has led the knight to his present woeful state (a state that might be attributed to the hopelessness of his love for something superhuman rather than to "la belle dame" herself). The theme goes back to Endymion's search for the immortal, and it anticipates the treatment of the mortal's desire to share the existence of the immortal in "Ode on a Grecian Urn" and, with closer parallels to the present poem, in "Lamia".

O, what can ail thee, knight-at-arms,
Alone and pally loitering?
The sedge has wither'd from the lake,
And no birds sing.

O, what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.

I see a lilly on thy brow,
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast withereth too.

I met a lady in the meads,
Full beautiful - a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.

I made a garland for her head,
And bracelets too, and fragrant zone;

She look'd at me as she did love,
And made sweet moan.

I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend and sing
A faery's song.

She found me roots of relish sweet,
And honey wild, and manna dew,
And sure in language strange she said
"I love thee true."

She took me to her elfin grot,
And there she wept and sigh'd full sore,
And there I shut her wild wild eyes
With kisses four.

And there she lulled me asleep,
And there I dream'd - Ah! woe betide!
The latest dream I ever dream'd
On the cold hill side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried, "La Belle Dame sans Merci
Hath thee in thrall!"

I saw their starved lips in the gloam,
With horrid warning gaped wide,
And I awoke, and found me here,
On the cold hill's side.

And this is why I sojourn here,
Alone and palely loitering,
Though the sedge is wither'd from the lake,
And no birds sing.

Seconds Out

The term "seconds out" is taken from boxing, where it is a call for the seconds -- assistants to the boxers -- to depart the ring in preparation for the next round of fighting.

In conjunction with this, the curiosity of the second live album being named "Seconds Out" and the third live album being named "Three Sides Live" (stretching this to the breaking point with one version having all four sides live) has never been proven to be anything but a coincidence. Live was not in any way numbered "one", and The Way We Walk was not given a four in the title. Even more of a curiosity is the number of words in each live album's title is the same number as the live album is in terms of releases. The first live album Live has one word in its title, the second live album Seconds Out has two, etc.

Casey Crisler made the observation that on the Seconds Out version of Los Endos about 6:07 into the song, Steve Hackett plays the riff from an old Eric Clapton (I think it's from the John Mayall period) song called 'Steppin' Out'. He plays the first two bars of it.

At the very end of Seconds Out, the audience is shouting "Une fois" which is short for something like "Encore une fois". They are calling for an encore. At the end of The Musical Box, they yell "une autre" -- "One more" or "Encore"; at the end of Los Endos, Phil says "merci, bonsoir" -- "thank you, goodnight".

Duck

The Duke liner notes credit Tony Banks and Phil Collins with playing a "duck". More than ten years later, the mystery surrounding what this meant was cleared up. On April 27, 1991, during a

Rockline appearance promoting Still, a member of Paperlate: The Genesis Mailing List finally got Tony Banks to reveal the secret of what the "duck" that he and Phil played.

Tony Banks: Uhm, It was this kind of, it was an attempt .. it was a way of triggering... this was back in the early days, you know, before technology could sort of give you all the things you wanted. It was a way of triggering the, I think it was a Yamaha CS-80 synthesizer. We triggered it using Phil's voice. But he used it, instead of this was trying to get a sort of brass sound on a couple of tracks, particularly "Behind The Lines" and the way of doing it was using a duck-call. You know, one of those duck-call things you can get. We used that into the microphone, and it got just the right kind of sound, so that we put it down that we played a "duck". We hoped a few people would ask a question about it you're the first person I think since the album was released who's asked us about that! So there you go.

Cul-de-sac

Compare the line "Maybe some escape, no, not even one" to Psalm 14:3. (The Apostle Paul quotes this in his letter to the Romans, Romans 3:10.) The gist of this psalm is that the fool denies there is a God. All men are corrupt, none are good. This fits in with the song.

Duke

Many people have advanced many theories and rumors about whether Duke is a "concept" album or not. Given the definition of a concept album as an album which tells a single story, and all the songs and pieces on the album contribute to the whole, Duke does not qualify as a concept album.

But, there is a long suite of music that relates to one theme on the album, but it is not contiguous. Instead, it is spread out all over the album! The only reason we know it is supposed to be together is that the band performed it as a suite in concert.

The following songs are in the suite, along with notes about how they relate to the overall theme of stardom and mass-media.

Behind The Lines	from the view of a fan
Duchess	from the view of a star
Guide Vocal	from the view of a frustrated producer
Turn It On Again	from the view of the indiscriminate viewer
Duke's Travels	
Duke's End	

The above list is complete conjecture and should not be taken as official...

Albert, the guy on the cover, is a cartoon character who is completely unknown in the USA. From the Duke Gatefold cover, "Albert also appears in L'Alphabet D'Albert By Lionel Koechlin."

Mike Rutherford explains a little bit about the cover in this snippet, but does not actually go into who Albert is. "The cover concept, using Koechlin's children's-book character to tie things together was rather an after-thought. I suppose he just represents the little Everyman character who is a bit confused by life in the '80s; some of the songs reflect that worry, though there is no consistent line through the album. But if you look at "Turn It On Again" it explores the relationship between lonely people and the TV characters they become involved with -- often their only real friends in the outside world. "Man of Our Times" is another way of looking at that frightened figure, defiantly representing his times but a bit empty behind the front."

The Ostrich FAQ has this quote from Phil on Behind The Lines' lyrics: "I wrote some words to Behind The Lines which I'm glad we didn't use. I started singing them, and everybody said, 'You can't sing that.' We were getting a lot of flak from the music press at the time, and I had written these pretty cynical lyrics which Tony and Mike were a bit embarrassed by." This may explain why Phil covered the song on his first solo album, and why his lyrics on the solo album and later solo concerts seem different.

Abacab

The origin of Abacab's title is a topic of much confusion. There have been many guesses as to what it means, some right and most wrong.

Here is the official story behind what the title means, as told by Mike Rutherford: 'There were three bits of music in Abacab, and we referred to them as "section a", "section b", and "section c"...and at different times, they were in different orders. We'd start with section "a" and then have section "c"...and at one point in time, it spelled Abacab. On the final version, it's not that it all, it's like "Acabac".'

In 1986, Tony Banks answered the same question in a radio interview.

Tony: The song is made up of three bits. The verse we call bit A, and there's a sort of middle section which we call bit C, in fact, and then the end section we call bit B. And we have various orders we put this song in, all right? And one of the orders we put it in was A-B-A-C-A-B. In fact, the final order that the song is in is something quite unpronounceable. So we kept the name "Abacab" just as a working title for the song. Mike wrote the lyrics for the song, and he incorporated the word in the song.

For more information on these three sections, we must turn to a conversation between Phil Collins and Sting at the Secret Policeman's Ball (qv somewhere else in the Discography). I believe this is from *The Book Of Genesis*. The gist of it is that Sting liked Abacab and remarked on the similarities between it and 60s music. Phil replied that the bits were, in fact, very 60s-ish, and then identified them. One is "Easy Beats" [sic], one is "Booker T" [sic], and the other is "Stones" [sic]. (As to which is A, B, and C will be left as an exercise to the reader, since the editor doesn't even know who the first two groups are!)

Lurker

The answer to the Lurker riddle:

Meanwhile, lurking by a stone in the mud,
two eyes looked to see what I was. Then,
something spoke and this is what it said to me:

Clothes of brass and hair of brown
Seldom need to breathe
Don't need no wings to fly
Ooh and a heart of stone
And a fear of fire and water
... who am I?

Is so utterly obvious and has been right in front of people that for years no one has "gotten" it. This riddle has perplexed Genesis fans, and it has stumped me for years. In fact, it is hard to realize that it's a riddle at all. Americans tend to use the word "riddle" synonymously with "joke", and think riddles have some sort of humorous point. True riddles of the sort Lurker is are almost unheard of in America. True riddles are more brain teasers than jokes, and are not usually funny. They're more clever. The most accessible look at true British riddles I can think of is chapter 5 of Tolkien's *The Hobbit*, *Riddles In The Dark*. Many classic riddles appear, such as "A box without hinges, key, or lid, yet golden treasure inside is hid."

This Lurker lyric has, for a long time, confounded Genesis fans. Phil Collins, when asked during an interview, said the person to ask was Tony Banks, who presumably wrote the lyric. The question was asked of Banks. Producer and sound man Nick Davis himself asked Tony Banks when Bill Brink slipped the question in among a lot of questions about an upcoming solo album, and Banks would not even tell Davis!

Not being a riddle expert, I was quite stumped. I tried to find some sources for riddles, in case this was an obvious "classic" riddle, but with no luck. People made various guesses over the years, none of which could satisfy all the parts of the riddle. The fact that the answer was so elusive got

me to thinking that it was probably so obvious that I was staring it in the face and not seeing it. Why would Banks create a riddle and leave no clues? I began to convince myself it had to be something closely associated with Abacab itself, probably another song, but didn't know which. It simmered in the back of my mind until Michael Poloukhine started talking to me about the Lurker riddle. Then, after discussing it, we became absolutely sure we'd solved it.

The answer?

I am a submarine.

All the clues are there.

I would bet the "*two eyes looking to see what I was*" refers to a stereo periscope.

"*Clothes of brass*": Brass is a staple of the nautical world, for its resistance to corrosion. The use of the word conjures up more "2000 Leagues Under The Sea" images than those of a nuclear powered submarine, but nevertheless the association of brass with the sea is inescapable.

"*Hair of brown*": When submarines surface, they have all sorts of seaweeds and camouflage on the deck that is exposed to the sky.

"*Seldom need to breathe*": Submarines carry their own air supply, and do not often need to resurface.

"*Don't need no wings to fly*": Of course not, it "flies" through the ocean.

"*And a heart of stone*": Uranium, the stone that powers the nuclear reactor.

"*And a fear of fire and water*": The two most deadliest things that can happen to a submarine. Water means a hull breach, and pressure loss, and everyone dies. Fire means all the oxygen aboard burns and everyone dies.

The final proof that the answer to the riddle is, truly, a submarine lies in the music. The working titles for Dodo and Lurker were German I and II. As in German U-boats, because the music itself doesn't sound Germanic. If you listen to Dodo, Lurker, and Submarine back to back, you will find that Lurker has some of the exact same drum lines, and Lurker ends on the same music that Submarine begins. Like the suites of thematically related music in A Trick Of The Tail and Wind and Wuthering, this is yet another case of Genesis splicing and dicing a long track of related music into separate parts scattered all over the place.

Ironically for me, the editor, the ink didn't dry on that entry before I found this in the Ostrich FAQ!

As for the Lurker riddle, this is taken from the October 1997 edition of Record Collector: Tony: It's very interesting this, because we're now in 1997, and I wrote the lyric to that in '82. You may say there's been a lot of discussion about what the riddle is, but I've never actually been asked that question in an interview. Because no one asked me it all fell a bit flat! Now all these years on, I'm afraid to say really that there is no real solution. You can search for your own one if you like. It was a bit of a joke. When I was writing it I honestly didn't really have a specific idea in mind. If you can find out what the answer is, perhaps you can tell me!

Well, Tony, there you go, we found an answer for you!

Me And Sarah Jane

Tony Banks is quoted in Schacht's book:

"The lyrics came almost in a dream. The central idea of Me & Sarah Jane reaches the absurd proportions that you take things to when you're lying awake. The balloon bursts

and it fades away...the funny thing about lyrics is you can make them mean what you want. It's like an abstract painting with different meanings for different people. I did write Me & Sarah Jane in one sitting..."

3x3

The cover of this EP is a spoof, or tribute to, the Beatles. Specifically the cover to "Help". The picture sleeve is a parody of Beatles EP sleeves of the 60s, and the liner notes on the back are written in an intentionally dated sounding manner.

These are the liner notes from this fairly rare EP which was not released in America at all. (America got a single with Paperlate and You Might Recall with no liner notes!)

Here is '3 x 3'. A collection of classic tracks from one of the world's most successful trios - this is Genesis '82.

Usually after Genesis complete and fresh series of studio sessions, they find themselves in possession of more recorded songs than they can cram on to their next album. The bits they sacrifice are far from sub-standard. Several can be carried on the under-decks of subsequent singles.

Deriving from an over-wealth of ABACAB material '3 x 3' features stand-out items which failed to fit into the final tight format of that LP programme at the time of its preparation.

"We recorded about fifteen songs in the ABACAB set. To call these three 'out-takes' might foster a wrong impression. They are all group-written stuff which we felt very into. More than ever before, we split the creative work equally amongst ourselves. The group acts as its own catalyst. What the group does in the end tends to be the best of all of us."

Throughout this trio of tracks Phil Collins is the singer and drummer, Tony Banks plays all the keyboards, moving between piano and synthesisers, and Mike Rutherford produces the guitar sounds, including the basses.

'Paperlate' has a fascinating origin. In 'Dancing With The Moonlight Knight' (from the 1973 album called 'Selling England By The Pound'), Peter Gabriel sang a line about a newspaper seller: "Paper late", cried a voice in the crowd.

Prior to doing the tune on stage in America a couple of years ago, Phil sang this segment repeatedly for the engineer to get the echo working during the band's sound check: "I started getting into a rhythmic thing. It developed into a natural jam, everybody coming in, one by one. The sound guy taped what he was getting and I brought out the tape at the new album sessions. We agreed to hone it into a spin-off song, condensing the title to a single word."

'Paperlate' features the horn section from Earth Wind And Fire most dramatically. Getting down these brass tracks was done in Los Angeles long before the song had been finished and when nothing in the way of a vocal existed on tape.

The second item on Side One started life with the working title "Jangly". Phil explains: "Often our lyrics come along after backing tracks are laid down. Meanwhile we like to identify new material with some word suggested by the sound or the feel of the music we've been making. It's just a stamp for our own personal reference purposes. In this case it represented a cross between Django Rheinhardt and the jangly noise of our playing."

Phil's percussion equipment here includes timbali and tambourine, Tony uses a glockenspiel and Mike involves his bass pedals. Phil programmed a Roland Drum Box with emphasis on cabasa, tom-tom, and congo effects.

The longest in this trio of tracks get six minutes of Side Two by itself. For this one, the working titles used to be "Chunky" and it started out as a much heavier guitar showcase. The chords were changed around: "It became a bit like the Old West. Lyrically that's very

easy to write for. Basically it's about life on a farm in the Mid West in the 1880's. When mother dies, the rest spread their wings and leave the homestead." 'Me And Virgil' features Mike Rutherford's 12-string guitar. The special violin sound is caused by a Synclavier synthesiser controlled by Tony Banks.

Prize this copy of '3 x 3'. Apart from being a fine item for any Genesis connoisseur's collection, these tracks seem to appreciate in audio value at each additional hearing.

Tony Barrow
Springtime in the year of our taxation 1982/3

Mama

The Ostrich FAQ quotes Phil Collins on the subject matter of Mama: "Our manager, when he first heard it, thought it was about abortion, the kind of feeling of the, you know, the fetus, if you like, saying to the Mother 'Please give me a chance, can't you feel my heart, don't take away my last chance', all those lyrics are in the song but in fact what it is, is just about a young teenager that's got a mother fixation with a prostitute that he's just happened to have met in passing and he has such a strong feeling for her and doesn't understand why she isn't interested in him. It's a bit like Niven in 'Moons of Balloon', I don't know if you've read that book, he's very young, just come out of cadet college or whatever, and he meets this quite, you know, 45 year old prostitute who he has a fantastic time with. He's special to her but it definitely can't go any further than what it is and that's really what the song is about, with sinister overtones."

Just A Job To Do

Mike Rutherford revealed that Just A Job To Do was, somewhat surprisingly, inspired by the same thing that inspired Peter Gabriel to write We Do What We're Told: Stanley Milgram's experiments! Mike never specifically says the name, but he describes it perfectly. For more information on these experiments, see the detailed section below on We Do What We're Told (Milgram's 37).

Here is a quote from the In The Studio radio program that concerned the Mama album. Red Beard echoes the same sentiments that most people hearing the song appear to have, that it is based on a spy thriller type of scenario.

Red Beard (the host): ... [the album] Genesis includes a tale of espionage called Just a Job to Do. Since the main character in Just a Job seems to be working for an organization such as the CIA or the KGB, I asked the lyricist, Mike Rutherford if the covert spy mentality intrigues him.

Mike Rutherford: "Intrigues" is the wrong word. It...it scares me really. There's this amazing kind of mindless acceptance of things. They had some false experiments a few years ago when they actually set up an imitation experiment and a guy was in a chair, being given electric shock and because the people in the control room were actually dressed in white coats and it was a very official sort of government type of thing. When they administered a shock, the guy inside acted. He wasn't really getting a shock at all. He reacted to it as if he was. And all the time, the subjects were actually the guys not in the chair, but the guys inside turning the knob up. And because the officials organizing it and the doctors and the people there looking very official kept saying "No, it's quite all right, don't worry, this is a medical experiment..." you know, sanctioned by whoever, and they were turning, you know some people would turn it up to unbelievable levels of pain and didn't question it. Although, one or two actually questioned it, but it's just amazing what people will do when they feel it's official, it's okay to do.

Tonight Tonight Tonight

A song about drugs, the "monkey on your back", someone needing their fix. Cf. Man On A Corner, the other lyric Phil wrote about a monkey on someone's back.

Anything She Does

This song is about the page 3 pinup-girls who appear bare-chested in British tabloids. It sort of asks the question about whether these are real people with real feelings, and it also sort of asks the question who are the people who drool at them.

Domino

The most common interpretation of this song is about nuclear war. It is in actuality much broader than that narrow topic, about the domino theory in general -- someone doing something that sets things in motion which can't be stopped in any way, and that something sweeping up and destroying the lives of other people. While this is certainly true of nuclear war, the song is broader in theme.

We Can't Dance Notes

Some notes on a few interesting points about WCD.

No Son Of Mine

Phil: ...the lyric, the chorus of the song came from improvisation while we were writing the music. I took the notion of my lyrical idea and just wrote a story around it, really. Of course, the story is sort of self-explanatory; it's a household of abuse. The father is being sort of the monster of the family - he's either abusing the son or the mother. I'm not quite sure who, and that's deliberately left open. But it's kind of happening everywhere behind closed doors, and a lot of people I've found that have heard the song have sort of reacted as if it was written for them. It's extraordinary - you just write something that comes about by accident, but in fact it all ends up being something that reaches a lot of people. [Rockline, November 25th, 1991]

Tony: "It's a sample of Mike's guitar. He was just improvising and I taped a load of what he did, found a little section, cut it out and slowed it down. It sounds great, almost like an elephant, and the atmosphere of the song was really just playing that note and that chord. The mood was so strong that we instantly realised there was a song there. It's something I love about Emulators. You can get that kind of atmosphere with them almost by sampling things at random." [source unknown]

From Keyboard Magazine's 1992 Genesis article:

Interviewer: Would that noisy sample that you play in "No Son Of Mine" as a minor third be an example?

Tony: Certainly, although I cheated a bit because on the video it looks like I'm playing a descending minor third, but in fact the sample was [hums the figure]. It was a bit of guitar noise from Mike, slowed down. It sounds like this fabulous thing, but it wasn't.

Mike: Thank you very much [laughs]!

Tony: What I mean was, it was very ambient, very distant. It wasn't set up like, "Okay, Mike, I'm gonna start sampling now." I've often got a mike [read *mic*] set up on the Emulator, and every now and then I switch it on without telling anyone what I'm doing. I'll just sample around 18 seconds in the room and see what happens. In this case, that was what I did, and that sound, which is like an elephant trumpeting, is what sets that whole song in motion. Sounds like that don't necessarily end up on the track, but they can set you off on an idea and change the mood. That song actually went through lots of changes. When we started playing it, we did a much heavier thing. Mike had a basic riff, and I was playing the same part on synth at that stage. Then we extended it and did a few little turns to make it into a 16-bar pattern. We defined the song that way, but it wasn't very exciting.

Mike: It was getting to sound a bit older fashioned, like something from "Squonk" [i.e. from A Trick of the Tail, 1976], with more layers.

I Can't Dance

From Keyboard Magazine's 1992 Genesis article:

Tony: One thing about playing the drum part on the JD-800, as I did on that, is that it stopped me from playing any keyboards at the beginning of the song.

Interviewer: Why did you do the drum part on the JD-800?

Tony: It was quite fun to use the special drum setting, which I didn't even know was there when I bought the instrument.

Tony: "All the drum sounds on that track came from the JD800. That particular sound is just a preset that no-one had used before. We'd played 'I Can't Dance' quite a few times and it was OK, but sounded rather straightahead. Then when I played it with this drum box sound, it suddenly took on a whole new feel. We immediately started to think differently about it and Phil improvised this almost tongue in cheek blues vocal over the top and the whole thing started to take shape. That funny sound gave the song a lot of character." [source unknown]

Living Forever

Keyboard Magazine 11/92: On "Living Forever" the live drums come in midway through the song to supplement the drum machine pattern.

Phil: The original working title for that song was "Hip-Hop Brushes." I had gotten some new disks for my [E-mu] SP-1200. One of them was a jazz kit, and while the regular drum sounds didn't interest me, the brush concept did seem original. So I wrote a pattern with them that happened to be a hip-hop kind of thing. I tried to make it sound like what a drummer would actually play. Then we started playing off of that.

Driving The Last Spike

Phil Collins explains where he got the idea for the lyrics of this song: 'I had a book that I had been given called "The Navvies". Now that's an English terminology, the name given to groups of people that actually built the English railroads, and they were very hard men - as long as they had enough money for beer and women, they didn't really mind what they did. They were a different breed. The undertaking of the English railroads was quite an extraordinary undertaking - they lost a lot of lives, even young kids were sort of involved, and they were killed when wagons full of earth and rubble sort of fell on them. They were blasting their way through rocks, 'cus there isn't much straight, flat land in England, unlike America, where they could cover 2 or 3 miles a day; it took them a while to do that in England. So it was quite a big undertaking, and something that, over there, we take for granted - they're phasing the English railways out. It took an awful lot of time, energy, and lives to built the thing, and it just seemed an interesting story, and so we wrote the song basically from the point of view of someone that was leaving his family, and going off to work on something that he didn't really know what he letting himself in for, and gradually he became a hard man.'

A Curious Feeling/The Waters Of Lethe

Tony Banks' A Curious Feeling is probably one work in the Genesis canon most deserving of explanation. As it happens, the album A Curious Feeling, and its song inspired by mythology, The Waters Of Lethe, are inseparably connected.

Originally, the Lethe was one of two rivers in the underworld of Greek and Roman mythology (the other was the more widely known Styx). Dante took this name and used it in his works about the

Christian ideas of Hell, Purgatory, and Paradise. The Lethe was the river of forgetfulness. Tony is talking about the Lethe in its older peagan mythological sense.

The album *A Curious Feeling* was going to be entitled *The Waters Of Lethe* (and cf. the name of the painting, 'Wuluwait, The Boatman Of The Dead'), but Tony Banks changed his mind and went with a title that demanded less explanation. In connection with the concept of the album, Tony is quoted by Armando Gallo in his book (written before *Duke* came out, right after the 1979 solo albums were finished) as saying: "...I originally wanted to call the album *The Waters Of Lethe*, which is the second river of the Underworld, the River of Forgetfulness, but then I knew I would have to explain to virtually everybody what *Leathe* [sic] was, so I decided not to. It's a pity in a way because I think it would have been better [and a? my photocopy of the book book has a smudge here] more accurate title and it's more specific. It tells you that it's an album about a person losing his memory. I kept it very ambiguous but 'The Lie' which is the most complex lyric where all the action takes place, is the one that has to be understood to understand the album. The rest of the songs with the exception of 'Someone Else's Dream' work on their own..."

Unfortunately, Tony was proven right, and it is doubtful that even the original title would have helped much. The lyrics are almost too ambiguous for anyone not "in the know" to be able to figure out the concept -- or even that it is supposed to be a concept album -- based on just the lyrics. The album was a concept album about someone losing his memory, or in fact his mind as the account below tells (even Tony seems to be waffling on the exact specific concept based on these two quotes).

Finding an occurrence of Banks talking about his album is quite difficult all by itself, and because of that the following quote from an interview conducted by *The Waiting Room* (brought to the editor's attention by Bill Brink) is presented. It augments the rather slight treatment of the album in Gallo's book. It is one of the longest and most detailed explanations of *A Curious Feeling* that Banks has ever provided.

TWR: With the overall storyline, a concept album in 1979 was a brave step, but what made you choose the idea of a man consciously losing his mind as the main concept for the album?

TB: Well I have to say that I originally wrote the thing to go with the story *Flowers For Algernon*, which was a science fiction story that was made into a film called *Charlie* at some point I think. It's about a man losing his mind and he describes it in his diary. He's a simple person who through some scientific breakthrough is able to get more and more intelligent and he gets more and more intelligent until in the end the treatment stops working and he goes back to where he was at the beginning. It's a very sad story and it made a very good basis for an album. At the time I was doing this music I rang up the guy whose story it was to see if it was OK to use his story. He said, "I have to tell you that there's a musical coming out in London based on this story", and of course I had no idea if the musical was going to be a success or not. I actually went to see the show and it wasn't bad but it ran for a week! I could have easily stuck with it. I wish in a way that I had because some of the Lyrics I could keep the same. Most of the stuff on side two - *You* and *Somebody Else's Dream* was very much part of that. The main songs that had to change were *The Lie* and *After The Lie*, which obviously was the scene setter and I had to find another way for a person to be losing his mind which was beyond his control or that he felt was beyond his control. So this idea of some sort of mental thing that was probably more in his own mind than any where else which caused him to go through this change. I liked the idea of the songs, the way in which they reflect the idea of this person going through this terrible sense of loss and knowing that he's going and to see what he's feeling at the time. In terms of a concept album, I always felt that *Genesis* were so out of tune with what was considered mainstream so I really didn't think twice - I wanted to do it. I thought that with *The Lamb Lies Down On Broadway* the one fault that it had was that the story was much too complicated and therefore didn't allow the music to express the mood of the story because you didn't know what was happening next; it was too episodic, so I wanted something that had a much simpler tale to tell which people could understand. It had moments that I think anyone could relate to the concept of anyone losing their mind in that way and all the things that it would lead to, particularly in terms of relationships.

The entirety of the memory loss concept seems to be embodied in the following three lines:

So if you should ever fall in love
You'll not only not be wise,
You'll lose your memory and most of your mind

The lines are very explicit to one "in the know", and the significance of them is utterly lost on anyone who does not already know the concept. (Liner notes would have helped listeners orient themselves and would have given them a fighting chance at deducing the concept.) The "not only be wise" part and "most of your mind" seems to corroborate the losing one's mind concept as well as the memory loss concept. You is apparently the act of falling in love, and Someone Else's dream the aftermath. It is difficult to place After The Lie and A Curious Feeling in this scheme, since they appear chronologically to take place after You.

Red Day On Blue Street

The red and blue refers to political parties in England. Of the two political parties, Labour is red and Conservative is blue.

K2

K2 is a mountain in Pakistan in the Himalaya range, next to Everest, and the second highest mountain on Earth besides Everest. The name K2 comes from: Karakoram, the 'K' part, and the 2 comes from it being the second tallest mountain. K2 is considered the most difficult peak to climb. (A movie was made about the first people to climb it.)

For an unexplained reason, K2 is a popular topic for songs. Tony Banks, Anthony Phillips, and Percy Jones have all had songs named K2.

Jeux Sans Frontieres

This from cc@dcs.ed.ac.uk (Chris Cooke):

I just realised that many Americans may not understand an aspect of this song: for years there was a pan-European TV programme called "Jeux Sans Frontieres", in which teams from different European countries would dress up in costumes, and play silly games. The teams often got rather carried away with competitiveness and tended to lose sight of the fact that they were just silly games, played for entertainment. Peter Gabriel may have gotten annoyed at the overly serious attitudes of the competitors. I know I was. In Britain, Jeux Sans Frontieres was called "It's a Knockout".

Biko

Stephen Biko was a black South African who led the resistance against the policies of Apartheid. He was arrested and tortured while in jail, resulting in his death.

There are several books on Steve Biko, and the movie Cry Freedom tells the story of Biko and his relationship with a white journalist.

From Peter Gabriel's liner notes on a live version of Biko:

Stephen Biko had the courage to work and speak out for justice in South Africa, a country that still has racism written into its constitution. He created the Black Consciousness Movement of Azania, giving a real sense of community and purpose to many who had been denied the most basic of human rights. Many believe this warm, articulate man was destined to become a great statesman. He was imprisoned, tortured and killed in 1977. Sir Richard Attenborough has made a very moving film about Stephen Biko and his relationship with Donald Woods, Cry Freedom. This record is being re-released to help the

film make his name better known and to draw attention to what is still going on in the name of apartheid.

Shoshozola

Joe Germuska pointed out this quote from Boetie, Dugmore (Barney Simon, ed.), *Familiarity is the Kingdom of the Lost* (New York: Four Walls Eight Windows, 1969), pp. 71-72)

'Chocholoza!' Chocholoza is the song that South African blacks sing under hardship. Especially by long-term convicts when engaged in hard labour. Chocholoza is like a child with no parents. Nobody knows when or where it originated from, but what everyone knows is that when there is some kind of deep-rooted ache in the heart, the first thing to visit the lips will be 'Chocholoza'. The song with no beginning and no end, as old as misery itself.

This mystery song of dark ages was passed down to us by our ancestors through generations of hardship. Its sound rises from the very depths of a tortured soul. It encourages faith to take up when hope threatens to leave off. The word *Chocholoza* means 'Go forward' or 'Make way for the next man'.

'Chocholoza!' The convicts in the first row were beginning to sing in high-pitched, almost soprano voices. This was the cue for the rest of us to lift our pickaxes high above our heads in one smooth motion and hold them suspended in mid-air. The more experienced convicts would twist the handles of the picks with one deft movement of the wrist, causing the two sharp points to blur as one in the air. Then they held them poised for the earthward drive.

The bass voices repeated, 'Chocholoza!' The signal to strike. The pickaxes came down swiftly in one smooth motion like conducted lightning bolts piercing the stubborn ground with a forty-in-one sound.

'Kwezantaba!' (At those far away mountains). Up went the axes to remain poised in the air, waiting for the bass voices to repeat the word 'Kwezantaba' before coming down in rhythmical precision.

I wished they wouldn't hold the song out so long when the pickaxes were in mid-air. My arms couldn't carry the weight too long. Clearly this was no place for weaklings. I wondered how Tiny was making out.

The singing went on: "Wena uya goloza". (You're a cheeky man). The bass voices would echo the words. 'Goba uya baleka'. (Because you're running away.) The bass voices repeat. . .

'Chocholoza!' God! Is this how I was to spend five years of my life?

'Chocholoza!'

To hell with the song, it was doing nothing to help my aching muscles. . . .

(end quote)

(a great book, btw... especially if you are interested in the beginnings of the Apartheid state and African resistance to it...)

Mercy Street: Anne Sexton

From: "DAVID BALCOM" <dbalcom@gmuvax.gmu.edu>

Anne Sexton is an American poet/writer of the 60's and 70's. She wrote poetry in the "confessional" manner that became popular in the 60's, a style that for her was disturbing in its autobiographical nature. From Norton Anthology (American) vol. 2:

"Sexton writes about sex, illegitimacy, guilt, madness, suicide. Her first book portrays her own mental breakdown, her time in a mental hospital, her efforts at reconciliation with her young daughter and husband when she returns."

Sexton was sexually abused as a child and, in turn, sexually abused her own daughter. From these experiences, of abused and abuser, she wrote a play, *Mercy Street*, about incest. She committed suicide in 1975.

There is also a poem called 45 Mercy Street:

45 MERCY STREET -- Anne Sexton

In my dream,
drilling into the marrow
of my entire bone,
my real dream.
I'm walking up and down Beacon Hill
searching for a street sign --
namely MERCY STREET.
Not there.

I try the Back Bay.
Not there.
Not there.
And yet I know the number.
45 Mercy Street.
I know the stained-glass window
of the foyer,
the three flights of the house
with its parquet floors.
I know the furniture and
mother, grandmother, great-grandmother,
the servants.
I know the cupboard of Spode,
the boat of Ice, solid silver,
where the butter sits in neat squares
like strange giant's teeth
on the big mahogany table.
I know it well.
Not there.

Where did you go?
45 Mercy Street,
with great-grandmother
kneeling in her whale-bone corset
and praying gently but fiercely
to the wash basin,
at five A.M.
at noon
dozing in her wiggy rocker,
grandfather taking a nip in the pantry,
grandmother pushing the bell for the downstairs maid,
and Nana rocking Mother with an oversized flower
on her forehead to cover the curl
of when she was good and when she was ...
And where she was begat
and in a generation
the third she will beget,
me,
with the stranger's seed blooming
into the flower called HORRID.

I walk in a yellow dress
and a white pocketbook stuffed with cigarettes,
enough pills, my wallet, my keys,
and being twenty-eight, or is it forty-five?
I walk. I walk.
I hold matches at the street signs
for it is dark,
as dark as the leathery dead
and I have lost my green Ford,
my house in the suburbs,
two little kids
sucked up like pollen by the bee in me
and my husband
who has wiped off his eyes
in order not to see my inside out
and I am walking and looking
and this is no dream
just my oily life
where the people are alibis
and the street is unfindable for an
entire lifetime.

Pull the shades down --
I don't care!
Bolt the door, mercy,
erase the number,
rip down my street sign,
what can it matter,
what can it matter to this cheapskate
who wants to own the past

that went out on a dead ship
and left me only with paper?

Not there.

I open my pocketbook,
as women do,
and fish swim back and forth
between the dollars and the lipstick.
I pick them out,
one by one
and throw them at the street signs,
and shoot my pocketbook
into the Charles River.
Next I pull the dream off
and slam into the cement wall
of the clumsy calendar
I live in,
my life,
and its hauled up
notebooks.

We Do What We're Told (Milgram's 37)

Jerry McCarthy points to an article written by Timothy White in SPIN magazine, from circa summer 1986, that explains the song. According to Peter, the "37" stands for "37 percent," the percentage of participants in the experiment who refused to inflict injury.

...The song refers to experiments conducted in New Haven, Connecticut, in the early 1960's by the late Stanley Milgram that tested obedience to authority versus allegiance to one's moral code.

"Various volunteers for the experiment were divided into two groups: 'students' and 'teachers.' The student was connected to electric terminals, and the teacher was put in the laboratory in front of a metal box with buttons that were said to be capable of generating electric shocks to the student. The teacher was then asked to give a memory test to the student and at each mistake was ordered by the scientist conducting the experiment to increase the voltage of electricity -- so he thought he was participating in an experiment on punishment and learning.

"But actually," says Gabriel, "the 'student' was an actor, just acting the effects of electric shocks, and the test was to see how far the 'teacher' would go in obeying the order to administer the shocks before he would rebel against authority. In the main experiment, 63% of the participants were prepared to administer enough electricity to injure the person on the other end.

"At first this seems a very negative thing," says Gabriel, "but I was comforted that some had the strength to rebel, and in the 'So' version of the song, which I've been performing in concert since around 1980, the emphasis is shifted to the positive side. I find it scary, particularly with the rise of the so-called Moral Majority, that there's such a readiness to judge other people. In Christ's words, 'Judge not, that ye not be judged.'... "I know why it took so long to record it," Gabriel mulls. "I think I had to wrestle with the subject matter until I could find an interpretation that identified the heartening side of the story, but that also had the ring of objective reality." The song's chorus, which he slowly recites, is simple and eloquent:

One doubt/One voice/One war/One truth/One dream

"I take dreams very seriously," he says softly. "I think everyone should."

[Note: For another song based on Milgram, see also the explanation of Just A Job To Do above.]

Mozo

Markus F. Boie gave us this quote from the newsletter Gabbleratchet 23 (autumn 87).

Gabriel wanted to scatter songs about Mozo over several albums, though they would make a complete story whrn put together. The songs were

Here Comes The Flood - an apocalyptic vision
 Down The Dolce Vita - a ship leaving harbour on an intrepid journey
 On The Air - Mozo and his fantasy world
 Exposure - the struggle for salvation
 Red Rain - denying one's inner feelings
 That Voice Again - judgement

More on Mozo, quoting "Peter Gabriel: An Authorized Biography" by Spencer Bright, Headline Book Publishing PLC, London, 1989.

"Little more than a year after Rael was conceived, Gabriel invented the 'mercurial stranger' Mozo. 'He was partly based on Moses, but he was a fictional character who came from nowhere, disrupting people's lives and causing changes and then disappearing,' said Gabriel. Mozo was part of a 'master plan' dreamed up during his sabbatical in 1975-6 which he alternately wanted staged or filmed.

"Mozo was inspired by *Aurora Consurgens*, a medieval alchemical treatise based on the Song of Solomon. It was brought to light by Carl Jung who thought it the work of St Thomas Aquinas. The text is full of alchemical and religious symbolism and apocalyptic imagery.

"Jung saw alchemy and psychology as having the common aim of self-transformation. Gabriel was captivated by Jung's alchemical writings. 'I have always been interested in transformation of one sort of another [sic],' said Gabriel. 'When Mozo came in he upset the status quo and the story is about the struggles after his appearance.' Mozo was a catalyst for spiritual change. This was true alchemy of which changing base metal to gold was a mere analogy.

"Mozo was at the core of what Gabriel tries to express in music. Perhaps he sees himself as that mercurial stranger able to transform and uplift people.

"Gabriel wanted to scatter songs about Mozo over several albums, though they would make a complete story when put together. The songs were 'Here Comes the Flood' -- an apocalyptic vision; 'Down the Dolce Vita' -- a ship leaving harbour on an intrepid journey; 'On the Air' -- Mozo and his fantasy world; 'Exposure' -- the struggle for salvation; 'Red Rain' -- denying one's in her [sic] feelings; and 'That Voice Again' -- judgement.

"Mozo is set in this fishing village, which is very upmarket, not quite Mediterranean, but something of that ilk,' explained Gabriel in 1987. 'There is this volcanic sand which gives the sea a red colour. Everything is focused on the sea, which is very rough, and the great macho feat is to cross the water, which no one has done.

"Mozo is discovered in a tip, in a house built out of rubbish, on the edge of the city. And initially kids and passers-by are just very curious to look inside this little shed, and they see in it what they are most afraid of. They project their fears on to him because he is different.

"I remember in Horsell Common near Chobham, where my parents live, there was this beaten up old caravan, with newspapers in the windows. I used to think there was a witch inside there. And I think it probably fueled this setting for Mozo.

"Eventually the people who have discovered Mozo in this hut on a tip get disturbed. They are getting upset by what they are seeing, by what they are projecting onto him and they try to kick him out. He escapes, and he proves later that he has crossed the sea. So he goes from being the tramp underneath society to the hero on top of it.

"And then having been placed above other people he is challenged by the people who put him up there. They then have him as a target to push down to the bottom again.'

"'On The Air', on the second album, introduces Mozo, who lives in a fantasy world created by what he picks up and transmits on his short-wave. 'Through short-wave radio he becomes whoever he wants, but in real life, on the street, he's totally ignored,' explained Gabriel.

I got power, I'm proud to be loud; my signal goes out clear
I want everybody to know that Mozo is here
On the air...

'On The Air'; Gabriel, 1978

"'Down The Dolce Vita', from the first album, introduces characters setting out on the intrepid journey across the sea. Aeron and Gorham, like Mozo, have corrupted biblical names.

"'Here Comes The Flood' was written at the height of Gabriel's fascination with short-wave radio. If radio signals got stronger at night, he reasoned, maybe psychic and telepathic awareness could be similarly increased and made to flood the mass consciousness. Those who were honest and straightforward could take on board their new insights, while those who hid their thoughts and feelings would be lost.

When the flood calls
You have no home, you have no walls
In the thunder crash
You're a thousand minds, within a flash
Don't be afraid to cry at what you see
The actors gone, there's only you and me
And if we break before the dawn, they'll use up what we used to be

'Here Comes The Flood'; Gabriel, 1976

"'Exposure', from the second album, is stark and minimal. The music was co-written by Gabriel and Robert Fripp, who named his 1979 album after the track. The version sung by Gabriel on Fripp's album is introduced by a recording of English sage J. G. Bennett uttering, 'It is impossible to achieve the aim without suffering.'

[My note: Gabriel simply SPEAKS the letters spelling "Exposure" over and over again. The song is "sung" by Terre Roche. Also, the version of "Here Comes the Flood" on this album is by far the superior version to any previously or subsequently recorded versions.]

"The final Mozo-linked songs to appear on record were 'Red Rain' and 'That Voice Again' from the So album. 'Red Rain' is about repressed feelings and pain that become expressed by the elements.

"'That Voice Again', Gabriel explained, was about 'judgemental attitudes being a barrier between people. The voice is the voice of judgement. A haunting internal voice that instead of accepting experience is always analysing, moralizing and evaluating it.' The song was originally called 'First Stone', but Gabriel abandoned the biblical allusions. He went through three sets of lyrics before David Rhodes came to the rescue and co-wrote them with him.

"Gabriel first sought to perform Mozo in early 1976, soon after the Genesis album A Trick of the Tail became their biggest success to date. It was an unfortunate time to make an approach. Genesis' good fortune overshadowed Gabriel's. There was little enthusiasm from publishers and record companies for what promised to be an expensive exercise and Gabriel was forced to wait until he had commercial success as a solo artist.

"He had discussed his ideas with Bob Ezrin, the producer of his first solo album. Ezrin told him about the Czech theatre Laaterna Magica and the pioneering Josef Svoboda. Gabriel visited him twice in Prague in the late seventies. He was interested in Svoboda's 'perforated screen' combining cinema with theatre. In it a film was complemented by live action using a device that made actors appear to go in and out of the screen.

"Gabriel was later introduced to Czech animator Raduz Cincera who developed his 'Kineautomat'. Cincera was working on opera sets for London Coliseum when he met Gabriel. 'The Kineautomat has cinema seats with yes/no buttons,' said Gabriel. 'There were about a dozen decision points, the plot chosen by vote. So, for example, an actor would come out of the screen and say to the audience, "Should I stay with my wife, or go with this woman?" And the cinema would become as lively as a football match.'

"Eventually the Mozo idea lost impetus, though in autumn 1985 Gabriel was still considering working on developing the story into an hour-long video. 'Maybe I should look at it again some day, there's still stuff in it I like. It's always the thing, the new is more attractive than the old,' Gabriel said in 1987."

[Note: this project has apparently been scrapped without a trace and will never be carried on to conclusion.]

Prophet

From: Markus F. Boie <boie@dkrz-hamburg.dbp.de>

Here you see the last two paragraphs of D J OWENS well researched "review" of SO from the June 86 edition of the Denver, USA magazine FRONT ROW. It was greeted with incredulity in Bath.

Finally, a not of concern. Instead of singer/songwriter, he lists himself as "prophet" on the credits. This is dangerous stuff. Especially considering a song like "Red Rain" in which he "prophesizes" "red rain coming down." (actually, he sings the line a total of 21 times. Pretty repetitious, huh?) Prohpet or no prophet, only devout Gabriel fans will profit from this album.

Obviously, the reviewer was not an enthusiast of classic synthesizers. If he thinks this about Peter playing one instrument, imagine what he'd say about Rick Wakeman!

[1998 note: I've left this in the Discography for a long time now. I think it is the apocryphal "bad review", and misunderstandings like this underscore the need for educational resources such as this discography.]

Kiss The Frog

Peter, from "Eros & Enchantment: Gabriel's US", Timothy White, Billboard, Aug. 22, 1992:

"...The ancient allegory [of Eros and Psyche] was the forerunner of the Bros. Grimm tale of "The Frog Prince," as well as "Kiss That Frog," the pivotal track on Gabriel's US, wherein a princess must have faith in the affections of a bewitched reptile in order to restore him to human form. Gabriel said he concocted his droll rock bestiary after 'reading this book by [child psychologist] Bruno Bettelheim called "The Uses of Enchantment," in which he talked about different fairy stories and what they might have been used for from a psychological perspective.' As Bettelheim writes, "It is difficult to imagine a better way to convey to the child that we need not be afraid of the (to him) repugnant aspects of sex. The story of the frog--how it behaves, what occurs to the princess in relation to it, and what finally happens to both frog and girl--confirms the appropriateness of disgust when one is not ready for sex, and prepares for its desirability when the time is ripe."

The learning curve of fairy tales as celebrated in the witty/wise "Kiss That Frog" permits the child in all of us to attain a vivid prior comprehension of life's most complex maturational challenges.

"In terms of sex education, the fear and horror that actually go with young people's first sexual experience aren't always addressed," Gabriel says. "And Bettelheim was arguing that the legend of the princess and the frog was very good, because what sat in the psyche after the story was that something that might at first seem repulsive can turn out to be very pleasant."

Voyage Of The Acolyte

[The following discussion of the tarot cards used in Voyage is edited from information supplied from Rob Adams.]

Steve's first solo release, Voyage of the Acolyte, conceptualizes seven of the 78 cards in a Tarot deck; 6 from the Major Arcana, and the Ace of Wands from the Lesser Arcana. The divinatory significance of each card provides insight into the mystical inspiration for the album. The meaning for each card also has an inverse, opposite meaning, which is included in parentheses.

ACE OF WANDS: Wands, or clubs, signified peasants or working class people in medieval times. The Ace of Wands represents creation, invention, enterprise, the powers which result in these; principle, beginning, source, birth, family, origin; the beginning of enterprises; according to another account, fortune, money and inheritance. (INV: Fall, decadence, ruin, perdition, to perish; also-not unclouded joy.)

HANDS OF THE PRIESTESS PTs 1 & 2 - **THE HIGH PRIESTESS:** Secrets, mystery, the future as yet unrevealed; the woman who interests the querent, if male; the Querent, if female; silence, tenacity; wisdom, science. (INV: Passion, moral or physical ardour, conceit, surface knowledge.)

A TOWER STRUCK DOWN - **THE TOWER:** Misery, distress, indigence, adversity, calamity, ruin. (INV: the same to a lesser degree; also oppression, imprisonment, tyranny.)

THE HERMIT - Prudence, also and especially treason, dissimulation, roguery, corruption. (INV: Concealment, disguise, policy, fear, unreasoned caution.)

STAR OF SIRIUS - **THE STAR** - Loss, theft, privation, abandonment; also, hope and bright prospects. (INV: Arrogence, haughtiness, impotence.)

THE LOVERS - attraction, love, beauty, trials overcome. (INV: failure, foolish designs.)

SHADOW OF THE HEIROPHANT - **THE HEIROPHANT:** Marriage alliance, captivity, servitude; also, mercy and goodness; inspiration; the man to whom the Querant has recourse. (INV: Society, good understanding, concord, over-kindness, weakness.)

The Airconditioned Nightmare

...is apparently based on a book, as many of the well-read Hackett's compositions are. The book of the same title is, according to Jim Bradley, "written by Henry Miller (born 1891), and is a collection of his stories and essays dealing with the author's impressions of the United States." This book seems to be very obscure and hard to find.

Steve Hackett is inspired by the works of C.S. Lewis, in the titles *Narnia* and *Til We Have Faces*. There are probably many, many other examples of Steve being inspired by various literature.

Clocks

In my capacity as editor of the Discography, I did not even think to wonder what the subtitle to Clocks - The Angel Of Mons - meant. In retrospect, this was remiss of me.

I found out quite by accident what The Angel Of Mons referred to when I read C.S. Lewis' *The Grand Miracle and Other Essays* (this is an American edition of Lewis' essays taken from the book *God In The Dock*). In the first essay, "Miracles", Lewis writes: "... Thus you may not disbelieve in the Mons Angels because you cannot find a sufficient number of sensible people who say they saw them...". The footnote to Mons Angels reads: "Lewis is referring to the story that angels appeared, protecting British troops in their retreat from Mons, France, on August 26, 1914."

Time Lapse In Milton Keynes

The title of this song refers to the 1982 Genesis reunion at Milton Keynes.

Peter Gabriel founded WOMAD (World of Music and Dance). This organization brings musical artists from all over the world and gives them the opportunity to record and perform in concert. Gabriel's first WOMAD concert featuring artists from 24 countries and was a critical and artist success. Unfortunately it left Gabriel extremely in debt, with threats on life being made if he didn't pay up.

Tony Banks, Peter's longtime school friend suggested that he get together with the band for a special reunion concert to bail Gabriel out of debt. Steve Hackett even joined in on the final number "I Know What I Like."

The concert was held on Saturday, October 2nd at the Milton Keynes Bowl. It poured rain all day. Peter made his grand entrance by emerging from a coffin.

Originally, the "reunion" was just the current members of Genesis playing a set with Peter Gabriel in order to raise money. Hence the name "six" of the best: the five members of the Genesis touring band (Tony, Mike, and Phil plus Daryl and Chester) and Peter Gabriel. How did Steve get involved with the reunion? Manir Donaghue points to a 1998 interview in a UK magazine called "Classic Rock" in which Steve says: "I was in Brazil, working on an album [Till We Have Faces] and my father phoned me and said 'look, the guys are doing this show at Milton Keynes and it'll look bad if you're not involved'. So I flew back, not really knowing whether they'd let me play or not. I got back, phoned Pete and said I'd like to be involved and he told me that they were rehearsing the day before at Hammersmith Odeon where Genesis were actually doing their own show." ... "They were doing one set at Hammersmith with all their new stuff and another set with Pete. It was a bit of a memory test for everybody. But anyway, they said they'd got most of it worked out and did I want to do a couple of encores with them? So I did." The songs Steve played on were I Know What I Like, and the Knife.

The band did not record the show. A bootleg exists named "Gabacabriel" which is a recording of the show made from the audience. This may be the worst bootleg ever made, and features someone in the audience near the microphone singing along with the band, drowning them out in many places. Nevertheless, this is the only complete recording of the occasion which was made, and has achieved an historical place among fans for that reason. Another bootleg, "The Lamb Woke Up Again" does not contain the complete Milton Keynes set, but is of better quality.

Flaming Youth and Ark 2

Flaming Youth was a band Phil Collins was in before he joined Genesis. They released one album, Ark 2. The canonical spelling seems to be "2", although it often is written "II".

In The Book of Genesis, Phil Collins says:

"The Gladiators were basically a 4 piece soul group and they wanted musicians to back them. Hickory was the band that were [sic] formed to back them, and I was brought in on drums.

"Then, we started getting better than the Gladiators, so we split from them, and changed our name to Flaming Youth.

"Ken Howard and Alan Blaikeley, who managed Flaming Youth, gave us some songs which we recorded on an album in about two weeks. It was very schizophrenic because we used to go to gigs and play our regular band stuff at the beginning of the set and then follow that with the album material. People who'd liked the first part generally hated the second.

"We had a burst of publicity with Flaming Youth when our album, 'Ark 2', came out. That was about it -- a blaze of publicity and very little work. After a year, I decided it was going nowhere and I left."

In the Phil section of the book by Gallo, there's a bit:

"Howard and Blaikley offered us this concept album they had written. They demoed the tunes on cassettes, and we took about 2 weeks arranging it, and they were knocked out. Phonogram got behind it, and we thought we were in for a big one. We were manipulated quite heavily, we had to do what they wanted. They renames us Flaming Youth, and the album was called Ark II [sic]. There was one song on it which was a hymn called 'From Now On', and Brian sang it on his 21st birthday. It was very emotional, very exciting.

"We had a big premire party for the album at the Planetarium in London. Everybody came, and we got amazing reviews. We got Album of the Month in Melody Maker, and Led Zepplin, Humble Pie, Zappa, and Janis Joplin all had albums out the same month as us. The amount of press we got was incredible. We also shot a film in the streets of London for American TV, but we didn't do any gigs! No one could get us gigs. We couldn't really see it, but they were hyping us, and we didn't understand it because we were getting really hot rehearsing and getting a nice vibe and style. All the time we were growing one way, and Howard and Blaikley were growing the other way. They wanted us to do more poppy tunes, and in the end we got out of favor with them.

"...saxophonist join us, Dave Brook. We were getting really far out by this time, and he was completely bald and completely spaced out, and he brought an even weirder element into the group, so by this point we weren't a commercial band any more. We would go on stage and just blow, even less arranged than Brand X, and the last two gigs we did were Plymouth and Penzance, but nobody wanted us really. At that point, I had my eyes open for different gigs, becасue I realized this was a sinking ship."

Since the album itself is very rare, here are the liner notes.

LINER NOTES (back of CD booklet, transcribed by Richard Wicentowski)

(Flash) Gordon Smith / Guitar, 12-string, Bass Guitar, Vocal.

Ronnie Caryl / Bass Guitar, 12-string Guitar, Vocal.

Brian Chatton / Organ, Piano, Vocal.

Phil Collins / Drums, Percussion, Vocal.

Out there in Texas, they've probably already started building ARK 2. It will be ready and waiting for blast off as the fiery flood ignites the funeral pyre of Earth.

Only this time it won't be God who selects his Noah - it will be Technological Man, maker of miracles and inventor of his own doom. And this time he won't mess with all those animals - they've already had their space flights, pioneering the way of escape for their human masters.

Now there is only room for man with his cargo of blurring memories, his unchanging problems and innocent hopes: all in capsule for easy stowage.

You can anticipate his journey with the music that is ARK 2. You will discover that, though his circumstances change, man's dilemma does not. He is still capable of nostalgia and lust, anger and love. And, above all, those qualities which may save him for another ten thousand years: humour, irreverence and wit. At the end of your 45 minute preview perhaps you will discover that you can still like man, admire him even. You will hope he makes it. This, then, is man's last trip.

GUIDE ME, ORION: The bird in the well-remembered garden vainly tempts the traveller to stay. But the astronaut has his sights fixed on Orion the Hunter, brightest constellation in the sky, and the spacecraft lifts off.

EARTHGLOW: A nostalgic song of farewell to Earth as its beauty dwindles, blue and cloudspun, behind the astronaut and his crew.

WEIGHTLESS: Now they really are beyond Earth's influence, suspended between the pull of the past and the lure of the future.

THE PLANETS: As astrologers and a whole Holst of composers and writers have assured us, the planets have characters of their own, exerting their influence on Earth, their strength diluted by the distance and each other's powers. But ever since their colonisation by man they have become corrupted by earthly values and they too are doomed. In passing, here's a brief survey of the Solar Scene.

Mars - Bringer of War: Even in an age of enlightenment, bloody pointless wars continue: men apparently still must fight and die ingloriously.

Venus - Bringer of Peace: Love has become mere sexual titillation - more orgasms than ever, and less satisfaction.

Mercury - The Winged Messenger has a familiar message - the reduction of electronic marvels to the ultimate in inanity. Communication and non-communication have become one.

Jupiter - Bringer of Jollity: Tranquillity and a sort of soggy happiness are induced and maintained by the latest stimulants and sedatives. Turning on has become as routine as an old-time cocktail party way back when.

Saturn - Bringer of Old Age: Thanks to the strange skills of transplant surgery a man's body can attain piecemeal immortality. But burnt-out brain cells can't be replaced. Not just yet.

Uranus - The Magician: The analyst's couch is the sole refuge for the disturbed personality; all deviations from the norm can be explained away and fixed up; perfect integration - but dull.

Neptune - The Mystic has become a substitute for God, constantly inciting man to more lunatic antics in his search for The Meaning Of It All.

CHANGES: At last the astronaut has passed the known solar system and must face himself in uncharted space. No map references here: his trip has really begun.

PULSAR: The barren, burnt-out, black failed star brings on almost overwhelming despair. Like the sirens of old she urges the travellers toward destruction.

SPACE CHILD: Suddenly, after all, there is a future, for here is the first child born in space. And he has no hang-ups about the past, accepting life with innocent trust.

IN THE LIGHT OF LOVE: Now the astronaut and his crew are renewed by the power of love - the quality that makes humanity viable in any time of space.

FROM NOW ON (Immortal Invisible): Although no final destination is in sight the voyagers travel hopefully. Maybe this time man is really learning. Perhaps he can even hang on to his hard-won insight.

Recorded at De Lan Lea Music, London
Engineer: Barry Ainsworth
Sleeve Concept: Barry Saich
Photography: Gered Mankowitz
Stained Glass Montage: John Constable

Sussudio

One of many times Phil explained the name "Sussudio" can be found in Genesis Magazine No. 35, Spring 1985:

"Sussudio" was a song that was born out of my desire to try to write a dance song because it was something that most people didn't think that I was capable of, I think; and also, I didn't know if I was capable of it. So, it was an interesting experiment for me to try and sit down at home and put the ol' drum machines on and put the synthesizers on and basically see if I could write something that would make people move. The word Sussudio, in fact, is a word that I invented while I was doing the guide vocal for the song in a desperate bid to try and get lyrical ideas and all that stuff together; and I couldn't find a better word for it; and so it stuck; and eventually I had to try to find a meaning for it!"

In The Air Tonight

This entry is primarily to debunk the urban legend surrounding the song. For some reason, In The Air Tonight has spawned an incredibly convoluted story surrounding it that is completely untrue. The story exists in many different variations. The basic kernel of the story is that Phil witnessed a murder or a drowning, and wrote this song. Variations and enhancements on it say he sang the song for the first time ever live with the murderer in the audience, sometimes the story even says the person was in the front row. All of this is completely bogus.

In The Air Tonight was written when Phil got his home studio equipment about the time of And Then There Were Three or Duke. All three Genesis members got basically the same kind of equipment at the same time. Phil was playing around with all the new things, and made the song up as he went along. Since he usually keeps his demos and just adds to them in the studio, he kept the strange but completely improvised lyrics. There was no premeditated meaning to them at all. If you listen to the original Face Value recording of the song, it constantly switches vocal effects, sounds, and other filters and processing.

The following is excerpted from the Summer 1987 issue of Drums and Drumming (which was absorbed by Modern Drummer), pp. 42-49, an article by Robin Tolleson called "Phil Collins & Chester Thompson: The Drums Of Genesis". It is interesting that the question of the song's origin never actually comes up. The interviewer is asking Phil about his use of the Roland drum machines as compositional tools.

RT: Ever since your first solo record you've built tracks around real simple drum machine patterns.

PHIL: Well the whole thing behind my first album was that I wasn't really making a record. I was just learning how to operate my eight-track equipment at home. When Tony and Mike and I were in Japan in 1978, we got the first three Roland CR78s off the production line, and I said, "I don't want a drum machine. Why do I want a drum machine?" So then my divorce thing happened, and I found myself with a lot of time, and I asked for my CR78 back, just so I could fool around and write some songs. And it opened up a whole lot of space. Suddenly you didn't have to supply the rhythm on the piano, because you had a rhythm machine. People might have been doing this for years, but I had never done anything like it. So on "In The Air," I just set up an interesting pattern, and got a nice sound out of my Prophet V synthesizer. I played a few chords and then overdubbed another synthesizer and sang a few words. All the "In The Air" words were improvised. They came out of the top of my head, and I kept them all. And because I didn't want to redo those demos in the studio, I took my eight-track tape into the studio at Townhouse and copied it to 24-track. I tidied it up and got rid of some hiss, then carried on overdubbing, like the real drums and the horns and strings and everything. It was a very makeshift way of doing it, but it worked so well for me that I did it on Hello I Must Be Going and No Jacket Required, and I'll do it on the next one. That's the way I work now. I just work from home, and then use my demos.

Editor's 1998 note: I was quite shocked when I discovered an entry this song in an Internet urban legends database. The story had all the same essential elements, but had mutated a bit beyond my version. I'd never really thought of this story as one, but it has all the earmarks.

By definition, an urban legend has several distinguishing characteristics. I quote from the alt.folklore.urban FAQ (to which interested parties are directed for more information on urban legends in general):

1. Appears mysteriously and spreads spontaneously in varying forms.
2. Contains elements of humor or horror (the horror often "punishes" someone who flouts society's conventions).
3. Makes good storytelling.
4. Does not have to be false, although most are.

Another Day In Paradise

This was transcribed from an interview with Phil circa 1991 right after But Seriously came out.

I just write about what comes, if you know what I mean. I write the music -- a song like "Just Another Day in Paradise," which actually the working title was called "Homeless," I wrote those lyrics at the same time as the music. I played the piano, wrote the music, and the words came out. When we were utting the single in London, I crossed the road -- I'd just come out of the studio -- crossed the road, and this woman -- wouldn't've dreamed that she was going to say anything -- this woman with two kids said to me 'give some money, love' and obviously didn't have anywhere to go. But it's not just that, it's everywhere, places you don't think -- I remember when we played in Washington, these people were asleep, or trying to sleep, on the grilles in the snow, Washington was almost at a standstill -- and these people were trying to sleep on the grilles where the hot air was coming up. And you could see it was in the shadow of Capitol Hill. I thought it was an extraordinary sort of contradiction. What it also deals with is people's awkwardness with it. When it happened to me, I just walked straight past. And I thought, 'I'm doing the same thing as everyone else is doing.' What do I do? I felt awkward. I didn't ignore her, but at the same time I didn't stop and give her some money. There's two arguements: do you give people money like that, or don't you? I don't know. I mean, if you give someone that's like an alcoholic money for a cup of coffee, he'll go buy some alcohol with it. But, it's just people's awkwardness with it. And that's what the song deals with: the people that just start to whistle and pretend it's not happening.

You've Been In Love -- That Little Bit Too Long

Phil says at the end of this song, "I've got blisters on my fingers." For those of us younger folk who grew up on Genesis the way Genesis grew up on the Beatles, this is a nod to the Beatles. (I think Phil said this someplace else, too, besides this song.)

Craig A. Seanor quotes from "The Beatle Recording Sessions" by Mark Lewisohn, a book published in by Harmony Books in 1988 which is subtitled "The Official Abbey Road Studio Session Notes 1962-1970". On page 154 it details the events of the Monday 9 September sessions at which "Helter Skelter" was recorded. To quote:

"If 'Revolution 9' was John's excursion into mayhem on The Beatles, 'Helter Skelter' was Paul's. But it was Ringo who added the perfect finishing touch. Having drummed as if his life depended on it, his "I've got blisters on my fingers!" scream was preserved as the song's great climax."

THE ANNOTATED LAMB LIES DOWN ON BROADWAY

("The Annotated Lamb Lies Down on Broadway" by Jason Finegan, Scott McMahan and other members of Paperlate.)

Revision history:

5 May 1994	completion of Second major revision
18 Dec 1993	First major revision

Foreword

One of the most frequently asked questions by any Genesis fans is "What is the Lamb about?". Most people are baffled by the subject-matter of the Lamb, since it is one of the most dense and obfuscated works of art ever created.

I think it is a mistake to think the Lamb is "about" something, especially about one particular thing, and to think there is some correct answer to the question that starts "the Lamb is about ..." and goes on with a single "true" answer. (I would also advise you to be wary of people who claim to have a one true answer to the question, because they are probably missing a lot.) The Lamb Lies Down On Broadway is something that every listener must decide a personal meaning that satisfies as an explanation.

But, it is not enough to just listen to the Lamb and try to puzzle it out. This is an annotation, not an end in itself. It does not give you an explanation of what the Lamb is about. It does, however, arm you with the tools you need to form your own ideas. The Lamb is packed solid with some of the most obscure literary and cultural references, things that all of which even a well-read and well-educated person would probably not have encountered.

This file merges the Lamb's liner text with the lyrics and concert stories, to present a story combining the three that reads straight through. This combination helps the story flow better. This text has been augmented heavily by views and interpretations of individuals that might give you something to think about. Gabriel's own in-concert stories are added into the text to give you a feel for what he has said. And, the scant little information in books that has been recorded was also included. Unfortunately, there are no real interviews or articles about the band's own ideas on the Lamb extant. Gabriel has been very vague on the subject of the Lamb, and has not held forth any of his opinions on what the work is about.

It is designed as an aid to help the listener follow the Lamb better. Also, explanations of the material by band members and speculation by other listeners is included.

-- Scott McMahan

To start things off, we will set the mood for The Lamb with the following quotation from The Lamb Lies Down On Broadway's tour book. Impossible to find these days, unless you were there. Mel Huang was, and provided us with this otherwise unattainable historical backdrop. Notice Peter Gabriel being described as "multi-media" almost 20 years before Explora!

Back in the late 60's progressive music seemed all but dead, barely kept alive by the faint spark of a lingering mellotron. Rock audiences had overdosed on loud psychedelic riffs and gentle acoustic flower-power tunes, wondering all the time if there was anything more to progressive music than strobe lights, incense and the odd synthesizer. Just when adventurous rock seemed forever moving backwards, Genesis began flirting with multi-media concepts. The 60's had taken rock music through a natural evolution where technical equipment and musical proficiency had been developed to its sophisticated best. The obvious goal for forward moving 70's rock bands then, was to fuse the two

together in a working relationship where music, words, lights, and visuals would ideally come together forming a unified whole.

Respected today for albums of surreal musical tales and a striking stage act Genesis began strictly as songwriters determined to sell their pop masterpieces to open ears. While at school Peter Gabriel, Michael Rutherford and Tony Banks began a song writing relationship that to this day forms the bulk of the Genesis fantasy. Confident that these early tunes were ideal top 40 material, success eluded them. Left with no other alternative, performing the songs themselves became the only solution.

Enter the bubblegum guru Jonathan King who bestowed upon them a name Genesis, and an album, *From Genesis to Revelation*, which sounded more like a Moody Blues/Procol Harum synthesis than the usual Top of the Pops one hit wonders. Despite the early recording effort, the group's surrealistic feel comes through the vinyl.

After securing a record deal with Charisma in 1970, Genesis recorded *Trespass*, and album that spurned the stage favourite *The Knife* one of the few Genesis compositions to resemble anything remotely similar to rock 'n roll. *Trespass* is a frustrating album to listen to in retrospect, for one can easily see and feel the direction the band were moving towards, and the difficulty they were having getting there. The bands present strength in both popular acceptance and artistic accomplishment is no accident for the group have evolved gradually.

From their earliest concerts and records, the group stubbornly insisted on doing everything their own way, an individuality that today separates them from other 'progressive' groups. Genesis were the naive rockers who brought tea and toast to sleazy backstage concerts as Gabriel began miming to some of the more story-book lyrics in a last ditch attempt to reach the audience. Record companies demanded traditional single releases that they refused to create. Genesis headlined before they reached headlining status as a problem quickly evolved, what kind of band could they possibly open for? The same problem was to plague them during their first few American visits, where a relatively unknown group found themselves in the unique position of headlining concerts. Whether there were 400 or 4000 people in the audience, Genesis worked hard, hypnotically pulling the listener into their own formless world. As the lyrics began to take on a more animated form, as the music became a soundtrack for a film that was happening onstage, a clear direction evolved for the group, merging theatrical stage visuals with the music. 70's rock was at last moving forward.

After *Trespass*, drummer John Mayhew and guitarist/songwriter Anthony Phillips left the group. Phil Collins arrived at a time when Genesis badly needed a healthy injection of fresh blood and revitalized energy. His musical adeptness and percussive proficiency on drums made it that much easier for Genesis to create the time changes so integral to their world. Enter also Steve Hackett, a guitarist capable of colouring various passages and textures instead of only being able to play the archetypal guitar solo. With Rutherford on bass and acoustic guitars, Banks on keyboards, mellotrons and synthesizers and Gabriel onstage an occasional flute, Genesis had gone through a necessary transformation, emerging unscared as one of the few 70's bands moving towards tomorrow instead of being merely content to recall what was once yesterday.

From this transitional 1971 period, Genesis began moving closer to bridging the gap between theatre and music both onstage and record. Yet the bands visual attempts at clearing up lyrical discrepancies, created some dire misconceptions which followed the group like the plague, and begged for clarification. The most common problems revolved around the group's position in the rock 'n roll hierarch, for both fans and enemies were confused about just where Genesis fitted in the rock family tree. And it came to pass that people wrongly assumed that Genesis bore a strong resemblance to bands like Yes, ELP musically and people like Alice Cooper and David Bowie visually. Musically all that bound those groups together was the keyboard based instruments used to colour different sounds. Time changes, chord structures, song construction, vocals and lyrics differ between them so much so that no obvious similarities exist. Visually Genesis share no

bonds with other popular rock posers of our time. Unlike his contemporaries, Gabriel's stage movements bear a direct one to one relationship to the lyrics.

From the start Genesis have operated on the basic principle that the visuals, while often entertaining are merely a vehicle to make the songs themselves more easily understood and accessible. To this day the band insist that they are primarily songwriters who play at being musicians and then only later play at being presenters. The songs are most important, the visuals only an aid in emphasizing the songs themselves. While many of their contemporaries incorporate visuals in a purely transitional nature, content to elicit a round of oohs and aahs with various images and stage antics that are totally divorced from the song, Genesis strive to make the two one, to use the visuals to expand and explain the song.

"We're closer to cartoons than the conventional rock band", Gabriel once said. "As far as other bands go, I think we're in a little puddle all by ourselves". Genesis are working towards something closer to the Red Buddha Theatre than the rock bands they are so often compared with.

Nursery Cryme was the first album created by the present line-up and from the first disturbing notes of 'Musical Box' right through the last grandiose mellotron chords of 'The Fountain of Salmacis' a difference between this and past albums is apparent. For the first time the band's creative intentions had been captured on vinyl and it became easier to understand exactly what the group was working towards. From the album came stage classics 'Return of the Giant Hogweed and The Musical Box' a definite attempt to fuse storybook fantasies with moddy accompaniment. Both lyrics and music began to take on unique qualities; the stories were slightly vague and subtly weird while the music added to the uneasy eeriness of the tune. The group was progressing both as songwriters and musicians.

Not content to remain stationary, the Foxtrot album made fanatics out of fans and friends out of disbelievers. The album contained an impressive 20 minute futuristic opus entitled 'Supper's Ready' that quickly became the centre of attention of their much talked about stage show. In the beginning Gabriel would don the cover painting fox-head but that caricature was only vaguely connected with the album's lyrical themes. Eventually the band presented the whole piece onstage capturing the rock star as the second coming musically and visually much to the delight of the audience. With gentle, sweet voices, flashing strobe effects, searing mellotron orchestration, and animated visuals the piece would build to a spine-tingling crescendo, crashing to a surprise ending. Genesis were becoming immensely popular, for 'Supper's Ready' transcended the standard 4 minutes of decorated visuals, becoming a definite theatre piece complete with recurring passages and themes.

The band's following quickly spread to the Continent and across the Atlantic where Americans were particularly fascinated with their peculiar English surrealism. A transitional period followed, allowing the group to catch their breath and further develop the technical side of production and musical adeptness. Albums were months in the making, as they were a product of not one mind but five, and group equality was always stressed. 'Selling England By The Pound' confirmed suspicions that Genesis were becoming a self-contained unit, capable of creating and sustaining musical imagery both visually onstage and lyrically on record with the musical accompaniment integrated into the proceedings so that the whole equalled a solid, animated fantasy. On this album the stories took a back seat to the music while the group concentrated on developing playing styles. Hackett's guitar weavings became an integral part of the moody atmosphere, as Banks wisely kept his keyboard playing melodic and lyrical instead of succumbing to the obvious desire to create a Third World War like so many of his peers and contemporaries.

With the release of the album and the subsequent stage show that followed, lighting and sound systems took a giant leap forward and one excitedly wondered what futuristic delights lay ahead. While the 'Foxtrot' tour featured an all white stage backdrop that added to the feel of the music, this tour injected backdrop projections and the use of slides, again coming closer to merging various medias into one. In the beginning the slide

show occasionally resembled a fairly 'what we did on our holidays' approach but quickly grew more sophisticated.

Which brings us presently up to autumn 1974 and a new Genesis stage show based around their new double album 'Lamb lies down on Broadway'. Not a terribly wealthy band, Genesis continually feed profits back into the stage show. To convey the complex story line of the new album, visual aids will be used on three backdrop screens, hinting at three dimensional illusions, slowed down slides will also add to an animated feel. As always, these new technical improvements will serve as painted landscapes adding to the fantasy and clarifying the story line. While the emphasis remains on the music and players the show will be theatrical and exciting, the music and imagery will not be separate, but whole, working together to pull the listener into the Genesis fantasy and out of everyday street realities. What Genesis are working towards is the future and their present flirtation with multi-media concepts is only the beginning of a whole new world. Welcome.

The following is the material concerning the Lamb from Hugh Fielder's The Book Of Genesis. Fielder's book is a verbatim (more or less) transcription of interviews he conducted with band members, with no other text on his part.

THAT SUMMER, GENESIS STARTED WORK ON THEIR MOST AMBITIOUS PROJECT SO FAR - A CONCEPT ALBUM, THE LAMB LIES DOWN ON BROADWAY.

PETER: Several ideas for the album were presented in order for the band to exercise a democratic vote. I knew mine was the strongest and I knew it would win - or, I knew that I could get it to win. The only other idea that was seriously considered was The Little Prince which Mike was in favour of - a kid's story. I thought that was too twee. This was 1974; it was pre-punk but I still thought we needed to base the story around a contemporary figure rather than a fantasy creation. We were beginning to get into the era of the big, fat supergroups of the seventies and I thought, "I don't want to go down with this Titanic". [See the footnote at the end of the Annotated Lamb for more information on The Little Prince.] Once the story idea had been accepted we had all these heavy arguments about writing the lyrics. My argument was that there aren't many novels which are written by a committee. I said, "I think this is something that only I'm going to be able to get into, in terms of understanding the characters and the situations". I wrote indirectly about lots of my emotional experiences in The Lamb and so I didn't want other people coloring it. In fact there are parts of it which are almost indecipherable and very difficult which I don't think are very successful. In some ways it was quite a traditional concept album - it was a type of Pilgrim's Progress but with this street character in leather jacket and jeans. Rael would have been called a punk at that time without all the post-'76 connotations. The Ramones hadn't started then, although the New York Dolls had, but they were more glam-punk. The Lamb was looking towards West Side Story as a starting point.

MIKE: It was about a greasy Puerto Rican kid! For once we were writing about subject matter which was neither airy-fairy, nor romantic. We finally managed to get away from writing about unearthly things which I think helped the album.

TONY: All the lyrics were written by Peter, apart from one or two tracks, because he'd thought up the story line. He didn't really want anyone else to do it. We also had a lot of work to do, because we had decided by that time that we were going to make a double album. This meant there was a division as Pete went off and wrote the lyrics, and everyone else wrote the music. By the time Pete had finished the lyrics, there were about two or three holes where there wasn't a song, and we needed to write something. "Carpet Crawlers" was one and "The Grand Parade of Lifeless Packaging" was another. [To clarify this slightly: Peter wrote all the lyrics, and everyone else wrote the music. Change of topic completely: Peter wrote more lyrics than they had music to sing them to, so the group had to write additional music to fill up the gaps. The song Peter didn't write lyrics to was The Light Dies Down.]

MIKE: I think that The Lamb is one of our best albums - one of our most different, anyway. We started writing, and it just came out very easily. After the previous album, it

was a big relief. We realised quite quickly that we had three good sides - not just two good sides and another side, but three good sides. So we had to go for a double. Pete started the lyrics, and it finally became apparent we hadn't got a chance in hell of getting it finished by the deadline.

PHIL: We were living at Headley Grange - this house that Led Zeppelin, Bad Company and the Pretty Things had lived in. It was a bit of a shambles - in fact they'd ripped the shit out of it. We were all living together and writing together and it went very well to start with. Pete had said he wanted to do all the words so Mike and Tony had backed off and we were merrily churning out this music. Every time we sat down and played, something good came out.

PETER: Around the time we started work on The Lamb I had this call from Hollywood by William Friedkin who'd seen the story I'd written on the back of the live album and he thought it indicated a weird, visual mind. He was trying to put together a sci-fi film and he wanted to get a writer who'd never been involved with Hollywood before. We were working at Headley Grange which I felt was partly haunted by Jimmy Page's black magic experiments, and was full of rock and roll legend. I would go bicycle to the phone box down the hill and dial Friedkin in California with pockets stuffed full of 10p pieces.

PHIL: Suddenly Peter came up and said, "Do you mind if we stop for a bit", and we all said, "No. Of course we don't want to stop." It was a matter of principle more than anything else. So he said, "OK, I want to do the film, so I'm leaving." I remember we were sitting in the garden by the porch saying "What are we going to do? We'll carry on. We'll have an instrumental group", which for about five seconds was a serious idea because we had a lot of music written.

TONY: We were just going to carry on. We were going to write another story line. Not that I wanted Pete to leave because he was a very strong contributor and I really enjoyed working with him. I felt that the group needed all the energy we could possibly put into it because we still have a long way to go career-wise, and I thought musically it was still very interesting. If you are going to do it properly there's no way that one person can suddenly go off like that leaving the rest to hang about for three months. We made that very clear and that's why he left. It was all getting a little tedious, because the group was very much the main thing in our lives at that particular time. Peter kept saying if this William Friedkin offer came, he would do that in preference to working with us. And I thought, "This is absurd". There came a point when he decided to write a screen play, so he left for a bit. Anyhow, higher authorities stepped in - I think it was Strat - to try and keep us together. So Peter made a definite commitment to finish the album before he did anything else. But I think it made all of us feel that he was getting fed up and it was only a matter of time before he left.

MIKE: If you push Pete into a corner, he will retreat still further. When we tried to tie him down, he just became more vague. He went off back home to Bath.. and that was it. We carried on writing and didn't really think very far ahead.

PETER: Another thing that rubbed the band up the wrong way was that Tangerine Dream were going to do the film score for Friedkin. The others thought I was using the group as a springboard to jump off for my own personal success and wasn't even bringing them along with me. But Friedkin didn't want Genesis. He only wanted me for weird ideas, not for music. I just wanted a month to do this script outline. So I walked out. There was a big eruption with Charisma and I think Strat had to come out of his watering hole to help resolve it.

MIKE: Eventually, I rang Pete one morning and said, "Well, this is silly. Come back, and we'll sort it out." So he came back, and we picked up where we'd left off. Slowly, as the album progressed, William Friedkin's project became more and more vague. But once that sort of thing happens, the seeds of discontent are sown.

PETER: I had said, "If you are not going to allow me to do anything else I'm not going to stay." And Mike had replied, "If you delay the project, we can reach an agreement." In a

sense, I'd won that round, but the resentment which had already accumulated became even more pronounced. They were definitely nervous about carrying on without me. Yet they have proved they could because the band has become a lot bigger than when I was in it. In reality, they shouldn't have been worried. I think I had more confidence in their ability to manage without me than they did because I knew that in the long run, songwriting was what really mattered. And they are good songwriters.

PHIL: Pete came back after a week because I think Friedkin got frightened at the idea of being the cause of breaking up the group. He told Pete that he didn't want *that* much of a commitment, just a few ideas. So Pete found himself, from what I gather, without the job and came back with his tail between his legs. Things were restored to normal but, from that moment on, I think we all felt that this could happen again at any time.

TONY: Pete came back and we finished the album, and I really enjoyed it. We used a lot of moods - at times things were little more than improvisations on an idea. For instance, Mike would say, "Pharoahs going down the Nile" and he would just play two chords and instantly the rest of us would conjure up that particular mood. That one ended up on the album as "Fly on a Windshield". We did that with lots of the other tracks. The best jam we had in the rehearsal room ended up being called "The Waiting Room", which we called "The Evil Jam". We switched off all the lights and just made noises. And the first time it really was frightening.

PHIL: "The Evil Jam" started with Steve inventing noises and Tony messing around on a couple of synthesizers - we were just mucking about with some really nasty sounds. We were all getting very intense; Peter was blowing his oboe reeds into the microphone and playing his flute with the echoplex on when suddenly there was this great clap of thunder and it started raining. We all thought, "We've got in contact with something heavy here." It was about five or six in the evening and we were making all these weird noises when the thunderstorm started and it began to pour down. And then we all shifted gear and got into a really melodic mood. At moments like that it really was a five-piece thing. We worked well together on The Lamb - the two albums gave us the room to do it. After we had prepared all our material, we went to another house in Wales to record. We put down the backing tracks in two weeks, and a month later we were still waiting for the words. Peter was well behind. Then he started saying, "I need another piece of music to link these two songs." We got bored with it in the end and nobody could help him because he was determined to do it on his own.

PETER: I was pretty good at manipulating but I think by The Lamb the resentment towards me was so big that I had very little space. And I felt the only way I could work was to go into a corner and function on my own. A lot of the melodies were written after the event - after the backing tracks had been put down.

PHIL: We ended up back in London doing the vocals and mixing the album in shifts. I'd be mixing and overdubbing all night and then Tony and Mike would come and see what I'd done because I'd lost all semblance of normality at that point. Finally it seemed as if we'd been through hell and high water just to get it out. It certainly wasn't my favourite album at the time but I can see now that it's one of our better recordings. We were still suffering from bad production up to that point, I think.

MIKE: I think a lot of people were put off by the idea of a concept, this idea of it all hanging together. When it came out, it was a commercial failure. People talk about it now as a Genesis classic, but at the time, it died a death.

STEVE: I was an innocent bystander on The Lamb. It happened despite me, not with me. All the things that I'd managed to hold back on Selling England By The Pound seemed to come back in full force here. The nightmarishly long sides - everything linked to everything else. I really felt it was very indulgent. I couldn't quite get to grips with it or contribute something great in a guitar sense. I don't think Tony's done a finer album. But I did feel the amount of stuff I was managing to put across was painfully small. My marriage, at this point, was on the rocks.

Concerning the "Evil Jam", in another source it is called "Evil Sun", although this may be a transcription/typographical error.

Melody Maker April 26, 1975

One of the highlights of their Empire Pool concerts was the remarkably inventive collective improvisation that stalked a path midway between free jazz and electronic music.

"That's Genesis delving into improvisation. We got into a lot of blowing during the 'Lamb' rehearsals and we all enjoyed it. It was very strange. We have been restricted in blowing, because we had no confidence, and that came mainly from Tony and Mike who'd say: 'How can you just go on stage and blow?' I was always keen on it and as it has transpired that section has become one of the best things we do. We call it 'Evil Sun'."

The following is taken from "Peter Gabriel: An Authorized Biography" by Spence Bright, 1988, pub. 1989 by Headline Book Publishing PLC, ISBN 0-7472-3231-8.

"_The Lamb_ was intended to be like a _Pilgrim's Progress_, " said Peter, "an adventure through which one gets a better understanding of self -- the transformation theme. I was trying to give it a street slant, and that was before punk happened. I felt an energy in that direction, and it seemed that prancing around in fairyland was rapidly becoming obsolete."

Rael, the character around which _The Lamb Lies Down On Broadway_ revolves, was as far removed from fairyland as possible. He was a streetwise Puerto Rican from the ghettos of the Bronx, and provided a transatlantic antidote to the English-ness of _Selling England By The Pound_ and much of Genesis' previous work. Rael was Gabriel's made-up name. It was similar enough to the popular Spanish name Raoul to fit in with the character, but English enough to suggest both reality and fantasy.

At the time Peter was credited with the major contribution on the album. Since then all concerned have stressed their role in what is Genesis' most controversial and for many most inspiring album.

The lyrics were mainly Peter's, but he felt he was never given enough credit for his contribution to the music as well. He regards his composition 'The Carpet Crawlers' as one of his favourite melodies and the title track's chorus was also his composition with the use of the 'On Broadway' theme.

Though Rael was portrayed by Gabriel on stage as a punk wearing leather jacket and jeans, the imagery of the lyrics owes more to the supernatural than subways and sidewalks. Rael's journey through his subconscious to eventual self-discovery includes a confrontation with death, 'The Supernatural Anaesthetist'; falling in love, 'The Lamia' (which are female demons in classical mythology); and sensual gratification, 'The Colony of Slippermen'. There follows a nasty castration followed by the comical theft of the dismembered organ by a bird, and his final self-realization.

The group were annoyed at Peter's delay in delivering the lyrics. But to him it was still rushed and he was not able to revise the story as much as he would have liked, which explains why some of the lyrics are so obscure. Gabriel has always been unwilling to give a precise explanation of the lyrics. Often there would be no point because much of it did not have a direct meaning other than the interplay, feel and sound of the words. The understanding was largely in the feeling of the performance rather than the literal examination of the words.

The bulk of the album was recorded in Wales, but Peter's vocals were put down at Island Studios in Notting Hill, and everyone else was excluded from the studio. Just as the album was nearing completion Steve Hackett severed a tendon and nerve in his thumb when he crushed a wine glass in his hand. It was indicative of the tension that ran throughout the project. He was at a reception after seeing Alex Harvey in concert. "I hadn't realized I'd

done it," said Steve. "Funnily enough the same thing happened on the Bionic Man TV programme, and he hadn't realized why he had done it, and they had worked out that it was 'an involuntary surge of adrenalin due to stress'."

Steve's accident meant the three-week tour of England billed for the autumn of 1974 promoting the new album had to be cancelled. It turned out to be a blessing because the delays in recording would have left the band under-rehearsed. Steve had completed all his overdubs, so the album was not delayed further.

The Lamb Lies Down On Broadway took five months to complete, turning into a double album because of the surfeit of material, and was released in November 1974. It was called a 'concept' album when the term concept had already become passe'.

The Lamb Lies Down on Broadway tour started in America in December 1974. Gabriel spent most of the show wearing the for him uncustomary uniform of leather jacket and trousers. The plot was visualized on three backdrop screens showing 1,000 slides.

Gabriel did not put on his first costume until 'The Lamia', three-quarters of the way through the set. He was covered in a cone-like object bathed in ultra-violet light that was meant to signify the tourbillon, the wheel that catapults beings into the mystical world. 'The Colony of Slippermen' followed, represented on stage by Gabriel in a monstrous, bulbous costume with outsized inflatable genitals. Earlier in the set a dummy of Gabriel had a light shone on it. The prop created the illusion of two Gabriels. However, the roadies played tricks. On one gig the dummy had a banana stuck out of its flies, and on the very last show of the tour the dummy was replaced by a stark naked roadie.

For Jill this was the first time that Peter had exposed his sexuality so strongly on stage. "He was angry, and it was a very powerful performance. He totally opened himself and put himself on the line to the world, but he wasn't in his relationship with me. I would say to him, 'Why can't you be like that for me?' I remember sitting in the audience and feeling completely turned on by this guy who I was married to. But he was not able to be that person outside the stage. And that is what has slowly broken down over the years, being able to take that part of himself into his everyday life."

After the Lamb, Peter left the band. Here is, verbatim, his press release to the world. Although this is as good as anywhere to reproduce this (I felt it should be in the Discography someplace), it is also indicative of his writing style in general. The Lamb is very typical of his style. See the Supper's Ready entry too in the Song Explanations part.

July 1975

I had a dream, eye's dream. Then I had another dream with the body and soul of a rock star. When it didn't feel good I packed it in. Looking back for the musical and non-musical reasons, this is what I came up with:

OUT, ANGELS OUT - an investigation.

The vehicle we had built as a co-op to serve our songwriting became our master and had cooped us up inside the success we had wanted. It affected the attitudes and the spirit of the whole band. The music had not dried up and I still respect the other musicians, but our roles had set in hard. To get an idea through "Genesis the Big" meant shifting a lot more concrete than before. For any band, transferring the heart from idealistic enthusiasm to professionalism is a difficult operation.

I believe the use of sound and visual images can be developed to do much more than we have done. But on a large scale it needs one clear and coherent direction, which our pseudo-democratic committee system could not provide.

As an artist, I need to absorb a wide variety of experiences. It is difficult to respond to intuition and impulse within the long-term planning that the band needed. I felt I should look at/learn about/develop myself, my creative bits and pieces and pick up on a lot

of work going on outside music. Even the hidden delights of vegetable growing and community living are beginning to reveal their secrets. I could not expect the band to tie in their schedules with my bondage to cabbages. The increase in money and power, if I had stayed, would have anchored me to the spotlights. It was important to me to give space to my family, which I wanted to hold together, and to liberate the daddy in me.

Although I have seen and learnt a great deal in the last seven years, I found I had begun to look at things as the famous Gabriel, despite hiding my occupation whenever possible, hitching lifts, etc. I had begun to think in business terms; very useful for an often bitten once shy musician, but treating records and audiences as money was taking me away from them. When performing, there were less shivers up and down the spine.

I believe the world has soon to go through a difficult period of changes. I'm excited by some of the areas coming through to the surface which seem to have been hidden away in people's minds. I want to explore and be prepared to be open and flexible enough to respond, not tied in to the old hierarchy.

Much of my psyche's ambitions as "Gabriel archetypal rock star" have been fulfilled - a lot of the ego-gratification and the need to attract young ladies, perhaps the result of frequent rejection as "Gabriel acne-struck public school boy". However, I can still get off playing the star game once in a while.

My future within music, if it exists, will be in as many situations as possible. It's good to see a growing number of artists breaking down the pigeonholes. This is the difference between the profitable, compartmentalized, battery chicken and the free-range. Why did the chicken cross the road anyway?

There is no animosity between myself and the band or management. The decision had been made some time ago and we have talked about our new direction. The reason why my leaving was not announced earlier was because I had been asked to delay until they had found a replacement to plug up the hole. It is not impossible that some of them might work with me on other projects.

The following guesswork has little in common with truth:
Gabriel left Genesis.

- 1) To work in theatre.
- 2) To make more money as a solo artist.
- 3) To do a "Bowie".
- 4) To do a "Ferry".
- 5) To do a "Furry Boa round my neck and hang myself with it".
- 6) To go see an institution.
- 7) To go senile in the sticks.

I do not express myself adequately in interviews and I felt I owed it to the people who have put a lot of love and energy supporting the band to give an accurate picture of my reasons.

Much talk was made about making a Lamb film in the early 80s. It apparently got to a very advanced stage before the project died out. Here is some information on the Lamb film, which never happened, taken from Genesis Magazine 23, April 1982 (intro by Geoff Parkyn):

...It also seems a good opportunity to include some recent comments from Mike on the projected film version of "The Lamb"... According to Mike, "The Lamb" film project is "just about still alive".

Mike: It's something that's been in the air for quite a while, although I haven't really applied much thought to it, until it becomes a reality there's not really much point. We talked about it quite a bit a year or so ago and then it died down, so I'm just waiting for it to become a bit more of a reality.

Intrv: If so, it's said there would be a possibility that the original band would get back together to re-record the music?

Mike: Yes, quite possibly. I don't know though, just recently - this is my own opinion, mind - I feel Pete's going in such a

good and strong direction that maybe "The Lamb" would be backward step? It's just a thought. Sometimes I'm not sure about going back, goodness knows though I'd like to work with Peter again.

Steve: I think there is every possibility that may happen. It's got to be in the hands of a good director, and similarly promote interest in producers. I don't think it's merely a question of slinging the thing together.

Phil says in Gallo's book (this is from 1979):

"...the band may have to get together for the film production of 'The Lamb'. Pete is now working on the screenplay with a film director, and I suppose we will be doing the sound track next summer, 1980".

Peter Gabriel persuaded director Alex Jeodorowsky to work on the film with him. The screenplay got at least as far as a second draft. It was never completed.

Brian Eno is credited with "Ennosification" on the Lamb. What we know about this is recorded here:

Phil Collins mentioned it almost by accident during a session work discussion in an interview for a feature article in November 1983 issue of Modern Drummer magazine: "For instance, when Genesis was doing The Lamb, Eno was upstairs and he met Peter (Gabriel). Peter wanted to feed his vocals through some of Eno's synthesizers. So, he came down. As payment for that, I was sent upstairs to play on Eno's record, which was a track on Taking Tiger Mountain By Strategy. We hit it off well, so when he Another Green World, he rang me and Percy (Jones from Brand X) up and I did all the drums on that."

Greg Stone's radio program Stone Trek on KOME radio had a broadcast on 6/14/92 of an older interview, in which Eno was mentioned.

GS: While we're on "The Lamb Lies Down", how did you come across Brian Eno?

TB: His contribution to the album is minimal actually; I often wonder why we even credited him, because what he did was very little...

GS: Confused everyone..

TB: Yes it did, it confused a lot of people I think. We came across him because he worked at Island -- he was involved with Island studios while we were doing the album, you know, and he was up in the other studio doing some things, and Peter invited him down just to do a few effects on the vocals, and basically that's what Eno did, he did those effects on "The Grand Parade of Lifeless Packaging", those sort of funny effects on the vocals, and also on "In The Cage"; that was really all he did.

THE ANNOTATED LAMB BEGINS

Key:

Italicized text is the Lamb liner notes. Text indented by "Lamb>" is the lyrics. [Bracketed text] is the annotations. Text indented by "Peter Gabriel:" is speech taken from in-between song talking by Peter Gabriel during live performances. Sometimes more than one version of a particular story is included.

[Many people speculate The Lamb is a Christian allegory. I think this is the basis of it, but the tale "grew in the telling" until it became something altogether different.

Supper's Ready is modeled on the form of literature known as an Apocalypse. In *Black's New Testament Commentary, The Revelation Of St. John*, by G. B. Caird, Caird says: "John called his book an apocalypse, or revelation, and this title not only describes its content, but classifies it as a recognized type of literature. During the three hundred years between the persecution of the Jews by Antiochus Epiphanes (167 B.C.) and the destruction of the Jewish nation by Hadrian (A.D. 135)

Jewish writers produced a series of apocalypses – of which the first and greatest was the Book of Daniel...” The Revelation, then, used the same familiar style of literature, the apocalypse, to communicate a vision of John. At the time, before movies with Star Wars style special effects, this style was no doubt one of the best available literary mechanisms to communicate a vision about the end of the world.

Realize that this discussion of the Lamb’s literary origins is conjecture on my part, since Gabriel has been less than forthcoming with any information about why he wrote the Lamb and what he was to accomplish. In *The Annotated Lamb*, I find myself continually returning to the idea that Supper’s Ready and *The Lamb* are more closely related than anyone has before suspected.

I think they’re two works of Peter Gabriel which are not related as much from their exact content but in his approach to both. Supper’s Ready was a retelling of an apocalypse, the Revelation, in music. Gabriel had the germ of an idea, the dream in which he “saw your face change” and other people took over his bodies and showed him *something*. He took this germ and grew it into a fairly close retelling of Revelation. This was successful (he himself said he felt he was singing for his soul when he sang the song!), and because it was successful, it spurred him on to challenge himself. Where Supper was based on a personal experience and retold a part of the Bible, *The Lamb* was an altogether original story Peter Gabriel wrote on his own and incorporated such a vast number of allusions and references to popular culture that he created something far above and beyond any lyric or story he had written (or has since written, in my opinion). For his poetical magnum opus (and I don’t see how anything else could be placed higher than it in Gabriel’s canon), he chose the literary form Dante used in the *Inferno*: a superallegory (for want of a better term) – not an allegory, but an allegory that goes *above and beyond* (hence super-) a standard symbol-for-symbol allegory and takes on a much deeper and perplexing meaning. This literary device has been attempted by others: C.S. Lewis’ *The Great Divorce* comes to mind (and he was inspired by Blake’s *Marriage Of Heaven And Hell*, a book I have not read). In these works, the protagonist, for some reason, takes a trip through Hell and emerges changed. Along the way, the protagonist meets a succession of characters who have important lessons for him – his reaction to these determine how the outcome will be in the end. Dante’s trip through Hell involved meeting various Catholic figures and symbols. Lewis’ world was more modern. Gabriel’s is *post-modern*. It is full of ideas such as existentialism and the rift between modern secular man and the yawning spiritual need inside of modern man. These ideas would not have entered the thoughts of even someone as contemporary as Lewis.

(Note: I think the word I was looking for when I had to coin “superallegory” out of desperation was: *typology*, a technical term Robert Davidson uses in *The Daily Study Bible Series, Ecclesiastes and The Song Of Solomon*, p. 96 (The Westminster Press edition): “Many who would reject a full allegorical interpretation which seeks to discover hidden spiritual meaning in every detail of the book would nevertheless approach it as an example of typology. ... [the symbolism] establishes [itself] as a type or pattern of something else to which it is pointing.” This is referring to the Song Of Solomon, but is equally true of the Lamb. It is not pure allegory, but the meaning is not just contained in the face value either.)

To some extent, the Lamb is a religious allegory. But of a different sort: it is about sorting through the conflicting messages of a media age (hence the references to McLuhan) to come to a personal understanding of the true, undistorted message of the gospel. I think the Lamb begins where Supper’s Ready barely began: although Supper told the story of the Apocalypse from a detached personal perspective, the Lamb goes much deeper into a personal examination of God.

Rael is exposed to the message of Jesus Christ in the first song, symbolized by the Lamb lying down on Broadway. From that point on, he must use his free will to decide to trust this message, or abandon it and go back to being his old self. His *fear*, the predominant theme of the Lamb, is to make a decision for himself and stand up for himself. The decision is to do what is *right*, which further implies believing there *is* an absolute right, versus what he wants to do. He must do the right thing where his Brother John is concerned, even though it goes against every grain in his body. Only by giving up his lifelong goal of living for himself can he be saved. In the end, of course, John turns out to be himself (cf. both the golden rule, and “judge not lest ye be judged”) and by doing right by John he is done right by.

The decision is not made easily, and is drug kicking and screaming out of Rael. If anything, the Lamb is a fight between Rael juggling many different views of the world and trying to decide. His head is full of the worldly humanist and neo-pagan messages, total hedonism and live-for-the-now, religious tradition and props, and true religion. He is *confused*. He needs to decide. Rael first pretends like nothing has happened. Even though he is shut up inside the cocoon, the message doesn't phase him. He escapes the cage, goes back to NYC, and joins a street gang, thus totally ignoring the decision he has to make. He tries to blend in with the gang! He wants to be part of something instead of standing out. He seeks solace in a sexual relationship, which also does nothing to ease his fear or pain. He finally winds up in the chamber of 32 doors, knowing he must make the right decision. He doesn't decide again, and instead listens to Lilith, who leads him into a trap. Only after the unpleasant business with the Slippermen does he finally make a firm decision and act upon it without consulting anyone else or caring what they think.

With that framework in mind, let's begin exploring the Lamb.]

Keep your fingers out of my eye.

[One possible explanation for this puzzling opening is: As you open up the gatefold album cover of *The Lamb Lies Down On Broadway* to read the narrative, you hold it in such a way that your fingers are in the eye of one of the characters on the cover picture, who then tells you to remove them.]

While I write I like to glance at the butterflies in glass that are all around the walls. The people in memory are pinned to events I can't recall too well, but I'm putting one down to watch him break up, decompose and feed another sort of life. The one in question is all fully biodegradable material and categorised as 'Rael'. Rael hates me, I like Rael, -- yes, even ostriches have feelings, but our relationship is something both of us are learning to live with. Rael likes a good time, I like a good rhyme, but you won't see me directly anymore -- he hates my being around. So if his story doesn't stand, I might lend a hand, you understand? (ie. the rhyme is planned, dummies).

[Who is this speaking? An anonymous narrator? Is it Rael looking at himself in the third person? Is it God? The line "Rael hates me, I like Rael" might make sense in that case. Is it Rael's soul?

Concerning the matter of ostriches, I believe they are the first clue we encounter that the Lamb is full of Biblical imagery. The most significant appearance of the ostrich in the Bible is Lamentations 4:3:

Even jackals offer their breasts
to nurse their young,
but my people have become heartless
like ostriches in the desert.

This ostrich imagery goes back to inscriptions found on the caves of Sinai, made by the people of Moses as he left Egypt. For more information, see chapter 3 of the book *The Signature Of God* by Grant R. Jeffery.]

THE LAMB LIES DOWN ON BROADWAY

The flickering needle jumps into red. New York crawls out of its bed.

lamb> And the Lamb lies down on Broadway.
lamb>
lamb> Early morning Manhattan,
lamb> Ocean winds blow on the land.

The weary guests are asked to leave the warmth of the all-night theater, having slept on pictures others only dream on.

lamb> The Movie-Palace is now undone,
lamb> The all-night watchmen have had their fun.
lamb> Sleeping cheaply on the midnight show,
lamb> It's the same old ending -- time to go.

Lamb> Get out!
Lamb> It seems they cannot leave their dream.

The un-paid extras disturb the Sleeping Broadway. WALK to the left DON'T WALK to the right: on Broadway, directions don't look so bright. Autoghosts keep the pace for the cabman's early mobile race.

Lamb> There's something moving in the sidewalk steam,

["Give me steam, and how you feel can make it real Real as anything you've seen [place you've been]. Get a life with the dreamer's dream" Peter Gabriel, "Steam", 1992

The symbolism of "steam" illustrates the world of shadow we're about to be transported to. Steam is real, yet obviously at the point of intangibility. It is the stuff between which reality and dreams, sanity and insanity collide.

And what of the significance of "Rael"? Transpose the "a" and the "e" and you get "real", which is referred to in the end of "It": "it is Real, it is Rael".

The juxtaposition of "is" and "Rael" is interesting, since it forms the word "Israel" at the climactic point of the album. Since this album is full of metaphors and references to everything under the sun, it is not out of order to assume that this was intentional. If we go along with this, then we're talking about the children of Israel. (The ostrich mention supports this.) According to the dictionary, the Hebrew word "yisrael" means to struggle against God. Judeo-Christian references played a major role in the music of Gabriel-era Genesis, starting with the band's very name. The Lamb's songs might be considered within the context of the New Testament. Some things may begin to fall into place.

The idea that Real is a Christ figure is intriguing, but I think it is wrong. I think it is more accurate to say Rael is exposed to the message of Christ. "The lamb lies down on Broadway" is an oblique way of saying Rael heard the gospel of Christ in some way. He then must decide if he is to make a decision to trust Christ and put his faith in him. I support this first by the constant references to Rael being ready to slide into conformity - he goes to prison, tries to get in with a gang, and in general wants the security of acceptance. Second, he constantly has to "face his fear", and that fear is, as far as I can tell from the text, the fear of making a decision on his own. This fear comes to a climax in the Chamber of 32 Doors. There, he decides not to make his own decision and bad things happen as a result. Finally, in the rapids, he decides to do the right thing, save his brother, and for the first time makes his own decision. At the end of the story, Rael sacrifices his life for his brother John, in spite of the numerous times John had forsaken him, and he loves him anyway. This is a very Christian attitude, and shows Rael's acceptance of Christ - finally. John is a foil of a sort, someone for whom Rael is predisposed not to love, and someone he must. Whether he is a real blood brother and not a gang member is unclear.

On an unrelated note, "Rael" spelled backwards is "Lear", which may be an intentional reference to the mad king of Shakespeare. Knowing Peter Gabriel, "Rael" was chosen for all this and more.

Since Brother John was mentioned here in this annotation, we must point out that Steve Hackett's brother was named John. If this has any significance, it has never been officially acknowledged.]

Lamb> And the Lamb lies down on Broadway.
Lamb>
Lamb> Nighttime's flyers feel their pains.
Lamb> Drugstore takes down the chains.
Lamb> Metal motion comes in bursts,
Lamb> But the gas station can quench that thirst.
Lamb> Suspension cracked on unmade road
Lamb> The trucker's eyes read 'Overload'

Enough of this -- our hero is moving up the subway stairs into day-light. Beneath his leather jacket he holds a spray gun which has left the message R-A-E-L in big letters on the wall leading underground. It may not mean much to you but to Rael it is part of the process going towards 'making a name for yourself.' When you're not even a pure-bred Puerto Rican the going gets tough and the tough gets going.

lamb> And out of the subway,
 lamb> Rael Imperial Aerosol Kid
 lamb> Exits into daylight, spraygun hid,

With casual sideways glances along the wet street, he checks the motion in the steam to look for potential obstruction. Seeing none, he strides along the sidewalk, past the drugstore with iron guard being removed to reveal the smile of the toothpaste girl, past the nightladies and past Patrolman Frank Leonowich (48, married, two kids) who stands in the doorway of the wig-store. Patrolman Leonowich looks at Rael in much the same way that other Patrolmen look at him, and Rael only just hides that he is hiding something. Meanwhile from out of the steam a lamb lies down. This lamb has nothing whatsoever to do with Rael, or any other lamb -- it just lies down on Broadway.

lamb> And the lamb lies down on Broadway.
 lamb>
 lamb> The lamb seems right out of place,
 lamb> Yet the Broadway street scene finds a focus in its face.
 lamb> Somehow it's lying there,
 lamb> Brings a stillness to the air.
 lamb> Though man-made light, at night is very bright,
 lamb> There's no whitewash victim,
 lamb> As the neons dim, to the coat of white.
 lamb> Rael Imperial Aerosol Kid,
 lamb> Wipes his gun -- he's forgotten what he did,
 lamb> And the lamb lies down on Broadway.
 lamb>
 lamb> Suzanne tired her work all done,
 lamb> Thinks money -- honey -- be on -- neon.

[This may be a reference to the somewhat popular song entitled "Suzanne" by Leonard Cohen, 1966. The song "Suzanne" is about waking up and/or realization, which certainly parallels the "Lamb" epic. In the lyrics to Suzanne, it is obvious that her work is all done. Here's a sampling of the lyrics:

"And you want to travel with her, and you want to travel blind,
 For she's touched your perfect body with her mind.
 "Now Jesus was a sailor when he walked upon the water, and he
 spent a long time watching from his lonely wooden tower, and
 when he knew for certain that only drowning men could see him,
 he said all men will be sailors then until the sea shall free
 them. But he himself was broken, long before the sky would open.
 Forsaken, almost human, he sank beneath your wisdom like a stone.
 "And you want to travel with him, and you want to travel blind,
 For he's touched your perfect body with his mind.

This seemingly makes a tie to the suggestion that there is an undercurrent of Biblical references throughout the "Lamb" lyrics.]

lamb> Cabman's velvet glove sounds the horn

[This could be an obscure reference to Andy Warhol, a famous pop artist. He once arrived at at some important event driving a cab and was also very involved with the musical group, Velvet Underground. On another note, it's possible that Suzanne is riding in the cab. It also seems likely that since it is early morning and she is getting off work, that she may be a prostitute. This would encompass the "money" and "honey". Another reader said "I've always thought of it like this: neon signs are the 70's gauche way of attracting attention to what you have to sell, so..."]

lamb> And the sawdust king spits out his scorn.
 lamb> Wonder women draw your blind!
 lamb> Don't look at me! I'm not your kind.
 lamb> I'm Rael!
 lamb> Something inside me has just begun,
 lamb> Lord knows what I have done,

[This line is particularly hard to understand. It may, however, be a clue to what is about to happen to Rael. Has he taken a drug over-dose? Whatever, a possible interpretation of the entire story is

that Rael dies in "Fly on a Windshield" and that most of what happens is Rael's spiritual journey through some purgatory. He escapes at the end in "It."]

Lamb> And the Lamb lies down on Broadway.
 Lamb> On Broadway --
 Lamb> They say the lights are always bright on Broadway.
 Lamb> They say there's always magic in the air.

[These last two lines are a direct quote from "On Broadway", a classic Drifters song.]

FLY ON A WINDSHIELD

The sky is overcast and as Rael looks back a dark cloud is descending like a balloon into Times Square. It rests on the ground and shapes itself into a hard edged flat surface, which solidifies and extends itself all the way East and West along 47th Street and reaching up to the dark sky. As the wall takes up its tension it becomes a screen showing what had existed in three dimensions, on the other side just a moment before. The image flickers and then cracks like painted clay and the wall silently moves forward, absorbing everything in its path.

Peter Gabriel: "So I was just walking along the street when this big cloud comes down. It becomes solid, like a screen showing up pictures of what existed around it before on the back side of it."

[Looking back, he sees the cloud take shape into what appears to be a movie screen, "showing what had existed in three dimensions, on the other side". This movie screen he alone sees is much like the one in the movie palace. The one in the theater shows a world created by someone in Hollywood who wishes the movie-goers to believe in the reality of something which is obviously false. The romance of the movie is that it takes something unreal and presents it in a form which people not only can believe, but really want to believe. The screen that is moving in the street (behaving much like "The Langoliers" in the short story of the same name by Stephen King) is taking what Rael "knew" to be reality and turning it into a movie. Are we to believe what is on this screen? If what once was thought real is now a movie, is what was a movie now real?

How do you get to the underworld? Dante's protagonist just wakes up in a "dark wood" (getting there was much less important than what happened there). Lewis' protagonist takes a bus. Rael sees a "wall of death" lowered. The movie-like entrance to the underworld is in keeping with the overwhelming nature of media theme that confuses Rael.]

Lamb> There's something solid forming in the air,
 Lamb> The wall of death is lowered in Times Square.

[The unsuspecting New Yorkers are apparently blind to what is going on.]

Lamb> No-one seems to care,
 Lamb> They carry on as if nothing was there.

Rael starts to run away towards Columbus Circle. Each time he dares to take a look, the wall has moved another block. At the moment when he thinks he's maintaining his distance from the wall, the wind blows hard and cold slowing down his speed. The wind increases, dries the wet street and picks up the dust off the surface, throwing it into Rael's face.

Peter Gabriel: "And I was walking along seeing this wall closing up on me behind me, me on the wall."

Lamb> The wind is blowing harder now,
 Lamb> Blowing dust into my eyes.

More and more dirt is blown up and it begins to settle on Rael's skin and clothes, making a solid layered coat that brings him gradually to a terrified stillness. A sitting duck.

[Rael struggles against the wind blowing dust into his eyes, obscuring his vision of what he once thought was real. He fights himself into a standstill, completely encrusted in the dust. Like us, he is a "sitting duck" a "fly waiting for the windshield". His difference is that he sees it coming; and

although he is not prepared, he is spared immediate death, at least how he sees it. From his viewpoint, everyone else who gets swallowed by the wall/screen dies, but this is just a symbolic death of the reality he once knew.]

lamb> The dust settles on my skin,
lamb> Making a crust I cannot move in

[The crust must be the cocoon where Rael wakes up – the Broadway Melody must be a dream Rael has while in the cocoon. Waking up like this is a distinct parallel to Dante's "I woke to find myself in a dark wood". The fact that Rael was wandering around in the city before entering the underworld parallels Lewis' "I had been wandering for hours in similar mean streets, always in the rain and always in evening twilight." – cf. Tony Banks' This Is Love "always in the dark and the rain falls".

This is as good a place as any to mention that the concept of Hell has been put into so many forms to try to communicate the true horrors which are almost unimaginable for people. Dante embellishes the idea of Hell taken directly from the Bible. Lewis, in *The Screwtape Letters*, categorizes it as a giant corporation. Gabriel seems to think of Hell as a place of total confusion: overwhelming sensory stimulation, media bombardments, mythology, and everything all stirred up and blended together into something so confusing that the truth is totally hidden.]

lamb> And I'm hovering like a fly, waiting for the windshield
lamb> on the freeway.

BROADWAY MELODY OF 1974

[This is chock full of current events of the time. "Broadway Melody" was a review-type stage show comprised of bits and pieces of the popular shows of the day. There is a Little Rascals episode where they do a "Broadway Melody" show.]

The moment of impact bursts through the silence and in a roar of sound, the final second is prolonged in a world of echoes as if the concrete and clay of Broadway itself was reliving its memories. The last great march past. Newsman stands limp as a whimper as audience and event are locked as one. Bing Crosby coos "You don't have to feel pain to sing the blues, you don't have to holla -- you don't feel a thing in your dollar collar." Martin Luther King cries "Everybody Sing!" and rings the grand old liberty bell. Leary, weary of his prison cell, walks on heaven, talks on hell. J.F.K. gives the O.K. to shoot us, sipping Orange Julius and Lemon Brutus. Bare breasted cowboy double decks the triple champion. Who needs Medicare and the 35c flat rate fare, when Fred Astaire and Ginger Rogers are dancing through the air? From Broadway Melody stereotypes the band returns to 'Stars and Stripes' bringing a tear to the moonshiner, who's been pouring out his spirit from the illegal still. The pawn broker clears the noisy till and clutches his lucky dollar bill.

[Rael is overwhelmed by the confusion and disorder of the sensory input he is perceiving. He has now been sucked into the movie! Images begin to take shape out of the soup in a stream of consciousness style. Take time, an integral part of the "real" world Rael has left, and throw it out the window. The next second in the "real" New York may encompass the entire journey Rael is about to take. Human dreams have been found to take only a few seconds each, though we remember them as happening in real-time. Many times they seem just as real as when we are awake. Is Rael awake, or still asleep in his bed the night before? Is he dead, or is everyone else dead? Both? Neither?]

lamb> Echoes of the Broadway Everglades,
lamb> With her mythical madonnas still walking in their shades:
lamb> Lenny Bruce, declares a truce and plays his other hand.

[Lenny Bruce (1924-66) He was a comedian, and a cultural icon of the 60's. His satirical, "black" humor destroyed the accepted boundaries of good taste of the day. He was one of the first to use extreme profanity in his act. In 1961 he was put in jail for obscenity; in 1963, the year following an initial show at the Establishment Club in London, he wasn't allowed to return to Britain for another show. In May of 1963 he was convicted of drug possession. He died in '66 and most think it was caused by his drug use. He was acquitted of the obscenity charges after his death. His lasting significance is that he was among the first comedians whose purpose was to disturb

instead of simply amuse through his unique insights and observations about the violence of his time.]

Lamb> Marshall McLuhan, casual viewin', head buried in the sand.

[McLuhan (1911-80) was a Canadian sociologist, writer, and critic of the media and popular culture. He is best known for his idea that "the medium is the message" (sic). He also liked to describe different media as "hot" (such as a book, which requires more mental involvement) and "cold" (such as TV). He wrote several books along these lines and he was both widely acclaimed as a genius and totally discounted as an intellectual dud depending on whom you read about him. A paraphrase of his theory: McLuhan postulates that society is most greatly affected by its fastest mode of communication. He believes that societies are governed by the most dominant media, and separates history into ages like: messenger age, script age, print age, radio age, television age. A cartoon from a 1966 issue of the New Yorker said this: "You see, Dad, Professor McLuhan says the environment that man creates becomes his medium for defining his role in it. The invention of type created linear, or sequential, thought, separating thought from action. Now, with TV and folk singing, thought and action are closer and social involvement is greater. We again live in a village. Get it?" McLuhan also suggested that everything is going through a process of speeding up. This shapes the society, and produces a sped-up culture.]

Lamb> Sirens on the rooftops wailing, but there's no ship sailing.

[Reference to Homer's *Odyssey* and the Sirens who seduced men to crash ships on their rocks, possibly that no ships are sailing anymore to be snared in the trap – cf. "the face that launched a thousand ships" in *Ripples*.]

Lamb> Groucho, with his movies trailing, stands alone with his
 Lamb> punchline failing.
 Lamb> Klu Klux Klan serve hot soul food and the band plays
 Lamb> 'In the Mood'

[Interestingly enough, one Paperlater questioned the meaning and significance of the Klu Klux Klan serving hot soul food. Soul food is essentially food ethnically associated with southern black families. "In the Mood" was written in 1938 and recorded by a lesser known big band, but it was indeed the Glen Miller Orchestra in 1940 who took it to #1 and made it a classic. It opens with a classic sax riff (that you can also hear in the Beatles' "All you Need is Love")]

Lamb> The cheerleader waves her cyanide wand, there's a
 Lamb> smell of peach blossom and bitter almond.
 Lamb> Caryl Chessman sniffs the air and leads the parade, he
 Lamb> know in a scent, you can bottle all you made.

[Caryl Chessman (1922-60) was an American convict-author who was convicted on 17 charges of kidnapping, robbery and rape. He was granted 8 stays of execution by the governor of California and therefore spent the longest period on record on death row: 12 years. He carried out a brilliant legal battle from prison, learned 4 languages and wrote several best selling books during this time. He was eventually executed and the publicity generated worldwide criticism of the American judicial system. He was one of the first people to die in a gas chamber. The smell of peach blossom and bitter almond is the characteristic one for cyanide gas. The phrase "in a scent" might be a play on words also meaning "innocent." If this were the case "innocent, you can bottle all you made" would then mean that if Caryl were to successfully prove his innocence, he could bottle up, or put behind him, his previous actions and go free.]

Lamb> There's Howard Hughes in blue suede shoes, smiling at
 Lamb> the majorettes smoking Winston Cigarettes.

[Howard Hughes (1905-76): Quoting the Cambridge Biographical Dictionary, "American millionaire businessman, film producer and director, and aviator, born in Houston, Texas." That gives you an idea of how diverse this man was. He had an air of eccentricity and mysticism about him that fascinated people. In brief, he directed *Hell's Angels* (1930) and *Scarface* (1932). He left Hollywood and was a pilot for awhile, but he was interested in designing aircraft. He broke most of the existing world's air speed records between 1935 and 1938; he was awarded a Congressional medal; he made another movie (*The Outlaw*); he spent much time and money designing and

building a gigantic wooden seaplane, The Spruce Goose, which flew only once but is famous in aviation history as the largest prop driven airplane ever made. He crashed in 1946 and became a recluse, living in complete seclusion and running his vast financial empire from sealed hotel rooms. In 1971 an "authorized" biography was released but it turned out to be a fake (remember Clifford Irving? He wrote it and it was a gigantic media story). The mystery about Hughes and the fascination with him continued until he died in '76. Also, he was a noted hypochondriac and a fanatic about the purity of the air he was breathing, all worried about the germs he was inhaling, etc. - The Simpsons lampooned Hughes in an episode where Mr. Burns opens a casino.]

Lamb> And as the song and dance begins, the children play at
Lamb> home with needles; needles and pins.

[Needles and Pins was written by Jack Nietsche and Sonny Bono and first recorded by Jackie DeShannon in 1963. It was made famous the following year by the British group the Searchers.]

Then the blackout.

CUCKOO COCOON

Rael regains consciousness in some musky half-light. He is warmly wrapped in some sort of cocoon. The only sound he can hear is dripping water which appears to be the source of a pale flickering light. He guesses he must be in some sort of cave -- or kooky tomb, or catacomb, or eggshell waiting to drop from the bone of the womb.

Peter Gabriel: "And I wake up in a little while, laid down underground."

Lamb> Wrapped up in some powdered wool -- I guess I'm losing touch.
Lamb> Don't tell me I'm dying, 'cos I ain't changed that much.
Lamb> The only sound is water drops, I wonder where the hell I am,
Lamb> Some kind of jam?
Lamb> Cuckoo Cocoon have I come to, too soon for you?

Whatever it is, he feels serene, very clean, and content as a well kept dummy with hot water in his tummy, so why worry what it means?

Lamb> There's nothing I can recognise; this is nowhere that
Lamb> I've known.
Lamb> With no sign of life at all, I guess that I'm alone,
Lamb> And I feel so secure that I know this can't be real
Lamb> but I feel good.
Lamb> Cuckoo cocoon have I come to, too soon for you?
Lamb>
Lamb> I wonder if I'm a prisoner locked up in some Brooklyn jail

[Is he actually in a straightjacket "locked in some Brooklyn jail?"]

Lamb> -- or some sort of Jonah shut up inside the whale.

[The story of Jonah in the whale is well known, but *why* he was in the whale is less well known. Jonah was called by God as a prophet to preach revival and repentance to the Ninevites. The options were that either the wicked city of Ninevah would repent, or it would be destroyed. God wanted to send them a preacher to give them a chance to repent and be spared. The catch¹ was Jonah, a Jew, had a racial hatred of the Ninevites. Essentially, he was a racist who *wanted* God to punish them! He intentionally went the opposite direction from Ninevah and didn't preach there. God checked him and did a course correction, though, by having the whale swallow Jonah. The Bible does not specifically mention a "whale" - it mentions only a great sea creature. (The King James authorized version uses the word "fish".) The full story of Jonah is interesting to note since at this juncture, Brother John turns his back on Rael. Later, Rael must decide to stay behind and save him, or go the other direction. By choosing to do what he *should* do rather than what he *wants* to do, he ultimately saves himself.]

¹ If you'll pardon this pun.

lamb> No -- I'm still Rael and I'm stuck in some kind of cave,
 lamb> what could've saved me?
 lamb> Cuckoo cocoon have I come to, too soon for you?

Resigning himself to the unknown he drifts off into sleep.

IN THE CAGE

lamb> There's sunshine in my stomach
 lamb> Like I just rocked my baby to sleep.
 lamb> There's sunshine in my stomach
 lamb> And I can't keep me from creeping sleep,
 lamb> Sleep, deep in the deep.

He wakes in a cold sweat with a strong urge to vomit. There's no sign of the cocoon and he can see more of the cave about him. There is much more of the glowing water dripping from the roof and stalactites and stalagmites are forming and decomposing at an alarming rate all around him.

lamb> Rockface moves to press my skin
 lamb> White liquids turn sour within
 lamb> Turn fast -- turn sour
 lamb> Turn sweat -- turn sour.
 lamb> Must tell myself that I'm not here.
 lamb> I'm drowning in a liquid fear.
 lamb> Bottled in a strong compression,
 lamb> My distortion shows obsession
 lamb> In the cave.
 lamb> Get me out of this cave!

As fear and shock register, he assures himself that self-control will provide some security,...

lamb> If I keep self-control,
 lamb> I'll be safe in my soul.
 lamb> And the childhood belief
 lamb> Brings a moment's relief,
 lamb> But my cynic soon returns
 lamb> And the lifeboat burns.
 lamb> My spirit just never learns.

...but this thought is abandoned as the stalactites and stalagmites lock into a fixed position, forming a cage whose bars are moving in towards him.

lamb> Stalactites, stalagmites
 lamb> Shut me in, lock me tight.
 lamb> Lips are dry, throat is dry.
 lamb> Feel like burning, stomach churning,
 lamb> I'm dressed up in a white costume
 lamb> Padding out leftover room.
 lamb> Body stretching, feel the wrenching
 lamb> In the cage
 lamb> Get me out of this cage!

At one moment there is a flash of light and he sees an infinite network of cages all strung together by a ropelike material.

lamb> In the glare of a light,
 lamb> I see a strange kind of sight;
 lamb> Of cages joined to form a star
 lamb> Each person can't go very far;
 lamb> All tied to their things
 lamb> They are netted by their strings,
 lamb> Free to flutter in memories of their wasted wings.

As the rocky bars press in on Rael's body, he sees his brother John outside, looking in.

lamb> Outside the cage I see my Brother John,
 lamb> He turns his head so slowly round.

John's face is motionless despite screams for help, but in his vacant expression a tear of blood forms and trickles down his cheek. Then he calmly walks away...

lamb> I cry out Help! before he can be gone,
 lamb> And he looks at me without a sound.
 lamb> And I shout 'John please help me!'
 lamb> But he does not even want to try to speak.
 lamb> I'm helpless in my violent rage
 lamb> And a silent tear of blood dribbles down his cheek,
 lamb> And I watch him turn again and leave the cage.
 lamb> My little runaway.

["My little runaway" is an allusion to "Runaway" (1961), a #1 hit by Del Shannon. Words by Del Shannon, music by Max Crook (who also plays the organ break on the record). "Raindrops Keep Falling On My Head" is then improvised here. It was written by Hal David and Burt Bacharach, and was recorded by B.J. Thomas for the film "Butch Cassidy and the Sundance Kid." It also hit #1 on the charts. Genesis is apparently considerably influenced by Bacharach, cf. "Burt" the working title for Hold On My Heart.]

...leaving Rael to face the pains which are beginning to sweep through his body.

lamb> In a trap, feel a strap
 lamb> Holding still. Pinned for kill.

[Later, Phil Collins would often sing this as "dressed to kill".]

lamb> Chances narrow that I'll make it,
 lamb> In the cushioned straight-jacket.
 lamb> Just like 22nd Street,
 lamb> When they got me by my neck and feet.

[I can't explain this reference to 22nd Street at all. I have never run across anything that would explain it.]

lamb> Pressures building, can't take more.
 lamb> My headaches charge. My earaches roar.
 lamb> In the pain
 lamb> Get me out of this pain.
 lamb>
 lamb> If I could change to liquid,
 lamb> I could fill the cracks up in the rock.
 lamb> But I know that I am solid
 lamb> And I am my own bad luck.

However, just as John walks out of sight, the cage dissolves and Rael is left spinning like a top.

lamb> But outside John disappears and my cage dissolves,
 lamb> and without any reason my body revolves.
 lamb>
 lamb> Keep on turning,
 lamb> Keep on turning,
 lamb> Turning around,
 lamb> spinning around.

THE GRAND PARADE OF LIFELESS PACKAGING

When all this revolution is over, he sits down on a highly polished floor while his dizziness fades away. It is an empty modern hallway and the dreamdoll saleslady sits at the reception desk.

lamb> "The last great adventure left to mankind"
 lamb> -- Screams a drooping lady
 lamb> offering her dreamdolls at less than extortionate prices,
 lamb> and as the notes and coins are taken out

[This seems to be a case of Genesis (or Peter) tripping over the British language heritage they were trying to submerge into the background on The Lamb. Rael, the street punk in New York City (even a reconstruction) would not refer to money as "notes and coins" – since "notes" is a British term ("pound note"). Rael would use words like dollars, bills, or more likely pesos. "Coin" is formal for American English usage, he'd more likely say "change" if he was not referring to specific denominations of money. Cf. in Ballad Of Big the usage of "waistcoat" instead of "vest" and later in the Lamb "progressive" for "liberal". Both are out of character for the mood they are trying to convey.]

lamb> I'm taken in, to the factory floor.
 lamb>
 lamb> For the Grand Parade of Lifeless Packaging
 lamb> -- All ready to use
 lamb> the Grand Parade of Lifeless Packaging
 lamb> -- just need a fuse.

[On p.18 of Marshall McLuhan's "The Medium is the Message", there appears the following quote: "...educational establishment where information is scarce but ordered and structured by fragmented, classified patterns, subjects, and schedules. It is naturally an environment much like any factory set-up with its inventories and assemblies." The parallels with "The Grand Parade" are, if essentially coincidental, still worthy of notice.]

Without prompting she goes into her rap: "This is the Grand Parade of Lifeless Packaging, those you are about to see are all in for servicing, except for a small quantity of our new product, in the second gallery. It is all the stock required to cover the existing arrangements of the enterprise. Different batches are distributed to area operators, and there are plenty of opportunities for the large investor. They stretch from the costly care-conditioned to the most reasonable mal-nutritioned. We find here that everyone's looks become them. Except for the low market mal-nutritioned, each is provided with a guarantee for a successful birth and trouble free infancy. There is however only a small amount of variable choice potential -- not too far from the mean differential. You see, the roof has predetermined the limits of action of any group of packages, but individuals may move off the path if their diversions are counter-balanced by others."

lamb> Got people stocked in every shade,
 lamb> Must be doing well with trade.
 lamb> Stamped, addressed, in odd fatality.
 lamb> That evens out their personality.
 lamb> With profit potential marked by a sign,
 lamb> I can recognise some of the production line,
 lamb> No bite at all in labour bondage,
 lamb> Just wrinkled wrappers or human bandage.
 lamb>
 lamb> The Grand Parade of Lifeless Packaging
 lamb> -- All ready to use
 lamb> It's the Grand Parade of Lifeless Packaging
 lamb> -- just need a fuse.

As he wanders along the line of packages, Rael notices a familiarity in some of their faces. He finally comes upon some of the members of his old gang and worries about his own safety. Running out through the factory floor, he catches sight of his brother John with a number 9 stamped on his forehead.

[Cf. this stamp with the mark of the beast in Revelation, which is discussed in the entry on Supper's Ready and the Revelation. I think the duplication of this imagery is yet another parallel between the Lamb and Supper's Ready.]

lamb> The hall runs like clockwork
 lamb> Their hands mark out the time,
 lamb> Empty in their fullness
 lamb> Like a frozen pantomime.
 lamb> Everyone's a sales representative
 lamb> Wearing slogans in their shrine.
 lamb> Dishing out failsafe superlative,
 lamb> Brother John is No. 9.
 lamb>

[This line probably is a playful offhand reference to John Lennon. John in *_The Lamb_* is not supposed to *be* Lennon, by any means; Peter just probably thought he'd have some fun here. The reference isn't just to "Revolution 9". Lennon had a well-publicized obsession with the number. Cf. pun on the wording "revolution" in "when all this revolution is over".]

lamb> For the Grand Parade of Li fel ess Packagi ng
 lamb> -- All ready to use
 lamb> It's the Grand Parade of Li fel ess Packagi ng
 lamb> -- just need a fuse.
 lamb>
 lamb> The decor on the ceiling
 lamb> has planned out their future day
 lamb> I see no sign of free will,
 lamb> so I guess I'll have to pay,
 lamb> pay my way,
 lamb> for the Grand Parade.
 lamb> for the Grand Parade of Li fel ess Packagi ng
 lamb> -- All ready to use
 lamb> the Grand Parade of Li fel ess Packagi ng
 lamb> -- just need a fuse.

["I see no sign of free will" is perhaps the key line. Rael has not faced his fear yet of making a decision, but there's still some free will left in him or he would join the Grand Parade. It's interesting that we never find out how (or even why) he and John leave the Grand Parade. The Lamb seems to jerk from this song into *Back In NYC* without a transition.]

BACK IN NYC

No-one seems to take up the chase, and with the familiar faces fresh in his mind he moves into a reconstruction of his old life, above ground -- Too much time was one thing he didn't need, so he used to cut through it with a little speed. He was better off dead, than slow in the head. His momma and poppa had taken a ride on his back, so he left very quickly to join The Pack.

Peter Gabriel: "We're presently right in the middle of the story of Rael, and he's at present underground moving through an almost perfect reconstruction of the streets of New York City."

Peter Gabriel: "And it's just like it was above ground. I mean the streets of New York had been built again, a few years earlier."

lamb> I see faces and traces of home back in New York City --
 lamb> So you think I'm a tough kid? Is that what you heard?
 lamb> Well I like to see some action and it gets into my blood.
 lamb> The call me the trail blazer -- Rael -- electric razor.
 lamb> I'm the pitcher in the chain gang, we don't believe in pain
 lamb> 'cos we're only as strong, as the weakest link in the chain.

Only after a spell in Pontiac reformatory was he given any respect in the gang.

lamb> Let me out of Pontiac when I was just seventeen,

[Pontiac is an institution in NY State for juvenile delinquents.]

lamb> I had to get it out of me, if you know what I mean, what I mean.
 lamb>
 lamb> You say I must be crazy, 'cos I don't care who I hit, who I hit.
 lamb> But I know it's me that's hitting out and I'm not full of shit.
 lamb> I don't care who I hurt. I don't care who I do wrong.
 lamb> This is your mess I'm stuck in, I really don't belong.
 lamb> When I take out my bottle, filled up high with gasoline,
 lamb> You can tell by the night fires where Rael has been, has been.

Now, walking back home after a raid, he was cuddling a sleeping porcupine. That night he pictured the removal of his hairy heart and to the accompaniment of very romantic music he watched it being shaved smooth by an anonymous stainless steel razor.

lamb> As I cuddled the porcupine
 lamb> He said I had none to blame, but me.
 lamb> Held my heart, deep in hair,
 lamb> Time to shave, shave it off, it off.
 lamb> No time for romantic escape,
 lamb> When your fluffy heart is ready for rape. No!
 lamb> Off we go.
 lamb>
 lamb> You're sitting in your comfort you don't believe I'm real,
 lamb> You cannot buy protection from the way that I feel.
 lamb> Your progressive hypocrites hand out their trash,

["Progressive hypocrites" would be liberals who talk a good line about helping the disenfranchised but don't back up their talk with action. For more info see Tom Wolfe's essay on 'Radical Chic'.

The use of the British term "progressive", which is the equivalent of liberal, is another example of the British background of Genesis surfacing in a story about a Puerto Rican street kid. Rael would have been very out of character to use this term, or to even be aware of the politics going on at all.]

lamb> But it was mine in the first place, so I'll burn it to ash.
 lamb> And I've tasted all the strongest meats,
 lamb> And laid them down in coloured sheets.
 lamb> Who needs illusion of love and affection
 lamb> When you're out walking the streets with your
 lamb> mainline connection? connection.
 lamb>
 lamb> As I cuddle the porcupine
 lamb> He said I had none to blame, but me.
 lamb> Held my heart, deep in hair.
 lamb> Time to shave, shave it off, it off.
 lamb> No time for romantic escape,
 lamb> When your fluffy heart is ready for rape. No!

COUNTING OUT TIME

The palpitating cherry-red organ was returned to its rightful place and began to beat faster as it led our hero, counting out time, through his first romantic encounter.

[This song was written completely by Peter Gabriel, both words and music.]

Peter Gabriel: "Which brings him to the memory chambers of his first romantic adventures: exciting subject. This particular hero, Rael, had purchased a book entitled 'Erogenous Zones and Difficulties in Overcoming Finding Them'. After many months of serious study, the moment of realization came; and he found himself an opposite number and completed his entire numerical motions in a mere 78 seconds. This magnificent piece of masculine performance left his opposite number a little less than titillated -- I'll rephrase that -- a little less than extremely excited,"

Peter Gabriel: "And one of the faces I see wandering down the streets is a face that has been haunting me for a long time: the face of my first romantic adventure. I bought this book called 'Erogenous Zones and Difficulties in Overcoming Finding Them'. It's a book I studied for many months -- devoted study -- until I could move from page one to page one hundred with tremendous sophistication and skill. Finally, the moment of realization came. My opposite number arrived in the flesh, and I went through the entire number sequence in 78 seconds. This left my opposite number not even mildly titillated,"

lamb> I'm counting out time,
 lamb> Got the whole thing down by numbers.
 lamb> All those numbers!
 lamb> Give my gui dance!

lamb> O Lord I need that now.
 lamb>
 lamb> The day of judgement's come,
 lamb> And you can bet that I've been resting,
 lamb> for this testing,
 lamb> Digesting every word the experts say.
 lamb> Erogenous zones I love you.
 lamb> Without you, what would a poor boy do?
 lamb>
 lamb> Found a girl I wanted to date,
 lamb> Thought I'd better get it straight.
 lamb> Went to buy a book before's too late.
 lamb> Don't leave nothing to fate.
 lamb> And I have studied every line, every page in the book,
 lamb> And now I've got the real thing here, I'm gonna take a
 lamb> look, take a look.
 lamb>
 lamb> This is it Rael!
 lamb>
 lamb> I'm counting out time, hoping it goes like I planned it,
 lamb> 'cos I understand it. Look! I've found the hotspots,
 lamb> Figs 1-9.
 lamb> -- still counting out time, got my finger on the button,
 lamb> "Don't say nuttin -- just lie there still
 lamb> And I'll get you turned on just fine."
 lamb> Erogenous zones I love you.
 lamb> Without you, what would a poor boy do?
 lamb>
 lamb> Touch and go with 1-6.
 lamb> Bit of trouble in zone No. 7.
 lamb> Gotta remember all of my tricks.
 lamb> There's heaven ahead in No. 11!
 lamb> Getting crucial responses with dilation of the pupils.
 lamb> "Honey get hip! It's time to unzip, to unzip. Whi pee!"
 lamb> -- Move over Casanova --
 lamb>
 lamb> I'm counting out time, reaction none to happy,
 lamb> Please don't slap me,
 lamb> I'm a red blooded male and the book said I could not fail.
 lamb> I'm counting out time, I got unexpected distress from
 lamb> my mistress,
 lamb> I'll get my money back from the bookstore right away.
 lamb> Erogenous zones I question you --
 lamb> Without you, what would a poor boy do?
 lamb> Without you, mankind handkinds thru' the blues.

THE CARPET CRAWLERS

He returns from his mixed-up memories to the passage he was previously stuck in. This time he discovers a long carpeted corridor.

Peter Gabriel: "And he was left cuddling a prickly porcupine on a soft thick carpeted corridor -- 'Carpeted by Cyril [sp?] Lord at Prices You Can Afford.' --"

Peter Gabriel: "And I was left cuddling this gigantic prickly porcupine on a soft carpeted corridor -- 'Carpeted by Cyril [sp?] Lord at Prices You Can Afford.' --"

[The carpet crawlers are *people* who can't make it to the spiral staircase and to the chamber of 32 doors.

From the History Of Genesis, by Mick St. Michael, the following quote from Peter Gabriel: "There's an art to (writing pop songs). I always thought the melody of 'Carpet Crawlers' was one of the choicest things I'd written. To me, that was a pop song." (1977).

This is a good point to digress and tackle the obvious question: why does just about every released version of this song have a different name? Jack Beermann compiled a list of all the different variations:

the German 7" has Trick of the Tail b/w..... "Carpet Crawl "
 the UK picture CD has..... "Carpet Crawl "
 the UK LP of the Lamb has..... "The Carpet Crawlers"
 the US and Canada LPs and the US CD of The Lamb have..... "The Carpet Crawlers"
 the US remaster CD has..... "Carpet Crawlers"
 the Seconds Out US CD has..... "The Carpet Crawl "

No explanation has ever been given about this matter. It is possible that "Carpet Crawl" was used for the single release edits of the Lamb album track, and Seconds Out was a typographical error. The name on the remasters can hardly be taken seriously since they also didn't credit Mike Rutherford for writing Ripples.

Back to The Lamb...]

lamb> There is lambswool under my naked feet.
 lamb> The wool is soft and warm,
 lamb> -- gives off some kind of heat.
 lamb> A salamander scurries into flame to be destroyed.
 lamb> Imaginary creatures are trapped in birth on celluloid.
 lamb> The fleas cling to the golden fleece,
 lamb> Hoping they'll find peace.

[An interesting allusion to Jason and the Argonauts, a reference I wish I had time to pursue.]

lamb> Each thought and gesture are caught in celluloid.
 lamb> There's no hiding in my memory.
 lamb> There's no room to void.

The walls are painted in red ochre and are marked by strange insignia, some looking like a bulls-eye, others of birds and boats. Further down the corridor, he can see some people; all kneeling. With broken sighs and murmurs they struggle, in their slow motion to move towards a wooden door at the end. Having seen only the inanimate bodies in the Grand Parade of Lifeless Packaging, Rael rushes to talk to them.

lamb> The crawlers cover the floor in the red ochre corridor.
 lamb> For my second sight of people, they've more lifeblood
 lamb> than before.
 lamb> They're moving. They're moving in time to a heavy wooden door,
 lamb> Where the needle's eye is winking, closing on the poor.
 lamb> The carpet crawlers heed their callers:
 lamb> "We've got to get in to get out
 lamb> We've got to get in to get out."

"What's going on?" he cries to a muttering monk, who conceals a yawn and replies "It's a long time yet before the dawn." A sphinx-like crawler calls his name saying "Don't ask him, the monk is drunk. Each one of us is trying to reach the top of the stairs, a way out will await us there." Not asking how he can move freely, our hero goes boldly through the door. Behind a table loaded with food, is a spiral staircase going up into the ceiling.

Peter Gabriel: "Which in turn led up to a spiral staircase into a chamber with 32 doors, none of which would get any of them anywhere."

Peter Gabriel: "And it all led up to a spiral staircase which in turn led into a chamber with 32 doors, none of which went anywhere but back in the chamber."

lamb> There's only one direction in the faces that I see;
 lamb> It's upward to the ceiling, where the chambers said to be.
 lamb> Like the forest fight for sunlight, that takes root in every
 lamb> tree.
 lamb> They are pulled up by the magnet, believing they're free.
 lamb> The carpet crawlers heed their callers:

lamb> "We've got to get in to get out
 lamb> We've got to get in to get out."
 lamb>
 lamb> Mild mannered supermen are held in kryptonite,

[This is a reference to the DC Comics character Superman, whose super abilities were nullified by a material from his destroyed home planet Krypton, called Kryptonite. "Mild mannered" was a phrase used to describe Superman's secret identity, Clark Kent. The names were capitalized.

In an aside, it is interesting to note that Genesis used these trademarked names apparently without incident. Stewart Copeland came out with an album titled Klark Kent in the early 1980s, not even spelled the same, and was forced to change it to Klerk Kant under legal pressure. Perhaps the movies that were made between these two albums made the difference.

Genesis has actually made 2 references to DC Comics characters - the other is Batman in Blood On The Rooftops.]

lamb> And the wise and foolish virgins giggle with their bodies
 glowing bright.

[The Parable Of The Ten Virgins can be found in the Bible in Matthew 25, verses 1-13.

MT 25:1 "At that time the kingdom of heaven will be like ten virgins who took their lamps and went out to meet the bridegroom. 2 Five of them were foolish and five were wise. 3 The foolish ones took their lamps but did not take any oil with them. 4 The wise, however, took oil in jars along with their lamps. 5 The bridegroom was a long time in coming, and they all became drowsy and fell asleep.

MT 25:6 "At midnight the cry rang out: 'Here's the bridegroom! Come out to meet him!'

MT 25:7 "Then all the virgins woke up and trimmed their lamps. 8 The foolish ones said to the wise, 'Give us some of your oil; our lamps are going out.'

MT 25:9 " 'No,' they replied, 'there may not be enough for both us and you. Instead, go to those who sell oil and buy some for yourselves.'

MT 25:10 "But while they were on their way to buy the oil, the bridegroom arrived. The virgins who were ready went in with him to the wedding banquet. And the door was shut.

MT 25:11 "Later the others also came. 'Sir! Sir!' they said. 'Open the door for us!'

MT 25:12 "But he replied, 'I tell you the truth, I don't know you.'

MT 25:13 "Therefore keep watch, because you do not know the day or the hour.
 (NIV)

The point of this parable is to be prepared at all times (five of the virgins did not bother to bring lamp oil when waiting to meet their tardy suitor). The theme of virgins fits in with the sexual themes in the Lamb, but the theme of waiting and being ready applies to the carpet crawlers and 32 doors. I also find it striking that this quote is from Matthew 25, which is part of Jesus' description of the coming Kingdom of God and the end of the world as we know it. I've always been of the suspicion that Supper's Ready and The Lamb were more closely linked than anyone has realized-to-date (although this is not much of a stretch, as I am the only person I've ever heard of who has written and edited critical annotations of the songs!), and this is proof. If it is coincidence, it is a surprising one.

Note also that the mention of the virgins is *immediately* followed by the harvest feast. This juxtaposition can't be accidental either and shows Gabriel meant to allude to the parable of the virgins.]

lamb> Through the door a harvest feast is lit by candle light;
 lamb> It's the bottom of a staircase that spirals out of sight.
 lamb> The carpet crawlers heed their callers:
 lamb> "We've got to get in to get out
 lamb> We've got to get in to get out."
 lamb>
 lamb> The porcelain mannikin with shattered skin fears attack.
 lamb> The eager pack lift up their pitchers -- the carry all they
 lamb> lack.

[It's interesting to note that Rael refers to himself as a pitcher earlier. "I'm the pitcher in the chain gang" - both that reference and this one are so oblique that I can explain neither.]

Lamb> The liquid has congealed, which has seeped out
 Lamb> through the crack,
 Lamb> And the tickler takes his stickleback.

[Apparently some variations of the liner notes have this line

"And the tickler takes his tickle back"

The reason for this discrepancy is unknown. In light of the "Horizon's" error and the variations on "carpet crawl", it may just be a typographical slipup. Given the explanation of "tickle" following which applies to fish, it is more probable that this is an error rather than "stickle" being an error.

"Tickling" is a way of catching fish, usually trout, without fishing tackle. It involves standing quietly with your hand submerged in a river until the fish get used to your presence. When a fish comes close you gently move your hand underneath its belly and start making stroking motions. The fish will find this pleasant and gradually you move your hand closer to the fish until finally you can grab it and throw it onto the bank.

A stickleback is defined by the ironically named Collins English Dictionary (no connection to Phil that we know of) as: "stickleback: n. any of various small fishes that have a series of spines along the back and occur in cold and temperate regions."]

Lamb> The carpet crawlers heed their callers:
 Lamb> "We've got to get in to get out
 Lamb> We've got to get in to get out."

THE CHAMBER OF 32 DOORS

At the top of the stairs he finds a chamber. It is almost a hemisphere with a great many doors all the way round its circumference. There is a large crowd, huddled in various groups. From the shouting, Rael learns that there are 32 doors, but only one that leads out. Their voices get louder and louder until Rael screams "Shut up!" There is a momentary silence and then Rael finds himself the focus as they direct their advice and commands to their new found recruit. Bred on trash, fed on ash the jigsaw master has got to move faster. Rael sees a quiet corner and rushes to it.

[The division into two songs should not mask the flow in this section of the Lamb. From the carpeted room up the stairs to the chamber of 32 doors where Lillywhite Lillith is met and then on to the cold stone throne happens in sequence, and I believe at once.

As I read the Preface to C.S. Lewis' *Mere Christianity*, I was struck by his description of the book as a doorway to the faith, and that the least of the rooms is better than being in the hall. I'm sure the lads of Genesis would have been exposed to Lewis, who was in their time more of a *popular* author than the literary figure he has become today. That they had not read (arguably) the 20th century's landmark book on the Christian faith would be surprising. I quote from the Preface:

I hope no reader will suppose that "mere" Christianity is here put forth as an alternative to the creeds of the existing communions [ie denominations] ... It is more like a hall out of which doors open into several rooms. If I can bring anyone into that hall I have done what I attempted. But it is in the rooms, not in the hall, that there are fires and chairs and meals. [Cf. The Carpet Crawlers: "Through the door a harvest feast is lit by candle light"] The hall is a place to wait, a place from which to try the various doors, not a place to live in. For that purpose the worst of the rooms (whichever that may be) is, I think, preferable. It is true that some people may find they have to wait in the hall for a considerable time, while others feel certain at once which door they must knock at.

... When you do get into your room, you will find that the long wait has done you some kind of good which you would not have had otherwise.

... And above all you must be asking which door is the true one...

Whether or not Lewis was responsible for the inspiration of the chamber of 32 doors (I have no direct proof that it was, my observation could merely be coincidence), I certainly think that the theme of any door being better than staying in the hall is the central theme of this song.]

lamb> At the top of the stairs, there's hundreds of people,
 lamb> running around to all the doors.
 lamb> They try to find themselves an audience;
 lamb> their deductions need applause.
 lamb>
 lamb> The rich man stands in front of me,
 lamb> The poor man behind my back.
 lamb> They believe they can control the game,
 lamb> but the juggler holds another pack.
 lamb>
 lamb> I need someone to believe in, someone to trust.
 lamb> I need someone to believe in, someone to trust.
 lamb>
 lamb> I'd rather trust a countryman than a townman,

[This section on country vs town suggests the Guaranteed Eternal Sanctuary Man in Supper's Ready: the farmer versus the slick huckster.]

lamb> You can judge by his eyes, take a look if you can,
 lamb> He'll smile through his guard,
 lamb> Survival trains hard.
 lamb> I'd rather trust a man who works with his hands,
 lamb> He looks at you once, you know he understands,
 lamb> Don't need any shield,
 lamb> When you're out in the field.
 lamb>
 lamb> But down here,
 lamb> I'm so alone with my fear,
 lamb> With everything that I hear.
 lamb> And every single door, that I've walked through
 lamb> Brings me back here again,
 lamb> I've got to find my own way.
 lamb>
 lamb> The priest and the magician,
 lamb> Singing all the chants that they have ever heard;
 lamb> They're all calling out my name,
 lamb> Even academics, searching printed word.
 lamb>
 lamb> My father to the left of me,
 lamb> My mother to the right,
 lamb> Like everyone else they're pointing
 lamb> But nowhere feels quite right.
 lamb>
 lamb> And I need someone to believe in, someone to trust.
 lamb> I need someone to believe in, someone to trust.
 lamb>
 lamb> I'd rather trust a man who doesn't shout what he's found,
 lamb> There's no need to sell if you're homeward bound.
 lamb> If I chose a side,
 lamb> He won't take me for a ride.
 lamb>
 lamb> Back inside
 lamb> This chamber of so many doors;
 lamb> I've nowhere to hide.
 lamb> I'd give you all of my dreams, if you'd help me,
 lamb> Find a door
 lamb> That doesn't lead me back again
 lamb> -- take me away.

LILYWHITE LILITH

[The music in this song goes back quite a ways to the period before Trespass. For more information, see the notes on rare and unreleased material (particularly "The Light") in the Genesis section of the Discography.

Brewer's *Dictionary of Phrase and Fable* says of Lilith:

Lilith: A female demon, probably of Babylonian origin, supposed to haunt the wilderness in stormy weather, and to be especially dangerous to children. The name is born from a Semitic root meaning "night" which was the special time of this demon's activities. In Rabbinical writings she is supposed to have been the first wife of ADAM. She is referred to in Is. xxxiv, 14, as the 'screech-owl' in the Authorized Version; in the Revised Version as the "nightmonster"; and in the Vulgate as LAMIA. A superstitious cult of Lilith persisted among Jews until the 7th century. Goethe introduced her in his *Faust* and Rossetti; in his *Eden*, Bower made the serpent the instrument of Lilith's vengeance:

"Help, sweet snake, sweet lover of Lilith!
(Alas this hour!)
And let God learn how I loved and hated
Men in the image of God created."

Editor's note: I was surprised to discover that Lilith appears in Isaiah, and began to investigate just what this was all about. Although this seem like I'm belaboring the point, I think it is important because it illuminates this legend and helps to show how the legend fits in with the Lamb's murky imagery. By this exploration of Lilith, I want to show that Lilith, the Lamia, and the Raven are all closely interrelated.

Isaiah 34:14 is referenced in this Brewer's entry. In the NIV, the most widely used Bible translation today (and the one I primarily use as my main Bible), this reads:

ISA 34:14 Desert creatures will meet with hyenas,
and wild goats will bleat to each other;
there the *night creatures* will also repose
and find for *themselves* places of rest. (NIV, emphasis added)

That's less than helpful to demonstrate how (or even *if*) this would apply to Lilith. I became intrigued at how anyone could possibly see a female Babylonian demon in this passage. The NIV translates "creatures" plural as well as "themselves". *The Amplified Bible* translates 34:14b as "...*the night monster* will settle there and find a place of rest." (AMP, emphasis added.) Note the singular. The *New King James* translation has "...*the night creature* shall rest there, and find for *herself* a place of rest" (NKJV emphasis added by me), which has a specific gender. A footnote to Isa 34:14 in the *NIV Study Bible* says: "Outside the Bible a related Semitic word refers to a 'night demon'. In today's world where 'anti-Semitic' is synonymous for 'anti-Jewish', it might be helpful to remember that 'Semitic' refers to the people who lived in the 'Fertile Crescent, including Mesopotamia, Syria, and Palestine' (*NIV Compact Dictionary Of The Bible*) and includes many other influences besides just the Jews. The legend of Lilith is likely to come from sources outside the Jews themselves. The Babylonians controlled the areas in which the Jews lived many times during the course of history, and the Jews became exposed to their influence.

The Revised Standard Version has for Isa 34:14b "yea, there shall *the night hag* alight, and find for *herself* a resting place." (emphasis added) Which, certainly, does not mesh with the Brewer's quote above, unless the Revised Version has been revised more than once. It is important to realize the word "hag" here is an archaic word for "a female demon" or "an evil or frightening spirit" (definition from the Miriam-Webster WWWebster Dictionary), which dates from the 14th century. It is likely to be used in this sense rather than its modern one as "an ugly, slatternly, or evil-looking old woman" (*ibid.*). Following seeing this in the Revised Version, I checked The New Revised Standard Version, Catholic Edition and discovered Isa 34:14b: "...there too *Lilith* shall repose and find a place to rest" (NRSV, emphasis added). This is about as explicit a reference to Lilith as you can get, but it is the *only* one of five different translations I consulted. (Others? The NASB has "night monster" and "herself", and the paraphrase New Living Translation has "night creatures".)

I decided that enough was enough, and looked up the passage in the Authorized King James Version. Isa 34:14b reads, "the screech owl also shall rest there, and find for herself a place of rest." According to *Strong's*, the word translated as "screech owl" is a Hebrew word transliterated as liyliyth, a "night spectre – or screech owl". The word translated as "herself" is inconclusive in the Hebrew – it is apparently a generic term whose meaning depends on the context.

A strong case could be made for latter-day translators reading more into this passage than is actually there. You must remember that I am hardly a scholar, but I do not see how the NRSV got a proper name out of this, particularly in light of the fact that Lilith does not actually appear in the Bible as the wife of Adam (or in any other capacity). Paul, in his letter to Titus, says "...*rebuke them sharply so that they will ... pay no attention to Jewish myths*" (from Titus 1:13-14), and that's probably the best advice I've seen about the subject. It's important to realize Isaiah was an early prophet who appeared before the fall of Jerusalem. Since Isaiah prophesied *before* (during the early 700s and late 600s BC) the fall of Jerusalem (586 BC), and the Scriptures were later recovered by Ezra and Nehemiah (who were contemporaries in the early 500s BC), it seems reasonable to me that the Jews in Babylonian exile could have, without the scriptures, been influenced by Babylonian tradition which crept even into their Rabbinical interpretations of the Bible. (Any Biblical scholars are welcome to chime in and take over where my feeble knowledge leaves off.)

In *The Daily Study Bible* series, specifically the volume on *Isaiah*, John FA Sawyer says the word we've seen translated as night creature (or creatures) may have meant:

... "screech owl" (AV [Authorized Version, what I call KJV]), but traditionally add a further demonic dimension to the description. ... 'Lilith', the sinister "Nighthag" of Jewish legend, mentioned only here in the Bible, who was reputed to fasten onto anyone sleeping alone in a room, and steal new-born infants from their beds at night.

Sawyer confirms my suspicion that this is the only place Lilith is mentioned in the Bible, and that it is a quite inconclusive mention at that. It's interesting to note that Lilith of tradition fastens onto anyone sleeping *alone* in light of Rael's less than successful experiment with sex in Counting Out Time, and what would await him with the Lamia and in the Colony!

You may also want to cf. "the night creatures" with Tony Banks' Man Of Spells (which contains "creatures of the night" in connection with the man of spells, which may just be atmospheric imagery rather than drawn from any direct inspiration).

The connections between Supper's Ready and The Lamb are much deeper than I believe most people have ever considered. I think they are largely tackling the same area of subject matter from different approaches (or at least drawing from the same body of imagery). Compare Isa 34:14 with Revelation 18:1-2:

REV 18:1 After this I saw another angel coming down from heaven. He had great authority, and the earth was illuminated by his splendor. 2 With a mighty voice he shouted:

"Fallen! Fallen is Babylon the Great!
She has become a home for demons
and a haunt for every evil spirit,
a haunt for every unclean and detestable bird. (NIV)

This verse comes in the middle of prophecies against Babylon The Great, an empire that will arise in the end times. But it echoes Isa 21:9: *Look, here comes a man in a chariot with a team of horses. And he gives back the answer: 'Babylon has fallen, has fallen! All the images of its gods lie shattered on the ground!'* "The birds in Isa 34:11, importantly for our discussion, are *also* unclean birds. All of these prophecies are interrelated. And Lilith and her entourage of unclean birds wind up in the middle of them. One of the unclean birds listed in Isa 34:11 is, as you'd expect, the raven, whom we'll meet in the Lamb after the distasteful business in the Colony. The raven is declared unclean in Leviticus 11:13-15: "These are the birds you are to detest and not eat because they are detestable: ... any kind of raven". Uncleanliness was for dietary purposes – the laws of clean and unclean food were meant to keep people healthy. All carrion were unclean.

Let's go back to the Lamia connection. I do not speak Latin, but I did find a Latin Vulgate text and it does mention "lamia":

Isa 34: 14 et occurrent daemona onocentauris et pilosus clamabit alter ad alterum
ibi cubavit *lamia* et inveni t sibi requiem ([Latin Vulgate Bible](#), emphasis added).

Given Lilith's origin as a night creature, and the equivalent meaning of the Lamia as the same, it is interesting that Lilith leads Rael to no good end, and sends him along to more of her kind. Lilith describes herself as a *creature of the caves* and is blind and pale skinned. She leads Rael to a cave where he has a near-death experience from which he recovers and stumbles to the Lamia of the pool. After this, his only hope is purification through a ritual involving Dr. Dyper and the unclean bird, the raven.

I can't, and I do not think anyone familiar with the deliberate lyrics of Peter Gabriel can, believe all of this imagery is accidental. Although "to him it was still rushed and he was not able to revise the story as much as he would have liked", the ideas were still present and accounted for. My personal opinion is that the deadline-driven Lamb album is the *only* way this story could ever have been created. Gabriel, on his own with no outside constraints, would likely still be working on this story to this day! Even on moderately complicated songs he takes forever, and the scope of the Lamb is without equal as the most ambitious thing he ever attempted. Given his perfectionist nature, he'd likely still be frittering away at it.]

He stands by a middle-aged woman, with a very pale skin who is quietly talking to herself. He discovers she is blind and asking for a guide.

Peter Gabriel: "I'm in this chamber with 32 doors, -- no, no 'Knives' -- and there's this woman, a blind woman. Lilywhite Lilith is actually her proper name, and she says to me, she says 'Can you help me?'"

lamb> The chamber was in confusion -- all the voices shouting loud.
lamb> I could only just hear, a voice quite near say, "Please
lamb> help me through the crowd"
lamb> 'Said if I helped her thru' she could help me too, but I
lamb> could see that she was wholly blind.
lamb> But from her pale face and her pale skin, a moonlight shined.

"What's the use of a guide if you got nowhere to go" asks Rael. "I've got somewhere to go," she replies "if you take me through the noise, I'll show you. I'm a creature of the caves and I follow the way the breezes blow."

He leads her across the room and they leave the crowd, who dismiss their departure as certain to fail.

Peter Gabriel: "How could I resist a proposition like that? So we held clammy hands, and I took her through all the people in the room; and she took me through one of the doors into a passageway I hadn't seen before."

lamb> Lilywhite Lilith,
lamb> She gonna take you thru' the tunnel of night.
lamb> Lilywhite Lilith,
lamb> She gonna lead you right.
lamb>
lamb> When I'd led her through the people, the angry noise
lamb> began to grow.
lamb> She said "Let me feel the way the breezes blow,
lamb> and I'll show you where to go."

When through the door, the woman leads Rael down the tunnel. The light of the chamber soon fades and despite her confident step Rael often stumbles in the darkness.

After a long walk they arrive in what Rael judges to be a big round cave, and she speaks a second time asking him to sit down. It feels like a cold stone throne.

"Rael, sit here. They will come for you soon. Don't be afraid." And failing to explain any more she walks off.

[*They* – ie, the Lamia. A foreshadowing of the connection between Lilith and the Lamia.]

Peter Gabriel: "This went down a series of tunnels into a very large round dark cave. She left me on my own. I was sitting on this wet stone throne,"

lamb> So I followed her into a big round cave, she said "They're coming
lamb> for you, now don't be afraid."
lamb> Then she sat me down on a cold stone throne, carved in jade.

[The symbolism of jade is twofold: *Webster's Desk Dictionary* defines one sense of jade as a noun meaning a "vicious or disreputable woman". Lilith certainly meets both these descriptions. To be jaded means in one sense "dulled or satiated by overindulgence". With one symbol, the jade throne, both the present (Lilith) and future (Rael's experience with the Lamia) are symbolized.]

lamb> Lilywhite Lilith,
lamb> She gonna take you thru' the tunnel of night.
lamb> Lilywhite Lilith,
lamb> She gonna lead you right.

He faces his fear once again.

lamb> She leaves me in my darkness,
lamb> I have to face my fear,

[What fear? The last time he felt fear was in the cage ("Must tell myself that I'm not here/I'm drowning in a liquid fear"). Why was Rael afraid? In the chamber of 32 doors, he is afraid of free will and making a decision: "I'm so alone with my fear... I've got to find my own way ... I need someone to believe in, someone to trust" At this point, he does not *face* his fear. He finds Lillith and lets her lead him (to no good end). Abandoned and alone, he must begin to face it.]

A tunnel is lit up to the left of him, and he begins to shake. As it grows brighter, he hears a non-metallic whirring sound. The light is getting painfully bright, reflecting as white off the walls until his vision is lost in a sort of snow blindness.

Peter Gabriel: "And I heard these strange noises coming into the room on my left: a whirring sound. Two golden globes began to hover into the cave filling it with an incredibly white bright light -- 'I was amazed at the whiteness!': Mrs. Janet H. of Bournemouth --"

lamb> And the darkness closes in on me,
lamb> I can hear a whirring sound growling near.
lamb> I can see the corner of the tunnel,
lamb> Lit up by whatever's coming here.
lamb> Two golden globes float into the room
lamb> And a blaze of white light fills the air.

ANYWAY

[The music in this song goes back to the early years. For more information, see the notes on rare and unreleased material in the Genesis section of the Discography.]

lamb> All the pumping's nearly over for my sweet heart,
lamb> This is the one for me,
lamb> Time to meet the chef,
lamb> O boy! running man is out of death.
lamb> Feel cold and old, it's getting hard to catch my breath.
lamb> 's back to ash, now, you've had your flash boy

He panics, feels around for a stone and hurls it at the brightest point. The sound of breaking glass echoes around the cave. As his vision is restored he catches sight of two golden gloves about one

foot in diameter hovering away down the tunnel. When they disappear a resounding crack sears across the roof, and it collapses all around him. Our hero is trapped once again. "This is it" he thinks, failing to move any of the fallen rocks.

lamb> The rocks, in time, compress
 lamb> your blood to oil,
 lamb> your flesh to coal,
 lamb> enrich the soil,
 lamb> not everybody's goal.
 lamb>
 lamb> Anyway, they say she comes on a pale horse,
 lamb> But I'm sure I hear a train.
 lamb> O boy! I don't even feel no pain --
 lamb> I guess I must be driving myself insane.
 lamb> Damn it all! does earth plug a hole in heaven,
 lamb> Or heaven plug a hole in the earth -- 'how wonderful to be
 lamb> so profound,
 lamb> when everything you are is dying underground.'

There's not much spectacle for an underground creole as he walks through the gates of Sheol. "I would have preferred to have been jettisoned into a thousand pieces in space, or filled with helium and floated above a mausoleum. This is no way to pay my last subterranean homesick dues. Anyway I'm out of the hands of any pervert embalmer doing his interpretation of what I should look like, stuffing his cotton wool in my cheeks."

lamb> I feel the pull on the rope, let me off at the rainbow.
 lamb> I could have been exploding in space
 lamb> Different orbits for my bones
 lamb> Not me, just quietly buried in stones,
 lamb> Keep the deadline open with my maker!
 lamb> See me stretch; for God's elastic acre
 lamb> The doorbell rings and it's
 lamb> "Good morning Rael
 lamb> So sorry you had to wait.
 lamb> It won't be long, yeh!
 lamb> She's very rarely late."

THE SUPERNATURAL ANAESTHETIST

[An *anaesthetist* is known as an anesthesiologist in modern American English. "To snuff it" means to die.]

Exhausted by all this conjecture, our hero gets the chance in a lifetime to meet his hero: Death. Death is wearing a light disguise, he made the outfit himself. He calls it the "Supernatural Anaesthetist." Death likes meeting people and wants to travel. Death approaches Rael with his special cannister, releases a puff, and appears to walk away content into the wall.

Peter Gabriel: "He's wearing one of his delightful costumes -- he's all the same wonderfully himself -- such a lovely man. This one he calls his 'snuff' outfit. With a tiny little [puffs loudly with voice] you snuff it. Get it? I did. He's a nice guy."

lamb> Here comes the supernatural anaesthetist.
 lamb> If he wants you to snuff it,
 lamb> All he has to do is puff it
 lamb> -- he's such a fine dancer.

THE LAMIA

[The Lamia is based on

keats>	LAMI A.
keats>	PART I.
keats>	
keats>	UPON a time, before the faery broods
keats>	Drove Nymph and Satyr from the prosperous woods,

keats> Before King Oberon's bright diadem,
 keats> Sceptre, and mantle, clasp'd with dewy gem,
 keats> Frighted away the Dryads and the Fauns
 keats> From rushes green, and brakes, and cowslip'd lawns,
 keats> The ever-smitten Hermes empty left
 keats> His golden throne, bent warm on amorous theft:
 keats> From high Olympus had he stolen light,
 keats> 10 On this side of Jove's clouds, to escape the sight
 keats> Of his great summoner, and made retreat
 keats> Into a forest on the shores of Crete.
 keats> For somewhere in that sacred island dwelt
 keats> A nymph, to whom all hoofed Satyrs knelt;
 keats> At whose white feet the languid Tritons poured
 keats> Pearls, while on land they wither'd and adored.
 keats> Fast by the springs where she to bathe was wont,
 keats> And in those meads where sometime she might haunt,
 keats> Were strewn rich gifts, unknown to any Muse,
 keats> 20 Though Fancy's casket were unlock'd to choose.
 keats> Ah, what a world of love was at her feet!
 keats> So Hermes thought, and a celestial heat
 keats> Burnt from his winged heels to either ear,
 keats> That from a whiteness, as the lily clear,
 keats> Blush'd into roses 'mid his golden hair,
 keats> Fallen in jealous curls about his shoulders bare.
 keats> From vale to vale, from wood to wood, he flew,
 keats> Breathing upon the flowers his passion new,
 keats> And wound with many a river to its head,
 keats> 30 To find where this sweet nymph prepar'd her secret bed:
 keats> In vain; the sweet nymph might nowhere be found,
 keats> And so he rested, on the lonely ground,
 keats> Pensive, and full of painful jealousies
 keats> Of the Wood-Gods, and even the very trees.
 keats> There as he stood, he heard a mournful voice,
 keats> Such as once heard, in gentle heart, destroys
 keats> All pain but pity: thus the lone voice spake:
 keats> "When from this wreathed tomb shall I awake!
 keats> "When move in a sweet body fit for life,
 keats> 40 "And love, and pleasure, and the ruddy strife
 keats> "Of hearts and lips! Ah, miserable me!"
 keats> The God, dove-footed, glided silently
 keats> Round bush and tree, soft-brushing, in his speed,
 keats> The taller grasses and full-flowering weed,
 keats> Until he found a palpitating snake,
 keats> Bright, and cirque-couchant in a dusky brake.
 keats>
 keats> She was a gordian shape of dazzling hue,
 keats> Vermilion-spotted, golden, green, and blue;
 keats> Striped like a zebra, freckled like a pard,
 keats> 50 Eyed like a peacock, and all crimson barr'd;
 keats> And full of silver moons, that, as she breathed,
 keats> Dissolv'd, or brighter shone, or interwreathed
 keats> Their lustres with the gloomier tapestries--
 keats> So rainbow-sided, touch'd with mi series,
 keats> She seem'd, at once, some penanced lady elf,
 keats> Some demon's mistress, or the demon's self.
 keats> Upon her crest she wore a wannish fire
 keats> Sprinkled with stars, like Ariadne's tiar:
 keats> Her head was serpent, but ah, bitter-sweet!
 keats> 60 She had a woman's mouth with all its pearls complete:
 keats> And for her eyes: what could such eyes do there
 keats> But weep, and weep, that they were born so fair?
 keats> As Proserpine still weeps for her Sicilian air.
 keats> Her throat was serpent, but the words she spake
 keats> Came, as through bubbling honey, for Love's sake,
 keats> And thus; while Hermes on his pinions lay,
 keats> Like a stoop'd falcon ere he takes his prey.
 keats>
 keats> "Fair Hermes, crown'd with feathers, fluttering light,

keats> "I had a splendid dream of thee last night:
 keats> 70 "I saw thee sitting, on a throne of gold,
 keats> "Among the Gods, upon Olympus old,
 keats> "The only sad one; for thou didst not hear
 keats> "The soft, lute-finger'd Muses chaunting clear,
 keats> "Nor even Apollo when he sang alone,
 keats> "Deaf to his throbbing throat's long, long melodious moan.
 keats> "I dreamt I saw thee, robed in purple flakes,
 keats> "Break amorous through the clouds, as morning breaks,
 keats> "And, swiftly as a bright Phoebean dart,
 keats> "Strike for the Cretan isle; and here thou art!
 keats> 80 "Too gentle Hermes, hast thou found the maid?"
 keats> Whereat the star of Lethe not delay'd
 keats> His rosy eloquence, and thus inquired:
 keats> "Thou smooth-lipp'd serpent, surely high inspired!
 keats> "Thou beauteous wreath, with melancholy eyes,
 keats> "Possess whatever bliss thou canst devise,
 keats> "Telling me only where my nymph is fled, --
 keats> "Where she doth breathe!" "Bright planet, thou hast said,"
 keats> Return'd the snake, "but seal with oaths, fair God!"
 keats> "I swear," said Hermes, "by my serpent rod,
 keats> 90 "And by thine eyes, and by thy starry crown!"
 keats> Light flew his earnest words, among the blossoms blown.
 keats> Then thus again the brilliance feminine:
 keats> "Too frail of heart! for this lost nymph of thine,
 keats> "Free as the air, invisibly, she strays
 keats> "About these thornless wilds; her pleasant days
 keats> "She tastes unseen; unseen her nimble feet
 keats> "Leave traces in the grass and flowers sweet;
 keats> "From weary tendrils, and bow'd branches green,
 keats> "She plucks the fruit unseen, she bathes unseen:
 keats> 100 "And by my power is her beauty veil'd
 keats> "To keep it unaffronted, unassail'd
 keats> "By the love-glances of unlovely eyes,
 keats> "Of Satyrs, Fauns, and blear'd Silenus' sighs.
 keats> "Pale grew her immortality, for woe
 keats> "Of all these lovers, and she grieved so
 keats> "I took compassion on her, bade her steep
 keats> "Her hair in weird syrups, that would keep
 keats> "Her loveliness invisible, yet free
 keats> "To wander as she loves, in liberty.
 keats> 110 "Thou shalt behold her, Hermes, thou alone,
 keats> "If thou wilt, as thou swearest, grant my boon!"
 keats> Then, once again, the charmed God began
 keats> An oath, and through the serpent's ears it ran
 keats> Warm, tremulous, devout, psalterian.
 keats> Ravish'd, she lifted her Circean head,
 keats> Blush'd a live damask, and swift-lisping said,
 keats> "I was a woman, let me have once more
 keats> "A woman's shape, and charming as before.
 keats> "I love a youth of Corinth--O the bliss!
 keats> 120 "Give me my woman's form, and place me where he is.
 keats> "Stoop, Hermes, let me breathe upon thy brow,
 keats> "And thou shalt see thy sweet nymph even now."
 keats> The God on half-shut feathers sank serene,
 keats> She breath'd upon his eyes, and swift was seen
 keats> Of both the guarded nymph near-smiling on the green.
 keats> It was no dream; or say a dream it was,
 keats> Real are the dreams of Gods, and smoothly pass
 keats> Their pleasures in a long immortal dream.
 keats> One warm, flush'd moment, hovering, it might seem
 keats> 130 Dash'd by the wood-nymph's beauty, so he burn'd;
 keats> Then, lighting on the printless verdure, turn'd
 keats> To the swoon'd serpent, and with languid arm,
 keats> Delicate, put to proof the lythe Caducean charm.
 keats> So done, upon the nymph his eyes he bent,
 keats> Full of adoring tears and blandishment,
 keats> And towards her stept: she, like a moon in wane,

keats> Faded before him, cower'd, nor could restrain
 keats> Her fearful sobs, self-folding like a flower
 keats> That faints into itself at evening hour:
 keats> 140 But the God fostering her chilled hand,
 keats> She felt the warmth, her eyelids open'd bland,
 keats> And, like new flowers at morning song of bees,
 keats> Bloom'd, and gave up her honey to the lees.
 keats> Into the green-recessed woods they flew;
 keats> Nor grew they pale, as mortal lovers do.
 keats>
 keats> Left to herself, the serpent now began
 keats> To change; her elfin blood in madness ran,
 keats> Her mouth foam'd, and the grass, therewith besprent,
 keats> With'er'd at dew so sweet and virulent;
 keats> 150 Her eyes in torture fix'd, and anguish drear,
 keats> Hot, glaz'd, and wide, with lid-lashes all sear,
 keats> Flash'd phosphor and sharp sparks, without one cooling tear.
 keats> The colours all inflam'd throughout her train,
 keats> She writh'd about, convuls'd with scarlet pain:
 keats> A deep volcanic yellow took the place
 keats> Of all her milder-mooned body's grace;
 keats> And, as the lava ravishes the mead,
 keats> Spoilt all her silver mail, and golden brede;
 keats> Made gloom of all her frecklings, streaks and bars,
 keats> 160 Eclips'd her crescents, and lick'd up her stars:
 keats> So that, in moments few, she was undrest
 keats> Of all her sapphires, greens, and amethyst,
 keats> And rubious-argent: of all these bereft,
 keats> Nothing but pain and ugliness were left.
 keats> Still shone her crown; that vanish'd, also she
 keats> Melted and disappear'd as suddenly;
 keats> And in the air, her new voice luting soft,
 keats> Cried, "Lycius! gentle Lycius!"--Borne aloft
 keats> With the bright mists about the mountains hoar
 keats> 170 These words dissolv'd: Crete's forests heard no more.
 keats>
 keats> Whither fled Lamia, now a lady bright,
 keats> A full-born beauty new and exquisite?
 keats> She fled into that valley they pass o'er
 keats> Who go to Corinth from Cenchreas' shore;
 keats> And rested at the foot of those wild hills,
 keats> The rugged founts of the Peraean rills,
 keats> And of that other ridge whose barren back
 keats> Stretches, with all its mist and cloudy rack,
 keats> South-westward to Cleone. There she stood
 keats> 180 About a young bird's flutter from a wood,
 keats> Fair, on a sloping green of mossy tread,
 keats> By a clear pool, wherein she passioned
 keats> To see herself escap'd from so sore ills,
 keats> While her robes flaunted with the daffodils.
 keats>
 keats> Ah, happy Lycius!--for she was a maid
 keats> More beautiful than ever twisted braid,
 keats> Or sigh'd, or blush'd, or on spring-flowered lea
 keats> Spread a green kirtle to the minstrelsy:
 keats> A virgin purest lipp'd, yet in the lore
 keats> 190 Of love deep learned to the red heart's core:
 keats> Not one hour old, yet of scintial brain
 keats> To unperplex bliss from its neighbour pain;
 keats> Define their pettish limits, and estrange
 keats> Their points of contact, and swift counterchange;
 keats> Intrigue with the specious chaos, and dispart
 keats> Its most ambiguous atoms with sure art;
 keats> As though in Cupid's college she had spent
 keats> Sweet days a lovely graduate, still unshent,
 keats> And kept his rosy terms in idle languishment.
 keats>
 keats> 200 Why this fair creature chose so fairly

keats> By the wayside to linger, we shall see;
 keats> But first 'tis fit to tell how she could muse
 keats> And dream, when in the serpent prison-house,
 keats> Of all she list, strange or magnificent:
 keats> How, ever, where she will'd, her spirit went;
 keats> Whether to faint Elysium, or where
 keats> Down through tress-lifting waves the Nereids fair
 keats> Wind into Thetis' bower by many a pearly stair;
 keats> Or where God Bacchus drains his cups divine,
 keats> 210 Stretch'd out, at ease, beneath a glutinous pine;
 keats> Or where in Pluto's gardens palatine
 keats> Mulciber's columns gleam in far piazzan line.
 keats> And sometimes into cities she would send
 keats> Her dream, with feast and rioting to blend;
 keats> And once, while among mortals dreaming thus,
 keats> She saw the young Corinthian Lycius
 keats> Charioting foremost in the envious race,
 keats> Like a young Jove with calm uneager face,
 keats> And fell into a swooning love of him.
 keats> 220 Now on the moth-time of that evening dim
 keats> He would return that way, as well she knew,
 keats> To Corinth from the shore; for freshly blew
 keats> The eastern soft wind, and his galley now
 keats> Grated the quaystones with her brazen prow
 keats> In port Cenchreas, from Egina isle
 keats> Fresh anchor'd; whither he had been awhile
 keats> To sacrifice to Jove, whose temple there
 keats> Waits with high marble doors for blood and incense rare.
 keats> Jove heard his vows, and better'd his desire;
 keats> 230 For by some freakful chance he made retire
 keats> From his companions, and set forth to walk,
 keats> Perhaps grown wearied of their Corinth talk:
 keats> Over the solitary hills he fared,
 keats> Thoughtless at first, but ere eve's star appeared
 keats> His phantasy was lost, where reason fades,
 keats> In the calm'd twilight of Platonic shades.
 keats> Lamia beheld him coming, near, more near--
 keats> Close to her passing, in indifference drear,
 keats> His silent sandals swept the mossy green;
 keats> 240 So neighbour'd to him, and yet so unseen
 keats> She stood: he pass'd, shut up in mysteries,
 keats> His mind wrapp'd like his mantle, while her eyes
 keats> Follow'd his steps, and her neck regal white
 keats> Turn'd--syllabing thus, "Ah, Lycius bright,
 keats> "And will you leave me on the hills alone?
 keats> "Lycius, look back! and be some pity shown."
 keats> He did; not with cold wonder fearingly,
 keats> But Orpheus-like at an Eurydice;
 keats> For so delicious were the words she sung,
 keats> 250 It seem'd he had lov'd them a whole summer long:
 keats> And soon his eyes had drunk her beauty up,
 keats> Leaving no drop in the bewildering cup,
 keats> And still the cup was full, --while he afraid
 keats> Lest she should vanish ere his lip had paid
 keats> Due adoration, thus began to adore:
 keats> Her soft look growing coy, she saw his chain so sure:
 keats> "Leave thee alone! Look back! Ah, Goddess, see
 keats> "Whether my eyes can ever turn from thee!
 keats> "For pity do not this sad heart belie--
 keats> 260 "Even as thou vanishest so I shall die.
 keats> "Stay! though a Naiad of the rivers, stay!
 keats> "To thy far wishes will thy streams obey:
 keats> "Stay! though the greenest woods be thy domain,
 keats> "Alone they can drink up the morning rain:
 keats> "Though a descended Pleiad, will not one
 keats> "Of thine harmonious sisters keep in tune
 keats> "Thy spheres, and as thy silver proxy shine?
 keats> "So sweetly to these ravish'd ears of mine

keats> "Came thy sweet greeting, that if thou shouldst fade
 keats> 270 "Thy memory will waste me to a shade: --
 keats> "For pity do not melt!"--"If I should stay,"
 keats> Said Lamia, "here, upon this floor of clay,
 keats> "And pain my steps upon these flowers too rough,
 keats> "What canst thou say or do of charm enough
 keats> "To dull the nice remembrance of my home?
 keats> "Thou canst not ask me with thee here to roam
 keats> "Over these hills and vales, where no joy is, --
 keats> "Empty of immortality and bliss!
 keats> "Thou art a scholar, Lycius, and must know
 keats> 280 "That finer spirits cannot breathe below
 keats> "In human climes, and live: Alas! poor youth,
 keats> "What taste of purer air hast thou to soothe
 keats> "My essence? What serener palaces,
 keats> "Where I may all my many senses please,
 keats> "And by mysterious sleights a hundred thirsts appease?
 keats> "It cannot be--Adieu!" So said, she rose
 keats> Tiptoe with white arms spread. He, sick to lose
 keats> The amorous promise of her lone complain,
 keats> Swoon'd, murmuring of love, and pale with pain.
 keats> 290 The cruel lady, without any show
 keats> Of sorrow for her tender favourite's woe,
 keats> But rather, if her eyes could brighter be,
 keats> With brighter eyes and slow amenity,
 keats> Put her new lips to his, and gave afresh
 keats> The life she had so tangled in her mesh:
 keats> And as he from one trance was wakening
 keats> Into another, she began to sing,
 keats> Happy in beauty, life, and love, and every thing,
 keats> A song of love, too sweet for earthly lyres,
 keats> While, like held breath, the stars drew in their panting
 keats> 300 fires
 keats> And then she whisper'd in such trembling tone,
 keats> As those who, safe together met alone
 keats> For the first time through many anguish'd days,
 keats> Use other speech than looks; bidding him raise
 keats> His drooping head, and clear his soul of doubt,
 keats> For that she was a woman, and without
 keats> Any more subtle fluid in her veins
 keats> Than throbbing blood, and that the self-same pains
 keats> Inhabited her frail-strung heart as his.
 keats> 310 And next she wonder'd how his eyes could miss
 keats> Her face so long in Corinth, where, she said,
 keats> She dwelt but half retir'd, and there had led
 keats> Days happy as the gold coin could invent
 keats> Without the aid of love; yet in content
 keats> Till she saw him, as once she pass'd him by,
 keats> Where 'gainst a column he leant thoughtfully
 keats> At Venus' temple porch, 'mid baskets heap'd
 keats> Of amorous herbs and flowers, newly reap'd
 keats> Late on that eve, as 'twas the night before
 keats> 320 The Adonian feast; whereof she saw no more,
 keats> But wept alone those days, for why should she adore?
 keats> Lycius from death awoke into amaze,
 keats> To see her still, and singing so sweet lays;
 keats> Then from amaze into delight he fell
 keats> To hear her whisper woman's lore so well;
 keats> And every word she spake entic'd him on
 keats> To unperplex'd delight and pleasure known.
 keats> Let the mad poets say whate'er they please
 keats> Of the sweets of Fairies, Peris, Goddesses,
 keats> 330 There is not such a treat among them all,
 keats> Haunters of cavern, lake, and waterfall,
 keats> As a real woman, lineal indeed
 keats> From Pyrrha's pebbles or old Adam's seed.
 keats> Thus gentle Lamia judg'd, and judg'd aright,
 keats> That Lycius could not love in half a fright,

keats> So threw the goddess off, and won his heart
 keats> More pleasantly by playing woman's part,
 keats> With no more awe than what her beauty gave,
 keats> That, while it smote, still guaranteed to save.
 keats> 340 Lycius to all made eloquent reply,
 keats> Marrying to every word a twinborn sigh;
 keats> And last, pointing to Corinth, ask'd her sweet,
 keats> If 'twas too far that night for her soft feet.
 keats> The way was short, for Lamia's eagerness
 keats> Made, by a spell, the triple league decrease
 keats> To a few paces; not at all surmised
 keats> By blinded Lycius, so in her comprized.
 keats> They pass'd the city gates, he knew not how
 keats> So noiseless, and he never thought to know.
 keats>
 keats> 350 As men talk in a dream, so Corinth all,
 keats> Throughout her palaces imperial,
 keats> And all her populous streets and temples lewd,
 keats> Mutter'd, like tempest in the distance brew'd,
 keats> To the wide-spread night above her towers.
 keats> Men, women, rich and poor, in the cool hours,
 keats> Shuffled their sandals o'er the pavement white,
 keats> Companion'd or alone; while many a light
 keats> Flared, here and there, from wealthy festivals,
 keats> And threw their moving shadows on the walls,
 keats> 360 Or found them cluster'd in the corniced shade
 keats> Of some arch'd temple door, or dusky colonnade.
 keats>
 keats> Muffling his face, of greeting friends in fear,
 keats> Her fingers he press'd hard, as one came near
 keats> With curl'd gray beard, sharp eyes, and smooth bald crown,
 keats> Slow-stepp'd, and robed in philosophic gown:
 keats> Lycius shrank closer, as they met and past,
 keats> Into his mantle, adding wings to haste,
 keats> While hurried Lamia trembled: "Ah," said he,
 keats> "Why do you shudder, love, so ruefully?
 keats> 370 "Why does your tender palm dissolve in dew?"--
 keats> "I'm wearied," said fair Lamia: "tell me who
 keats> "Is that old man? I cannot bring to mind
 keats> "His features:--Lycius! wherefore did you blind
 keats> "Yourself from his quick eyes?" Lycius replied,
 keats> "'Tis Apollonius sage, my trusty guide
 keats> "And good instructor; but to-night he seems
 keats> "The ghost of folly haunting my sweet dreams.
 keats>
 keats> While yet he spake they had arrived before
 keats> A pillar'd porch, with lofty portal door,
 keats> 380 Where hung a silver lamp, whose phosphor glow
 keats> Reflected in the slabbed steps below,
 keats> Mild as a star in water; for so new,
 keats> And so unsullied was the marble hue,
 keats> So through the crystal polish, liquid fine,
 keats> Ran the dark veins, that none but feet divine
 keats> Could e'er have touch'd there. Sounds Aeolian
 keats> Breath'd from the hinges, as the ample span
 keats> Of the wide doors disclos'd a place unknown
 keats> Some time to any, but those two alone,
 keats> 390 And a few Persian mutes, who that same year
 keats> Were seen about the markets: none knew where
 keats> They could inhabit; the most curious
 keats> Were foil'd, who watch'd to trace them to their house:
 keats> And but the flitter-winged verse must tell,
 keats> For truth's sake, what woe afterwards befel,
 keats> 'Twould humour many a heart to leave them thus,
 keats> Shut from the busy world of more incredulous.
 keats>
 keats>
 keats>

Keats, John. 1884.

keats>

Poetical Works. London: Macmillan.

Turning to Brewer's Dictionary of Phrase and Fable, we find out more about the Lamia, and evidence to support the theory that Gabriel took his inspiration from Keats.

LAMIA. Among the Greeks and Romans a female demon who devoured children and whose name was used to frighten them. She was a Libyan queen beloved by JUPITER but robbed of her offspring by the jealous JUNO, she became insane and vowed vengeance on all children, whom she delighted to entice and devour. The race of Lamiae, in Africa, were said to have the head and breasts of women and the body of a serpent and they enticed strangers into their embraces to devour them. Witches in the MIDDLE AGES were called Lamiae, and Keats' poem Lamia (1820) relates the story of how a bride, when recognized by APOLLONIUS as a serpent or Lamia, vanished in an instant. Keats took the substance of his poem from Burton's Anatomy of Melancholy (Pt. III, sect. ii, ^? memb. i, subsect. i) whose source was Philostratus (De Vita Apollonii, Bk. IV)]

Rael touches his face to confirm that he is still alive. He writes Death off as an illusion, but notices a thick musky scent hanging in the air. He moves to the corner where the scent is stronger, discovering a crack in the rubble through which it is entering. He tries to shift the stones and eventually clears a hole large enough to crawl out of. The perfume is even stronger on the other side and he sets off to find its source, with a new-found energy.

lamb> The scent grows richer, he knows he must be near,
lamb> He finds a long passageway lit by chandelier.
lamb> Each step he takes, the perfumes change
lamb> From familiar fragrance to flavours strange.
lamb> A magnificent chamber meets his eye.

He finally reaches a very ornate pink-water pool. It is lavishly decorated with gold fittings. The walls around the pool are covered with a maroon velvet up which honeysuckle is growing.

lamb> Inside, a long rose-water pool is shrouded by fine mist.
lamb> Stepping in the moist silence, with a warm breeze he's gently kissed.

From out of the mist on the water comes a series of ripples.

lamb> Thinking he is quite alone,
lamb> He enters the room, as if it were his own,
lamb> But ripples on the sweet pink water
lamb> Reveal some company unthought of --

Three snakelike creatures are swimming towards Rael. Each reptilian creature has the diminutive head and breasts of a beautiful woman. His horror gives way to infatuation as their soft green eyes show their welcome.

lamb> Rael stands astonished doubting his sight,
lamb> Struck by beauty, gripped in fright;
lamb> Three vermilion snakes of female face,
lamb> The smallest motion, filled with grace.
lamb> Muted melodies fill the echoing hall,
lamb> But there is no sign of warning in the siren's call:
lamb> "Rael welcome, we are the Lamia of the pool.
lamb> We have been waiting for our waters to bring you cool."

[AMERICAN HERITAGE DICTIONARY:

Word LAMIA (LAY'mee-uh) n., (-ee').
Definition --n., pl. -as or -ae 1. Gk. Myth. A monster represented as a serpent with the head and breasts of a woman, reputed to prey upon humans and suck the blood of children. 2. A female vampire.

Etymology ME < Lat. < Gk. [< *derived from*]
 Domain Mythology
 ACADEMIC AMERICAN ENCYCLOPEDIA:
 Article LAMIA
 Text {laym' -ee-uh}
 In Greek mythology, LAMIA was a beautiful woman whose children were taken away in jealousy by HERA because ZEUS had loved her. In revenge, LAMIA began to steal and kill the children of others. She became a hideous creature. Because Hera had condemned her to sleeplessness, Zeus gave LAMIA the ability to remove her own eyes at will in order to sleep. In later legend the LAMIA was a vampire that seduced young men; this version of the story inspired the poem "LAMIA" (1820) by John Keats.]

The Lamia invite him to taste the sweet water and he is quick to enter the pool.

lamb> Putting fear beside him, he trusts in beauty blind,

[Ie he does not face his fear, he goes with the flow of what's happening around him. This has led Rael to no good end before, and will not now.]

lamb> He slips into the nectar, leaving his shredded clothes behind.

As soon as he swallows some liquid, a pale blue luminescence drips off from his skin. The Lamia lick the liquid; very gently as they begin, with each new touch, he feels the need to give more and more.

Peter Gabriel: "I need to be sensually and erotically escorted by three half-woman half-snake creatures, who are going to be slid all over me with their long velvety tongues licking the strange blue liquid which is coming out of my body."

lamb> "With their tongues, they test, taste and judge all that is mine.

lamb> They move in a series of caresses

lamb> That glide up and down my spine.

They knead his flesh until his bones appear to melt, and at a point at which he feels he cannot go beyond, they nibble at his body. Taking in the first drops of his blood, their eyes blacken and their bodies are shaken. Distraught with helpless passion he watches as his lovers die. In a desperate attempt to bring what is left of them into his being, he takes and eats their bodies, and struggles to leave his lovers' nest.

Peter Gabriel: "This gave them indigestion. But I heard this huge roar on my left and a huge express train hurtled into the cave with a giant packet of R-E-double-N-I-E-S on it. So I entwined a huge pearl off and broke it under with a pick axe, stuffed the little bits down their throats; and they shriveled up and died. I then ate what was left of their bodies," ["Rennies", is a UK brand of antacid.]

lamb> As they nibble the fruit of my flesh, I feel no pain,

lamb> Only a magic that a name would stain.

lamb> With the first drop of my blood in their veins

lamb> Their faces are convulsed in mortal pains.

lamb> The fairest cries, 'We all have loved you Rael'."

lamb>

lamb> Each empty snakelike body floats,

lamb> Silent sorrow in empty boats.

[It is interesting to cf. this line with the later line in Domino: "Children are swimming and playing with boats." Presumably there is no connection, but you never know.]

lamb> A sickly sourness fills the room,

lamb> The bitter harvest of a dying bloom.

lamb> Looking for motion I know I will not find,

lamb> I stroke the curls now turning pale, in which I'd lain entwined

lamb> "O Lamia, your flesh that remains I will take as my food"

lamb> It is the scent of garlic that lingers on my chocolate fingers.

lamb>

lamb> Looking behind me, the water turns icy blue,
lamb> The lights are dimmed and once again the stage is set for you.

THE COLONY OF SLIPPERMEN: THE ARRIVAL

Leaving by the same door from which he had come in, he finds some sort of freaks ghetto on the other side. When they catch sight of him, the entire street of distorted figures burst into laughter. One of the colony approaches him.

lamb> I wandered lonely as a cloud,
lamb> Till I came upon this dirty street.
lamb> I've never seen a stranger crowd;
lamb> Slubberdegullions on a squeaky feet,
lamb>

[Here we find a literary allusion to "I Wandered Lonely as a Cloud" by British Romantic poet William Wordsworth. The first stanza reads:

"I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze."]

lamb> Continually pacing,
lamb> With nonchalant embracing,
lamb> Each orifice disgracing
lamb> And one facing me moves to say "hellay".

He is grotesque in every feature, a mixture of ugly lumps and stumps. His lips slip across his chin as he smiles in welcome and offers his slippery handshake.

lamb> His skin's all covered in slimy lumps.
lamb> With lips that slide across each chin.
lamb> His twisted limbs like rubber stumps
lamb> Are waved in welcome say 'Please join in.'
lamb>
lamb> My grip must be flipping,
lamb> Cos his handshake keeps slipping,
lamb> My hopes keep on dipping
lamb> And his lips keep on smiling all the time.

Rael is a little disillusioned, when the Slipperman reveals that the entire colony have one-by-one been through the same glorious romantic tragedy with the same three Lamia, who regenerate themselves every time, and that now Rael shares their physical appearance and shadowy fate.

Peter Gabriel: "And this turned me into a horrible lumpy humpy bumpy species of a man not altogether different than the way you see Michael Rutherford."

lamb> Slipperman:
lamb>
lamb> "We like you, have tasted love.
lamb> Don't be alarmed at what you see,
lamb> You yourself are just the same
lamb> As what you see in me."
lamb>
lamb> Rael:
lamb>
lamb> Me, like you? Like that!

Amongst the contorted faces of the Slippermen, Rael recognises what is left of his brother John. They hug each other.

lamb> Slipperman:
lamb>

Lamb> "You better watch it son, your sentence has only just begun
Lamb> You better run and join your brother John."

SLIPPERMEN: A VISIT TO THE DOKTOR

Lamb> Slipperman:
Lamb>
Lamb> "You're in the colony of slippermen
Lamb> There's no who? why? what? or when?"

John bitterly explains that the entire life of the Slipperman is devoted to satisfying the never-ending hunger of the senses, which has been inherited from the Lamia. There is only one escape route; a dreaded visit to the notorious Doktor Dyper who will remove the source of the problems, or to put it less politely, castrate. They discuss the deceptively-named escape for a long time and decide to go together to visit the Doktor.

Peter Gabriel: "The only way of getting rid of all those horrible lumps of ours, fellow Slippermen -- and Michael Rutherford -- was the cutting off of the sexual organ." [At other times, Phil Collins was compared to a Slipperman.]

Lamb> You get out if you've got the gripe
Lamb> To see, Doktor Dyper, reformed sniper-
Lamb> he'll whip off your windscreenwiper
Lamb>
Lamb> Rael:
Lamb>
Lamb> John and I are able
Lamb> To face the Doktor and his marble table.
Lamb>
Lamb> The Doktor:
Lamb>
Lamb> Understand Rael, it's the end of your tail.
Lamb>
Lamb> Rael:
Lamb>
Lamb> "Don't delay, dock the dick!"

["Dick" is vulgar slang for the penis, one of the few times in the Lamb the British writers got the slang to sound like something a New York street kid would say.]

Lamb> I watch his countdown timer tick.....

THE COLONY OF SLIPPERMEN: THE RAVEN

They survive the ordeal and are presented with the offensive weapons in sterile yellow plastic tubes, with gold chains. "People usually wear them around their necks," said the Doktor handing them over. "The operation does not necessarily exclude use of the facility again, for short periods, but of course when you want it you must provide us with considerable advance warning."

[*Around their necks* – this has some basis in reality. Once there was a baseball pitcher (that word again!) who wore a rib he had to have removed on a necklace. I can't remember the pitcher's name.]

Peter Gabriel: "So you see, my sexual organ and my brother John's were placed into fully sterilized yellow plastic tubes by the notorious Doktor Dyper, reformed sniper, with a decent fee and guaranteed to remove our very own windscreen wipers."

Lamb> He places the number into a tube,
Lamb> A yellow plastic "shoobedoobe".
Lamb> It says: "Though your fingers may tickle
Lamb> You'll be safe in our pickle."

As the brothers talk themselves through their new predicament, a big black raven flies into the cave, swoops down, grabs Rael's tube right out of his hands and carries it up into the air in his beak.

Peter Gabriel: "And I heard a flutter in the winds of the wings because a huge black bird called 'Raven' swooped down, -- swoop swoop -- grabbed the yellow plastic tube in its beak and hurtled off, flying away with the yellow plastic tube. Christ!"

lamb> Suddenly, black cloud comes down from the sky.
 lamb> It's a supersize black bird that sure can fly.
 lamb>
 lamb> The raven brings on darkness and night
 lamb> He flies right down, gives me one hell of a fright.
 lamb> He takes the tube right out of my hands
 lamb> Man, I've got to find out where that black bird lands.

Rael calls for John to go with him. And he replies "I will not chase a black raven. Down here you must read and obey the omens. There's disaster where the raven flies."

lamb> "Look here John, I've got to run
 lamb> I need you now, you going to come?"
 lamb> He says to me.
 lamb>
 lamb> John:
 lamb>
 lamb> "Now can't you see
 lamb> Where the raven flies there's jeopardy.
 lamb>
 lamb> We've been cured on the couch
 lamb> Now you're sick with your grouch.
 lamb> I'll not risk my honey pouch
 lamb> Which my slouch will wear slung very low."

So once more John deserts his brother.

[The first time was in the cage.]

lamb> Rael :
 lamb>
 lamb> He walks away and leaves me once again.
 lamb> Even though I never learn,
 lamb> I'd hoped he'd show just some concern.

The bird leads Rael down a narrow tunnel, he seems to be allowing him to keep at a closed distance. But as Rael thinks he might almost catch hold of the bird, the tunnel opens and finishes at an enormous subterranean ravine. Casually, the raven drops his precious load into the rushing waters at the bottom. It's enough to drive a poor boy ravin' mad.

Seeing the dangers of the steep cliff, our courageous hero stands impotent and glowers.

Peter Gabriel: "So I went off in hot pursuit, -- hot pursuit hot pursuit -- and just as I was about to catch on to the tail of the bloody bird, he dropped it -- It_ with_it_ in_it_ -- into a huge area of gushing water with R-A-V-I-N-E written in blue watery letters. 'It's going to the ravine' I thought."

lamb> I'm in agony of Slipperpain
 lamb> I pray my undercarriage will sustain.
 lamb> The chase is on, the pace is hot
 lamb> But I'm running so very hard with everything I've got.
 lamb> He leads me down an underpass
 lamb> Though it narrows, he still flies very fast,
 lamb> When the tunnel stops
 lamb> I catch sight of the tube, just as it drops.
 lamb> I'm on top of a bank, too steep to climb,
 lamb> I see it hit the water, just in time,
 lamb> to watch it float away.

He follows a small path running along the top, and watches the tube bobbing up and down in the water as the fast current carries it away. However, as he walks around a corner Rael sees a skylight above him, apparently built into the bank.

THE LIGHT DIES DOWN ON BROADWAY

[As mentioned above, this song's lyrics were not written by Peter Gabriel. It was written by Tony and Mike. After a long time studying the Lamb, the phrasing in this song and the imagery will make it stick out more and more. For example "yesteryear" seems somewhat out of place, since Rael came from modern NYC to a reconstruction of modern NYC. The phraseology is much different than Gabriel's, such as "gun of paint" for the forced rhyme with "complaint".]

lamb> As he walks along the gorge's edge,
lamb> He meets a sense of yesteryear.
lamb> A window in the bank above his head
lamb> Reveals his home amidst the streets.

Through it he can see the green grass of home, well not exactly; he can see Broadway.

lamb> Subway sounds, the sounds of complaint
lamb> The smell of acid on his gun of paint.
lamb> As it carves out anger in a blood-red band,
lamb> Destroyed tomorrow by an unknown hand;
lamb> -- My home.
lamb> Is this the way out from this endless scene?
lamb> Or just an entrance to another dream?
lamb> And the light dies down on Broadway.

His heart, now a little bristly, is shaken by a surge of joy and he starts to run, arms wide open, to the way out. At this precise point in time his ears pick up a voice screaming for help. Someone is struggling in the rapids below. It's John.

Peter Gabriel: "And that isn't all, 'cause in the ravine, I see a huge plastic bubble saying 'Your brother is drowning here.' Oh dear!"

lamb> But as the skylight beckons him to leave,
lamb> He hears a scream from far below.
lamb> Within the raging water, writes the form
lamb> Of brother John, he cries for help.

He pauses for a moment remembering how his brother had abandoned him. Then the window begins to fade -- it's time for action.

lamb> The gate is fading now, but open wide,
lamb> But John is drowning, I must decide
lamb> Between the freedom I had in the rat-race,
lamb> Or to stay forever in this forsaken place;
lamb> Hey John!
lamb> He makes for the river and the gate is gone,
lamb> Back to the void where it came from.
lamb> And the light dies down on Broadway.

[Conjecture: had Rael decided to exit through the sky-light and return back to New York City, he would have simply reappeared right where and when he was when he started, and the whole thing would have begun again. By making this final correct spiritual decision to save his brother, in spite of the many times John had refused him aid, he allows himself to leave this purgatory into the true afterlife. Seeing his own face from the outside may represent his spirit being reborn into another body.

Purgatory is not a Protestant belief, and has no basis in the Protestant Bible. It does, however, appear in Catholic and Anglican theology. If Rael is born into another body, that is yet another connection between the Revelation and the Lamb.]

He rushes to the cliff and scrambles down the rocks. It takes him a long time to get down to the water, trying to keep up with the current at the same time. As he nears the water's edge he sees John losing strength.

RIDING THE SCREE

[Scree is defined as "a steep mass of detritus [ie rocky debris] on the side of a mountain". This word does not seem to be very commonly used in American English, supported by the fact that the editor had to consult an older desk dictionary to find a definition.]

lamb> Struggling down the slope,
 lamb> There's not much hope.
 lamb> I begin to try to ride the scree,
 lamb> but the rocks are tumbling all around me.
 lamb>
 lamb> If I want John alive,
 lamb> I've got to ditch my fear -- take a dive,

[Now, we get to the crucible of the whole Lamb matter. Rael, who has been heretofore afraid to face his fear of trust and decision, finally makes his decision to save John. I think "The Light Dies Down" would have been a stronger turning point had Peter written it and carried through the vision from start to finish. The song just doesn't quite capture the true decision Rael had to make: not between John and going home, but between trusting or just abandoning John and going back to being the same old Rael.]

lamb> While I've still got my drive to survive.
 lamb>
 lamb> Evel Knievel, you got nothing on me.

[Knievel is a daredevil who performed dangerous stunts for money and recognition. He was popular in the 1970s, when the Lamb was written, and was more of a cultural icon then than now.]

lamb> Here I go!

He dives down into the cold water. At first he is thrown onto the rocks, and pulled under the water by a fast moving channel, which takes him right past John, down river.

IN THE RAPIDS

lamb> Moving down the water
 lamb> John is drifting out of sight,
 lamb> It's only at the turning point
 lamb> That you find out how to fight.
 lamb>
 lamb> In the cold, feel the cold
 lamb> all around
 lamb> And the rush of crashing water
 lamb> Surround me with its sound.

Rael manages to grab a rock, pull himself to the surface and catch his breath. As John is carried past, Rael throws himself in again and catches hold of his arm. He knocks John unconscious and then locking themselves together, he rides the rapids into the slow running water, where he can swim to safety.

lamb> Striking out to reach you,
 lamb> I can't get through to the other side.
 lamb> When you're racing in the rapids
 lamb> There's only one way, that's to ride.
 lamb>
 lamb> Taken down, taken down
 lamb> by the undertow
 lamb> And I'm spiralled down the river bed,
 lamb> My fire is burning low.
 lamb>
 lamb> Catching hold of a rock that's firm,

lamb> I'm waiting for John to be carried past.
lamb> We hold together and shoot the rapids fast.

But as he hauls his brother's limp body onto the bank he lies him out and looks hopefully into his eyes for a sign of life. He staggers back in recoil, for staring at him with eyes wide open is not John's face -- but his own.

lamb> And when the waters slow down
lamb> The dark and the deep
lamb> have no-one left to keep.
lamb> Hang on John! We're out of this at last.
lamb> Something's changed, that's not your face.
lamb> It's mine!

IT

Rael cannot look away from those eyes, mesmerized by his own image. In a quick movement, his consciousness darts from one face to the other, then back again, until his presence is no longer solidly contained in one or the other. In this fluid state he observes both bodies outlined in yellow and the surrounding scenery melting into a purple haze. With a sudden rush of energy up both spinal columns, their bodies, as well, finally dissolve into the haze. All this takes place without a single sunset, without a single bell ringing and without a single blossom falling from the sky. Yet it fills everything with its mysterious intoxicating presence. It's over to you.

lamb> When it's cold, it comes slow.
lamb> it is warm, just watch it grow.
lamb> -- all around me.
lamb> it is here. it is now.
lamb>
lamb> Just a l_i_t_t_l_e b_i_t of it can bring you up or down.
lamb> Like the supper it is cooking in your hometown.
lamb> it is chicken, it is eggs,

[The strong egg motif of the last three albums Peter Gabriel did with Genesis is even more interesting when you realize that Peter supplied the lyrics for all three egg songs: Supper's Ready ("as sure as eggs is eggs"), Aisle Of Plenty ("it's scrambled eggs"), and of course here.]

lamb> it is in between your legs.
lamb> it is walking on the moon,
lamb> leaving your cocoon.
lamb>
lamb> it is the jigsaw. it is purple haze.

[Yet another song reference: Jimi Hendrix's "Purple Haze".]

lamb> it never stays in one place, but it's not a passing phase,
lamb> it is in the single's bar, in the distance of the face,
lamb> it is in between the cages, it is always in a space
lamb> it is here. it is now.
lamb>
lamb> Any rock can be made to roll,
lamb> If you've enough of it to pay the toll.
lamb> it has no home in words or goal,
lamb> Not even in your favourite hole.
lamb> it is the hope for the dope.
lamb> When you ride the horse without a hoof.
lamb> it is shaken, not stirred;
lamb> Cocktails on the roof.

[Cocktails "shaken not stirred" are the trademark of cold-war superspy James Bond.]

lamb> When you eat right frui_t you see everything alive,
lamb> it is inside spiri_t, with enough gri_t to survive
lamb> If you think that it's pretentious, you've been taken
lamb> for a ride.

[If this line isn't a commentary on "art rock" and the generally held belief that it was a bunch of pretentious airy-fairy music, it would be surprising.]

```

Lamb> Look across the mirror, before you chose de cide
Lamb> _i t_ _i s_ _here. _ _i t_ _i s_ _now_
Lamb> _i t_ _i s_ _Real. _ _i t_ _i s_ _Rael_
Lamb>
Lamb> 'cos _i t's_ only knock and knowall, but I like _i t._

```

[This last line is still another song reference, this time to "It's Only Rock and Roll" by the Rolling Stones.]

Interpretations And Reflections

Yeah, but what does it mean? Various interpretations follow below. You may want to base your interpretation on one of these, or perhaps do some investigation of these concepts and draw your own conclusions. These are in no order or pattern, they're just lots of thoughts about various aspects of the work.

Reflection of Existentialism

The secret to understanding in *The Lamb Lies Down on Broadway* lies in an understanding of the concept of existentialism. A philosophic and literary movement which, in its current form, began in the nineteenth century, I believe. Its basic tenets are this: First, life is totally absurd. The "reality" which people accept is false, merely an invention of convenience so that we are all communicating on the same wavelength, so to speak. This also ties in the idea that life itself is utterly meaningless. Second is the idea that we, as individuals, are capable of constructing our own reality, which is just as valid and "real" as the reality of everyone else. Shakespeare touched on this when he wrote in *Hamlet* something to the effect of "There is no good or bad, merely thinking makes it so" and "I could live a nutshell and count myself King of infinite space".

Well, well, well Bernard, there's nothing like jumping right into the deep end! No comments yet on your observations other than you've obviously spent some time thinking about this. I must however, comment on your description of existentialism. Having received my M.A. in Philosophy and concentrated in existential thought, I hate to see the term thrown around quite so loosely. A couple of points:

1. Existentialism is a very broad term which encompasses many different ideas, even contradictory ones at times. I'm not denying that *some* existentialist thinkers espouse the doctrine of nihilism which you assert above; but to say this is a basic tenet of all existential thought is not true. The idea of the absurdity and meaninglessness of life was championed by the French existentialists, and is popularly known through the writings of Sartre. But even some of this group saw this as a denial of some basic laws of rationalism and had trouble with it. Certainly a Christian existentialist like Kierkegaard would not accept your definition.
2. The idea that we can construct our own reality by asserting that whatever we choose to believe is "true" is another idea asserted by some (particularly the German philosopher Schleiermacher) and refuted absolutely by others. The idea of the total subjectivity of truth is an idea that creates some real philosophic problems and has been moved away from by most existentialists.
3. If there is one common thread which unites all existential thinkers it would probably be that freedom of choice (free will) is fundamental to life.

Reflection on Absurd Reality

When TLLDOB begins with the song of the same name, we are immediately immersed in the absurdity of the reality which everyone exists in, at least those who are considered sane. The lamb itself has two meaning, and then can be left alone for awhile. First, it is representative of the sacrificial lamb, which society creates, then offers up as an offering for slaughter. Rael is that lamb, the situation as a child of the streets has been thrust upon him by his birth, and he has

never been given an opportunity to make something of himself. Second is the absurdity of the existence of a real lamb lying down somewhere on Broadway.

"Meanwhile from out of the steam a lamb lies down.
This lamb has nothing whatsoever to do with Rael, or any
other lamb-it just lies down on Broadway"

This is just the faintest hinting of Rael's journey through the netherworld between sanity and insanity. Basically it sets the tone for what is the commonly accepted reality. Cruel movie attendants, suspicious cops, druggies coming down from their trip entering withdrawal or hangover "Nighttime's flyers feel their pain", businesses opening for the day, etc.

Two characters emerge here in the beginning who add to the element of absurdity. "Patrolman Frank Leonowich (48, married, two kids)" only mentioned in the accompanying story, and Suzanne the working woman returning home thinking very pragmatic things "money-honey [her boyfriend/ husband- be on [perhaps sexual desire?]- neon [the city, her life?]]. Both of these characters are described in detail which is completely unnecessary, and thus absurd. The entire existence is meaningless, but there nonetheless, why? That is the question existentialism asked and responded with the answer that there is no logical reason why, there is no sanity.

We are told he spraypaints his name in the subway. There are few other things which generally describe life in a big city than a subway, you see it all there. It is a mixed bag of reality condensed in a relatively small space. By putting his name in big letters, Rael hopes to start defining himself, a "process going towards 'making a name for yourself'" as the story narrator puts it. This is a sane move by Rael in terms of self definition, he is still working within the context, the mythology of present day society.

"Cabman's velvet glove sounds the horn." "Autoghosts keep the pace for the cabman's early mobile race." These sentences lead us to believe that cab drivers are being spoken about here, not men who hail taxis in front of hotels. The cabbie honks his horn at Rael, who must have been jaywalking, as he drives Suzanne home from work. To Rael, this is but another blow to his ego, his structure of existence in this life, this reality. "The sawdust king spits out his scorn", Rael responds here with anger, lashing out at the world which has treated him so cruelly through the vehicle of this cabbie and the woman who rides within. Here we actually get some speech from Rael, or perhaps his thoughts (more likely actually), "Wonder Women draw your blind, don't look at me I'm not your kind. I'm Rael!" He tells this woman that he doesn't want her attention anyway, he'd prefer it if no one recognized his existence. He proclaims his independence from the mainstream of rational thought. With that proclamation, he begins his journey into his own reality. "Something inside me has just begun, Lord knows what I have done."

Finally the song ends with references and lines taken from the song "On Broadway" which deals with opportunity, and those who would naysay the protagonist's ability to make it on Broadway. It plants the seed that this journey could go either way for Rael, he has a number of choices. Perhaps he will define himself in the context of society's reality, while still existing in it. Maybe he will give in entirely and go on as a nobody in terms of this reality, never defining himself at all in any terms. Finally he can design, tailor make, his own reality, where he is not only perfectly defined, but completely at ease and at home. It's perfectly absurd.

Reflection on Symbolism

...life on the streets of New York. He is successful in running away from this death for a time, symbolic of his success at avoiding death on the street.

Looking back, he sees the cloud take shape into what appears to be a movie screen, "showing what had existed before in three dimensions". Now is the time to hold on to your hats, for not only is the wind blowing harder now, but the movie screen image is key here, answering a bunch of past and future questions, but also creating a mess of questions at the same time. This movie screen he alone sees is much like the one in the movie-palace he slept in the night before. The one in the theater shows a false reality created by someone in Hollywood who hopes the moviegoers believe it, that is, buy into the reality of something which is obviously false. And people obviously do... ask children who they want to be when they grow up, what kind of answers do you get? Movie stars, but more than that, they want to grow up to be like characters in the movie. That is the

romance of the movie, that it takes something unreal and presents it in a form which people can believe, that they really want to believe. The screen that is moving in the street (behaving much like "The Langoliers" in the short story of the same name by Stephen King) is taking what Rael "knew" to be reality and turning it into a movie. Are we to believe what is on this screen? If what I once thought was real is now a movie, is what was a movie now real?

Rael struggles against these thoughts, much like he struggles against the wind blowing against him, "blowing dust into my eyes", obscuring his vision of what he once thought was real. He fights himself into a standstill, completely encrusted in the dust. Like us, he is a "sitting duck" a "fly waiting for the windshield on the freeway". His difference is that he sees it coming, and although he is not prepared, he is spared immediate death, at least how he sees it. From his viewpoint, everyone else who gets swallowed by the wall/screen dies, but this is just a symbolic death of the reality he once knew.

I haven't discussed the symbolism in the music yet, even though the manic keyboards in the beginning hint of psychosis they don't technically match the plot. The contact of the wall/screen with Rael is directly tied in during "Fly on a Windshield". After the word "...waiting for the windshield on the freeway are spoken" there is a sort of silence for an instant. Then suddenly the crash comes.

"The moment of impact bursts through the silence and in a roar of sound, the final second is prolonged in a world of echoes as if the concrete and clay of Broadway itself was reliving its memories".

Rael is overwhelmed by the confusion and disorder of the sensory input he is perceiving. He has now been sucked into the movie! Images begin to take shape out of the soup in a stream of consciousness style.

Take time and throw it out the window. It was an integral part of the "real world", the world Rael has taken his leave of. The next second in the reality of New York may consume the entire journey Rael is about to take. Human dreams have been found to take only a few seconds each, though we remember them as happening in real-time. Many times they seem just as real as when we are awake. Is Rael awake, or asleep in the movie theater still from the night before? Is he dead, or is everyone else dead...both, neither?

Reflection On A Movie Version

Anyway, somebody mentioned a "Lamb" movie. Well, there was to be one- with Peter rejoining the band to do the soundtrack- back in the early 80's But this got shot down. From inferences from interviews, I think that Tony really didn't want to do it. I remember a 1986 Rockline interview where someone asked him(and Phil) about it and he said he thought it would mean too much new material and that working with music you did years ago did not appeal to him. In Peters book, it mentioned that some people in the band did want it to happen.

Reflection On The Lamb Cover Pictures

Struggling very hard to pull Rael from the left picture (so to support the Freudian approach, he may be the superego).

A third Rael is watching the two of them. That Rael has left the right picture and stands besides the tree pictures in *the same* way he stood in the right picture (hands on hips etc.). That may indicate that he really can't move, so he's just watching them. It could be taken from the It scene - Rael looking at Rael, and his spirit moves between the two until it is no longer contained in either, and IT sees them BOTH (I hope I wrote the story correctly). Some one said that the right picture shows The Chamber Of 32 Doors, but if you'll look closely you'll see it's actually a corridor, and there's a leopard lying on the floor near Rael's white figure's legs, so this might be the corridor from The Carpet Crawlers. What bothers me is that there ARE doors in that corridor. If you'll look inside the booklet you'll see Rael in something that looks like a corner of a room, and behind him stands a door, so this might be The Chamber.

Back to the right picture, you'll notice there are more animals in the corridor (I can remember a goat standing in one of the doors) and there is also a human figure at the end of the corridor. Animals are not mentioned in the songs or in the story, and the crawlers seem to be humans, so I can't really place the animals, especially the leopard whose picture is also seen inside the booklet.

I've decided to try and explain ALL of the pictures and photographs on the album's sleeve(s), along with some other comments.

The three on the front

On the left hand picture, Rael is clearly in the area of 'In The Rapids' and 'Riding The Scree', just after he's chased the Raven (in which case this picture would illustrate 'It') or just before (in which case it is illustrating the part where his "tube" floats away). As far as Rael, the picture doesn't tie in with the songs/story. He is trying to save the character in the second picture from getting his head sucked through a wall (the intense discomfort of 'The Waiting Room'). The Rael in the first picture perceives the second character to be his brother, John.

If looked at closely, you can tell it is the Rael character again, which ties in with the recent debate "Does John exist at all?". It would be reasonable to assume that John was never in this story at all and that Rael originally felt he needed someone to depend on (and who better than a brother?). This would mean that the reason John didn't help [...] Rael's sight were he to turn round. His watching of Rael is defined as covert by this action.

The corridor in this instance is outdoors (rather than upstairs in a hotel). Rael appears to be peeking round the corner to see if anyone's coming, perhaps semi-aware of his onlooker or perhaps simply displaying the caution he learned in his street gang.

On the right hand picture, Rael is mouthless whereas everyone else is shouting.

'The chamber was in confusion - all of the voices shouting loud'
Lilywhite Lilit.

He is mouthless because he is less bound (than the 'Carpet Crawlers') and so feels less of an urge to shout. I think he also is at this point feeling disheartened (with 'townmen' and and the 'man who does shout what he's found' as in 'Chamber Of 32 Doors') and couldn't shout if he wanted to. One man on the picture (the one whose arm overlaps into the "corridor" picture wears the same outfit as the character following Rael, though is clearly not Rael or John. This accentuates the uncertainty throughout Rael's adventure.

The inner cover - left hand side

The triangular picture on the top left of the inner cover shows Rael with snakelike things over him, dragging him. These represent 'The Lamia'.

From my dictionary:

"LAMIA (Greek and Roman mythology): Monster with head and breasts of a woman and body of a serpent, preying on human beings and sucking children's blood"

Rael was obviously no longer a child after his experience in 'Counting Out Time' and so perhaps this is the reason that the Lamia died. Adult's blood might be no good for them!

The small picture on the top right (left of the spine) is an upside-down picture of a landscape - this could be either 1) The view of home he gets in 'The Light Dies Down', although this is supposed to be of a 'Broadway Street Scene' or 2) An image of his life being turned upside down in the whole Lamb episode.

Other than the two close-ups there is also a picture of one of the "shouters" from 'Chamber' and Rael lost within another many-doored maze.

The inner cover - right hand side

The two triangular pictures are cut from the same photo. Rael at this point seems to have chased the Raven to the point where it drops his 'Shoobedoobe'. He got there just in time. To watch it float away... The other large picture on the right of the spine is of Rael, again looking down the corridor, but this time we see the raincoat and hat left in a heap. The other picture is of a now-quiet "shouter". He looks particularly stern and it is easy to imagine him as a very moralistic old bugger.

The inner sleeve liner drawings

The drawings are placed in the centre of the teOAxT on all four sides of the inner sleeves. They are very geometric and surreal. The first one (surrounded by the lyrics to 'Cuckoo Cocoon') is of Rael being hit by the 'Wall Of Death'. A lamp post and sidewalk ("pavement" in English 8-) are visible, as are a hand, leg and foot. The wall "chased" Rael as he ran to escape it. It is heading towards the bottom-left of the inner sleeve.

The second side has a drawing of a leg and two arms (odd how we never see the rest of Rael's body in the drawings), coming from withIN THE CAGE. :) The wall behind (that he's being crushed against) is also visible. On the second record, the picture on the third side is clearly of the Raven carrying Rael's castrated parts in a tube. The wings and tail of the Raven spread to the corners of the sleeve (and beyond). It's big. The fourth side is the only picture that gave me a problem. It seems to be Rael's foot, stepping (sliding?) into 'The Rapids'. The "bubbles" look too much like Rael's removed parts for comfort! The jagged step things, I believe, are rocks in the water.

I posted something about the front cover some time ago. and there are some things that I don't agree with. I'll edit my previous post (since I looked a bit in the picture after that) and repost it. In that post I refer to some of the opinions that were presented when the lamb discussion was alive, so here it is:

The left picture shows Rael being pulled from the rapids, which means he might be John/Rael, or as commented before, the id.

The middle picture show Rael sitting on a chair (a cold stone throne?) and struggling very hard to pull Rael from the left picture (so to support the Freudian approach, he may be the superego). I think that the one in the left picture isn't really pulling, because his body is bent forward, and he doesn't seem to put much effort in this, while the one in the middle picture seems to be giving all that he's got. (It don't think that Rael's head in the middle picture is stuck in the wall. It's just bent backwards because of the effort). A third Rael is watching the two of them. That Rael has left the right picture and stands besides the tree pictures in *the same* way he stood in the right picture (hands on hips etc.). That may indicate that he really can't move, so he's just watching them. It could be taken from the It scene - Rael looking at Rael, and his spirit moves between the two until it is no longer contained in either, and IT sees them BOTH (I hope I wrote the story correctly).

Someone said that the right picture shows The Chamber Of 32 Doors, but if you'll look closely you'll see it's actually a very long corridor, and there's a leopard lying on the floor near Rael's white figure's legs, so this might be the corridor from The Carpet Crawlers. What bothers me is that there ARE doors in that corridor. If you'll look inside the booklet you'll see Rael in something that looks like a corner of a room, and behind him stands a door, so this might be The Chamber.

Back to the right picture, you'll notice there are more animals in the corridor: there is a goat in the right door, something that looks like a dog walking towards Rael's white figure, something that might be a dog or a lamb to the left and a raven that stands on something that looks a lot like a wooden rail of a staircase (The staircase at the end of the corridor that leads to the chamber of 32 doors?). You'll also notice another white human figure at the end of the corridor. It's a bit hard to place the animals, though, because the crawlers seem to be human.

Reflections by Huang

The following was written by Mel Huang, under the influence of vodka. Please remind yourself that we are not advocating vodka as the way to understand the Lamb.

This could take all day...well, people disagree left and right on

this... this is an abridged version of my take on it...

Rael is a gang member on the streets of NYC. His brother John turned on him and his colours by joining the establishment. It starts out with Rael running around town on and off the subway on "The Lamb Lies Down on Broadway".... then a strange occurrence at Times Square and Rael shoots up and starts to see strange, somewhat ironic things (KKK serves hot soul food...)... then he's totally gone from the drugs and ends up in a "cocoon" of his own high. Then he goes into a pseudo bad trip and is in the cage of his trip... then things keep spinning and spinning until he comes back to reality... to find that his brother turned and sold his soul to society and joined the establishment...

Later he mentally returns from his trip to NYC and buys a book called "Erogenous Zones" which teaches skills in copulation (I'm trying to be civil mind you!). He picks up a girl and tries it... and it was all over in 68 seconds... she's pissed... no kidding... so he's left cuddling "his own prickley porcupine"... so he drifts the night away stroking.... ya know what I mean!

Then he's dreaming... of strange creatures crawling on the carpet... and guess what they're doing... then he proceeds through a room, goes up some stairs, and enters a chamber of 32 doors, "which only 1 will lead our hero out."

Suddenly across the room a blind old lady calls for Rael... she said that she'll lead him out... she did, into a dark tunnel, then abandons him in a dark cave... she did mention to him about a figure that'll come and meet him soon... so did he... Death arrives... he tries to give Rael some of Death's "snuff" but Rael eludes the death scent and runs into an area... a weird pool with three creatures in it... beautiful female-like creatures known as the Lamia.

After he's satisfied by the three sensuous creatures, he decided to go 101% climax by eating them.... then poof! He became a human testicle!

He turned into a creature of total disgust... bumps and lumps everywhere... looking like testicles... he's slimy and greasy.... he runs into a hideous creature and lo and behold, he tells Rael that he looks like that too! D'oh! The Rael sees John... John tells him the only way back to normal is to go and see Doktor Dyper... reformed sniper.....

>snip<

>eep!<

Well, our hero's "tool" is placed in a yellow plastic tube.... suddenly, a HUGE raven flies in and snags the appendage... Rael chases the bird and calls for John to help... John turns his back again on Rael... so Rael runs and chases...

They clear the cave... then the bird drops the tube into a ravine... the rapids carry the tube downstream. Then wow.... a portal opens up and Rael sees... NYC! A way home, out of the dream? It's irresistible... maybe he'll wake up! But then he hears a voice calling for help... but wait... it's... it's...

It's John! His weakness and life concern again returns to haunt him.... Rael decides to go after him instead of saving himself... he swims through the rapids and goes after him...

He rescues him...but...wait...no...it can't be...it's HIM! It's RAE! He's looking at his true life concern and his true weakness...HIMSELF! Is this real? Is it Rael?! Is IT?!?!?!?!? AAARRRRGGGGGHHH!!!!!!

Footnote To The Lamb: The Little Prince

Although dismissed in later interviews as too twee a story for the public school lads of Genesis to use as their entry into the punk age, this is yet another of the inexhaustable Genesis literary inspirations. Although it was a rejected idea for the Lamb, it deserves some discussion and clarification in light of the treatment the band gives it after the fact. According to the books "I Know What I Like" by Gallo and "In His Own Words", Peter mentions that it was his story line (The Lamb) against "The Little Prince" concept that Mike Rutherford put forward.

The Encyclopedia Britannica gives the following information on The Little Prince:

Saint-Exupery, Antoine (-Marie-Roger) de

[...] Le Petit Prince (1943; The Little Prince, 1943), a child's fable for adults, with a gentle and grave reminder that the best things in life are still the simplest ones and that real wealth is giving to others.

The Art of Literature
The 20th century.

[...] On a high literary level, not accessible to all children, was Le Petit Prince (1943, both French and English, The Little Prince) by the famous aviator-author Antoine de Saint-Exupery. The very vagueness of this mystical parable has lent it a certain magnetism. [...]

ON EGGS

The final entry in the Discography reads:

On the subject of eggs as a recurring motif on the albums *Foxtrot*, *Selling England By The Pound*, and *The Lamb*, the editor may have actually found a fact that may explain this symbolism. After noticing this strange recurring mention of eggs ("as sure as eggs is eggs", "it's scrambled eggs", and "it is chicken, it is eggs"), I've been searching for anything that could possibly account for this. It is unlikely that the usage of "eggs" in these three songs is accidental, since Peter Gabriel wrote the lyrics for them, and accidentally picking the same symbol on three albums sounds farfetched considering how carefully Gabriel writes lyrics. I've never seen anything about this in any interviews with the band, and as evidenced by Banks' *Gabble Ratchet* answer, only a statement from Peter himself could actually be considered the last word. I was perplexed for a long time until I accidentally ran across an article in the newspaper which made everything click. The Beatles' song *Yesterday* had the working title *Scrambled Eggs*. This can't be a coincidence since Genesis is so influenced by the Beatles. I can't explain what gave rise to using this on three different occasions (a running joke, putting it in to see if anyone noticed, noticing it on one or two albums and then doing it intentionally?), but until something better comes along, this half-explanation will have to suffice.

As if anything in this whole Discography could be left well enough alone, someone brought this to my attention:

From "A Dictionary of Symbols" by J.E. Cirlot

EGG: A great many prehistoric tombs in Russia and Sweden have revealed clay eggs which had been left there as emblems of immortality (17). In the language of Egyptian hieroglyphics, the determinative sign of the egg represents potentiality, the seed of generation, the mystery of life (19). This meaning persisted among the alchemists, who added explicitly the idea that it was the container for matter and for thought (57). In this way was the transition effected from the concept of the egg to the Egg of the World, a cosmic symbol which can be found in most symbolic traditions Indian, Druidic, etc (26). The vault of space came to be known as an Egg, and this Egg consisted of seven enfolding layers--betokening the seven heavens or spheres of the Greeks (40). The Chinese believe that the first man had sprung from an egg dropped by Tien from heaven to float upon the primordial waters. The Easter egg is an emblem of immortality which conveys the essence of these beliefs. The golden egg from which Brahma burst forth is equivalent to the Pythagorean circle with a central point (or hole). But it was in Egypt that this symbol most frequently appeared. Egyptian naturalism-- the natural curiosity of the Egyptians about the phenomena of life--must have been stimulated by the realization that a secret animal-growth comes about inside the closed shell, whence they derived the idea, by analogy, that hidden things (the occult, or what appears to be non-existent) may actively exist. In the Egyptian Ritual, the universe is termed the 'egg conceived in the hour of the Great One of the dual force'. The god Ra is displayed resplendent in his egg. An illustration on a papyrus, in the *Oedipus Aegyptiacus* of Kircher (III, 124), shows the image of an egg floating above a mummy, signifying hope of life hereafter. The winged globe and the beetle pushing its ball along have similar implications (9). The Easter-time custom of 'the dancing egg', which is placed in the jet of a fountain, owes its origin, according to Krappe (who refers only to the Slavs), to the belief that at that time of the year the sun is dancing in the heavens. The Lithuanians have a song which runs as follows: "The sun dances ober a mountain of silver; he is wearing silver boots on his feet." (35)

I don't know if reading that helps clarify things or not.

But, Armando Gallo says in an Italian pressing of *Selling England* found by Edward Antoniu which had a liner with the lyrics and some explanations in Italian (which is here translated to English):

In "*Foxtrot*" there is an unanswered question. What was for supper in "*Supper's Ready*"? "It's scrambled eggs", do Genesis merrily answer on this album.

Although the only actual mention of this subject matter I could find from anything that might be official, it does nothing to explain the Lamb, or why "eggs is eggs" appears in Supper itself.

TOUR DATES, SET LISTS, GEAR

THIS IS NOT COMPLETE!

This Appendix has been included because the information in it is extremely hard to come by, and is of interest to many people (especially musicians who enjoy knowing what gear the bandmembers used at various times). This Appendix collects all known information on the topics of the various tour dates, set lists, and gear used at various times, but is by no means complete. On the theory that something is better than nothing, the known information is included.

Contributions include material from: Mel Huang, Joachim Verghese, Earl Maglangue

The listings for each tour are divided into three sections:

- Dates
- Set List
- Equipment List

Some sections may be missing for specific tours, which means the information is unavailable.

From Genesis To Revelation

Studio gear for Tony:

- Acoustic Piano
- Farfisa Organ

Before *Trespass*, almost nothing is known about what material was performed live. Since many of the songs were never recorded, the pre-*Trespass* material is dealt with in the Live and rare section in the Discography proper.

Trespass Tour 1970

Studio gear for Tony in the *Trespass*, *Nursery Cryme*, *Foxtrot* (1970 - 1973) period:

- Acoustic Piano [studio only]
- Hammond L-122 tonewheel organ, Leslie rotating speaker
- Hohner Pianet, fuzz effect
- Mellotron Mk II [Strings, Brass, Flute tapes]

The Mellotron was alleged to be bought from King Crimson and the same one used on *In The Court Of The Crimson King*. The Mellotron Mark II's left manual was traditionally used to play tape recordings of rhythm tracks, one of which was called "Foxtrot". (We don't know if this rhythm track was used on a Genesis album or not...)

Notes: On many occasions during this period, Banks would try to make the electric piano sound as close to an electric guitar as possible. On pieces like "Musical Box", he would put the Pianet through a fuzz box, while Hackett would try to make the guitar sound like a synthesizer. The "Watcher of the Skies" sound was created by putting both the organ and the Mellotron strings/brass through the Leslie speaker, with a fair amount of distortion added. Tony himself made the point that the Mellotron from this era is the only one that the song sounded good on -- contrast a recording of *Watcher* from this period with a Lamb encore version of the song to hear the noticeable difference.

Dates

February

- 25 London - Revolution
- 26 London - Blaises
- 27 Uxbridge - Brunel University
- 28 Colchester - Essex University
- March
- 1 Southall - Farx Club
- 2 Beckenham - Mistrale Club
- 3 London - Upstairs At Ronnie Scott's
- 10 London - Upstairs At Ronnie Scott's
- 17 London - Upstairs At Ronnie Scott's
- 22 Southall - Farx Club
- 24 London - Upstairs At Ronnie Scott's
- 31 London - Upstairs At Ronnie Scott's
- April
- 7 London - Upstairs At Ronnie Scott's
- 13 Aylesbury - Friars
- October
- 6 Princes Risborough - British Legion hall
- December
- 28 London - Lyceum

Set List

Needs work. They changed the set a lot during this period as people came and went.

Nursey Chryme Tour 1971/72

Dates

- January
- 24 London - Lyceum Strand
- 25 Birmingham - Town Hall
- 26 Bristol - Colston Hall
- 27 Sheffield - City Hall
- 28 Bradford - St. George's Hall
- 30 Manchester - Free Trade Hall
- 31 Newcastle - City Hall
- February
- 11 Brighton - The Dome
- 13 Bournemouth - Winter Gardens
- November
- 21 Watford - Technical College
- January
- 15 Heidelberg
- February
- 4 Bristol - Hippodrome
- 9 London - Rainbow Theatre (first bat wings)
- 10 Brighton - The Dome
- 12 Plymouth - Guildhall
- 14 Exeter - University, Great Hall
- 16 Glasgow - Greens Playhouse
- 17 Sheffield - City Hall
- 18 Birmingham - Town Hall
- 19 Oxford - New Theatre
- 21 York - University
- 22 Newcastle - City Hall
- 23 Lancaster - University
- 24 Manchester - Free Trade Hall
- 25 Leicester - DeMontford Hall
- 26 Dunstable - Civic Hall
- March
- 4 Watford - Technical College
- April
- 14 Pavia - Palasport
- 19 Naples - Teatro Mediaterraneo
- May

28	Lincoln	- Great Western Express Rock Festival (first Watcher)
June		
16	Bedford	- Corn Exchange
26	Paris	- Olympia
28	Watford	- Town Hall
July		
14	London	- Lyceum
August		
20	Via Reggio	- Piper 2000
22	Genoa	
??	Rimini	- Locanda del Lupo
September		
28	Dublin	- National Stadium
30	London	- Oval Theatre

Set List

Happy the Man
Stagnation
Salmacis
Twilight Alehouse
Musical Box
Hogweed
Knife

(periodically there was Harlequin after Happy the Man and Going Out to Get You. Later they tried Bye-Bye Johnny (early Can-Utility) and Watcher).

Foxtrot Tour 1972/73

Here is a gear list from Mar 1973

Tony Banks:

1 Mark II Mellotron
1 L122 Hammond Organ
1 Hohner Pianet
1 Epiphone 12 String Acoustic Guitar
2 760 Solid State Leslie Cabinets
2 4x12 Hi-watt Cabinets
1 Custom built 50/75 Wallace Amplifier
1 Custom built Stewart Keyboard Mixer

Michael Rutherford:

1 Custom build Zemaitis 12 String Acoustic Guitar
1 Rickenbacker 12 String Guitar
1 Rickenbacker Bass Guitar
1 Set 'Mr Bassman' Bass Pedals
1 100w Hi-watt Stack
1 Acoustic 370 Bass Amplifier
1 Acoustic 201 Cabinet

Steve Hackett:

1 Gibson Les Paul deluxe Guitar
1 Hagstrom 12 String Guitar
1 100w Hi-watt Stack
1 Marshall 'Super-Fuzz' Fuzz Box
1 'Duo' Fuzz Box
1 Schaller Volume Pedal

Phil Collins:

3 Gretsch Drums: 20"x18" Bass Drum, 16"x16" Floor Tomtom
13"x9" Little Tomtom
1 14" x 5 1/2" Ludwig Snare Drum
Paiste Cymbals Including 1 20", 2 18", 1 17", 2 16", 1 pair 14"
Hi-hats
3 Gongs: 1 20", 1 13", 1 6"
Hayman C Sticks

Assorted bells, finger cymbals and whistles, etc.

Peter Gabriel:

- 1 Hayman 20" Bass Drum
- 1 Haines Flute
- 1 Howarth Oboe

PA (on hire from Sound City Hire Limited)

- 4 Kelsey Morris Bass Reflex Cabinets
- 4 Altec Mid-range Horns
- 4 JBL 070 High-range Treble Radiators
- 2 700 w Phase-Linear Power Amplifiers
- 2 100w H/H TPA 100D Monitor Amplifiers
- 3 Two-way Passive Cross-over Slope Back Monitor Cabinets including Vitavox Horns and Speakers
- 1 20 channel Kelsey Morris Stereo Mixer
- 1 Sound City Echo Master Mark II
- 1 Sony Cassette Player

Sound Technicians:

- Tim Stewart (Stage Gear)
- Brian Grant (P.A.)
- Alan Cranston (Drums and Mikes)
- Richard MacPhail (Personal/Tour Manager & Sound Engineer)

Lighting Equipment:

- 20 2K Thorn 6C24/2B Dimmers
- 36 Hartman Par 64 Lanterns
- 32 Pattern 763 Mark II 1K Leeko TH Profile Spots
- 2 Hersey Towers
- 4 Hartman Towers
- 1 Mirror Ball
- 3 Freeze Lights
- 8 Ultra-Violet Fluorescent Tubes
- 6 175w Ultra-Violet Radiators
- 1 Tubular Ripple
- 2 Custom built Flash Admission Boxes
- 75' Aluminium Scaffolding
- 12' x40' gauze (white) curtain

Lighting Technicians:

- Adrian Selby (Lighting Designer)
- Martin Day and Jeremy Thom (Lime Operators)

Transport:

- 1 Ford 'D' Series 3-ton truck for sound equipment
- 1 Commer 3-ton truck for lighting equipment
- 2 Saloon cars for group

Dates

October

- 4 Aberdeen - Music Hall
- 14 Kingston - Polytechnic
- 29 Lewisham - Odeon

November

- 10 London - Marquee
- 28 London - Imperial College
- ?? Brunel - University (first supper's ready)

December

- 12 New York - Philharmonic Hall

January

- 17 Frankfurt - Jahrhunderthalle
- 20 Reggio Emilia - Palasport
- 22 Rome - Palaeur

February

- 9 London - Rainbow Theatre

March

8 New York - Carnegie Hall
 ?? Rochester
 August
 26 Reading - Festival

Set List

Watcher of the Skies
 Can-Utility (seemingly only the 1st part of the tour)
 Happy the Man (1st part of the tour too)
 Salmacis
 Get'em Out by Friday
 Twilight Alehouse (early too)
 Musical Box
 Hogweed
 Supper's Ready (later on in the tour, bit before 1/2 way)
 Knife
 Harrold the Barrel (once in a long while...)

So this tour seemed to be split...they also did Seven Stones once or twice...

These next tour dates come from the Charisma box set book. There is a photo of a pink, white and black poster with "Toppers" written in pink and black across the top, with two black top hats below with tour dates, one for Lindisfarne and Genesis Touring Together (Special Guest stars Rab Noakes) and the other with Lindisfarne, Dingly Dell and possibly someone else, it's obscured. The dates are September and October 1972, and for many the city is obscured but not the venue. (If I have a few letters after Obscured, it is because I can see the last few letters of the name of the city). Where possible, obscured text which can be inferred from the venue is filled in between brackets. So here they are, in the form they appear on the poster:

(Obscured)	The Stadium	28th September
(Obscured)	City Hall	30th
(Obscured)	City Hall	1st October
(Obscured)	City Hall	3rd
[Aberdeen]	Music Hall	4th
[Glasgow]	Greens Playhouse	6th
[Liverpool]	Empire Theatre	7th
[Manchester]	Free Trades Hall	10th
[Bradford]	St. Georges Hall	11th
[Leicester]	De Montford Hall	12th
[Bournemouth]	Winter Gardens	13th
London	Colliseum	15th
Liverpool	Top Rank	16th
Watford	Top Rank	18th
Stoke on trent	Trentham Gardens	19th
Bristol	Top Rank	20th
Oxford	New Theatre	21st
Preston	Guildhall	22nd
Porthsmouth	Guildhall	24th
Birmingham	Odeon	25th
Cardiff	Top Rank	26th
Brighton	Top Rank	27th
Lewisham	Odeon	29th

Selling England By The Pound Tour 1973/74

Tony's studio gear from the Selling England By The Pound period:

Acoustic Piano [studio only]
 Hammond L-122 tonewheel organ, Leslie rotating speaker
 ARP Pro Soloi st synthesizer
 Hohner Pianet, fuzz effect
 Mellotron M400 [Strings, Brass, Choir tapes]

Notes: During the later part of the tour, Banks replaced the Planet with an RMI Electra electronic piano.

Dates

September

?? Frankfurt
 9 Paris - Olympia
 13 Paris

October

16 Bristol - Colston Hall
 19 London - Rainbow Theatre
 20 London - Rainbow Theatre
 23 Newcastle - City Hall
 ?? Oxford - New Theatre

November

3 Toronto - Massey Hall
 7 Boston - Tufts University
 22 New York - Felt Forum

December

8 Ypsilanti
 17 Los Angeles - Roxy
 18 Los Angeles - Roxy
 19 Los Angeles - Roxy
 ?? Quebec City

January

20 London - Drury Lane
 26 Brussels - Forest National
 29 Winterthur - Eulachhalle

February

3 Torino - Palasport
 4 Reggio Emilia - Palasport
 5 Rome - PalaEUR
 6 Naples - Teatro Mediatec

March

3 Philadelphia
 4 Miami
 9 Miami - Gusman Hall
 24 Boston
 28 Cleveland

April

15 New York - Madison Square Gardens
 21 Montreal - University Sports Centre
 24 Boston - Music Hall
 26 Chicago
 28 Cleveland

June

2 Naples
 12 New York - Academy of Music

Set List

Watcher
 Dancing with the Moonlight Knight
 Firth of Fifth
 I Know What I Like
 Musical Box
 Horizon's (not always)
 More Fool Me (not always)
 Harrold the Barrel (only on the 1974 European tour)
 Epping Forest
 Supper's Ready
 Knife (not always)

Rumored that very early on this tour Hogweed was still performed...

The Lamb Lies Down On Broadway Tour 1974/75

Tony's studio gear in the Lamb period:

Acoustic Piano [studio only]
 Hammond T102 tonewheel organ, Leslie rotating speaker
 ARP Pro Soloist synthesizer
 RMI Electronic Piano, fuzz effect
 Mellotron M400 [Strings, Brass, Choir tapes]

Dates

November

24 Indianapolis - Masonic Temple
 25 Cleveland - Music Hall

December

4 Waterbury
 7 New York - Academy Of Music
 8 Providence - Palace Theatre

January

22 Berkeley - Community Theatre
 24 Los Angeles - Shrine Auditorium
 25 San Diego

February

2 Grand Valley

March

1 Dijon - Palais de Sport
 3 Paris - Palais Des Sports
 24 Torino - Palasport

April

2 Stuttgart - Killesberg Halle
 3 Frankfurt - Jahrhunderthalle
 6 Dusseldorf
 12 Brussels - Forest National
 15 London - Wembley Arena
 27 Manchester - Palace Theatre
 28 Manchester - Palace Theatre
 27 Paris - Reims

May

2 Birmingham - Hippodrome
 15 Reims - Les Pavillons

October

?? London - Trident Studios

10/29/74 Newcastle City Hall (warm-up show)
 11/22/74 Indianapolis County Auditorium
 11/25/74 Allan Theatre, Cleveland
 12/1/74 Lyric Theatre, Baltimore
 12/6/74 Academy of Music, NYC
 12/7/74 Academy of Music, NYC
 12/8/74 Palace Theatre, Providence
 12/10/74 Forum, Montreal
 12/12/74 Palace Theatre, Waterbury
 12/16/74 Massey Hall, Toronto
 1/10/75 West Palm Beach (Lamb Lives)
 1/11/75 Lakeland
 1/19/75 County Auditorium, Oklahoma City
 1/22/75 Berkeley Community Theatre
 1/24/75 Shrine Auditorium, LA
 2/21/75 Tivolis Koncertsal, Copenhagen
 2/24/75 Carre Theatre, Amsterdam
 3/6/75 Sports Pavilion, Lisbon
 3/7/75 Sports Pavilion, Lisbon
 3/9/75 Nuevo Pabellon Club, Barcelona
 3/10/75 Nuevo Pabellon Club, Barcelona
 3/11/75 Pabellon Real Madrid
 3/??/75 Milan

3/24/75	Palasport, Torino
4/2/75	Killesberghalle, Stuttgart
4/3/75	Jahrhunderthalle, Frankfurt
4/4/75	Zirkuskronen, Munich
4/6/75	Philippshalle, Düsseldorf
4/8/75	KongressZentrum, Hamburg
4/11/75	Ahoy, Rotterdam
4/12/75	Forest Nationale, Brussels
4/15/75	Wembley Pool, London
4/16/75	Gaumont Theatre, Southampton
4/27/75	Palace Theatre, Manchester
4/28/75	Palace Theatre, Manchester
5/2/75	Birmingham Hippodrome
5/15/75	Reims Pavilion
5/20/75	Palais des Sports, Paris
5/21/75	Palais des Grottes, Cambrai
5/25/75	Palais des Sports, Dijon
5/27/75	Palais des Sports, St. Etienne

Set List

The entire Lamb was performed.

Encores:

Watcher (once in awhile, usually always later on the tour)
Musical Box (all the time)

Trick Of The Tail Tour 1976

Tony's studio gear in this period:

Acoustic Piano [studio only]
Hammond T102 tonewheel organ, Leslie rotating speaker
ARP Pro Soloist synthesizer (thru Leslie on "Robbery, Assault & Battery")
ARP 2600 synthesizer [studio only]
RMI Electronic Piano thru MXR Phase 100
Fender Blender fuzz ("Dance on a Volcano")
Mellotron M400 [Strings, Brass, Choir tapes]

Notes: Banks used Echoplex echo units for the ARP synths to make them less buzzy. The Mellotron also went through an Echoplex to get a large stereo image. He also used a parametric EQ on the Mellotron to cut high and low frequencies.

Those thunderous synth bass sounds came from the Moog Taurus pedal synthesizer (played by Rutherford and Hackett). The Taurus pedals are one of the most distinctive and powerful instruments of this period, but weren't used by many people. The Police used them some on songs like Don't Stand So Close To Me.

Dates

April

7	Philadelphia	- Tower Theatre
8	New York	- Beacon Theatre
10	Boston	
13	Pittsburgh	- Syria Mosque
14	Cleveland	- Music Hall
15	Cleveland	- Music Hall
20	Detroit	- Ford Auditorium
22	Grand Rapids	- Stadium Arena
23	St. Louis	- Opera House
29	Berkeley	- Community Theatre

May

1	Burbank	- Starlight Arena
7	Fort Worth	- Convention Hall

June

11 London - Hammersmith Odeon
 16 Munich - Olympiahalle
 26 Bern - Festsalle
 30 Gothenburg - Scandnavium

July

5 Fort Worth
 9 Glasgow - Apollo Theatre

From Rolling Stone April 22, 1976, For Trick of the Tail:

March 28 - Century Theatre, Buffalo
 April 1 - Maple Leaf Gardens, Toronto
 April 2 - Forum, Montreal
 April 3 - Civic Center - Ottawa
 April 4 - Youth Pavilion, Quebec
 April 7 - Tower Theatre, Philadelphia
 April 8, 9 - Beacon Theatre, New York City
 April 10 - Orpheum Theatre, Boston
 April 12 - Lyric Theatre, Baltimore
 April 13 - Stanley Theatre, Pittsburgh
 April 14 - Music Hall, Cleveland
 April 15 - Ohio Theatre, Columbus
 April 16, 17 - Auditorium Theatre, Chicago
 April 20 - Ford Auditorium, Detroit
 April 21 - Riverside Theatre, Milwaukee
 April 22 - Civic Center, Grand Rapids
 April 23 - Ambassador Theatre, St. Louis
 April 25 - Cowtown Ballroom, Kansas
 April 29 - Berkeley Community Theatre, San Francisco
 April 30 - Warner Theatre, Fresno
 May 1 - Starlight Bowl, Burbank

Set List

dance on a volcano, the lamb lies down on broadway, fly on a
 windshield, carpet
 crawlers, cinema show, robbery assault & battery, white mountain,
 firth of fifth, entangled, squonk, i know what i like, los endos,
 supper's ready it!

Dance on a Volcano
 Lamb/Broadway Medley (instr)/Carpet Crawlers
 Cinema Show
 Robbery Assault and Battery
 White Mountain
 Firth of Fifth
 Entangled
 Squonk
 Supper's Ready
 I Know What I Like
 It/Watcher (encore)

Rumors that they did "Grand Parade" once.....

Wind & Wuthering Tour 1977

Tony's studio gear:

Acoustic Piano [studio only]
 Hammond T102 tonewheel organ thru MXR Phase 100
 Boss CE10 chorus
 ARP Pro Soloist synthesizer thru Roland RE-201 Space Echo
 ARP 2600 synthesizer [studio only]
 RMI Electronic Piano thru MXR Phase 100
 Fender Blender fuzz
 Mellotron M400 thru Roland RE-201 Space Echo

Roland String Synthesizer [studio only]
 Fender Rhodes electric piano [studio only]

Notes: The Leslie rotating speaker was replaced by the MXR phaser. That swirling "Afterglow" sound features the phaser effect with resonance. The Roland string synth was used for "One For the Vine" and "All In A Mouse's Night", while the Rhodes piano was used for "Your Own Special Way". (It's kind of curious that Tony never played the Fender Rhodes piano much, since it was an extremely popular and widely used instrument of the time.)

Dates

January

1 London - Rainbow Theatre (1st Chester)
 2 London - Rainbow Theatre
 10 Manchester - Free Trade Hall
 13 Dundee - Caird Hall
 19 Southampton - Gaumont Theatre
 21 Leicester - DeMontfort Hall
 22 Leicester - DeMontfort Hall

February

7 St. Louis - Kiel Opera House
 16 Chicago - Transit Auditorium
 23 New York - Madison Square Gardens
 24 Boston - Music Hall
 25 Hartford - Bushnell Auditorium
 28 Buffalo - Memorial Auditorium

March

3 Quebec City - Coliseum
 6 Toronto - Maple Leaf Gardens
 8 Philadelphia - Spectrum
 24 Los Angeles - Forum
 25 San Francisco - Winterland
 26 San Francisco - Winterland
 28 San Francisco
 ?? Ottawa - Civic Centre

April

2 Vancouver - P. N. E. Coliseum

May

1 Los Angeles - Starlight Bowl
 15 Rio de Janeiro - Maracanazo Stadium
 28 Stockholm - Isstadion

June

11 Paris - Palais de Sports
 12 Paris - Palais de Sports
 13 Paris - Palais de Sports
 14 Paris - Palais de Sports
 23 London - Earl's Court
 24 London - Earl's Court
 25 London - Earl's Court
 29 Brussels
 30 Rotterdam

July

3 Munich - Olympiahalle (last Hackett)

From Rolling Stone, February 10, 1977, for Wind & Wuthering:

Jan. 27 - Mackey Auditorium, Univ. of Colorado, Boulder
 Feb. 4 - Municipal Theatre, Tulsa
 Feb. 5 - Municipal Auditorium, Kansas City
 Feb. 6 - Kiel Auditorium, St. Louis
 Feb. 8 - Orpheum Theatre, Minneapolis
 Feb. 9 - Dane County Coliseum, Madison
 Feb. 10 - Milwaukee Auditorium, Milwaukee
 Feb. 11 - To be filled (Open)
 Feb. 12 - Masonic Auditorium, Detroit
 Feb. 13 - Wings Stadium, Kalamazoo

Feb. 15, 16, 17 - Auditorium Theatre - Chicago
 Feb. 19 - Winnipeg Arena, Winnipeg, Manitoba
 Feb. 21 - Kitchner Memorial Auditorium, Kitchner, Ontario
 Feb. 23 - Madison Square Garden - NYC
 Feb. 24 - Boston Music Hall, Boston
 Feb. 25 - Springfield Civic Center, Springfield, Mass.
 Feb. 27 - Richfield Coliseum, Cleveland
 Feb. 28 - Buffalo Memorial Auditorium, Buffalo
 Mar. 2 - Forum, Montreal
 Mar. 3 - Colisee de Quebec, Quebec City
 Mar. 4 - Maple Leaf Gardens, Toronto
 Mar. 5 - Ottawa Civic Center, Ottawa
 Mar. 6 - Maple Leaf Gardens, Toronto
 Mar. 8 - Spectrum Theatre, Philadelphia
 Mar. 9 - Open
 Mar. 10 - Civic Arena - Pittsburgh
 Mar. 12 - Vanderbilt University, Nashville
 Mar. 13 - Open
 Mar. 15 - Fox Theatre, Atlanta
 Mar. 16 - Municipal Auditorium, New Orleans
 Mar. 17 - Sam Houston Coliseum, Houston
 Mar. 18 - Texas Hall, Arlington
 Mar. 21 - University of Texas, Municipal Auditorium, Austin
 Mar. 24 - The Forum, Los Angeles
 Mar. 25, 26 - Winterland, San Francisco
 Mar. 27 - San Diego Sports Arena, San Diego
 Mar. 29 - Civic Center, Phoenix
 April 1 - Paramount Theatre, Portland, Oregon
 April 2 - Paramount Theatre, Seattle
 April 3 - Coliseum, Vancouver

Wind and Wuthering (1977)

Set List

squonk, one for the vine, robbery assault & battery, your own special way, firth of fifth, carpet crawlers, in that quiet earth, afterglow, i know what i like, eleventh earl of mar, supper's ready, dance on a volcano, los endos, the lamb lies down on broadway, musical box(closing section)

Squonk
 One for the Vine
 Robbery Assault and Battery
 Inside and Out (added on the European tour)
 Your Own Special Way (not played very early on tour)
 Firth of Fifth
 Carpet Crawlers
 Unquiet Slumbers.../...In That Quiet Earth/Afterglow
 I Know What I Like (later on the tour it was played later in the set)
 11th Earl of Mar
 Supper's Ready
 All in a Mouse's Night (only on British tour)
 Dance on a Volcano/drum duet/Los Endos
 Lamb/Musical Box
 Knife (European tour)

Of course the 1st night of the tour had a different order and like Lilywhite Lilit/Waiting Room/Wot Gorilla?

And Then There Were Three Tour 1978

Tony's studio gear included:

Acoustic Piano [studio only]
 Yamaha CP70 Electric Grand Piano thru Boss CE10 chorus

Hammond T102 tonewheel organ thru MXR Phase 100
 Boss CE10 chorus
 ARP 2600 synthesizer thru Roland RE-201 Space Echo
 Polymoog synthesizer thru MXR Phase 100
 MXR Distortion+
 Mellotron M400 thru Roland RE-201 Space Echo
 MXR 10-band graphic EQ
 Roland String synthesizer [studio only]

Notes: Rutherford played a Roland GR-500 guitar synth, Stuermer an ARP Avatar guitar synth. These can be heard on the live versions of "Ripples" and "Burning Rope".

Dates

March

- ? Rockland County Community College in Suffern NY
- ? Binghamton NY (month?)
- 4 Bloomington
- 7 Toronto - Maple Leaf Gardens
- 31 The Spectrum, Philadelphia, PA. Scheduled 8:00 PM Start. Started at 9:30 PM. No sound check.

April

- 2 Penn State - University
- 4 Kalamazoo
- 14 Oakland - Coliseum

May

- 14 Koeln - Sporthalle
- 16 Munich - Olympiahalle

June

- 4 Zurich - Hallenstadion
- 6 Malmo - Isstadion
- 7 Gothenburg
- 14 Dortmund - Westfalenhalle
- 24 Knebworth - Fayre

July

- 13 Montreal - Forum
- 29 New York - Madison Square Gardens

August

- 28 Wien - Stadthalle

September

- 5 Arnheim - Rijhal
- 9 Paris - Fete de L'Humanite

October

- 13 Chicago - Uptown Theatre
- 19 Houston - The Summit
- 22 Houston - Astrodome

November

- 30 Osaka - Shinjuku Kosei Neskin

December

- 2 Tokyo - Sun Plaza Hall

Set List

11th Earl of Mar
 In the Cage
 Burning Rope
 Ripples
 Ballad of Big (apparently only in the Northeast of the US)
 Deep in the Motherlode
 One for the Vine
 Squonk
 Say It's All Right Joe
 Down and Out (mostly from the earlier part of the tour)
 Lady Lies
 Cinema Show/Afterglow
 Follow You, Follow Me
 Dance on a Volcano/drum duet/Ios Endos

I Know What I Like

This tour changed set lists often...changing order of the songs as well. Dancing with the Moonlight Knight (almost complete)/Musical Box was tried later on in the tour.

Equipment List

Tony Banks

Hammond T 102 organ, Mellotron 400S, ARP 2600synt., MOOGPolymoog, Yamaha CP70 grand piano, Chilton 10 channel stereo mixer, 2 Roland 201 space echoes, 2 Roland CE10 boss chorus pedal, 2 MXR Phase 100 phasers, MXR distortion, MXR 10-band graphic equalizer, 2 Quad 303K power amplifiers, 2 Electrovoice eliminator speaker cabinets (customized), Epi phone 12 string guitar- "Ernie ball" strings.

Phil Collins

Premier bass drum 22 x 14in, 8 Premier concert toms: 8 x 6in, 10 x 8in, 12 x 8in, 13 x 9in, 14 x 14in, 15 x 14in, 16 x 16in, 18 x 16in, Ludwig metal supersensitive snare drum 14 x 6.5in, Spare Camco wood shell 14 x 6in snare drum, Ludwig ghost bass drum pedal, Avedis Zildjian Cymbals: 2-22in swish, 18, 16, & 14in brilliant, 22in ride, 14in high hat, L.P. Cowbell, Prodrum Shop Los Angeles-Bell Lyra, All Hardware premier-Trilok/LokFast, Slingerland High Hat Stand, Drum sticks by Professional Percussion NYC "Phil Collins" model, All drum heads by "Remo Inc." USA, Remo 12in roto tom-tom, Paiste 18in chinese cymbal, 6 set paiste cup chimes, Premier cow bell, Custom bell snakes, L.P. Marraccas, Premier 10in Tambourines, Paiste 28in Tam Tam Gong, Premier Tympani Beaters, 2 Asba Congas, 2 Pearl Roto Tom 15 x 14in, 14 x 14in, 2 Slingerland Timbales 14 x 6in, 13 x 6in, Paiste 14in Splash Cymbal, Paiste 18in Crash Cymbal, Avedis Zildjian, Premier & Avedis Cowbells, Professional Percussion NYC Timbale sticks.

Mike Rutherford

Shergold bass guitar & 2 Shergold 12 string guitars, Shergold 12 string guitar, Fender Stratocaster guitar, Hagstrom bass, 2 Alvarez acoustic guitar-pick up, "De Armond" for different tunings, Rotosound strings for bass guitar, Rotosond "Ernie Ball" for 12 and 6 string guitar, Fender medium picks, Moog Taurus bass pedals, Pedal board: MXR Phase 100, MXR Flanger, 2 MXR Graphics, Roland volume pedals, Cloursound fuzz boxes, MXR Dyna Comp. Roland GR-500 guitar synt., Yamaha PM700 mixer, MXR digital delay, Roland bass chorus, AMP Rack (under top stage): 2 Crown DC 300A power amps, Crown crossover. 2 Martin bass cabinets. Each with 2-12in speakers, 2 Martin mid/high horn cabinets.

Chester Thompson

2 Pearl bass drums: 24 x 14in, 22 x 14in, 8 Pearl concert toms 6 x 8in, 10 x 8in, 12 x 8in, 13 x 9in, 14 x 10in, 15 x 12in, 16 x 16in, Pearl floor tom 18 x 16in, 2 Pearl concert roto toms 8 & 10in, Pearl snare drum 14 x 6.5in, Ludwig ghost pedals, Paiste dark crash cymbal 20in, Paiste ride cymbal 20in, Paiste Crush cymbal 18in, Avedis Zildjian crush cymbal 18in, Avedis Zildjian chime type 20in, Avedis Zildjian high hat 14in, 4 Syndrum (Pearl vari/pitch toms) and operating console, Bell tree, Pearl & Premier hardware, Remo CS drum heads, Drumsticks by Professional Percussion Centre NYC "Chester Thompson" model, Premiere tambourines.

Daryl Stuermer

Hagstrom/Swede 6 string guitar, Ibanez 6 string guitar, Gibson RD artist bass guitar, Pascoe custom built double neck (6 and 12 string), Alvarez acoustic 12 string guitar, All Rotosound strings, Moog Taurus bass pedals, Pedal board: Roland chorus footswitch, MXR digital delay footswitch, MXR Phase 100, MXR Dyna

21	Bradford	
23	Edinburgh	
24	Dundee	
25	Aberdeen	
27	Glasgow	
28	Glasgow	
29	Newcastle	- City Hall
30	Newcastle	- City Hall
May		
1	Carlisle	
2	Liverpool	- Empire Theatre
3	Liverpool	- Empire Theatre
4	London	- Drury Lane Theatre
5	London	- Drury Lane theatre
6	London	
7	London	- Theatre Royal
17	Edmonton	
18	Calgary	- Max Bell Arena
20	Vancouver	
23	Oakland	
24	Los Angeles	
25	Los Angeles	- Roxy
26	San Diego	
27	Los Angeles	- Greek Theatre
30	Houston	
31	New Orleans	
June		
1	Atlanta	
4	Kansas City	
5	St. Louis	
6	Chicago	- Rosemount Horizon
7	Milwaukee	
9	Detroit	- Pine Knob
10	Detroit	- Pine Knob (w/o Daryl)
11	Cleveland	
12	Cincinnati	
13	Pittsburgh	
14	Columbia	
16	Philadelphia	
17	Philadelphia	
18	Boston	
19	Montreal	
20	Montreal	
22	Ottawa	
23	Toronto	- Maple Leaf Gardens
24	Toronto	- Maple Leaf Gardens
25	Rochester	- War Memorial Auditorium
26	Buffalo	
28	Passaic	- Capitol Theatre
29	New York	- Madison Square Gardens
31	Saratoga Springs	

Set List

Deep In the Motherlode
 Dancing with the Moonlight Knight (opening)/Carpet Crawlers
 Squonk
 One for the Vine
 Behind the Lines/Duchess/Guide Vocal
 Turn It On Again
 Duke's Travels/Duke's End
 Lady Lies
 Ripples
 Misunderstanding (only US tour)
 In the Cage/Slippermen/Afterglow
 Dance on a Volcano/drum duet/Los Endos
 I Know What I Like

The Knife was played somewhat infrequently, in the early shows as well as the surprise show in Los Angeles. Back in NYC was played as the 1st song at the beginning of the tour, used as an encore in MSG...
Back In NYC also played as encore at The Spectrum, June 17, 1980.

Equipment List

Tony Banks

Hammond T102 organ, Yamaha CP70 Electric grand piano, ARP Quadra synthesizer, ARP 2600 synthesizer, Sequential circuits Prophet 5 synthesizer, Roland keyboard vocoder, Customized 12 channel mixing desk, Amcron/Quad power amplifiers, Custom built speaker cabinets, MXR Digital delay unit, MXR/Roland & Boss effects units.

Phil Collins

Premier drum kit, Ludwig super sensitive snare drum, camco wood shell snare drum, premier hardware, Slingerland high hat pedal, Ludwig speed king bass drum pedal, Selection of Paiste & Avedis Zildjian cymbals, Remo drum heads, Professional percussion "Phil Collins" sticks, Roland CR28 Compu-rythm drum machine, Moog Taurus Bass pedals, Premier tambourines, LP Percussion.

Mike Rutherford

Shergold Guitars & Basses, Fender Guitars, Ibanez Guitars, Alvarez & Ovation Acoustic Guitars, Roland guitar synthesizer, Yamaha PM700 mixing desk, Amcron Power Amplifiers, Sunn Speaker Cabinets, Custom built bass cabinet, Peavy Mace amplifier, MXR digital delay unit, Ashley Pre-Amplification Unit, MXR/Roland & Boss effects pedals, "Mike Rutherford" guitar picks, Rotosound guitar strings, Moog Taurus bass pedals.

Chester Thompson

Pearl Drum kit, Pearl concert snare drum, Pearl/Sydrum snare drum, Pearl Hardware, Pearl Bass drum pedals, set of sydrums, Selection of Paiste & Avedis Zildjian cymbals, Remo drum heads, Professional Percussion "Chester Thompson" sticks, Asba Congas, Slingerland & Ludwig tambourines.

Daryl Stuermer

Ibanez guitars, Suntec guitars, Shergold & Gibson basses, Alvarez & Ovation Guitars, Sunn Coliseum power amplifiers, Sunn speaker cabinets, Yamaha G100 amplifier, MXR Digital delay unit, Moog Taurus bass pedals, MXR/Roland & Boss effects units, Fender guitar picks.

Abacab Tour 1981/82

The Farm is built as Genesis' studio. I don't know exactly when this gear list for the Farm is from -- they have upgraded the equipment in The Farm several times over the years.

The Farm Equipment

Patched into the 56 channel SSL 4000 E series mixing console is a Sony 3348 multitrack, a Sony 3324A, and a Studer MkIII A800 24-track analogue machine. The monitoring is diverse, ranging from Acoustic Research AR18s to ProAc and Westlakes, with monitor amps by Amcron. Apart from the familiar array of outboard gear, like AMS and Lexicon, Neve 1066 and Focusrite EQs, there are two Sony 1630 DMR2000 mastering machines plus a DMR4000 and a DAE3000 editor.

Tony's gear in this period:

Acoustic Piano [studio only]
Yamaha CS80 synthesizer [studio only]
Yamaha CP70 Electric Grand Piano thru Boss CE10 chorus

ARP Quadra synthesizer
 SCI Prophet-10 synthesizer
 SCI Prophet-5 synthesizer
 Roland VP330 vocoder, choir & strings
 EDP Wasp synthesizer [studio only]

Notes: The Prophet-10 replaces the Hammond organ. The organ sound is produced by tuning the Prophet's four oscillators in octaves (sometimes adding a fifth) and cutting highs and lows with the built in EQ. The output then goes through the usual MXR phaser and Boss chorus. The Abacab sound consists of the Quadra's duophonic lead section layered on top of the polysynth section with distortion. The CS80 was also put through a fuzz box for the "Dodo" main riff. For "Whodunnit?", he 'played' the Prophet-5's patch change switches, constantly alternating between 3 or 4 patches while holding down one or two keys. Delay effects by MXR and Lexicon digital delays.

Dates

September

25 Barcelona
 27 Frejus - Les Arenes
 29 San Sebastian - Velodrome de Anoeta

October

1 Lyon - Palais des Sports
 3 Leiden
 5 Bremen
 6 Essen
 9 Nurnberg - Wessehalle
 11 Kassel
 15 Hamburg - CCH
 17 Cologne
 19 Paris - Hippodrome de Pantin
 20 Paris - Hippodrome de Pantin
 21 Paris - Hippodrome de Pantin
 22 Brussels
 25 Zurich - Hallenstadion
 27 Dortmund - Westfalenhalle
 29 Stuttgart - Schleyer Halle
 31 Frankfurt - Festhalle

November

8 Berlin
 16 Milwaukee - Mecca
 18 Detroit
 20 Largo
 21 Cincinnati
 25 Philadelphia - Spectrum
 26 Philadelphia - Spectrum
 27 Philadelphia - Spectrum
 28 New York - The Savoy
 29 New York - Nassau Coliseum
 30 New York - The Savoy Hotel

December

2 Hartford
 3 Montreal - Forum
 5 Ottawa
 6 Toronto - Maple Leaf Gardens
 8 Buffalo - Memorial Auditorium
 11 New York
 17 London - Wembley Arena
 18 London - Wembley Arena
 19 London - Wembley Arena
 22 Birmingham - National Exhibition Centre
 23 Birmingham - National Exhibition Centre

August

1 Peoria
 2 Chicago

3	Chi cago	- Poplar Creek
6	Los Angel es	- Greek Theatre
7	Berkel y	- Arena
9	Los Angel es	- Forum
13	Berkel ey	- Greek Theatre
14	Houston	
19	Merri weather Post	
21	Phi l adel phi a	
22	New York	- Forest Hi l l s
23	New York	
26	Saratoga Spri ngs	
27	Rochester	
28	Toronto	- C. N. E. Stadi um
29	Montreal	- Jarry Park
September		
4	Frej us	- Les Arenes
6	Tyrenni a	- Festa de L'Uni ta
7	Rome	- Pal aeur
8	Rome	- Pal aeur
10	Hamburg	- Wi l hel m Koch Stadi on
12	Stockhol m	
13	Copenhagen	
14	Gothenburg	- Scandi navi um
16	Brussel s	
19	Shepton Mal let	
20	Bi rmi ngham	
24	Edi nburgh	
27	London	- Marquee
28	London	- Hammersmi th Odeon
29	London	- Hammersmi th Odeon
30	London	- Hammersmi th Odeon
October		
2	Mi l ton Keynes	- Concertbowl (Si x of the best show)

Set List

Behind the Lines/Duchess
 Lamb (not always)
 Dodo/Lurker
 Abacab
 Carpet Crawlers
 Me and Sarah Jane
 Misunderstanding
 No Reply
 Firth of Fifth
 Man on the Corner
 Who Dunnit?
 In the Cage/Cinema Show/Sli ppermen/Aftergl ow
 Turn It On Again
 Dance on a Volcano/drum duet/Los Endos
 I Know What I Like

Like it Or Not was played in the Northeast US for a few times, and Me and Virgil was played at the beginning of the tour in Spain. No Reply at All and Paperlate were performed with the EWF horns at Forest Hills NY and at the LA shows. Paperlate was only performed at these occasions, but No Reply At All was performed without horns the rest of the time.

Equipment List

Tony Banks
 Yamaha CP70 Electric grand piano, ARP Quadra synthesizer, Sequential circuits Prophet 10 Synthesizers, Sequential circuits Prophet 5 Synthesizers, Roland keyboard vocoder, Customised 12 Channel mixing desk, Amcron Power amplifiers, Custom built speaker cabinets, MXR digital delay unit, MXR/Roland & Boss effects units, Lexicon DDL units.

Phil Collins

Premier drum kit, Ludwig super sensitive snare drum, camco wood shell snare drum, premier hardware, Slingerland high hat pedal, Ludwig speed king bass drum pedal, Avedis Zildjian cymbals, Remo drum heads, Professional Percussion "Phil Collins" sticks, Roland CR78 & TR808 Compu Drum Machines, Moog Taurus bass pedals, Premier tambourines, LP Percussion.

Mike Rutherford

Shergold Guitars & Basses, Fender Guitars, Ibanez Guitars, Alvarez & Ovation Acoustic Guitars, Alembic basses, ARP Avatar guitar synthesizer, Yamaha PM700 mixing desk, Amcrom Power Amplifiers, Yamaha G100 Amplifiers, Custom built bass cabinet, Peavy Mace amplifier, MXR digital amplifier, Ashley Pre-Amplification Unit, MXR/Roland & Boss effects pedals, "Mike Rutherford" guitar picks, Rotosound guitar strings, Moog Taurus bass pedals, Lexicon DDL Unit.

Chester Thompson

Pearl Drum kit, Pearl concert snare drum, Pearl/Sydrum snare drum, Pearl Hardware, Pearl Bass drum pedals, set of sydrums, Paiste cymbals, Remo drum heads, Professional Percussion "Chester Thompson" sticks, Synase drum synthesizer, Slingerland timbales.

Daryl Stuermer

Ibanez guitars, Suntec guitars, Fender basses, Alvarez & Ovation Guitars, Sunn Coliseum power amplifiers, Sunn speaker cabinets, Yamaha G100 amplifier, MXR Digital delay unit, Moog Taurus bass pedals, MXR/Roland & Boss effects units, Fender guitar picks.

Three Sides Live "encore" tour (1982)

Set List

Dance on a Volcano
 Behind the Lines
 Follow You Follow Me
 Dodo/Lurker
 Abacab
 Supper's Ready
 Misunderstanding
 Man on the Corner
 Who Dunnit?
 In the Cage/Cinema Show/Sippermen/Afterglow
 Turn It On Again
 drum duet/Los Endos
 Lamb/Watcher
 I Know What I Like

Genesis Tour 1983/84

Tony's gear includes:

Yamaha CP70 Electric Grand Piano thru Boss CE10 chorus
 NED Synclavier II digital synthesizer
 ARP Quadra synthesizer
 SCI Prophet-10 synthesizer
 E-mu Emulator sampler
 Roland VP330 vocoder [studio only]

Notes: The \$20,000 Synclavier was used for the high pitched "Mama" sound, the organ on "That's All", the xylophone sound on "Home By The Sea", and the "Second Home By The Sea" lead synth, among

others. The Emulator was used for the trumpet sound in "Just A Job To Do", and the orchestral intro to "It's Gonna Get Better".

Dates

November

- 7 Normal, Ill - Horton Field house
- 8 Ames
- 10 Milwaukee - Mecca
- 11 Chicago - Rosemount Horizon
- 12 Chicago - Rosemount Horizon
- 14 Detroit
- 18 New York - Madison Square Gardens
- 21 Montreal - Forum
- 22 Toronto - Maple Leaf Gardens
- 23 Toronto - Maple Leaf Gardens
- 26 Philadelphia - Spectrum
- 27 Philadelphia - Spectrum

December

- 3 Buffalo - Memorial Auditorium
- 11 Greensboro
- 13 Atlanta - Omni

January

- 9 Vancouver - P. N. E. Coliseum
- ? Calgary - Olympic Saddledome
- 12 Los Angeles - Forum
- 13 Los Angeles - Forum
- 24 Austin
- 25 New Orleans - Lakefront Arena
- 29 Kansas City

February

- 1 Indianapolis - Market Square Arena
- 5 Madison - Coliseum
- 14 Los Angeles - Forum
- 19 Oakland - Coliseum
- 20 Oakland - Coliseum
- 25 Birmingham - National Exhibition Centre
- 26 Birmingham - National Exhibition Centre
- 27 Birmingham - National Exhibition Centre
- 28 Birmingham - National Exhibition Centre
- 29 Birmingham - National Exhibition Centre

Set List

Dodo/Lurker
 Abacab
 That's All
 Mama
 11th Earl of Mar (instr)/Squonk/Firth of Fifth
 Illegal Alien
 Man on the Corner
 Home by the Sea/2nd Home by the Sea
 Carpet Crawlers
 Keep It Dark
 It's Gonna Get Better
 drum duet/Los Endos
 Misunderstanding
 Turn it On Again (w/ medley)

The 1st show of the tour had the medley 11th Earl of Mar (1/3 of the song)/Ripples/Squonk/Firth of Fifth. Also, the second leg of the US tour in 1984 also saw the medley 11th Earl (instr)/Lamb/Firth of Fifth/Musical Box.

They apparently played In The Cage some, too! At Indianapolis.

Invisible Touch Tour 1986/87

Tony:

Yamaha CP70B Electric Grand Piano (w/MIDI)
 NED Synclavier II digital synthesizer
 E-mu Emulator II sampler
 ARP Quadra synthesizer (w/MIDI)
 SCI Prophet-10 synthesizer (w/MIDI)
 Yamaha DX7 synthesizer
 Akai S900 sampler
 Korg DVP voice processor
 Roland MKS80 polysynth
 Yamaha TX816 (eight DX7s in a rack)
 Syco Systems MIDI switcher

Dates

September

19 Detroit - Joe Louis Arena
 20 Detroit - Joe Louis Arena
 22 Toronto - C. N. E. Stadium
 24 Philadelphia - Spectrum
 25 Philadelphia - Spectrum
 29 New York - Madison Square Gardens

October

1 New York - Madison Square Gardens
 3 New York - Madison Square Gardens
 6 Chicago - Rosemount Horizon
 7 Chicago - Rosemount Horizon
 8 Chicago - Rosemount Horizon
 16 Los Angeles - Forum
 17 Los Angeles - Forum
 19 Oakland - Alameda Coliseum
 20 Oakland - Coliseum

December

10 Melbourne - Entertainment Centre
 11 Melbourne - Entertainment Centre

January

24 Indianapolis - Hoosier Dome
 25 Cleveland - Richfield Coliseum
 26 Cleveland - Richfield Coliseum
 27 Cleveland - Richfield Coliseum

February

28 Orlando - Tangerine Bowl

March

1 Miami - Orange Bowl
 16 Tokyo - Budokhan
 18 Osaka - Castle Hall

May

6 Tokyo
 13 Madrid - Vincent Calderon
 15 Toulouse - Stade Deniers
 17 Rome - Stadio Flaminio
 19 Milan - Stadio S. Sire
 21 Pittsburgh - Three Rivers Stadium
 22 Los Angeles
 28 Philadelphia - Veteran's Stadium

June

2 Paris - Bercy
 3 Paris - Hippodrome de Vincennes
 8 Berlin - Reichstag
 13 Vienna
 15 Vienna
 20 Mannheim - Marktgelände
 26 Glasgow - Hampden Park
 28 Leeds - Roundhay Park

July
 3 London - Wembley Stadium
 4 London - Wembley Stadium

Set List

Mama
 Abacab
 Domino
 That's All
 Brazilian
 In the Cage/..Unquiet Slumbers.../...In that Quiet Earth/Afterglow
 Land of Confusion
 Tonight, Tonight, Tonight
 Throwing it All Away
 Home by the Sea/2nd Home by the Sea
 Invisible Touch
 drum duet/Los Endos
 Turn It On Again (w/ medley)

They did Follow You Follow me at some locations, usually the 1986 part of the tour. Rumor is that they did Squonk once too. In Australia, they did Throwing it All Away and Your Own Special Way with a local string section. For the US 1986 tour, instead of Afterglow, they did Supper's Ready (from Apocalypse 9/8) on.

Equipment List

Tony Banks
 Yamaha CP70B Piano, Emulator 11+H.D., Synclaver, DX7 Yamaha, Prophet 10, ARP Quadra, Akai Sampler, Yamaha TX816, Korg DVP.

Phil Collins
 Gretsch drums, Sabian cymbals, Simmons SDS 5 Electronic drum kit, Simmons SDS 7 Electronic drum kit, Roland 808 drum machine, EMU SP12.

Mike Rutherford
 Roger Giffin Custom Guitar, Steinberger 6-string guitar, Roger Giffin custom bass, Fender Jazz "1962" Bass, Roland GR600 GTR Synth guitar.

Chester Thompson
 Pearl Maple Shell drums, Paist cymbals, Simmons pad and midi processor, Roland 707 and 727b drum machine, EMU SP12 Drum Machine.

Daryl Stuermer
 Steinberger gtr, Steinberger bass.

1988

March
 15 New York - Madison Square Gardens

[The band reunited for the Atlantic Records 40th anniversary concert. Many other Atlantic bands were on the bill, such as Yes.]

1990

June
 30 Knebworth - Nordoff Robins Festival

[The band reunited for this one charity show, which was a festival with many other acts on the bill.]

We Can't Dance Tour 1992

Tony's gear includes:

Rhodes MK80 digital piano / mother keyboard
 Roland JD800 synthesizer
 Korg Wavestation synthesizer
 Ensoniq SD1 synthesizer
 Ensoniq VFX synthesizer [studio only]
 Roland VK-1000 digital organ/electric piano [studio only]

Rack:

E-mu Emulator Three
 E-mu Proteus (four units with custom samples, one regular)
 Voce DMI-64 Mk II digital organ module (two units)
 Midi temp PMM88 MIDI patchbay with remote controller
 Various MIDI modules and effects

Notes: The Wavestation and JD800 were the main synths on the studio album. The electric piano on "I Can't Dance" was played on the VK-1000.

Rutherford replaced his Taurus bass pedals with a 1.5 octave pedal board and a Moog Source synth.

Dates

May

8	Dallas, TX	- Texas Stadium
9	Houston	- Astrodome
16	Miami, FL	- Joe Robbie Stadium
17	Tampa, FL	- Tampa Stadium
19	Washington, DC	- RFK Stadium
21	Indianapolis, IN	- Hoosier Dome
22	Columbus, OH	- Ohio Stadium
24	Pontiac, MI	- Silverdome
25	Cleveland, OH	- Municipal Stadium
26	Pittsburgh, PA	- Three Rivers Stadium
28	Boston, MA	- Foxborough Stadium
29	Montreal, QU	- Olympic Stadium
31	Philadelphia, PA	- Veteran's Stadium

June

1	Philadelphia, PA	- Veteran's Stadium
2	Meadowlands, NJ	- Giants' Stadium
3	Meadowlands, NJ	- Giants' Stadium
5	Syracuse, NY	- Carrier Dome
6	Toronto, ON	- Skydome
7	Syracuse, NY	- Carrier Dome
9	Madison, WI	- Camp Randall Stadium
10	Minneapolis, MN	- Metrodome
12	Edmonton, ALB	- Commonwealth Stadium
14	Vancouver, B.C.	- B.C. Place Stadium
18	Los Angeles, CA	- Dodger stadium
19	Sacramento, CA	- Hornet Stadium
20	Oakland, CA	- Oakland Coliseum
23	Ames, Iowa	- Cyclone Stadium
24	Chicago, IL	- World Music Theatre
25	Chicago, IL	- World Music Theatre
30	Lyon, France	- ???

July

1	Paris, France	- Hippodrome
3	Gelsenkirchen	- Parkstadion
4	Hockenheim	- Hockenheimring
5	Munich	- Olympiastadion
7	Goteborg, Sweden	- Nya Ullevi
10	Hannover	- Niedersachsensstadion

11	Hannover	- Niedersachsenstadion
12	Berlin	- Mai feld
13	Hannover	- Niedersachsenstadion
15	Mannheim	- Marktgelände
16	Vienna	- Wiener Praterstadion
19	Nice, France	- Stade de l'Ouest
20	Montpellier, France	- ???
24	Madrid, Spain	- ???
27	Koeln	- Muengersdorfer Stadion
28	Rotterdam	- de Kuip
31	Leeds, UK	- Roundhay Park
August		
1	London, UK	- Knebworth (cancelled)
2	London, UK	- Knebworth
October		
23	Southampton	- Mayflower
25	Newport	- Newport Centre
28	Newcastle	- City Hall
29	Edinburgh	- Playhouse
30	Manchester	- Apollo
November		
2	London	- Earl's Court
3	London	- Earl's Court
4	London	- Earl's Court
6	London	- Earl's Court
7	London	- Earl's Court
8	London	- Earl's Court
16	London	- Royal Albert Hall
24	Wolverhampton	- Civic Hall

Set List

Land of Confusion
 No Son of Mine
 Driving the Last Spike
 Dance on a Volcano/Lamb/Firth of Fifth/I Know What I Like
 Hold on My Heart
 Throwing it All Away
 Fading Lights
 Domino
 Jesus He Knows Me
 Home by the Sea/Second Home by the Sea
 I Can't Dance
 Tonight Tonight Tonight
 Invisible Touch
 Turn It On Again

Early in the tour they did Dreaming While You Sleep and Mama, but both dropped within a few weeks. They did Carpet Crawlers at the 1st "club" show. Tonight Tonight Tonight on this tour was the shortened version without the long instrumental break, which immediately segued into Invisible Touch.