

Get 'Em Out By Friday

Genesis: The Official Release Dates 1968-78

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Introduction

Depending on where one looks for the information, the original release dates of Genesis singles and albums are often misreported. This article uses several sources, including music paper cuttings, websites and books, to try and determine the most likely release date in the UK for their officially released product issued between 1968 and 1978. For a detailed analysis to be completed beyond 1978 will require the input of others that know that era far better than I, with the resources to examine it in an appropriate level of detail. My own collection of source material essentially runs dry around 1978.

As most people searching for release dates are likely to go to *Wikipedia* that is where this search for the truth behind Genesis' back catalogue commences. The dates claimed on *Wikipedia* would themselves have come from a variety of sources referenced by contributors over the years, but what these references lack is the evidence to back up their claims. This article aims to either confirm or disprove these dates with the bonus of citing where this information stems from. It is not without a fair share of assumptions and educated deduction but it offers more on this subject than any previously published piece.

The main sources consulted in the writing of this article are as follows:

1. The Genesis File *Melody Maker* 16 December 1972
2. Genesis Information Newsletter Issue No. 1 October 1976
3. Wax Fax by Barry Lazzell - a series of articles on Genesis releases published in *Sounds* over several weeks in 1977
4. Genesis Changes by Pete Frame, first published in *Sounds* 24 June 1978
5. Evolution of a Rock Band by Armando Gallo (Sidgwick & Jackson June 1978)
6. I Know What I Like by Armando Gallo (D.I.Y. publishing 1980)
7. Genesis by Julian Berkeley *Record Collector* (July 1982)
8. Genesis The Illustrated Discography by Geoff Parkyn (1983)
9. The Book of Genesis by Hugh Fielder (Sidgwick & Jackson 1984)
10. Peter Gabriel An Authorised Biography by Spencer Bright (Sidgwick & Jackson February 1988)
11. Genesis The First Ten Years by Julian Berkeley *Record Collector* (Nov 1991)
12. Discography: Genesis compiled by Fred Dellar *NME* (23 November 1991)
13. Genesis A Biography by Dave Bowler and Bryan Dray (Sidgwick & Jackson 1992)
14. Counting Out Time by Max Demont (self-published October 1993)
15. The Famous Charisma Box (Virgin Records November 1993)
16. The Complete Guide to the Music of Genesis by Chris Welch (Omnibus 1995)

17. Genesis Discography by Mic Smith (*Kontakt* issue No. 17 December 1996)
18. Genesis Discography *Record Collector* (October 1997)
19. Opening the Musical Box by Alan Hewitt (Fire Fly 2000)
20. The Great Rock Discography by Martin C. Strong (Mojo Books 5th Edition 2000)
21. British Hit Singles and Albums edited by David Roberts (Guinness 2004)
22. Genesis Revisited by Alan Hewitt (Willow Farm Press 2006)
23. The Famous Charisma Discography by Mark Jones (TRP 2010)
24. Genesis The Ultimate Music Guide (Uncut March 2017)
25. The Lamb Lies Down on Broadway by Jon Kirkman (Borgia 2018)
26. www.wikipedia.com
27. www.45cat.com (singles only)
28. www.45worlds.com (albums and *ZigZag* magazines only)

Before getting into too much detail it is worth pointing out that a number of the authors responsible for the information referred to in the numerous sources consulted in this piece were often doing pioneering and worthwhile work. Among these I would name Frame, Gallo, Parkyn and Demont as the ones that steered the way. Any inaccuracies in those sources introduced at the time, and unquestionably copied by most of those that followed, were essentially down to a lack of resources available to them prior to the arrival of the internet.

Of the more recent sources consulted, those by Martin C. Strong in *The Great Rock Discography* and Mark Jones in *The Famous Charisma Discography* provide very detailed coverage of the subject so far as each of these publications go. Mark Jones' book offers the bonus of providing details of the sources used, which is of considerable help when further examining the evidence available.

As far as internet sources are concerned – while not perfect – the most valuable websites for this sort of detail and more, can be found at www.45cat.com (for singles) and www.45worlds.com (for other formats) where specific dates are often stated for a record's release rather than just month and year which is as far as most discographers will commit to.

The point of this article is not to judge those that have reported erroneously but more to inform those who rely on such detail in chronicling the band's history by reporting something more closely aligned to the truth, based, wherever possible, on clear evidence.

In carrying out this research, especially on the records issued from late 1972 onwards some faith is placed upon the time it typically took for albums to chart (and from early 1977 onwards for singles to do likewise). For the period under review, the album chart in the UK varied in length. For instance throughout 1969 it was essentially a Top 40, but at various times became a Top 15, 20, 24, 25 or 32. In 1970 it ranged from pretty much anything from being a "Top 47" to a "Top 77". In January 1971 the chart stabilised becoming a "Top 50" from January 1971 to June 1975 before being extended to a "Top 60" from July 1975 through to the end of 1980.

So, other than *Trespass*, Genesis albums up to and including the two volumes of *The Genesis Collection* had a slightly tougher job in charting than those from *A Trick of the Tail* onwards did. I have no evidence to say if this was significant in the performance of the pre-1976 albums, compared to the later releases, but in the case of the 1973 releases it may well have been.

For the UK, where albums in the period under consideration, were normally issued on a Friday, chart entry (based on sales up to any given Saturday) was usually achieved 15 days after release for 'established' acts (e.g. most Led Zeppelin albums) and exceptionally in 8 days for albums that were by the hottest acts of the day (e.g. Led Zeppelin II, remarkable given the chart at this point was either a Top 20 or Top 24, and Led Zeppelin IV, when the chart was a Top 50).

From the research carried out on the Genesis albums released between 1969 and 1978, it is my contention that *The Lamb Lies Down on Broadway* was the first Genesis album to achieve chart entry in 15 days, matched by all but one of their 1976-78 albums. The three albums that charted in 1972/73 took 22 days to register on the charts and I would add here that had the chart been based on a Top 60 at this point the 1973 releases might well have entered a week earlier than they did.

Most of the really helpful information I have found comes from within my own collection of magazines, music papers and books. I have also drawn some information from other websites (as mentioned in the text) which contain important information not covered by the physical sources. A particular mention must go to Dave Lewis who not only helped with a lot of the images in the article but also supplied much needed evidence around a couple of releases in particular that have better defined my understanding of the events surrounding those records.

Immediately beneath each album or single listed in this article is the date that web users will most likely find either by searching on *Wikipedia* or by visiting www.45cat.com or www.45worlds.com. It is essentially these dates that I intend to challenge or confirm depending on the evidence available.

Within the text for each album or single I discuss the range of dates offered by the various sources and explain why these dates are accepted or disputed.

For ease of reference I have produced a 'new' Genesis discography using the conclusions arrived at for each release date covered by this article. This is presented at the end of this book as Appendix A.

In the Beginning....

Genesis was formed by a group of schoolboys that wanted to become songwriters, Peter Gabriel, Tony Banks, Michael Rutherford and Anthony Phillips. Unusually for would be 'pop' songwriters they formed their alliance at a public school, namely Charterhouse. An early demo tape made in the Easter holidays of 1967 was left with former Charterhouse student turned pop star and pop columnist, Jonathan King when he visited the school on 'Old Carthusians' day a couple of months later.

King was sufficiently impressed by the tape that he arranged and paid for a second recording session, which led to the four songwriters securing a publishing contract with Jonjo Music and a recording contract with Decca Records. Within a few months' time everything was set for the group's first professional release.

The Silent Sun/That's Me (7" single Decca F12735)

Wikipedia: 2 February 1968

www.45cat.com 2 February 1968

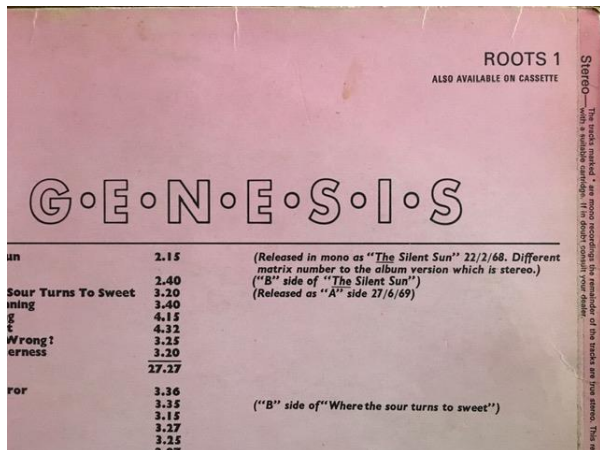
'The Silent Sun' was written in November 1967 and recorded with producer Jonathan King the following month during another school end of term holiday. This particular track was a calculated effort by the fledgling writing team of Peter Gabriel and Tony Banks to sound as close as possible to The Bee Gees, in a desperate bid to get their amateur school group into a recording studio. Fortunately for them, King, a confirmed fan of The Bee Gees, loved the track and decided to record and produce 'The Silent Sun' as the first Genesis single, christening them in the process.

So with a line up comprising Peter Gabriel (vocals); Tony Banks (piano and organ); Anthony Phillips (electric and acoustic guitars); Mike Rutherford (bass guitar) and fellow Charterhouse pupil Chris Stewart (drums) Genesis was ready to test their material in the open market for the very first time.

Although the single received limited air play on national radio, it failed to attract anything like the attention needed for it to become a hit – which is probably just as well. By 1968 Sixties pop music in the two major markets of Britain and North America was undergoing something of a revolution with the established acts of the day, such as Tom Jones, Dusty Springfield, Engelbert Humperdinck all having the cleanest of images, being under threat of replacement from the 'underground' sound favoured by The Who, Cream, Family, The Pink Floyd, The Jimi Hendrix Experience and, of course, the now studio-bound version of The Beatles. These were all among Genesis' musical heroes but you'd be hard pressed to find anything of these bands referenced in 'The Silent Sun' – a nice enough tune in itself but a far cry from the 'happening' sounds of 1968.

Some sources incorrectly list 'The Silent Sun' as being released in '1967', for example, 'The Genesis File', probably the first Genesis discography ever published. The same date also appears in an unofficial concert programme printed in early

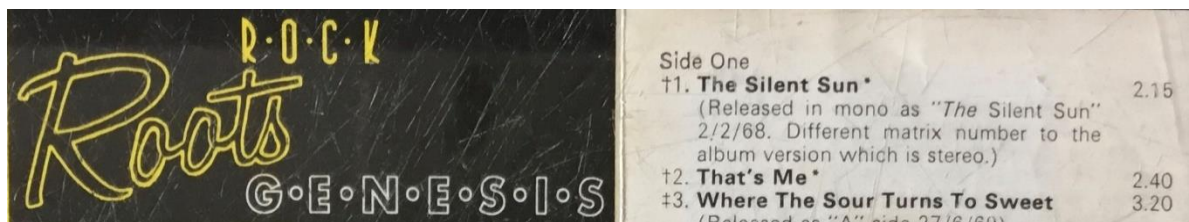
1973 which copied information from 'The Genesis File' in toto and which was repeated in an official tour brochure the following year.



For years Genesis fans, myself included, laboured under the misconception that 'The Silent Sun' had been released on 22 February 1968, based on references to this date on the sleeve of the vinyl edition of *Rock Roots*, an archival release issued in May 1976. As this date had appeared on an official release of the band's Decca material no one chose to question it and this date would be repeated many times before eventually being corrected. Had those researchers

thought to check this date more thoroughly it might have dawned on them that 22 February 1968 was a Thursday and, as previously stated, nearly all records in the UK were issued on Fridays at this point in time.

Furthermore, had those same researchers consulted the cassette edition of *Rock Roots* released concurrently with the vinyl edition, they would have realised that actually the date of 'The Silent Sun' was *correctly* reported on the inlay card to that tape, as indicated on the trimmed image below.

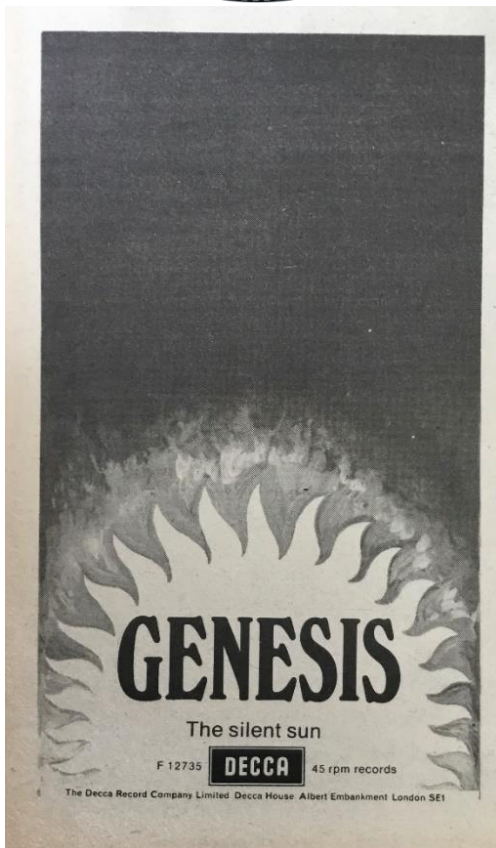


The lesson here for all aspiring discographers is to check all sources available and to not simply rely on the first date claimed for a given record in a single source.

Consequently, the wrong date for 'The Silent Sun' appeared in subsequently published books and discographies such as Armando Gallo's *Evolution of a Rock Band* and Geoff Parkyn's *Genesis An Illustrated Discography*.

What changed this habit of misreporting of a simple error was an article that appeared in the 'February 1993' issue of *Record Collector* covering the sale of the records collated over a thirty-year period housed in the Thames Television Music Library. Within that article was an image of a promo copy of 'The Silent Sun' which bears the release date information stating this to be "2-2-68".

On the Genesis Museum website (www.geneismuseum.com) is a super rare leaflet *Hot New Releases* which lists 'The Silent Sun' among those records "on sale from 2nd February 1968" and which states that the listed releases would get played on Radio Luxembourg from Tuesday 30 January 1968, which presumably represents the first time Genesis' music was played on a radio station available to UK listeners.



The song is also listed in the March 1968 Decca *New Issues* pamphlet covering their February 1968 releases. (Note that Decca's release pamphlets *New Issues* are discussed in detail in reference to the cassette edition of *From Genesis To Revelation* on page 45 below.)

The first references to 'The Silent Sun' (and to Genesis in fact) in UK music papers (in the '27 January 1968' issues of *Disc and Music Echo* and *Record Mirror*) very recently came to light and predate the scheduled release of the single by a week. In *Disc and Music Echo* producer Jonathan King in his role as pop columnist announced the imminent arrival of the first Genesis single, which he called "The Silent Sun That Hides From Me". While this doesn't in itself offer any proof of the release of the single, its timing, one week before its scheduled release, makes perfect sense. In *Record Mirror* though the same week, the single is announced as "among the new singles issued week ending February 2nd", which strongly supports the generally accepted date.

Reviews and adverts for 'The Silent Sun' first appeared in issues of *Melody Maker*, *Record Mirror* and *New Musical Express* dated '3 February 1968'. *Disc and Music Echo* followed suit reviewing the single in their '10 February 1968' issue. I should clarify here that cover dates on UK music papers are the Saturday after the papers were printed to arrive in newsstands on Wednesdays/Thursdays and

Decca's policy for the placement of adverts for singles generally would tie-in with the arrival of new releases that same week.

There is no evidence to suggest that 'The Silent Sun' was delayed and no other believable dates have been suggested, or none have come to light at least.

Therefore, with no firm evidence to challenge the accepted truth, I agree that 'The Silent Sun' was released on 2 February 1968.

A Winter's Tale/One Eyed Hound (7" single Decca F12775)

Wikipedia: Not referenced

www.45cat.com 24 May 1968

The second Genesis single was another 1967 composition from the Banks/Gabriel partnership most likely recorded during the school half-term holidays in February 1968. Featuring the same line up as their debut release with Jonathan King once again in the producer's chair, 'A Winter's Tale' features a more dynamic arrangement than their rather inauspicious debut.

Unlike 'The Silent Sun', the release date of 'A Winter's Tale' has generally been reported consistently since the sleeve notes on *Rock Roots* reported it as 10 May 1968. Once images of promo copy labels started to appear in print, the first of these in Max Demont's illustrated discography book, *Counting Out Time*, that date would prove difficult to doubt or dislodge.



'A Winter's Tale' received three confirmed reviews, in *NME*, *Record Mirror* and *Disc and Music Echo*, as well as being featured in an advert that brought together a number of Decca singles scheduled for release that same week. These can all be found in issues dated 11 May 1968.

There are a surprising number of alternative dates suggested for its appearance as follows: '15 May 1968' (Hewitt, *Opening the Musical Box*); '24 May 1968' (www.45cat.com), 'March 1969' (Hewitt, *Genesis Revisited*), '10 May 1969' (Parkyn, in both *Genesis Information Newsletter*

Issue No. 1 and *Genesis The Illustrated Discography* and 'May 1969' (Spencer Bright, *Peter Gabriel An Authorised Biography*).

Both dates suggested by Hewitt can be quickly dismissed as errors on his part (15 May 1968 being a Wednesday, and the unspecified date in 'March 1969' having no relevance to the appearance of 'A Winter's Tale'). Parkyn's date is clearly a typing error it being a year to the day of the generally accepted release date - the surprising thing is Parkyn failed to correct this in the seven years between his *Genesis Information* newsletter and the first edition of his book.

It seems likely that Spencer Bright used Parkyn's discography as the basis of the list of Genesis singles in the Gabriel biography but reported only month and year. As for '24 May 1968', for this to be true the single would have had to have been delayed by a fortnight, for which there is no contemporary supporting evidence. In fact, there is contemporary evidence to doubt that it was delayed, as discussed below.

An enquiry to the www.45cat.com website has revealed that the contributors to this version of the Genesis discography most likely took this date from an issue of *The*

New Singles pamphlet. However, a reply to my query also acknowledged that a Decca press release sheet confirms '10 May 1968' as the projected release date (consistent with the promos). Again, this is only reporting the intention of the record company to issue 'A Winter's Tale' on that date rather than it being absolute proof.

My experience of the release dates reported in *The New Singles* is that these are often inconsistent when compared with other evidence. In the case of 'A Winter's Tale' it does seem this is true given the numerous references to '10 May 1968' in other contemporary sources, including one that I believe is very compelling.

Genesis producer Jonathan King was still providing his weekly column for *Disc and Music Echo*, despite having suffered with ulcer pains, collapsing and being confined to a hospital bed in the days leading up to the release of 'A Winter's Tale'. That week's column which appears in the '17 May 1968' issue of *Disc and Music Echo* the producer states:

“AND Genesis have a new single. It is progress. Upwards and outwards. Keep watching.”

As the above referenced column was most likely filed for publication the weekend before *Disc* went to the printers it was written within a few days of 10 May 1968.

It should also be noted that *Record Mirror* routinely provided details in its news pages for all new singles expected the following week. The issue dated '4 May 1968' duly reports 'A Winter's Tale' among the singles for release on 10 May 1968, whereas the '18 May 1968' issue carries no such repeat of this news. Therefore, I consider that the single was not delayed and appeared when it was scheduled to do so.

The notified date to *The New Singles* can therefore be put down to it being provided late by the record company and given the references to '10 May 1968' on the label of the promo copy, the press release and the press coverage of the single, it seems evident that this date is confirmed for 'A Winter's Tale'.

'A Winter's Tale' can take the honour for being the first Genesis song to be covered by another artist. For the full story of this extremely rare recording see Appendix B.

From Genesis to Revelation (LP, Decca SKL 4990 [stereo], LK 4990 [mono])

Wikipedia 7 March 1969

www.45worlds.com 7 March 1969

Undeterred by the lack of success of the previous singles, Jonathan King still saw potential in the fledgling version of Genesis, who before the release of 'A Winter's Tale' had sacked (and paid off) drummer Chris Stewart. The new occupant of the drummer's stool was John Silver, a friend of Peter Gabriel's.

Although the debut Genesis album was recorded very quickly over the summer holidays of 1968 it took producer Jonathan King several months to finish work on the album, adding strings and brass to the basic 4 track recordings that he coaxed out of the band while wrestling in vain with a dispute over the use of the group's name.

An American band claimed the use of the name 'Genesis' and this convinced King to look for an alternative, settling on 'Revelation' (for the American market at least) but that too proved to be problematic as another American band were claiming that name. So, King elected to release the album with no artist's name on the sleeve nor record label (although a writing credit to 'Genesis' is clearly on there).

Therefore, it was with this rather uncertain birth that *From Genesis to Revelation* was unleashed on a largely disinterested world. The debut Genesis album is unique within their catalogue having been issued in both stereo and mono mixes. This wasn't widely known once the album had faded from view, mainly because the mono mix didn't stay in print that long. It is still listed in the December 1969 edition of *The Gramophone Popular Record Catalogue* published quarterly, but I have no record of exactly when it was deleted. Added to this 1970s audiences were essentially weaned on stereo records following mono recordings falling out of fashion and circulation in or around 1969/70.

Armando Gallo's pioneering Genesis biography, *Evolution of a Rock Band* (revamped and improved a couple of years later as *I Know What I Like*) was the first reference work to draw attention to the fact that *From Genesis to Revelation* was issued in mono. This came courtesy of the inclusion of an image of an early album flyer in the first chapter of that book. Despite this obvious clue, the mono version of the album wasn't referred to in the early discographies and remained practically unknown to most Genesis fans until attention to it was given in a 1986 edition of *Goldmine* magazine in an article written by Kevin Whelan. This was helpfully reproduced by Geoff Parkyn across several issues of the *Genesis Information Newsletter* in 1985 by Geoff Parkyn. Quite why Parkyn chose not to update his *Genesis: The Illustrated Discography* book by adding to the second edition (*Turn It On Again* issued in 1984) is a surprise particularly since Genesis' 1980s success produced a wealth of new material alongside the forever emerging new information about their earlier releases.

It would take a mention in *Record Collector* in the October 1991 issue for the wider Genesis community to really become aware of the existence of the mono pressing of *From Genesis to Revelation* with copies rarely appearing on the second-hand market. In terms of stock copies of records comprising their UK back catalogue, original copies of the *mono* version of this album are by far the most valuable Genesis item to have appeared.

With two 1968 singles behind them – 'The Silent Sun' included on the album and 'A Winter's Tale' curiously absent from it – *From Genesis to Revelation* was doomed to a slow start from the minute King removed the band's name from the sleeve. With no artist's name to associate with the record how could they ever truly be visible in the pages of the music press?

The UK music scene was experiencing an accelerating rate of change in the early months of 1969 – so much so that by the time *From Genesis to Revelation* appeared its whimsical charm was somewhat out of place alongside records bearing such grand statements as the debut *Led Zeppelin* album (issued the same month as the Genesis record) and The Who's double concept album *Tommy* which would appear in May. In fact, the first Genesis album made such little impact on the music press of the day, that it would take until early May 1969 before the first of two reviews appeared in print in the UK.

There has never been a serious challenge to the accepted release date of 'March 1969' for *From Genesis To Revelation* – that is the date clearly stated on the album sleeve of *Rock Roots* and this is probably the first time a reliable date had been attached to the album other than through its appearance as a new release.

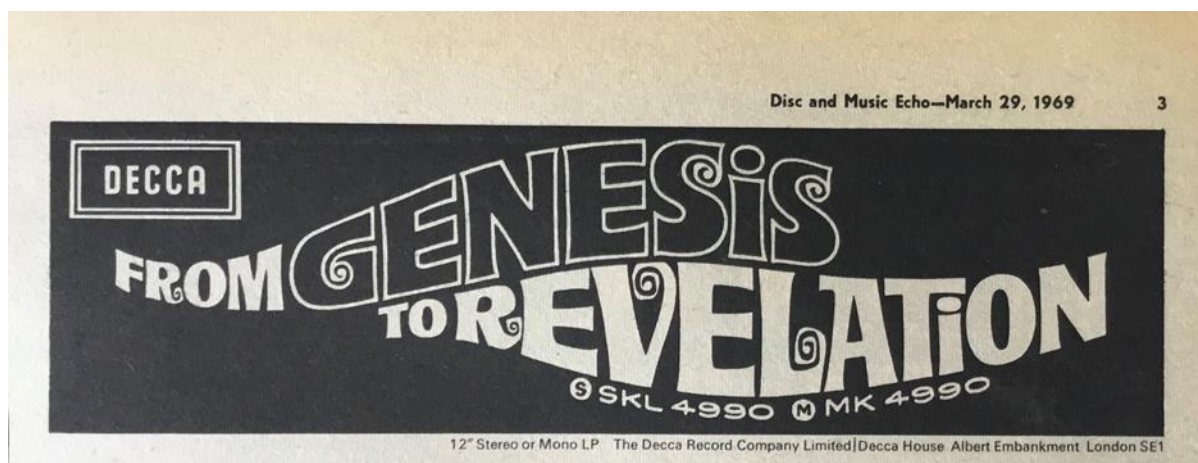
Consult any discography worth its salt (and several others that aren't) and all of them, bar one, state that *From Genesis to Revelation* was released in March 1969. The exception to this is the unreliable 'The Genesis File', which claims it appeared in '1968'. Naturally this error is repeated in the subsequent concert programmes from 1973/74 which regurgitated this particular piece of mis-information.

Firm evidence supporting the 'March 1969' date is scant to say the least and is discussed below. For the specific date of '7 March 1969' as claimed by *Wikipedia* and repeated on the Genesis documentary *Sum of the Parts* DVD issued in 2014, www.45worlds.com and *The Ultimate Music Guide*, I have yet to find a single grain of evidence to support it among the 10 copies of music papers I have found access to during the writing of this article. Admittedly all but one of these hail from the final three weeks of March 1969 and not one of these is from the week the album is alleged to have appeared, so to practically rule out this date would require a more extensive examination of the other 10 copies of the music papers from that month yet to be consulted.

The circumstantial evidence that might suggest other dates, either in March or later, isn't conclusive by any means but at least it exists, and can be summarised as follows:

From Genesis to Revelation does not appear in the Decca pamphlet *New Issues*, cover dated 'April 1969' where one might expect to find it. Remember these are believed to report the availability of records issued the previous month. The most recent album in terms of the catalogue number included in this issue of the pamphlet is Peter Reeves' *The Way I See It* (SKL 4988) which is just two albums short of *From Genesis To Revelation* the stereo mix of which was awarded the catalogue number SKL 4990.

The *only* confirmed reference that appeared in a March 1969 UK music paper found to date for the album is a single advert that appeared in *Disc and Music Echo* cover dated '29 March 1969'. Graphically speaking this advert bears no resemblance to the album sleeve and incorrectly reports the catalogue number of the mono edition as MK 4990, rather than LK 4990.



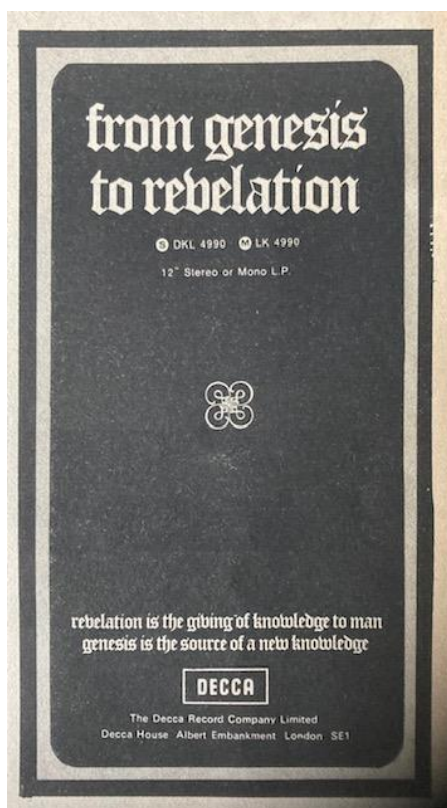
There are three confirmed references to the album in April 1969 issues of UK music papers. These are all adverts for the album that can be found in *Record Mirror* (in both 5 April and 12 April issues) and *Melody Maker* in its 19 April issue. These adverts are all styled very much on the album sleeve. Notably the first advert in *Record Mirror* incorrectly reports the stereo catalogue number as DKL 4990.

Confirmed reviews of the album appear in *Melody Maker* (3 May 1969) and a very rare underground newspaper called *International Times* (issue No 57 cover dated 23 May to 5 June 1969). While albums are generally reviewed after their release date (especially in the 1960s and 1970s) these reviews of *From Genesis to Revelation* are between 2 to 3 months after the claimed date of 7 March 1969.

So, the generally reported date of 7 March 1969 is some three weeks before the appearance of that first confirmed advert in *Disc and Music Echo*. Unless other adverts from earlier in March 1969 exist, this begs the question why put out an album and then wait three weeks before publicising the fact in one of the few outlets for promoting it?

Even for a newly emerging band such as Genesis the idea that their then record company Decca would leave it three weeks after the album appeared before placing the first advert in actively promoting the record seems unlikely to me. So, for that date to be given any credence requires the discovery of previously unknown adverts or other evidence concerning the album's appearance.

Consequently, the above seems to point towards 28 March 1969 as the most likely date rather than 7 March 1969. The album's absence from the 'April 1969' edition of *New Issues* also points, at the very least, to a late March release, or even possibly an early April release (assuming it is in the 'May 1969' edition of *New Issues*). The inclusion in the April edition of *New Issues* of six albums in the 'SKL' series of releases between SKL 4980 and SKL 4988 I consider to be highly significant in suggesting the late March date. Note that the first Friday of April 1969 was Good Friday and new releases for that week would have been brought forward a day, in this case to 3 April 1969.



Confirming the above either way would need more unequivocal evidence – a press release or notice contained in an issue of one of the music papers of the day, if either can be found. Perhaps Jonathan King covered it in his weekly column for *Disc and Music Echo* at some point, but there is no mention in the ‘29 March 1969’ issue of this.

It is possible that the truth, or further clues to the truth at least, are housed in issues of *Record Mirror* dated 8 and 29 March 1969 which are among the 10 music papers issued that month that are currently out of reach. It should be noted that at the time *Record Mirror* was owned by Decca Records and tended to centre its efforts around that label’s product.

With only ten issues of music papers for March 1969 consulted in the writing of this piece it has not been possible to determine with any certainty the release date of *From Genesis to Revelation*.

Someday, though, something concrete on this topic will emerge I’m sure, but until it does I’m sticking with the official line that the album appeared in ‘March 1969’ and based on the one confirmed appearance of *From Genesis to Revelation* that month in a UK music paper, I suggest that it most likely arrived on 28 March 1969.

Where the Sour Turns to Sweet/In Hiding (7” single Decca F12949)

Wikipedia Not referenced

www.45cat.com 27 June 1969

The third and final Genesis Decca single was ‘Where the Sour Turns to Sweet’ written by Banks and Gabriel and demoed in 1968. The track is certainly one of the more impressive Genesis songs from this period and it is easy to understand why it was chosen as the next single (using the superior mono mix) after the *From Genesis to Revelation* album had appeared.

Again, the promo label (first revealed to Genesis fans at large by Geoff Parkyn in his 1983 book *Genesis The Illustrated Discography* – but in much better definition by Max Demont ten years later) and the *Rock Roots* sleeve offer the best clues to its appearance which both offer 27 June 1969 as the release date.

This date is repeated by most discographies in circulation and there’s very little evidence to suggest any other date with any certainty – this being by far the most obscure of the three Decca singles issued by the band.

Coverage in the music papers of the day was limited to a single advert placed by Decca in which the title was given as 'When the Sour Turns to Sweet' (printed in *NME*, *Disc and Music Echo* and *Record Mirror* dated '28 June 1969') with a solitary confirmed review (if it can be called that) in the following week's edition of *Disc and Music Echo*. The review is disappointingly lacking in content giving the casual reader no idea at all as to the single's merits. Having scanned through copies of the other three popular music weeklies for the issues dated '28 June 1969' plus both *NME* and *Melody Maker* for the two subsequent issues, the plain truth is reviews of the single are conspicuous by their absence. There may be a review in *Record Mirror* but it seems more likely they would have done so in its week of release as that paper had done for previous Genesis singles. The issue of *The New Singles* that includes 'Where the Sour Turns to Sweet' hasn't featured in my research but it would be useful to know what date that source offers.



So, while it seems odd that the single was reviewed a week late, this is nothing out of the ordinary for *Disc and Music Echo* who were a week late with their review of 'The Silent Sun'. Therefore, I think it highly likely the single appeared on the scheduled release date of 27 June 1969, given the date on promo copies and the three adverts that appeared on the week it was due to land.

Any reservations Decca may have had in using the Genesis moniker on the album were clearly short lived. The label of the 'Where the Sour Turns to

Sweet' single clearly bears the name "Genesis" and there are other examples that crop up throughout 1969 where the band's name appears in referencing the album or selected tracks from it.

Perhaps Decca felt they had no choice in marketing the single, but to do that for the single and not the album is a strange anomaly. It is possible that Decca had no intention of releasing the album in America by the time the single was being readied for release and saw no harm in using the band's name on the single. Either that or they had learned a harsh lesson by removing the artist's name from the album and were not about to make the same mistake twice.

The 'American' Genesis appear to have folded after just one album (called *In the Beginning* of all things) issued in 1968 so it's possible King heard of this too late to make changes to the album sleeve but felt free to use it on the single. It's certainly

strange that given the number of re-pressings that *From Genesis to Revelation* would receive between 1969 and 1973 that Decca elected not to update the sleeve artwork (and insert) to feature the name of the band, at least so far as the vinyl pressings are concerned.

info on this week's new releases from Decca

THE FANTASTICS are four American guys who've been over here for some time and are in colossal demand for club and cabaret dates all over Britain and the Continent. If you've caught their act you don't need to be told how well their name suits them – they look and sound fantastic. And you can't hear too much of their first Deram single – **'Face to face with heartache'** is a big, driving soul sound, just about as dynamic as a record can get! DM 264.

A lot of funky music comes from Memphis, and in the centre of the Memphis sound is **WILLIE MITCHELL**. His latest single, **'Young people'**, is good, raw, natural music you have to dance to. It's on London, HLU 10282.

Before too long **TAM WHITE** is going to be a huge name. With his rugged good looks and powerful voice, he can't fail. He does great things with a Goffin/King number **'That old sweet roll'**, a Mike Hurst production for Deram, DM 261.

There's a nice sentimental singalong number from

JOHNNY TILLOTSON, **'Tears on my pillow'** with a very catchy melody accentuated by smooth orchestration. This one's on London HLU 10282.

GENESIS have been much written about lately, on the strength of their album, which people are at last beginning to really listen to. **'When the sour turns to sweet'** is the title of their single. They are a very talented and inventive group, and don't have to resort to gimmicks to get their music across. This is on Decca F 12949.

THE ENNEVERS produce some splendid harmonies and an altogether round, solid sound on a number titled **'Sunny and me'** on Decca F 12939.

Tumbling churchy organ provides the intro to **'Tell me Rhonda'** by **KODIAKS**, who handle some intricate rhythm changes beautifully, and sound very interesting, on Decca F 12942.

MILLIE SMALL is just as bubbly as she was in her Lollipop days, and **'Readin' writin' arithmetic'** is pure fun, very infectious and sure to sell in vast quantities.

This is Millie's first with Decca, and the number is F 12948.

Keep informed.

DECCA group records

45 rpm records
The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

Whatever the reasons for this, when, several years later, *From Genesis to Revelation* finally appeared on cassette in Italy in 1973, as well as in the UK sometime later, the artists' name was added to the front face, the side face and inside the inlay card. Even more noticeable is the first US release of the album in 1974 where there was no mistaking that this is a Genesis album as London Records emblazoned the band's name across the front cover in lettering several times the size of the album title.

With scarce publicity to support the single, 'Where The Sour Turns to Sweet' naturally joined the previous two Genesis singles in the 'rarely heard, soon forgotten' category and like their previous singles now fetches a tidy sum on the collector's market.

The Ball's Begun, the Champagne's Flat.

After their faltering start with Decca Records Genesis went through a further change of drummer in August 1969 when John Mayhew replaced John Silver and with this line-up the band began to develop a style of writing and playing that would bracket them in with the early progressive rock sounds coming from King Crimson and Yes.

After a hesitant transition from working purely in studios to becoming a live band, within months of their first professional gig (in November 1969), Genesis came to the attention of Tony Stratton-Smith founder of Charisma Records who signed them to The Famous Charisma Label and his publishing company Stratsongs in April 1970. Plans were soon put in place to record their first album under the new deal.

With Charisma's in-house producer John Anthony assigned to make the second Genesis album, the band entered Trident Studios, London, in June 1970 to record what would become *Trespass*, which essentially comprised songs that formed the bulk of their live set.

In the months leading up to the release of *Trespass* Genesis underwent further personnel changes with the departure of key member Anthony Phillips and drummer John Mayhew who jointly made their final live appearance with the band on 18 July 1970. These changes forced Genesis to abandon live gigs for a period of 10 weeks or so as they set about recruiting two new members.

Filling the drummer's stool proved easier than finding a replacement for Phillips and led to Phil Collins joining the band that August with Genesis returning to live work two months later initially as a four piece, but occasionally augmented by fill-in guitarist Ronnie Caryl (who had auditioned for, but failed to secure, the vacant guitarist's spot the day Collins tried out for the role of drummer).

Looking for Someone/Visions of Angels (7" promo Charisma GS 1/GS 2)

Wikipedia Not referenced

www.45cat.com 1970

This was a promotional release coupling two album tracks from *Trespass* in their album versions aimed at generating interest in the new album. Its release date (beyond it coming out in 1970) has only ever been stated in one source to my knowledge, Martin C. Strong's *The Great Rock Discography*, which states 'October 1970'. It is not clear where Strong took this date from and finding firm evidence to support it is understandably difficult.

Although www.45cat.com provides no clues as to its appearance, it does show two other examples of Charisma using 2 track promo singles to push new albums issued within weeks of *Trespass*, suggesting this was then part of an overall strategy for



Charisma's marketing tactics, rather than something they selected to do for Genesis alone.

Those two other promo singles are for the albums issued by former members of The Nice, Brian Davison's *Every Which Way* and Jackson Heights, the latter possibly having some significance to the Genesis promo.

The only article I have ever read that discussed the existence of the single in any detail, beyond simply highlighting its collectability, comes from an issue of *Record Collector* cover dated December 1997 in their

'Diggin' For Gold' section from which the following quote comes:

“(‘The Knife’) would have paved the way perfectly for the album but Charisma delayed its release as a single until the following year and instead chose two less prominent songs for a promo-only 45. ‘Looking for Someone’ and ‘Visions of Angels’ were two of Stratton-Smith’s favourites apparently and a fair few were pressed – indeed, the disc exists with either a solid or a press-out centre. In addition to being circulated to the media, ‘Looking For Someone’ was handed out at a Marquee gig in late 1970.”

Now what is interesting in the above quote is that grain of evidence regarding the Marquee gig. This could apply to either date considered for the release of *Trespass* discussed below as the band played there on 4 October 1970 and returned there on 10 November 1970. However, as will be seen below, it can now be confirmed that *Trespass* appeared towards the end of October 1970 rather than near the beginning of that month.

Looking at the gig adverts for the two appearances reveals that for the 10 November 1970 appearance, Genesis supported Jackson Heights. Both bands had new albums to promote and this would be a fitting opportunity to do so at the same gig by

handing out copies of the Jackson Heights single and Genesis disc to anyone present on the night irrespective of who they had come to watch.



It's easy to imagine Charisma having these singles ready to send to the media say a week before the albums' release dates, with sufficient copies left over for the band's helpers to hand out the remainder at their first prestigious gig a few weeks afterwards, to the scattering of some very fortunate fans, as an enticement to get the album on their next pay day.

The confirmed release date for *Trespass* (see below) offers an indication as to when this promo appeared, providing it preceded the album. But even if it didn't, we know it was almost certainly available no later than 10 November 1970. Given the reference to it in *The Great Rock Discography* though it seems that it most likely appeared in October 1970, maybe a week or so before the album was issued.

Trespass (LP, Charisma CAS 1020)

Wikipedia 23 October 1970

www.45worlds.com 23 October 1970

As stated above Genesis recorded *Trespass* while in something of a state of flux such that by the time the album was mixed and prepared for release they had recruited a new drummer and were actively seeking a new guitarist.

Soon after returning to the live circuit in October 1970 the band played a few gigs in the Aylesbury area organised by David Stopps, owner of the legendary venue, Friar's. In fact, it was Stopps that suggested their next full-time guitarist, Mick Barnard who would see out the final two months of 1970 as a member of the band, joining just after the release of the new album.

Early discographies report that *Trespass* was released in September 1970 ('The Genesis File, Parkyn in *Genesis Information* and Lazell in *Wax Fax*) but since the Gallo book subsequent discographers are consistent in reporting that it appeared in October 1970. However, identifying the specific date in that month, with evidence to back it up, has, until now, presented something of a challenge.

The release date of *Trespass* was reported in Armando Gallo's first Genesis biography *Evolution of a Rock Band* as '22 October 1970' and again was taken as read until someone worked out that this was a Thursday not a Friday. Once this anomaly had been flagged up, and with no particular reason to question it, 23 October 1970 became the generally accepted date, this being the nearest Friday to the date given by Gallo. Note that Alan Hewitt in *Opening the Musical Box* opted to go with 21 October 1970 as its release date, which, being a Wednesday, is also incorrect.

While the notion of *Trespass* coming out on 23 October 1970 was a reasonable assumption, firm evidence to fully support this date has only just been provided, which is revealed at the end of this section.

When I first started this article, I considered if the date in Gallo's book was a typo rather than an error. Of course, 23 October 1970 could be a correction of a simple typo itself, but there was something that didn't seem to quite fit in with what Gallo actually says about the release of *Trespass* in *Evolution of a Rock Band* that made me consider a significantly different date. Quoting the relevant passage in full, Gallo wrote:

“Charisma had set a release date for *Trespass* on 22 October, and Genesis, still without a guitarist, found themselves pushed to go back on the road.”

So, from the above it is clear that Genesis were desperate to get back on the road to meet the release date set by Charisma, whatever that date actually was. From the live database available at www.genesis-movement.org Genesis returned to live shows on 2 October 1970 playing 12 gigs between then and 23 October 1970. On this latter date Genesis appeared at a gig at Addison Hall, Bedford promoted by Friar’s owner David Stopps. Notably they played no gigs for a week before and none after 23 October 1970 until 3 November 1970 using the time instead to undertake further rehearsals.

So, if the main intention in getting back on the road was to promote *Trespass* in readiness for the appearance of this important album, as Gallo attests, it makes far more sense to accept 2 October 1970 rather than 23 October 1970 as the release date. Accepting the latter date means that Genesis played one gig in an 18-day period, with the album appearing bang in the middle of that period. That doesn’t sound like the situation that Charisma intended nor that which Gallo describes. However, the recently uncovered evidence relating to the appearance of *Trespass* unequivocally rules out the earlier date.

Looking at the release schedule of Charisma albums from this period, using the booklet contained within *The Famous Charisma Box*, the fledgling label only released 5 albums between September 1970 and December 1970 (which is roughly when *Trespass* was marketed as a new album). It should be noted that other albums in the CAS sequence were issued on B&C Records which shared its release schedule with Charisma at this point.

These are as follows (albums marked * may have been delayed to November 1970):

CAS 1017	Trevor Billmuss	Family Apology	September 1970
CAS 1018	Jackson Heights	King Progress	October 1970*
CAS 1020	Genesis	Trespass	October 1970
CAS 1021	Brian Davison’s	Every Which Way	September 1970
CAS 1025	Lindisfarne	Nicely Out of Tune	October 1970*
CAS 1027	VDGG	H To He Who Am the Only One	December 1970

The confirmed appearances of *Trespass* in the music papers that I have access to read as follows:

7.11.70	Sounds	monthly album round-up (mini review)
7.11.70	Sounds	Full page advert ‘Charisma Creates Its Own Vintage’
14.11.70	Sounds	Full review in the new albums section
12.12.70	NME	Half page advert ‘Happy Charisma’

12.12.70 MM Album review

* a similar advert appears in the December 1970 issue of *ZigZag*.

Looking at the above items in more detail and music papers from that time more generally offers a few clues, but no firm evidence, concerning the appearance of the second Genesis album. However, for concrete proof of its release date other contemporary reports or items of memorabilia pertaining to *Trespass* need to be unearthed. Fortunately, a vital piece of evidence came to light in October 2020, courtesy of a Facebook posting by long term Genesis devotee Jeff Kaa, which finally pins this date down. Before revealing that though, let's examine what was known about *Trespass*' appearance prior to this.

The first issue of *Sounds* wasn't published until 10 October 1970, and if 23 October 1970 was the release date for *Trespass*, then one might expect to find a news item relating to this in advance of or during that week. *Sounds* was a music paper tailor made it seems for promising new bands such as Genesis, as well as covering the artists that were already firmly established among rock's cognoscenti. It steered clear of practically all of the leading pop stars of the day (although an early front cover appeared in November 1970 which prominently featured Dave Edmunds soon to hit the No. 1 spot in the UK singles chart with 'I Hear You Knocking' must be seen as a happy coincidence) and very much attached itself to what might be considered more 'serious' music. In short *Sounds* was a perfect publication for fans of 1970s rock.

Founded by former staff writers that had recently departed from *Melody Maker*, *Sounds*' target audience was essentially formed from album buyers rather than those that merely followed the pop charts and digested music via daytime radio. This was a niche market that *Melody Maker* also supported although its wider coverage of pop, rock, soul, blues, folk and jazz means that it was less inclined to strongly feature the up and coming progressive bands of the day, preferring to concentrate on established acts.

In contrast *NME* (along with *Record Mirror* and *Disc and Music Echo*) was still very much focussed on pop music and wasn't consciously trying to catch artists on the rise that its readership probably hadn't heard of before - so while Zeppelin, Jethro Tull, Deep Purple, David Bowie and Marc Bolan all heavily feature in its pages they sit uncomfortably alongside the likes of Tom Jones, Lulu and The Bee Gees who by late 1970 were looking and sounding decidedly *passé*.

Disc and Music Echo at least had one foot in the 'underground' though with its 'John Peel column' and 'Buzz' section which offered limited coverage of less established names. However having had the opportunity to recently peruse many of the issues of *Disc and Music Echo* from this period (26 September, and 3, 10 and 24 October 1970) one finds a complete absence of any references to Genesis, or, for that matter any other Charisma artists.

So, it is to the pages of *Sounds* and *Melody Maker* that one must look for clues in the hope of finding out more about *Trespass*.

Having reviewed two issues of *Sounds* ('17 October 1970 and '24 October 1970') and a solitary copy of *Melody Maker* (also from '24 October 1970') there is precious little mention of 'the new Genesis album' in those issues.

The '17 October 1970' issue of *Sounds* contains no references to *Trespass* in its news pages or album reviews sections but it at least includes reviews of two of its contemporary releases on Charisma (by Brian Davison's Every Which Way and Jackson Heights). As has already been stated these two albums were issued in September 1970 and October 1970 respectively (although as indicated below there is some evidence to suggest that latter may have been delayed until early November 1970).

The '24 October 1970' issue of *Sounds* again contains no references to *Trespass* across its pages and the only Charisma release given any exposure on the album reviews page is the Trevor Billmuss record, another 'September 1970' release.

The review of the Jackson Heights album in the '17 October 1970' issue of *Sounds* is interesting as it is headed "An exclusive review of ..." and the review itself is clearly taken from an advance copy as writer Jerry Gilbert states the album will be released "at the end of the month". In a subsequent feature on the band that appeared in the '14 November 1970' issue of *Sounds* also penned by Jerry Gilbert, it is stated that the Jackson Heights album came out "last week", perhaps suggesting this arrived on 6 November 1970 unless the Gilbert article had been written the previous month and no one thought to correct it for this. Incidentally, that *Sounds* review wasn't actually an exclusive as the that week's issue of *NME* contains a review of the same album.

The significance of all of this information, so far as *Trespass* is concerned, is that in the '7 November 1970' issue of *Sounds* is a full-page advert prominently featuring *Trespass* and *King Progress*. I'm not 100% certain that this represents the first time *Trespass* was featured in an advert in a UK music paper but given Gilbert's comment about the Jackson Heights album's appearance in the article contained in the '14 November 1970' issue of *Sounds*, this certainly suggests the pairing up of these two albums in a single advert hadn't happened before. I would also suggest that it seems unlikely that *Trespass* would have warranted a full-page advert without a concurrent album sharing the limelight. So, chances are this is the earliest advert featuring the second Genesis album. If true, this strongly supports the 23 October 1970 release date.

The space within the advert itself is half taken up with albums in the Charisma back catalogue going back to their first release, *Rare Bird*, from November 1969, as well as releases by Audience and The Nice (both from May 1970) and the two albums issued in September 1970 listed above.

More unusually though the advert features individual photographs of the members of both Genesis (including new drummer Phil Collins) and Jackson Heights. In a recording career already spanning nearly three years, Genesis could finally see their names and faces prominently displayed in a UK music paper.



The '7 November 1970' issue of *Sounds* includes a mini review of *Trespass* by Jerry Gilbert, the first journalist to really get behind the band. Rather than this being in a typical weekly round-up of the new albums, it is part of an extensive summary of the albums released the previous month (although some of these were issued in September 1970 but had appeared as full reviews in October 1970).

Gilbert also provided a lengthier review of *Trespass* in the following week's copy of *Sounds* in which he rather unhelpfully refers to the band as 'Charisma'!

From the fact that *Trespass* was reviewed twice by the same writer in the same publication is an indication as to how Gilbert felt towards Genesis and he would be justifiably credited with being the first UK journalist to truly see something of merit in what they were doing.

Notably absentee from the monthly round-up is another 'October 1970' release (according to *The Famous Charisma Box* booklet) is the debut album by Lindisfarne, *Nicely Out of Tune* so presumably this had yet to arrive at the *Sounds* office for review. It is of course possible that this album, as appears to be the case for the Jackson Heights release, was delayed and didn't appear until November 1970 (which is consistent with information on this album found on Wikipedia). Neither is the Lindisfarne album on the 'Charisma Creates its own Vintage' advert, and this certainly points to a delay into November 1970, possibly released the same week as the Jackson Heights album or maybe the week after that.

Trespass features in another Charisma advert headed 'Happy Charisma' which appeared in the '12 December 1970' issue of *NME* alongside a dozen or so other albums on the label, this time including Lindisfarne's *Nicely Out of Tune* and the newly released album by Van Der Graaf Generator *H to He Who Am I the Only One* (released on 4 December 1970). The following week's editions of *Sounds* and *Melody Maker* each feature a full-page advert coupling the Van Der Graaf Generator album and *Trespass*.



Interestingly a variation of this advert appeared in issue no. 17 of *ZigZag*, which would have gone on sale around the middle of December 1970. This monthly magazine would in time have a strong association with Charisma from 1972 onwards but in 1970 it was struggling from one issue to the next and the following issue wasn't published for another three months. The marketing of *Trespass* as a new release effectively ended with this advert.

Trespass received belated attention in the *Melody Maker* album review pages seven weeks after it appeared (on the assumption that the currently accepted date is correct). While this is surprisingly late for an album that appeared in October 1970, I haven't drawn any conclusions from this, other than *Melody Maker* was probably a month or so behind the competition – but at least they featured it in the first place.

Lindisfarne's *Nicely Out of Tune* is reviewed in the same week's issue of *Melody Maker*, an indication that these albums happened to have come to the attention of reviewer Michael Watts who was doing his best to push music he appreciated (he was clearly an advocate of the entire Charisma stable of acts) rather than simply review what happened to come in to the paper's offices that week.

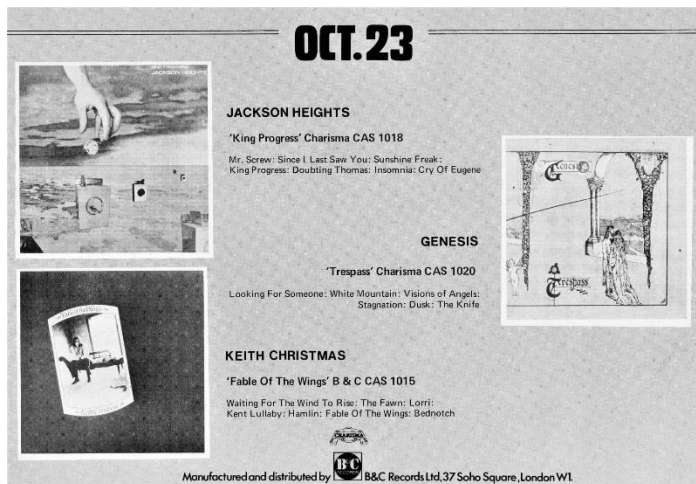
That '12 December 1970' issue of *Melody Maker* would alter the course of the band's career, as tucked away in the small ads is a quirky advert placed by a young aspiring guitarist soon to join the band's ranks.

While none of the above offers strong proof of anything, it does suggest that *Trespass* came out in the final weeks October 1970, so either on 23 October 1970 or maybe on 30 October 1970. With the Lindisfarne title purported to be an 'October 1970' release according to *The Famous Charisma Box* booklet and that album absent from the 'Charisma Creates Its Own Vintage' advert, this favours the slightly earlier date for *Trespass*. Presumably then, Lindisfarne's *Nicely Out of Tune* must have been part of a different marketing effort that would emerge later in November.

As stated above an early October release date for *Trespass* can now be ruled out and the 23 October 1970 can be confirmed. The reason I am able to say this stems from the recent discovery of a Charisma flyer for *Trespass*, *King Progress* and the Keith Christmas album *Fable of the Wings* (B&C CAS 1015) which is helpfully headed 'Oct.23'.

From this flyer it was clearly the intention that the Jackson Heights album would appear on the same date as *Trespass* but from comments made by Jerry Gilbert it is likely the former was delayed for up to 2 weeks.

Finding a press release for *Trespass* or even a news item that backs up the 23 October 1970 or that points to a delay would put any speculation to bed but it can't be ruled out completely that *Trespass* itself wasn't delayed by a week and appeared



on 30 October 1970.

Of the 19 copies of music papers published in the UK during October 1970 that may offer good information about the appearance of *Trespass*, I have been able to peruse just seven, although I have targeted the most likely it has to be said. It is certainly possible that vital clues may exist in other issues that have yet to be uncovered. Possibly this could be

found in *Melody Maker* or *Disc and Music Echo* from 17 October 1970, or *Sounds*, *Melody Maker* or *Disc and Music Echo* from 30 October 1970.

However, the flyer is certainly very persuasive of a 23 October 1970 release date for *Trespass* and until further evidence of equal merit is discovered to question this date, I have to go with the date stated on this all-important flyer which is just one day after that stated in error by Gallo.

The Knife/ The Knife Part 2 (7" single Charisma CB151)

Wikipedia 21 May 1971 (but also states January 1971 in the article)

www.45cat.com 21 May 1971

With Genesis having gone through another change of guitarist in January 1971 with Steve Hackett replacing Mick Barnard, finally some stability to the band's line up was secured for the next phase of their career. This line up would survive several gruelling tours and release five more albums between 1971 and 1975, before undergoing their next change in personnel.

However, the next Genesis release was in fact not a new recording showing off the talents of the new members, but rather a track from *Trespass* that Charisma believed might have a chance of being a hit.

Having started to build up something of a cult following on the club and college gig circuit, including playing their first overseas shows and TV appearance in Belgium in March 1971, (where *Trespass* was proving to be a surprise hit), 'The Knife' had established itself as a popular and dramatic number within the live set, particularly as a set closer.

Inevitably Charisma elected to split 'The Knife', a 9 minute song as presented on the album, across both sides of a 7" single - hence the B side was subtitled 'Part 2' - becoming their first single to be housed in a picture sleeve. The front cover portrait featured the new line up with Collins and Hackett who of course were not featured on the single, but I don't suppose any Genesis fans that picked this single up for 45 'new' pence in 1971 worried unduly about that!



The single was not a strong seller and in the same *Record Collector* article referenced above, concerning the 'Looking For Someone' 7" promo, the following account comes from Glen Colson then working as a plugger for Charisma.

"They probably didn't think they could sell singles. I plugged their first single proper, 'The Knife'. I couldn't give it away. I used to throw boxes of them in dustbins on my way to the BBC. All the people there, like John Walters, would tell me to f* off. I got one play with *What's New* because the show's**

producer was a friend of Stratton-Smith. I didn't have any money to bribe anyone."

The earliest Genesis discographies don't even offer the month in 1971 when 'The Knife' appeared on 7". *The Genesis File*, Gallo, Parkyn (in the *Genesis Information Newsletter* and *Genesis The Illustrated Discography*), Bright and Dellar all simply leave it as '1971'.

A range of release dates for 'The Knife', including January, May, June and September 1971, are offered across a number of sources. The suggestions for January 1971 and September 1971 come from Geoff Parkyn (in a strangely inaccurate article published in a short lived magazine called *Music Collector* from 1991 which Parkyn distanced himself from shortly after it was published) and Max Demont in *Genesis - Counting Out Time: The Worldwide Singles Discography Vol. 1*, respectively. Both dates are easy to disprove based on several reviews which appeared in the UK music press in June 1971. These are discussed in more detail below.

The discredited *Music Collector* aside, the first discography to offer any indication of when 'The Knife' appeared can be found in the Bowler and Dray book *Genesis A Biography*, published in 1992, which states 'May 1971' for its release date. This date is repeated in *Kontakt* and again in the October 1997 issue of *Record Collector* which contains a very comprehensive Genesis discography.

Martin C. Strong's *The Great Rock Discography* (5th edition) is alone among the sources I have consulted in offering 'June 1971' which matches the appearance of the reviews in the UK music papers.

Strong offers no insight into what sources he would have consulted in the assembly of his ambitious work, and although the Genesis section of his book contains some errors, I rate it among the more reliable sources, at least in terms of the Genesis section.

The date currently accepted for the appearance of 'The Knife' on 7" single is 21 May 1971, which is a Friday. This date is taken from an issue of *The New Singles* as attested to by Mark Jones in his book *The Famous Charisma Discography* published in 2010. The same date is quoted on www.45cat.com which again is a pointer towards this coming from *The New Singles*.

My research into the singles released by Peter Gabriel (a work in progress that I hope will appear online later in 2020) has led me to believe that dates offered by *The New Singles* are not always reliable. Often these dates are subsequent to a record's actual release date (with examples found where a particular record has entered the UK singles chart ahead of the date offered in *The New Singles*) but they can also predate a particular single's appearance too. I put these anomalies down to a presumption that record companies didn't always advise *The New Singles* of an impending release, or that release date got put back and *The New Singles* were not always provided with the update. Despite these shortcomings though *The New Singles* is certainly the best indication for the appearance of singles if one is looking for a strong indicator of a specific date (day/month/year) rather than just month/year. My advice to anyone relying on this source though is to look for other evidence that will either back up that date or lead you to doubt it. In the case of 'The Knife' I believe that there is unequivocal proof to doubt the date given in *The New Singles*.

One clue to the proposed release date might be on any advance promo copies that possibly include the date printed on the label, as per Genesis' follow-up single 'Happy the Man' (see below). Oddly, no such promo copies of 'The Knife' seem to exist – or at least, none have ever come to light that are marked in this way.

Reference to www.45cat.com indicates that Charisma promo singles with a large 'A' on the 'plugged' side and the proposed release date were first introduced with the Audience single 'Indian Summer' which indicates a release date of '19.2.71' so this practice had been established before the appearance of 'The Knife'. The next confirmed Charisma single that bears the same large 'A' on the label (but not the proposed release date) is another Audience 7" called 'You're Not Smiling' (the stock version of which carries the catalogue number of CB 156) issued in July 1971 according to www.45cat.com. So, promo copies of Charisma releases vary in detail but 1971 examples exist either side of the appearance of 'The Knife', with and without the proposed release date being stated and yet no such copy of 'The Knife' has ever come to light. Surely, they didn't *all* get thrown away by Glen Colson!

The best sources for confirming or doubting this date would be a promo sheet that came with the single or an announcement of the same information in one of the music papers of the day. Unfortunately, I don't have a press release for 'The Knife' but I do have a number of music papers from that period and one in particular offers strong evidence to support a 'new' date for the appearance of 'The Knife'.

While Genesis are mentioned in most if not all of these music papers in one way or another the only copy that offers any firm evidence concerning the release date of 'The Knife' is *Disc and Music Echo* from 29 May 1971. This is among a small item called 'New Sounds' within its 'Happening' page which announces the single with a



release date of 4 June 1971. Therefore, relative to the date generally accepted, 'The Knife' was evidently delayed by at least two weeks.

There are three confirmed reviews of 'The Knife' (and one reaction to it in *Melody Maker's* 'Blind Date' column) in the UK music papers and all four of these references occur in the issues dated '12 June 1971', with two other potential sources in the 'new singles reviews' sections (*Sounds* and *Melody Maker*) currently unconfirmed.

Of the three confirmed reviews in my collection two are originals (*Disc and Music Echo* and *Record Mirror*) and the third is a photocopy most likely to have come from *NME*, assuming the date, annotated by hand, is correctly recorded.

The reference to the single in *Melody Maker's* 'Blind Date' column sees keyboard supremo Keith Emerson, of rival band Emerson Lake and Palmer (in an unintentional stroke of irony) comment on

'The Knife' without knowing who the artist is and having not heard the track before. So that is four significant confirmed appearances in the same week of the UK music papers, one week after the stated release date in the '29 May 1971' issue of *Disc and Music Echo*.

So from the above either 'The Knife' was delayed by two weeks and appeared on 4 June 1971, or it was delayed a further week as evidenced by 4 of the 5 music papers of the day featuring it in either its single reviews section or, in the case of *Melody Maker*, its 'Blind Date' column.

The date of the known reviews is clearly not definitive - some singles are reviewed the week of release and some several weeks after. In fact, as this article will demonstrate its more common in the 1970s for single reviews to appear one week after release, assuming release dates that have been determined from a number of sources are themselves credible.

To examine this in more detail I have looked at the page of single reviews in *Disc and Music Echo* in their 12 June 1971 issue and tried to identify release dates for the other singles covered that week.

In the same set of singles in that issue of *Disc and Music Echo* is the Colin Scot single 'Hey Sandy' (with backing vocals by Peter Gabriel and Phil Collins on the 'B' side 'Nite People') and that was released that week (11 June 1971) having been put back by a week. At least one promo copy exists with the printed date of 4-6-71 struck through in biro with the later date written by hand shown on www.45cat.com plus it can be found among 'the singles expected for release on 11 June 1971' in the previous week's issue of *Disc and Music Echo* on its helpful 'Happening' page, just as 'The Knife' was the week before that.

Sticking with the reviews in that '12 June 1971' issue of *Disc and Music Echo* it's interesting to note that it includes seven other singles, amongst them The Supremes and The Four Tops' version of 'River Deep Mountain High' which is mentioned in the '29 May 1971' issue of *NME* as coming out on 11 June 1971. Promo copies of this single also confirm that was the proposed release date. According to www.45cat.com the same release date is claimed for Janis Joplin's 'Cry Baby', Davy Jones' 'Rainy Jane' and Johnny Winters' live version of 'Jumpin' Jack Flash' (all three evidenced by promo singles bearing the release date) as well as The Fantastics' 'Something Wonderful' (evidenced by a clipping from *Blues and Soul* magazine) and all of these singles are in the same singles reviews page in *Disc and Music Echo*. The only single reviewed that week featured in this particular music paper, where there isn't any supporting evidence to confirm its release date, is Joe Cocker's 'High Time We Went' which www.45cat.com states as 'June 1971' and the only other one at odds with 11 June 1971 date is Lindisfarne's 'Lady Eleanor' which rather fittingly is given a 21 May 1971 date on that website (taken from *The New Singles*) and is listed alongside 'The Knife' as coming out on 4 June 1971 in the issue of *Disc and Music Echo* (in the '29 May 1971' issue). Note that 'Lady Eleanor' is also reviewed along with 'The Knife' in the '12 June 1971' issue of *Record Mirror* (and of course may well be in the *NME* from that week too).

As the Lindisfarne single is another Charisma release it seems both singles were put back by at least two weeks and maybe three, presumably due to manufacturing or distribution issues. From the page of singles reviews in *Disc and Music Echo* I consider there to be strong evidence to suggest that 'The Knife' arrived in the offices of most of the music papers a week after its reported appearance of 4 June 1971.

It's difficult to conclude though that this proves it was delayed a further week and this could well have been policy on the part of the record company to hopefully gain some greater exposure courtesy of a 'singles review' with it being in the shops a week and maybe having been played on the radio by then.

Interestingly, there is a confirmed test pressing of 'The Knife' (comprising two separate discs one for each side that used to belong to Genesis specialist Peter Reid and he has stated with almost complete certainty that this pair of discs were date stamped '22 May 1971').

While the existence of this test pressing is of great importance to the history of 'The Knife', I'm not sure what it tells us about the officially released single. The '22 May 1971' test pressings are an indication of when production of the approved single might have started and given we now know the scheduled release date was 4 June 1971 the stock copies would have had to have been turned around in 13 days, which allowing for manufacture, assembly and distribution is simply unachievable.

So, for now I am sticking with the officially announced date of 4 June 1971 for the release of 'The Knife'.

Nursery Cryme (LP, Charisma CAS 1052)

Wikipedia November 1971

www.45worlds.com November 1971

Six months after enlisting the services of Steve Hackett Genesis began work on their third album *Nursery Cryme* with writing sessions taking place in mid-July 1971 at Luxford House, Tony Stratton-Smith's country pile, and repeating the combination of Trident Studios and producer John Anthony that had worked so well for them on *Trespass*, throughout August 1971.

The band's profile within the UK music press at this stage had benefitted from some much needed coverage in the first half of the year courtesy of the pages of *Sounds*, *Melody Maker* and a much-changed *NME* that now formed the holy trinity of UK music press. It's true to say though that Genesis was still struggling to make much of an impact commercially and interest in their work was reserved for a few discerning journalists and a fan base that struggled to get beyond the 8,000 mark if sales of *Trespass* (and when it appeared, *Nursery Cryme*) is anything to go by. It has been said that Charisma didn't put their marketing muscle fully behind *Nursery Cryme* preferring to prioritise the promotion of Lindisfarne's *Fog on the Tyne* which hit the top of the UK album charts early in 1972.

Returning to live work in mid-September 1971 with the album now recorded, the band went on their most intensive bout of touring to date with barely a day off between then and the middle of 1972. The touring would see the band return to Belgium for more gigs in March 1972 (building on the success of *Trespass* there) and visit Italy for the first time in April 1972 where sales of *Nursery Cryme* took them to No. 4 in the Italian charts.

Record sales at home however were no better than with the previous album and their coverage in the UK music papers was below the level that the band and their record company had hoped for.

As with *Trespass*, early discographies offer misleading dates for *Nursery Cryme* with 'The Genesis File', Parkyn (in *The Genesis Information*) and Lazell all stating it arrived in 'September 1971'. Again, it would take Gallo's book to change this for the better and thereafter the date of 'November 1971' would become the accepted truth.

Nursery Cryme is one of only two Genesis albums that *Wikipedia* currently steers clear of offering an actual date for its release. The Genesis DVD *Sum of the Parts* issued in 2014 claims the album came out on 12 November 1971, a date repeated in *The Ultimate Music Guide* publication on the band's legacy issued originally in 2017 and reissued in 2019. This is at odds with the date I reported in issue No. 17 of *Kontakt* back in 1996, offering '19 November 1971' although I based this on a single piece of evidence discussed below.

Genesis specialist Alan Hewitt is the only other discographer to offer a specific date - 20 November 1971 – stated in his two Genesis books. However, as that is a

Saturday it is clearly incorrect. All but one other source simply report 'November 1971', including the booklet in *The Famous Charisma Box* issued in 1993.

The only source that suggests a date outside of 'November 1971' is a small article published by *Disc* in May 1972 (see under 'Happy the Man' for more details) in which it claims that *Nursery Cryme* appeared in 'October 1971'. This would need a greater swell of evidence to appear for it to be considered further and for now I am happy to accept 'November 1971' but determining which Friday of that month also requires further evidence to be uncovered.

As with *Trespass* its worth going back to Gallo's first Genesis book to see what he had to say on the appearance of *Nursery Cryme* to see if this itself offers any clues as to when it most likely appeared.

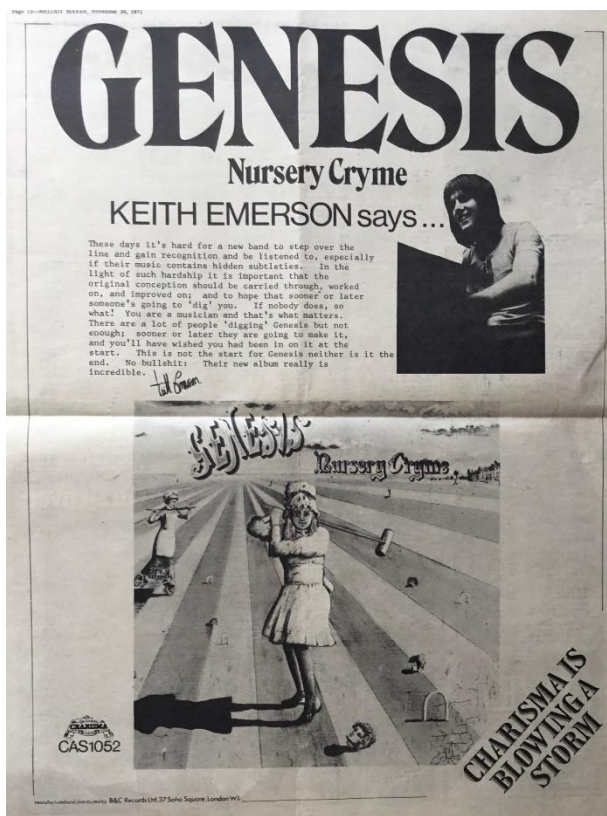
"Charisma released *Nursery Cryme* in November 1971: unfortunately with half the enthusiasm that they had previously put behind *Trespass*. The only meaningful promotional break that album had in England was a write up by Keith Emerson who, invited by Strat, had earlier seen the band at the Lyceum."

That endorsement from Emerson appeared on a full-page advert taken out in *Melody Maker* dated '20 November 1971', hinting at a 19 November 1971 release but quite possibly a week sooner. By spending money on a full-page advert for the album Charisma had taken quite a leap forward compared to how they marketed *Trespass* which was only ever advertised on the back of other Charisma releases although they didn't go to the trouble of pressing up a promotional single, nor taking half a

chance on releasing a commercial single from the then current album. So maybe Gallo is justified in his comments that Charisma didn't really get behind the album.

With owning only a couple of music papers from that month it is difficult to offer any clearer evidence at this point. Certainly, the consecutive copies of *Sounds* from '13 and 20 November 1971' shed no light on the album's appearance at all and the earliest confirmed review of it can be found in the '4 December 1971' issues of *Sounds* written by Jerry Gilbert and *Record Mirror* written by Bill McAllister two weeks after the latest likely release date of 19 November 1971 drawn from the full-page advert in that week's *Melody Maker*. Oddly that same paper then took a further 2

weeks to review the album in its '18 December 1971' issue compared to *Sounds* and *Record Mirror*. The absence of a re-printed review in the *Ultimate Music Guide* taken



from *NME* suggests that *NME* chose to not include a contemporary review of this Genesis album in its 'album reviews' section.

Looking at Genesis' touring schedule in the period immediately before the album allegedly appeared, they were part of a Charisma 'package tour' with Van der Graaf Generator from mid-October to early November 1971, finishing that series of gigs just before *Nursery Cryme* came out if either the 12 or 19 November dates are correct. Evidently the tour was set up essentially to promote VDGG's latest album *Pawn Hearts*, and it's a pity that the new Genesis album wasn't readied for release at the start of the tour too.

Uncharacteristically the band had something of an uneven touring schedule in November cramming their gigs into a busy first week and an even busier final 12 days, with a complete break from 8 to 18 November 1971. So, if the album came out on 12 November 1971, it landed precisely in the middle of this quiet period but this in itself adds little to the debate and it could just have easily appeared on 5 November or 19 November 1971, although the former is probably too soon given the dates of the earliest confirmed reviews.

So with no clear evidence to support 12 November 1971 and just one advert that infers it might have been issued on 19 November 1971 to go on, in order to solve this, once and for all, further evidence needs to surface from a press release, a record company flyer or the news pages of the weekly music papers.

Happy the Man/Seven Stones (7" single Charisma CB 181)

Wikipedia 1972

www.45cat.com 12 May 1972

'Happy the Man' had been part of the Genesis stage show as early as 7 March 1971 based on the earliest known live recording in circulation. At this point the song differed lyrically from the officially released version and when played live it usually served as the opening number. The track was recorded in between albums especially for use as a single and would be the last production job commissioned to John Anthony by Charisma Records.

In the case of 'Happy the Man', Charisma produced promo copies that indicate a proposed release date of 12 May 1972. Mark Jones' book *The Famous Charisma Discography* repeats this date and cites *The New Singles* as the source. The same date is quoted on www.45cat.com and is equally likely to have come from the promo single and *The New Singles*.

By the middle of 1972 Genesis were now receiving considerably more press attention than they had the previous year with *NME* covering their first Italian tour in some detail in April 1972, but they were still a band without any significant commercial success and 'Happy the Man' was not destined to change that overnight.

A small piece on the band called *Genesis A New Beginning* appeared in a special *Disc* publication just in advance of Genesis' landmark appearance at *The Great Western Festival* in Lincoln over the May Bank Holiday weekend in 1972 reports that:

"Just now, too, the group has released just its second single in two years...."



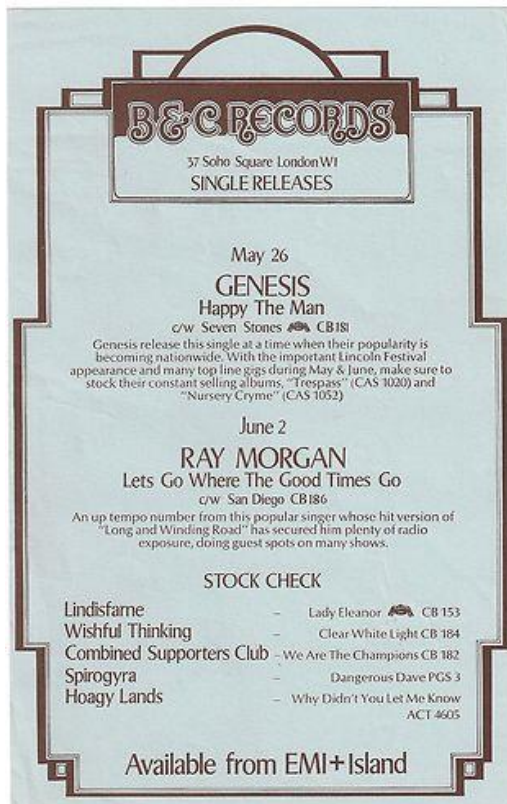
This short comment indicates a release date of either 12 May 1972 as intended, or perhaps a week later. It is tempting to conclude that if the single appeared any later than this then the journalist writing in *Disc* would not have been able to report the single was out by the time he needed to file his article.

However, some important information came to light during the research for this article courtesy of collector Dave Lewis which actually indicates that the *Disc* journalist literally meant "Just now....." in referring to the appearance of the single as the following

demonstrates.

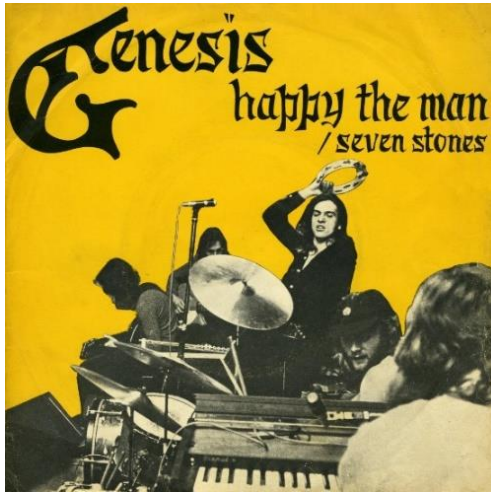
Dave has supplied me with an image of a B&C *Singles Releases* leaflet (see below) aimed at retailers which states that 'Happy the Man' would be released on 26 May 1972, the weekend of *The Great Western Festival*, so when *Disc* reported the single was out "Just now" they weren't kidding! In reality, the journalist concerned most likely took their steer from a promo copy bearing the planned release date and was

possibly unaware that the single was only due out the Friday after filing his piece.



I only have access to a solitary review of 'Happy the Man' (from *Melody Maker* in their issue cover dated '3 June 1972') the same week that a half-page advert was included to push the single. Other reviews would be needed to confirm when, or if, the rival music papers gave the single any attention and if this was any sooner than the 26 May 1972 release date, but based on evidence provided by the flyer I am now accepting this as the official release date.

'Happy the Man' went the same way as previous Genesis singles and failed to attract any significant sales, quickly slipping quietly into obscurity and the band didn't think enough of the song to include it on their next album *Foxtrot*.



An interesting aspect of 'Happy the Man' is the suggestion that it was actually re-promoted as a single in October 1972, housed in a picture sleeve. In fact, if one consults all of the early discography work undertaken by the likes of Parkyn and Gallo no mention of the May release is to be found and the single is simply attributed an 'October 1972' release. I've never considered this particular point of detail before other than to assume Gallo was correct, and Charisma had elected to push the single a second time on the back of the attention given to *Foxtrot* since the album itself lacked an obvious single.

It's certainly true to say that aside from repeated mentions in the various Genesis discographies, there seems to be no evidence to support the October date and I believe in researching this I have found a possible answer to the question "where did Parkyn and Gallo get the October date from?"



The only music paper article or cutting from the time that I can trace suggesting the October date for 'Happy the Man' is in the '16 December 1972' issue of *Melody Maker* in "The Genesis File".

In that listing 'Happy the Man' appears as the band's most recent of five singles to date and is the only one where a month and year is proposed. The listing is strewn with errors with all four albums and two other singles given dates that are incorrect. Therefore, it is not too difficult to accept the information on 'Happy the Man' from this source is also incorrect. But it would have been somewhere that Parkyn and Gallo might have consulted while assembling their first discographies in 1976 and 1978 respectively. As noted above for other releases the information contained within *The Genesis File* was lifted entirely in and repeated in four books in 1973-74 and it is likely that

researchers took this information into account when compiling their discographies (or simply copied Parkyn and Gallo's mistake).

The front cover of the picture sleeve of 'Happy the Man' actually shows the band in action in a photograph taken by Gallo at their gig in Charleroi on 16 January 1972, and since the band had been photographed many times since January 1972 it appears strange that Charisma used a photo that would have been 9 months old if they did reissue the single that October.

So, on balance I am now very dubious about the 'October 1972' date for the appearance of the picture sleeve and strongly believe that the 'Happy the Man' single was only promoted in one discrete period, namely in May/June 1972, and that, most likely, the single actually was housed in a picture sleeve immediately on release rather than appearing later as has generally been reported.

More Opened Ears and Opened Eyes

Foxtrot (LP, Charisma CAS1058)

Wikipedia 6 October 1972

www.45worlds.com 6 October 1972

If there is a single interval between consecutive releases in the career of Genesis that signifies their most significant leap forward in terms of their profile and earning capacity then that between the 'Happy the Man' single and the *Foxtrot* album is probably it.

In the time between their appearance at *The Great Western Festival* on 28 May 1972 and the release of *Foxtrot* around four months later, Genesis would go from a band struggling to get noticed by the UK music press to having their lead singer Peter Gabriel on the front cover of *Melody Maker*, followed just a week later with their first chart entry in the UK.

The thing that led to this change in fortune was Gabriel being photographed on stage wearing a fox's head and red dress during performances of 'The Musical Box', a key track on *Nursery Cryme*. It also helped that they were hitting something of a purple patch with their writing.

With adventurous new material such as 'Watcher of the Skies' and 'Can Utility and the Coastliners' being added to their live set, prior to them being recorded for their next album, this was a band that was brimming with confidence and, more importantly, impressing head of Charisma Records Tony-Stratton Smith. On hearing the new album ahead of its release, a tearful Strat was quoted as saying to Richard Macphail:

"This is the one... This is the album that makes their career".

History would prove him right. The attention Genesis was now receiving from the music press was translated into much higher record sales and *Foxtrot* finally gave the band a hit album at home. This milestone would begin a continuous run of album success that would see the band through to the end of its recording career with the 1997 release *Calling All Stations*.

According to Gallo, *Foxtrot* was issued in 'October 1972' a date that has stuck like glue to the album which all other discographers have repeated, bar one. That exception is Mark Jones in *The Famous Charisma Discography* which references the booklet that accompanies *The Famous Charisma Box: The History of Charisma Records* and in which *Foxtrot* is given a release date of 'September 1972'.

Wikipedia specifically states it came out on 6 October 1972 and this date is repeated in *Sum of the Parts*, *The Ultimate Music Guide* and at www.45worlds.com. Despite

the wide acceptance of 6 October 1972, for that date to be correct three 'would-be facts' have to be accepted.

Firstly, reviews of the album appeared as early as 30 September 1972, with *Sounds* and *Melody Maker* being the quickest off the mark in this respect. Their previous albums always appeared several weeks *after* their release date so for 6 October 1972 to be correct having an album reviewed a week before its appearance in the shops would be unprecedented for Genesis and highly unusual for most artists at that time.

Secondly, Charisma seemed to have a habit of placing adverts in the music papers either in the week of release or shortly afterwards depending on a given artist's standing. Although Charisma were now fully behind Genesis, the band itself was still standing in the shadow of label mates Lindisfarne, as evidenced by their being second on the bill to the Geordie boys on the first UK tour in support of the new album.

Charisma's first shot at publicising *Foxtrot* was therefore alongside the Lindisfarne album *Dingly Dell*, another 'September 1972' release, as well as publicising the forthcoming tour, in the 'Toppers' advert which appears in the '23 September 1972' issue of *Melody Maker* across its centre pages. In my view it would be most unlike Charisma to have publicised an album that was not going to be in the shops for another 2 weeks, tour or no tour.



Thirdly, *Foxtrot* entered the UK charts on 14 October 1972, and for the 6 October 1972 release date to be correct the album would have had to lodge itself there within 8 days which is highly improbable at this stage of their career.

As mentioned in the introduction to this article, I touched on the relationship between an album's release date and its entry in the charts stating a rule of thumb being 15 days for an established artist and 8 days for an album that was in very high demand. At this point in their career it seems clear that Genesis was still establishing itself among the album buyers' market and it seems more likely that *Foxtrot* – although a critical success - would have needed more than 15 days to reach chart entry levels. They were still, in essence, a support act with a loyal fan base but not in the same league as Yes and their ilk.

The band have acknowledged the part that Gabriel donning a red dress and fox head, as debuted in Dublin on 28 September 1972, did for their profile and their earnings but this was a developing phenomenon that truly began in early October once *Melody Maker* placed an image of the costumed singer on their front cover performing at that paper's Poll Winners' Concert at Kennington Oval on 30 September. For these reasons I would contest that a 22-day interval between its release and its chart entry date is more reasonable.

So, with the first advert for *Foxtrot* appearing in *Melody Maker* in the '23 September 1972' issue, reviews appearing the following week and the album charting on 14 October 1972, another 15 days after those reviews appeared, I believe that says enough to conclude that *Foxtrot* was released on 22 September 1972.

Genesis Live (LP, Charisma CAS1058)

Wikipedia 20 July 1973

www.45worlds.com 20 July 1973

As is commonly known, once Gabriel donned the fox head and red dress there was no holding him back. Before long, pictures of the singer in ever more elaborate costumes would commonly grace the pages of the music papers. This new approach to their live presentation was taken to new heights for their February/March UK tour of 1973 commonly called the *Foxtrot Tour* with String Driven Thing as support act. Bat wings, the flower mask and the old man mask would be just three of the props worn by the lead singer and used to bring out the lyrical content of their songs. This effectively promoted Gabriel – from the press' perspective – to becoming the main focal point on stage and gave reporters an easy way of describing the live action. It also greatly exaggerated Gabriel's compositional role in the band, and while he was a significant writer, Banks and Rutherford were equally significant in this regard.

The on-stage action was captured to great effect on *Genesis Live* an album comprising five songs recorded on the *Foxtrot Tour* at two venues in February 1973 and released at a budget price a few months later, retailing at £1.99. Tony Stratton-

Smith believed that this album would attract new fans who were being treated to, in essence, a 'Best of Genesis' for a bargain price. The ploy worked and for a while *Genesis Live* outsold *Foxtrot*.

The release dates reported for *Genesis Live* vary between sources with June, July and August 1973 all featuring somewhere in the various discographies. There is a contradiction within the Gallo books about the appearance of the live album with the text stating it came out on 20 July 1973 and the discography section stating 'June 1973'. Hugh Fielder in *The Book of Genesis* repeats the 'June 1973' date whereas Alan Hewitt in *Genesis Revisited* reports 'June 1973' in the chronology section and an unspecified date in August 1973 in his discography. Parkyn also reports 'August 1973' in *The Illustrated Discography* as do Julian Berkeley in *Record Collector* (July 1982) and Spencer Bright in *Peter Gabriel An Authorised Biography*. There are three sources that state 'July 1973' which in the order of their publication are; *The Famous Charisma Box* booklet (again referenced by Mark Jones), my own discography in *Kontakt* and Martin C. Strong's listing in *The Great Rock Discography*.

Both Wikipedia and www.45worlds.com agree on the 20 July 1973, and this date is repeated in *The Ultimate Music Guide*.



Genesis Live was announced in the '9 June 1973' issue of *Sounds* (actually as a front-page headline with a picture of Gabriel wearing his 'crown of thorns' during a performance of the side long epic 'Supper's Ready') in which the release date was reported as '20 July'. In all likelihood this is where Gallo's reported date comes from.

Furthermore, in the October 1973 issue of *Music Scene* the monthly album chart shows *Genesis Live* at No. 22. *Music Scene* always reported release dates against albums listed in their charts and for this album they duly report "20.07.73", providing consistent reports both in advance and after the album's release.

Genesis Live entered the charts on 11 August 1973, an interval of 22 days based on the date printed in *Sounds* over a

21 CLOCKWORK ORANGE, Various

(released — 1.73 on Warner Bros.)
Composed: various, prod: various

22 LIVE, Genesis

(released 20.7.73 on Charisma)
Composed: Genesis, prod: Genesis/John Burns

23 BOULDERS, Roy Wood

(released — 7.73 on Harvest)
Composed: Roy Wood, prod: Roy Wood

month in advance of the album appearing. Given the advancement made with *Foxtrot* and the lower retail price of *Genesis Live* it is tempting to assume that 15 days might have been sufficient for the live album to chart, and in fact Martyn Day,

one of the Genesis roadies that worked on the *Foxtrot Tour* posted this on St. Margarets Community website in 2012.

“The *Foxtrot Tour* was scheduled for 16 dates in February 1973 - from Green’s Playhouse in Glasgow to the Guildhall in Plymouth. On 9 February 1973 at the Rainbow in Finsbury Park a lamp fell from a stand and sliced off the palm of my hand. Being a true ‘roadie’ I stuck it back on again with “Gaffer” tape. The scars are still visible. On 24th February 1973 the show at the Free Trade Hall in Manchester was recorded, as was the gig the following night at the De Montfort Hall in Leicester. This material became the band’s first live album, “Genesis Live”, which was released on 27th July. It was very positively received and became the band’s first top 10 hit in the UK. It remained on the charts for 10 weeks...”

So, despite that single piece of anecdotal evidence to suggest a 27 July 1973 release date for *Genesis Live* I believe the planned date of 20 July 1973 to be the more reliable one based on the contemporary reports before and after its release.

Selling England By the Pound (LP, Charisma CAS 1074)

Wikipedia 13 October 1973

www.45worlds.com 13 October 1973

By the time Genesis came to record *Selling England By the Pound* in the summer of 1973 they were fast becoming the band to see live and the band every music paper in the UK wanted you to read about. In 1973 Genesis were literally everywhere and Peter Gabriel was even to be found as a pin up in *Jackie* and other similar publications aimed essentially at the teenage female market. More importantly they now ruled the roost at Charisma having established itself as the label’s principal act.

Fortunately for the hoards of (mainly male) Genesis fans that were coming on board in ever increasing numbers, this attention seemed to spur the band to even greater heights producing in the process what many consider to be the quintessential Genesis album, certainly of the progressive rock version of the band.

First of all let me quickly discount the *Wikipedia* and www.45worlds.com date of 13 October 1973 as that was a Saturday. *The Ultimate Music Guide* and *Sum of the Parts* both state 12 October 1973 which at least is a Friday. *Music Scene* in its monthly chart published in its ‘December 1973’ issue states the album was released on ‘28.9.73’ as indicated in the image at the top of the next page.

Among the discographies consulted in the writing of this article there is a similar lack of consensus. Gallo, Parkyn Fielder and Hewitt all state ‘October 1973’, whereas *Record Collector*, *NME* and *The Famous Charisma Box* booklet, cited again by Mark Jones in *The Famous Charisma Discography*, all state ‘September 1973’.

9 SINGALONGAMAX Vol. 4., Max Bygraves	(released 9.73 on Pye) Composed: Various, prod. Cyril Stapleton
10 HUNKY DORY, David Bowie	(released 17.12.71 on RCA) Composed: David Bowie, prod. Ken Scott
11 SELLING ENGLAND BY THE POUND, Genesis	(released 28.9.73 on Charisma) Composed: Genesis, prod. John Burns
12 ALL TIME CLASSICS, London Symphony Orchestra	(released 27.9.73 on Arcade) Composed: Various, prod.

Comparing the above dates with the chart entry date of 20 October 1973 for *Selling England By the Pound*, immediately throws doubt on the 12 October 1973 suggestion as 8 days for a Genesis album to chart is, at this stage of their career, highly unlikely. Again, it is tempting to suggest that with this album Genesis had cracked the '15 days to chart' rule of thumb and yet there is clear evidence to suggest otherwise.

The band were undertaking a UK tour between 5 and 20 October 1973 and during each show would present 6 of the 8 tracks on the new album with Gabriel donning a new selection of costumes to add to the old favourites. It is easy to accept that this tour would have done wonders for sales of the album.

In an advert for the forthcoming tour that appeared in *NME* in the '22 September 1973' issue the new album was described as "out soon" and in a similar advert that appeared the same paper the following week it declared "New Album Out Now" supporting the idea of 28 September 1973 being the release date as stated in *Music Scene*.

Other factors in favour of this date are the fact that *NME* reviewed it in their 29 September 1973 issue and in the following week's *Melody Maker* on their gig guide pages it reports:

"Genesis, whose new album 'Selling England By the Pound' was released on Friday, open their 14 date British tour at Glasgow Apollo tomorrow (Friday)."

This is an important contemporary report that the album was released on 28 September 1973 and therefore took 22 days to chart, which in turn cements the idea of the same interval from release to chart entry for *Genesis Live* and *Foxtrot* before that.

Twilight Alehouse (7" Flexi disc, Charisma no catalogue number)

Wikipedia Not referenced

www.45cat.com October 1973

'Twilight Alehouse' is a Genesis song with a long history. The main riffs to it are featured on *From Genesis To Revelation* as a link between 'The Fireside Song' and

'The Serpent'. The song was developed from that riff into a fully-fledged track that was featured in some of the earliest live sets the band would deliver. The earliest evidence to support this comes from a 20 second snippet of a performance purported to be from The Roundhouse on 11 March 1970 and the song remained in the live set until finally being retired in January 1973 while Genesis were touring West Germany.

The song would have fitted well on either *Trespass* or *Nursery Cryme* had the band chosen to record it during either album sessions but according to Gabriel the song was always overlooked "because it was old".

When it came to recording the material for *Foxtrot* the band finally decided to record the track and although it was never a serious contender for the album itself, since they had far better material by this point, it would serve as a useful way of saying 'thank you' to their fans over the next three years.

Charisma decided to press the *Foxtrot* outtake as a flexi disc, a popular vehicle for promotional purposes that would occasionally grace the cover of the UK music weeklies. Rather than go down that route though, Tony Stratton-Smith elected to include it in a copy of *ZigZag* a monthly rock publication that Pete Frame (*Rock Family Trees*) had founded in 1969 and which Tony Stratton-Smith then owned.

Frame was an admirer of Genesis and had interviewed them twice for the pages of *ZigZag* (issue Nos. 19 and 29). For issue No. 35 though, *ZigZag* readers were given a free flexi disc of 'Twilight Alehouse', for the princely sum of 15p. That issue also offers *ZigZag* readers a copy of *Selling England by the Pound*, for a very limited time, to anyone that took out a subscription to the magazine before 26 October 1973, paying just 50p over and above the standard £2 subscription charge to get the album.

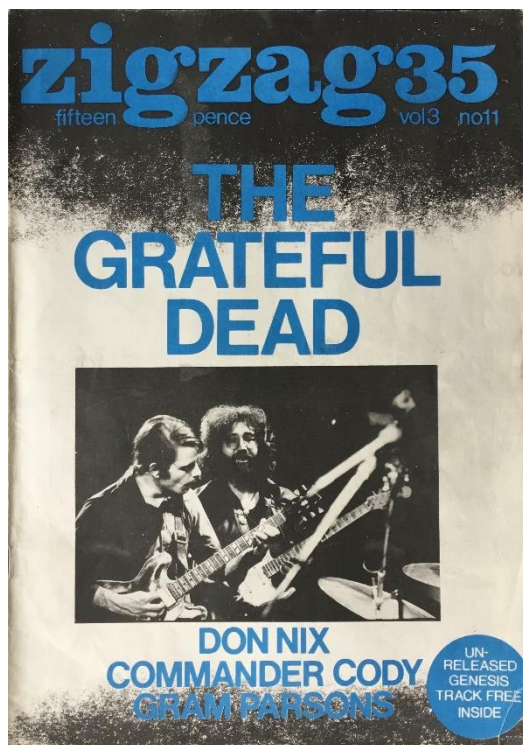
ZigZag No 35 is commonly referred to as the "October 1973" issue, although the magazine itself features no reference to that date either on its cover or inside and I have often wondered when it actually first appeared.

Also, since the flexi disc would also feature within the contents of an elaborate tour programme (referred to as the *Genesis Compendium*) another interesting question is where did it first appear – inside the *Genesis Compendium* or the issue of *ZigZag*?

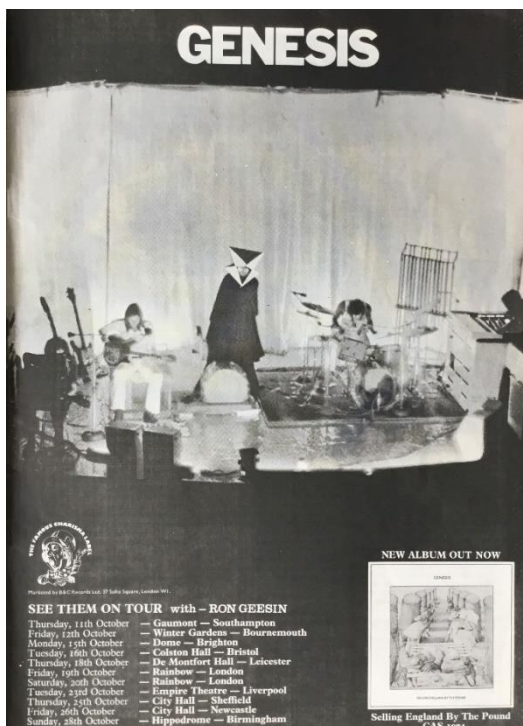
Before addressing that particular point of detail, it's worth noting that the dates given in the few discographies that actually mention 'Twilight Alehouse' (Parkyn, Hewitt and *Record Collector* (October 1997) consistently report 'October 1973' although most of these simply reference this as "the October 1973 issue of *ZigZag*" rather than offering a release date as such. None of these sources mention the single's appearance in the *Genesis Compendium*.

Based on the content of *ZigZag* No. 35, it seems it most likely landed in newsagents on Wednesday 10 October 1973. This idea stems partially from the fact that the magazine was first launched on a Wednesday (16 April 1969) and while it's currently unknown on what day of the week and in which week of the month it was appearing

over 4 years later, 10 October 1973 makes more sense than sometime in September, or the weeks either side of that October date.



My reasoning behind this is an advert inside *ZigZag* No. 35 for the current Genesis tour. This shows the itinerary commencing on Thursday 11 October 1973 with the gig at Southampton Gaumont. In fact, the tour commenced the previous Friday in Glasgow on 5 October 1973, although fate would intervene, and that show was abandoned before Genesis played a note due to an electrical issue that the road crew couldn't sort out on the night. A similar advert that appeared in the '29 September 1973' issue of *Melody Maker* included the full tour itinerary. So had *ZigZag* No. 35 appeared in September or by 3 October 1973 Charisma would have most certainly used the same advert that had appeared in *Melody Maker*. A week later and that advert features gigs that had already passed. Therefore, all of this circumstantial evidence points to *ZigZag* No. 35, with 'Twilight Alehouse' contained inside its pages, appearing on 10 October 1973.



However, the first time 'Twilight Alehouse' would have been available to fans was actually on the *Selling England By the Pound* UK Tour, as part of the *Genesis Compendium*, which as mentioned above commenced on 5 October 1973. So, although that gig didn't go ahead as planned, the merchandise stall would have been open as the punters filed into the venue.

It's worth pointing out that the website www.beatchapter.com carries a lot of back issues of *ZigZag* for sale and on that site it describes issue No. 35 as the 'September 1973' issue. Chancing upon this site recently I did wonder if this meant that it came out in

September 1973 but for the reasoning given above this can be ruled out and the dates given on the above referenced website, with some exceptions, are typically out by a month. Additionally the tour advert in *ZigZag* No. 35 refers to the *Selling England By the Pound* album being 'out now', which of course would not have been the case had the magazine appeared around 13 September 1973 (the assumed publication date of the previous issue).

So to conclude, 'Twilight Alehouse' flexi disc first appeared within the *Genesis Compendium* on 5 October 1973 to a few thousand fortunate Genesis fans and then appeared in *ZigZag* No. 35 from 10 October 1973 for the next month via newsagents or as a back issue which would have remained available until stocks ran dry. The flexi disc re-appeared in 1976 as an incentive to fans to join the newly established *Genesis Information* fan club run by Geoff Parkyn.

I Know What I Like (in Your Wardrobe)/Twilight Alehouse (7" Charisma CB 224)

Wikipedia February 1974

www.45cat.com 25 January 1974

After the release of *Selling England By the Pound* Genesis spent the rest of 1973 on tour in the UK or in North America, ending that run with six shows over three days at The Roxy in Los Angeles.

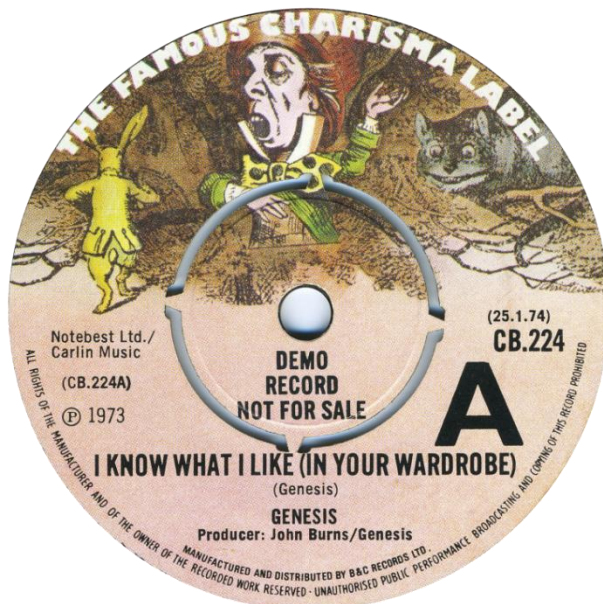
One of the notable things about the press coverage of this period is the attention given to 'I Know What I Like (In Your Wardrobe)' which was being talked about as a potential hit single as early as October 1973. Being a band that certainly could benefit from having a hit single signed to a label that desperately needed Genesis to grow in popularity, the seeds were sown for the band to release 'I Know What I Like' as their next single.

Charisma would have released 'I Know What I Like' on the back of *Selling England By the Pound* were it not for the fact that the UK at the time was working a three day week to conserve the nation's energy supply. With pressing plants working at reduced capacity Charisma had to make some cutbacks in terms of their release schedule selecting Clifford T. Ward (who had cracked the singles charts earlier in the year) over projected releases by Genesis, Lindisfarne and Monty Python.

A by-product of the general issues around the energy market meant that there was also a shortage of vinyl leading to further falls in capacity at pressing plants. So even when Charisma committed to releasing 'I Know What I Like' in its own right as a single the intended release date was changed a number of times before the single finally made it to market.

There is a range of dates given by the various sources consulted in the writing of this article with 'October 1973' being the earliest, and 'March 1974' being the latest. The 'October 1973' date appears in Alan Hewitt's *Genesis Revisted* in the discography section but is contradicted in the same book by his 'Genesis Chronology' section in which he offers 'February 1974'. 25 January 1974 is stated on www.45cat.com and in Mark Jones' *The Famous Charisma Discography*, both using *The New Singles* and promo copies of the single as their sources. *Record Collector* goes with 'February 1974' in their 'July 1982' feature, revising this to 'January 1974' for their 'October 1997' article. Gallo and Parkyn both state 'February 1974' and Martin C. Strong in *The Great Rock Discography* states 'March 1974'.

'I Know What I Like', backed (apparently due to public demand) by the version of 'Twilight Alehouse' previously exclusive to the *ZigZag* flexi disc, was initially announced for release in full page adverts that appeared in issues of the music papers dated '5 January 1974' with its anticipated release date confirmed as 18 January 1974 in the following week's editions. This would have tied in well with a short series of concerts held at London's Theatre Royal, Drury Lane, comprising five shows over six nights, but the announcement for the single would prove to be premature. It was stated in another full-page advert in the '19 January 1974' issue of *Melody Maker* that the single will be "out soon".



As indicated above, promo copies of the single indicate a proposed release date of 25 January 1974 and this is confirmed in *The New Singles*. However, the UK trade magazine *Music Week* lists it among the singles released on 1 February 1974.

In an article about the so called 'vinyl crisis' published in the '16 February 1974' issue of *Sounds*, journalist and long-term Genesis scribe Jerry Gilbert wrote:

“Genesis’ single ‘I Know What I Like’ has now been released – a week behind schedule but Charisma are going to find it difficult to meet heavy re-orders.”

That piece of information is very useful for two reasons. Firstly, it confirms the single appeared a week later than intended. Based on the promo label intended release date of 25 January 1974, this means that it came out on 1 February 1974 as reported in *Music Week*.

Secondly the point about fulfilling re-orders might account in part for why the single struggled initially to make much impact. Most singles of this era that were chart contenders tended to get picked up by day-time radio and perhaps made “record of the week” by a presenter of one the prime time shows. It appears that this wasn't the case for 'I Know What I Like' and despite Charisma's high expectations the single looked like it would go the same way as their previous five 7" releases. I was only just becoming aware of Genesis at this stage, courtesy of a borrowed copy of *Genesis Live*, and although I was aware of the existence of the single it took my brother buying *Selling England By the Pound* and my sister buying a copy of the single itself, for me to actually become familiar with it.

The single appears to have received its first reviews a week after its release, with *Melody Maker* and *Disc*, both featuring it in their single reviews pages in their '9 February 1974' issues. *Record Mirror* then followed a week later with their review. I

have yet to confirm the existence of reviews of the single in the other two major papers in circulation at the time, although its highly likely they both reviewed it. The single was also plugged as part of full-page adverts that appeared later that month such as *Melody Maker* in its '9 February 1974' issue.

The three-day week came to end on 7 March 1974 and gradually the UK and its record industry returned to normal.

Timing is everything in the music industry and unfortunately with a new single to promote Genesis found themselves out of the UK, playing shows in Italy and Belgium. Not that anyone seriously expected them to promote the single in the way that, for instance, Roxy Music, were accustomed to doing, and new kids on the block Queen were about to do, by appearing in person on *Top of the Pops*.

Charisma did issue a video of Genesis performing the song live taken from a 60-minute promotional film called *Tony Stratton-Smith Presents... Genesis In Concert* produced the previous October at Shepperton Studios. The segment of 'I Know What I Like' was shown on an edition of *The Old Grey Whistle Test* in March 1974 but by the time that sales of the single had finally started to gain momentum, the band were in North America building on the success there that they had slowly been achieving over the past 16 months. It was during this tour that Peter Gabriel started to have doubts about the trappings of success or being part of "the machinery" as he would later put it. It was the beginning of a long twelve months for the singer as he became increasingly trapped inside a cage, a feeling that would fuel their next and final studio album together.

On 6 April 1974 Genesis finally achieved something they had effectively been trying to do for over 6 years and entered the UK singles chart. The producer of *Top of the Pops* approached Charisma for permission to use the 'I Know What I Like' video that the BBC had already shown on *OGWT*, and somewhat perversely, was refused permission when the band were asked to sanction it. The *Top of the Pops* audience, myself included, had to accept *Pan's People* dancing around a May Pole rather than see the rare sight of this version of Genesis on UK TV.

Unsurprisingly, after a few weeks of rising slowly up the charts, 'I Know What I Like' stalled at No. 21 for two consecutive weeks before sliding out of view and into the ex-chart boxes then commonly found in UK high street shops such as Woolworths.

Any Genesis fans that had thought 'their' band had sold out, and incredibly a few wrote letters to *Sounds* complaining about this before the single was even released, need not have worried as it turned out. *Selling England By the Pound* had no obvious second single on the album although, band democracy aside, 'More Fool Me' would not have been out of place in the UK singles chart in 1974 had Charisma chosen to exercise that option. Maybe they were pinning their hopes on the band coming up with some new material?

Take a Little Trip Back....

From Genesis to Revelation (Cassette, Decca KSKC 4990)

Although cassette releases are not the main subject of this article the appearance of *From Genesis to Revelation* in this format does warrant scrutiny given the time that elapsed between its first appearance on vinyl and its first appearance on cassette. The first notable thing about this reissue on cassette is the fact that it finally featured the artist's name on the sleeve. It is also as rare as rocking horse shit.

Tracking down an exact release date for the tape would seem an impossibly difficult task and the best that one might expect to achieve would be month and year. Tapes were very much the poor relation to vinyl releases in the period covered by this article and only became semi-desirable with the advent of the Sony Walkman in the 1980s. The addition of exclusive material to certain releases and a general move towards a higher class of tape, helped the format attract a certain *cachet* for a short period until being eclipsed on many fronts by the 'Compact Disc' which was launched, to no great effect, in 1983, but by the turn of the decade had become the standard format for albums.

The cassette shell of the UK edition of *From Genesis to Revelation* offers no clues as to its appearance since it is marked © 1969 whereas the equivalent Italian release says © 1973, which has led many to believe the UK cassette is from the same year. When starting out with the research into this release I certainly believed that the UK cassette of *From Genesis to Revelation* came out around September 1973, but I now know this was wildly inaccurate.



My starting point in trying to determine the release date for this tape was the detail on the inlay card itself which lists nine other releases on 'musicassette' on Decca or its sister labels (Deram, UK etc.). By researching the release dates of these nine items using available resources, it is possible to say with some degree of certainty the earliest month *From Genesis to Revelation* could have appeared, assuming that it was either concurrent with, or just subsequent to, the most recent one of these titles. For this exercise I have consulted *Music Master* (11th edition), *The Great Rock Discography* (5th ed.), www.45worlds.com and www.discogs.com.

The nine releases (with sources of release dates in brackets) are:

Thin Lizzy: *Vagabonds of the Western World* (*Music Master*: September 1973)

10cc: *10cc* (*The Great Rock Discography*: August 1973, with chart entry date of 1 September 1973)

Bloodstone: Natural High (45worlds: March 1973 (US vinyl); Discogs: 1972)

Chicken Shack: Unlucky Boy (45 worlds/Discogs: 1973 (vinyl))

The Moody Blues: Seventh Sojourn (*Music Master*: November 1972, with chart entry date of 2 December 1972)

Savoy Brown: Jack the Toad (45 worlds/Discogs: 1973)

The Original London Cast recording of *The Rocky Horror Show* (Not listed in any of these sources)

Caravan: For Girls Who Grow Plump in the Night (45 worlds/Discogs: 1973)

Daryl Way's Wolf: Saturation Point (45 worlds/Discogs: 1973)

Where possible images of the inlay cards of the above releases have been checked on www.discogs.com and www.45worlds.com and of those available to view, the only tapes that provide details of other releases on 'musicassette' are those by The Moody Blues (which simply lists other titles by the same artist) and Daryl Way's Wolf album *Saturation Point*. The latter lists the albums by Thin Lizzy, 10cc, Chicken Shack and Bloodstone which is a clear indication that *From Genesis to Revelation* appeared after the Daryl Way album – had it listed *From Genesis to Revelation* on its inlay that would be a strong indication that it appeared concurrently with *Saturation Point*.

So from the above, aside from the releases by The Moody Blues and The Original London Cast recording of *The Rocky Horror Show*, it is clear that 1973 is when the bulk of these tapes came out, the latest confirmed date being September 1973. At this point I revised my thoughts around the release date of *From Genesis to Revelation* concluding the earliest date it could have appeared to be October 1973.

In a determined attempt to suggest a more accurate date for the Genesis tape, I acquired, in small batches, ten copies of a monthly pamphlet issued to retailers by Decca ('New Issues') from the period. These pamphlets have provided a lot of helpful details. First of all it's worth pointing out that when comparing certain titles included in the *New Issues* pamphlets against the dates claimed elsewhere it is evident that *New Issues* is reporting the recent availability of releases such that an entry in a particular month's edition indicates a release the previous month. For example, 10cc LP and cassette are listed in the 'September 1973' edition of *New Issues* but appeared in August 1973 allowing the album to register on the album charts by 1 September 1973.

The first couple of the *New Issues* pamphlets acquired were both from the final months of 1973 (September and December) and provided the following additional information about the albums listed on the inlay card of *From Genesis to Revelation*.

10cc: 10cc (listed in *New Issues* September 1973)

Savoy Brown: Jack the Toad (listed in *New Issues* September 1973)

The Rocky Horror Show (listed in *New Issues* December 1973)

Caravan: For Girls Who Grow Plump in the Night (listed in *New Issues* Dec. 1973)

Daryl Way's Wolf: Saturation Point (listed in *New Issues* December 1973)

So, the December 1973 copy of *New Issues* effectively provided all the missing dates for the selection of titles listed on the inlay card of *From Genesis to Revelation*, that are not recorded in the other sources consulted above.

The fact that releases by Daryl Way's Wolf, Caravan and The Original London Cast recording of *The Rocky Horror Show*, all appear in the December 1973 edition of *New Issues* means, based on the example of 10cc's debut album as an indicator, that these albums appeared in November 1973 and that the cassette edition of *From Genesis to Revelation* is therefore from a subsequent month.

It was at this point that I started to seriously doubt that *From Genesis to Revelation* arrived on cassette in 1973 (although December of that year couldn't be ruled out) and I widened the search to the early months of 1974.

Factors in favour of an early 1974 release was Genesis' increased profile at this time, plus the thought that it probably appeared on the heels of those albums listed on the inlay card. Added to this was the knowledge that sometime in 1974 *From Genesis to Revelation* would be deleted on LP format and therefore the further one gets into 1974 with no sign of *From Genesis to Revelation* having appeared on tape, the less sense it makes to even bother releasing it.

I therefore acquired a further batch of *New Issues* cover dated 'January 1974', 'February 1974' and 'April 1974'. Surprisingly, these contain nothing confirmatory regarding *From Genesis to Revelation*, and I therefore concluded that the debut Genesis album appeared on cassette either in February or April 1974.

I was fairly convinced that it could not have appeared any later than April 1974 based on the following reasoning. One of the albums listed on the inlay card is the debut album from 10cc and as the follow up to this album, *Sheet Music*, charted on 15 June 1974 it was most likely released in May 1974 (although *The Great Rock Discography* states June 1974). So, if *From Genesis to Revelation* came out any later than April 1974 one might have expected it to include *Sheet Music* among the list of 'other titles available on musicassette'.

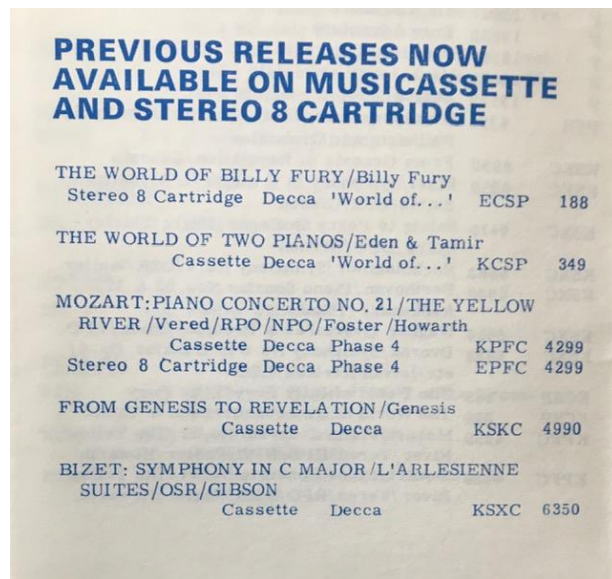
Around this point in the search for clues I referred to a couple of old copies of *Melody Maker* from January and February 1974. That weekly music paper carried full-page adverts from a company called *Comet Discount Records*, which sold albums, tapes and 8-tracks by mail order. Rather helpfully, *Comet* listed their stock of available titles across all three formats and so if an album was only stocked on LP it would be obvious from their adverts. Find the issue when a tape version suddenly appears and you are close as you are likely to be to finding the release date of that title, assuming of course that *Comet* stocked that particular tape.

In the meantime, though, I continued to place my faith in copies of *New Issues* and having acquired a few more of these I struck gold in the 'August 1974' edition. Finally, I had found the first piece of hard proof that I had been looking for.

In the 'August 1974' copy of *New Issues* under the section headed "Previous Releases Now Available on Musicassette and Stereo 8 Cartridge" beneath titles by Billy Fury and Mozart are listed the immortal words:

"FROM GENESIS TO REVELATION/Genesis Cassette Decca KSKC 4990"

This was, if you'll pardon the obvious pun, a revelation, and confirms that the cassette format of *From Genesis to Revelation* appeared sometime in July 1974, a matter of weeks before Decca would delete *From Genesis to Revelation* in the original sleeve design. No wonder these cassettes are hard to track down on the second-hand market.



Armed with this information and returning to carrying out a search for Comet adverts from 6, 13 and 20 July 1974, these reveal nothing about the company ever having stocked *From Genesis to Revelation* on anything other than LP. What it did reveal was the fact that Comet's adverts alternated from week to week highlighting different selection of artists – one week's listing including Genesis and the following week not.

So, unless their advert in the 27 July 1974 issue of *Melody Maker* (or

perhaps slightly later) offers any better information it seems likely that *Comet* simply didn't order copies of the cassette to tempt their customers, perhaps because they had unsold stock of the LP and didn't expect it to be of great interest to their market.

So as I feared finding a precise release date of *From Genesis to Revelation* on cassette has eluded me at this point, but at least far more is known now than has ever been revealed previously - that it came out in July 1974, literally weeks before the album was deleted in its original packaging and re-issued under a new guise (see below).

In the Beginning (LP, Decca SKL 4990)

Wikipedia 1974 (as referenced in reissues section of *From Genesis to Revelation*)

www.45worlds.com Not referenced

As Genesis were gradually making their way to becoming one of the most successful bands in the UK, surprisingly Decca Records did little to capitalise on their success. Whereas a post-Ziggy Stardust David Bowie had the indignity of seeing 'The Laughing Gnome' stride to No. 3 in the UK charts six years after it flopped on release in 1967, Genesis' past was relatively speaking a well-kept secret. Aside from

maintaining the stereo edition of the debut album in print since its release in March 1969, Genesis' erstwhile label did very little to capitalise on this success and effectively allowed the band to disassociate itself from their earliest recordings. In fact, during the early years of their career, when asked by the music press about their first album, band members were quick to dismiss it almost entirely, and described *Trespass* as their first 'proper' album.

All of that changed in 1974, as Decca decided to delete the album that didn't feature the band's name and re-promote it in a new sleeve with a new title, *In the Beginning*, complete with sleeve notes penned by their former producer, Jonathan King. The rear sleeve also featured a band portrait from the period that would become a somewhat familiar image over time.

Bizarrely though, in spite of the new look sleeve, the record contained inside it was an unsold stock copy of *From Genesis to Revelation* (hence no change to the catalogue number) and it's believed that no copies of the album were issued with an updated label bearing the correct title, suggesting that sales of this album were nothing special. Certainly, the album wasn't a strong enough seller to enter the album charts although it appears to have remained in print well into 1975.



It was however of sufficient interest to the music papers of the day, with *Sounds* and *NME* both reviewing it. It appears that *Record Mirror* didn't feature it in their weekly round up on new albums, and although I've yet to find any evidence of the other papers covering it, the chances are at least *Melody Maker* did.

Looking at the various previous attempts at putting a date to the appearance of *In the Beginning* there isn't that much to go on. Parkyn's initial Genesis discography in the *Genesis Information* newsletter states 'September 1974', although he was

less precise in *Genesis The Illustrated Discography* providing just the year. Gallo doesn't reference the reissue in either *Evolution of a Rock Band* or *I Know What I Like* but in the latter book he reproduces Pete Frame's *Genesis Changes* 'family tree' and within that Frame provides 'September 1974' as the date of the album's appearance. *Record Collector* has '1974' in the 'July 1982' article and 'February 1974' in their 1997 piece. Hewitt fails to reference it in either of his two Genesis books, omitting it from both the chronology and discography sections.

The only other clue I have as to its appearance is from the dates of the two confirmed reviews referenced above. The review in *Sounds* is from the '24 August 1974' issue whereas the *NME*'s review appeared three weeks later in the '14

September 1974' issue and was jointly reviewed with the new Peter Hammill album, *In Camera* which was issued on 9 August 1974 according to www.discogs.com .

So, from the date of the *Sounds* review, it seems reasonable to assume that the *In the Beginning* reissue also appeared sometime in August 1974. It's highly unlikely it appeared any sooner than August 1974, despite the fact that some of the albums reviewed in that issue of *Sounds* were released back in June 1974, as this would overlap with the cassette release of *From Genesis To Revelation*. Plus, it's fair to say, that a 'new' Genesis release whatever it contained would have been picked up immediately by the likes of *Sounds*.

So, either *Sounds* was ahead of the game and reviewed it prior to its official appearance in September 1974 (which seems improbable) or Frame is wrong with his date and the *NME* were a few weeks behind with their review, as they clearly were with the Hammill album.

The only likely way of getting closer to the truth is by chancing across a press release or through deeper scrutiny of the music papers. The case for it appearing after August 1974 is made by the fact that the *New Issues* pamphlet cover dated September 1974 contains no mention of the reissued album, so a September 1974 release date cannot be ruled out unless *New Issues* simply overlooked it (which to me seems unlikely).

Although the album sleeve indicates that a cassette release of *In the Beginning* exists, I've personally never seen one but have often wondered if, inside its case, there was an unsold stock cassette copy of *From Genesis to Revelation* as with the vinyl format.

If it was released on cassette there must be copies out there somewhere but it does not feature on www.45worlds.com or www.discogs.com and I've never seen a copy being offered for sale on eBay. Tellingly, perhaps, in the *Comet Discount Records* adverts there is a reference to, in a number of issues of *Melody Maker* from the early months of 1975, a Genesis album listed therein as "Beginnings" available on LP but not cassette. I suspect, therefore, that *In the Beginning* wasn't actually issued on cassette.

The Last Great Adventure....

Genesis came off the road in May 1974 and after a short break took residency at Headley Grange to prepare material for their next album. It was an unstable time for the group in many ways. Steve Hackett was going through his first of two divorces; Mike Rutherford had teamed up with former Genesis guitarist Anthony Phillips, to write and record what would turn out to be Phillips' debut solo album, *The Geese and the Ghost*; Phil Collins had already formed a jazz rock band the previous year, was doing the odd pub gig and took whatever session work came his way; and Peter Gabriel was writing material with poet Martin Hall with the intention of making music outside the band. More significantly a few days into the writing sessions for the new Genesis album Gabriel was in receipt of an offer to join film director William Friedkin on an exciting opportunity to provide 'story ideas' on a Hollywood film project. As if his mind wasn't already in considerable turmoil, Gabriel was also soon to become a father for the first time.

Gabriel was already wary of what success was doing to him as a person and when the offer from Friedkin came his way he asked for a few months break from band work. Perhaps not surprisingly Genesis denied Gabriel that time and so the headstrong singer quit the band until managerial influence and a cooling off by Friedkin brought him back into the fold.

Gabriel had already convinced the band to make an album around a story he was writing and even won the argument that he should write all the lyrics. This allowed the band to concentrate on making music without having to worry about putting their own words to it, but Gabriel couldn't keep pace with them and was also taking time out whenever he needed to visit his wife Jill and their new baby daughter, Anna-Marie, who had been through what can only be described as a difficult birth. The album grew in length, to become a double, requiring Gabriel to deliver three times the lyrical content he was used to doing for previous Genesis albums.

The simmering friction between the singer and some of the band manifested itself in the shape of full blown rows as Gabriel fell behind with the lyrics which simply led to Gabriel harbouring deep seated resentment for the unsympathetic treatment he was getting from the band over his family commitments.

With a UK tour announced in early September for October/November 1974 to tie in with the release of a new Genesis album, the pressure was mounting to complete the record, design the sets for the proposed live show and undertake rehearsals. It was an impossible task given that work on the album ran well into October before the final mixing sessions were finished.

Having accepted that the tour would have to commence with the album not available to the UK audience, the band were given a lifeline when Steve Hackett injured his hand on 6 October 1974 causing the band to cancel the UK tour and rearrange it for April/May 1975.

Counting Out Time/ Riding the Scree (7", Charisma CB 238)

Wikipedia Not referenced

www.45cat.com 8 November 1974

In the same press announcements about the cancelled UK tour printed in the '26 October 1974' issues of the music papers, came news of 'Counting Out Time' the new Genesis single scheduled to appear on 1 November 1974.

As with the previous single, fans wrote letters of complaint (to the fan club this time rather than the music press) accusing Genesis of 'selling out' simply by releasing a single, their seventh in their career by that point.

Discographers over the years have consistently reported 'Counting Out Time' to have been released in November 1974, but very few sources report precisely when in that month the single reached the shops.

Alan Hewitt sticks with 1 November 1974 in *Genesis Revisited* as per the announcement in the music papers. *The New Singles* states that 'Counting Out Time' was issued a week after its scheduled appearance, on 8 November 1974, which has become the accepted date, if one consults www.45cat.com and Mark Jones' *The Famous Charisma Discography* both of which have taken their data from *The New Singles*.

The single was reviewed in most of the weekly UK music papers, although, with the exception of that which appeared in the '16 November 1974' issue of *Melody Maker*, the dates of the reviews in my collection are currently unconfirmed. Surprisingly *Record and Popswoop Mirror* (as it had recently become named) appears to have given the single a wide berth. Most reviews were less than flattering with *Melody Maker* and *NME*, in particular, dismissing the song out of hand. To add insult to injury *Melody Maker* mistakenly referred to the 'A' side as 'Cutting Out Time'. Having had very little negative comment on their work for their entire career, the reaction to 'Counting Out Time' must have come as quite a disappointment to both the band and their record company, although far worse news lay just around the corner.

Sadly, radio support was also disappointing, perhaps linked to the song's subject matter and almost certainly down to it not having the same catchy chorus that 'I Know What I Like' possesses. Despite Charisma's repeated attempts at drawing attention to the single, highlighting its availability within adverts for the new album over subsequent weeks in the music papers, 'Counting Out Time' slowly drifted out of sight, submerged in a sea of seasonal singles.



Regardless of any speculation as to when the reviews appeared, offering a clue to when the single came out, its release date is actually confirmed in an undated Genesis fan club (*The Hogweed Youth Movement*) newsletter that was evidently typed up after the single, but before the album, came out. The newsletter clearly contradicts the date in the music press and in *The New Singles* and confirms that the single came out a week after that, stating:

“As you will no doubt have heard the single from the album was released on 15th November”.

Therefore, given the above is reporting, as fact, the appearance of the single rather than the intended appearance of it, it is easy to conclude that ‘Counting Out Time’ came out on 15 November 1974.

The Lamb Lies Down on Broadway (2LP, Charisma CGS 101)

Wikipedia 18 November 1974

www.45worlds.com 22 November 1974

In the build up to the appearance of *The Lamb Lies Down on Broadway*, news of its actual release date seems to be conspicuous by its absence. Tracking back to the news item that announced the projected UK tour in issues of the music papers dated ‘7 September 1974’, it was simply described as being “released to tie in with the tour”.

As has been stated above that UK tour, planned for October/November 1974, was cancelled giving the band, Charisma and Atlantic Records (to whom Genesis were signed in North America from late 1973 onwards) time to re-schedule the album (almost) in time for a North American tour in November/December 1974.

In a reader’s enquiry published in the ‘9 November 1974’ issue of *Sounds* (‘In Tune’) asking about the release date of the new Genesis album, the reply from Pete Makowski simply said:

“Regarding the release date the only word I have on that is soon.”

In the '16 November 1974' issue of *Record and Popswoop Mirror* an advert placed by *Comet Discount Records* lists *The Lamb Lies Down on Broadway* as among that week's new releases suggesting the album was in fact supposed to be out by that week. With 'Counting Out Time' delayed by a week either Charisma made a decision to hold the album back a week or, perhaps, more likely it simply wasn't ready in time.

For as long as I can remember *Wikipedia* and much of the fan community visible online have stated that *The Lamb* appeared on 18 November 1974. For years it was assumed that this was the UK release date and in spite of this not being a Friday it's been difficult to shift the consensus away from believing this date.

The case for '18 November 1974' never made any sense to me until I chanced across a press statement given out by Atlantic Records dated '7 May 1990'. The press release was to confirm that *The Lamb Lies Down on Broadway* had achieved Gold status for sales of 500,000 units. In the same statement Atlantic provided the release date of the album as '18 November 1974'. This finally provided an official link to that date which of course applies to North America not the UK.

This article is not about North American release dates but, to avoid the above date simply being accepted, it's worth pointing out that from comments made by members of the band about the start of their North American tour, it has often been stated that the tour started before the album was out in the States (or anywhere else for that matter). As that tour commenced on 20 November 1974 in Chicago, it's clear that the proposed date of 18 November 1974 wasn't met, unless the album appeared in different parts of the country on different dates – which has been known to happen - although there is no suggestion that was the case with *The Lamb Lies Down on Broadway*.

In *Sum of the Parts*, Genesis' manager Tony Smith says the album came out on "the day that the tour started" but this is not how the band members recall it. Mike Rutherford says in the same programme:

"Prime example of what not to do is go on tour with the new album not released and play the entire double album live."

Phil Collins too has consistently reported that the album came out *after* the tour as these two quotes show from 1991 (*Genesis A History*) and 1998 (*Genesis Archive Interview Disc*) respectively:

"All kinds of things come back to me when you say *The Lamb Lies Down on Broadway*. We did about 98 shows with it, all across the world. And we went to America before the double album came out. Suicide. We played the whole thing to an audience of people who thought "what the hell is going on?" 'Cause Peter was dressing up in extraordinary costumes at this point."

"I think our first gig was in Chicago with *The Lamb* and the album had yet to come out. It was just that we were there a little bit ahead of the record, and nowadays of course that wouldn't happen."

www.45worlds.com references two appearances in current US trade magazines, *Cashbox* and *Billboard* (both dated 30 November 1974) confirming its release which

adds to the suggestion that it was delayed. Unlike the UK, North America had yet to establish a standard day of the week for new releases at this point, so it can't be assumed that a delay necessarily meant a week's delay.

From the above recollections of band members and their manager, and knowing the date of the first show of the tour, it's evident that the North American release of *The Lamb Lies Down on Broadway* was certainly delayed and given the dates of the references in *Cash Box* and *Billboard* it seems reasonable to assume it most likely appeared the week after the planned release, although not necessarily on the following Monday.



The first UK reviews of the album appeared in *Sounds*, *Melody Maker* and *Record and Popswoop Mirror*, in their issues dated '23 November 1974', with *NME* following suit in their issue dated '30 November 1974'. The first full page adverts for the album also appeared in the '30 November 1974' issues of the UK music papers. As with 'Counting Out Time' the UK critics gave *The Lamb* a hard time. Barbara Charone, by now writing for *Sounds*, was the only journalist to fully get behind the complex record.

Reaction to the album was, however, the least of the band's problems. Just under a week after the start of the North American tour while Genesis was in Cleveland to perform for two nights at The Music Hall they were informed by Tony Smith that Gabriel would be

leaving the band as soon as the current touring commitments were fulfilled. With dates in the diary taking the band well into May 1975 this was a situation that would take some resolve from both parties. With many press interviews to give over those months the only option for Gabriel and his bandmates was to maintain a united front and to not add to the pressure they were understandably under.

The album entered the UK album chart on 7 December 1974 and from the newsletter issued by *The Hogweed Youth Movement* regarding 'Counting Out Time' it must have appeared after 15 November 1974, otherwise Prudence Mole, the fan club secretary, would have mentioned the album was also out in that same newsletter rather than simply referring to having heard an advance copy.

So, without any official statement to confirm or contradict a date, this is where for Genesis the '15-day rule' starts to apply. 15 days back from 7 December 1974 is 22

November 1974 and, for me, that is incontrovertible proof of its first appearance in the UK.

As Jon Kirkman was in the final stages of assembling his book on *The Lamb Lies Down on Broadway* compiled from fan recollections and memorabilia, I contacted him to point out that the '18 November 1974' date in the sample pages he had released to those that had pre-ordered the book was incorrect and offered the alternative suggestion of '22 November 1974' with my reasoning. Fortunately, Jon accepted this argument and amended the date before going to the printers. It hasn't resulted in a change to Wikipedia (yet!) but the date is now correctly reported on www.45worlds.com and is starting to become more and more accepted.

For Genesis 1975 started in a similar vein to how 1974 had ended returning to North America for their second leg of *The Lamb Lies Down on Broadway Tour*. By the time the second leg of the tour got underway the new album had entered the *Billboard* charts and reviews of the show had appeared in the major music publications and consequently the audience had a better understanding of what to expect.

By mid-February, after a short break in touring, Genesis began their European tour playing gigs in Scandinavian territories and the Iberian Peninsula for the first time. Italy's domestic troubles meant that Genesis could only play a single show in what had become their spiritual home which must have been disappointing for all involved.

In mid-April the band returned to the UK to fulfil their rearranged dates originally scheduled for the previous Autumn commencing with two nights at The Empire Pool, Wembley on 14 and 15 April 1975. This was a further indication of Genesis' increased prowess as a live attraction, and was, in effect, what the band had been working towards since turning professional in 1969. For Gabriel, at least, this represented another step too far towards 'The Big Time'.

The Genesis Collection Volume One (2LP, Charisma CGS 102)

Wikipedia Not referenced

www.45worlds.com April 1975

With Genesis on the brink of finally commencing their UK tour in support of *The Lamb Lies Down on Broadway* Charisma decided to push the band's back catalogue for all its worth. The cynic in me wonders if they thought this might be the beginning of the end for the group and wanted to cash in while they had a chance to.

The Genesis Collection Volume One is the first of two boxed sets (issued concurrently) that brought the *Trespass* and *Nursery Cryme* albums together (retaining their original sleeves) complete with a colour poster featuring the band on stage, taken during the *Selling England By the Pound* tour, all housed in a special envelope styled outer box with new cover artwork.

Consideration of its appearance will be discussed after describing its companion release which appeared on the same day.

The Genesis Collection Volume Two (2LP, Charisma CGS 103)

Wikipedia Not referenced

www.45worlds.com Not referenced

The Genesis Collection Volume Two is the second of two boxed sets (issued concurrently) that brought the *Foxtrot* and *Selling England By the Pound* albums together (retaining their original sleeves) complete with a colour poster (different to the one included in *Volume One*) featuring the band on stage, taken during the *Selling England By the Pound* tour, all housed in a special envelope styled outer box with new cover artwork.

NEW MUSIC EXPRESS Page 21

LIMITED EDITION
AVAILABLE ONLY APRIL, MAY, JUNE
ON CHARISMA RECORDS

GENESIS COLLECTION VOLUME ONE
CONTAINING TRESPASS AND NURSERY CRIME

ONLY £4.49

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EXCLUSIVE COLOUR POSTER
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The albums were advertised as being limited editions available for three months (from April to June 1975) and were part of an extensive marketing campaign to push as much Genesis product as possible during their UK tour in support of *The Lamb Lies Down on Broadway*.

The fact that *Wikipedia* carries no page for these albums and www.45worlds.com a date for just *Volume One*, means that the casual web surfer would need to look elsewhere for more details. At www.discogs.com both sets are described as appearing in 'April 1975' and the few discographies that include these, Parkyn, *Record Collector* (both 1982 and 1997 editions), *NME*, Smith and Jones, all agree with this date. The exception is Martin C. Strong's *The Great Rock Discography* which uncharacteristically goes out on a limb stating 'May 1975' for both.

● Charisma are reissuing four previous Genesis albums on April 11, as two double-album sets. "Genesis Collection Vol. 1" comprises "Trespass" and "Nursery Cryme", and the second volume contains "Foxtrot" and "Selling England By The Pound". Both packages include a poster-sized picture of the band.

Searching the music papers from the time for details of their appearance, the '29 March 1975' issue of *NME* contains a news item that announces the release of the boxed sets was scheduled for '11 April 1975'. Each set would retail for a very reasonable £4.49, which was £1 cheaper than buying the individual albums as a

pair at full retail price. Not surprisingly some enterprising dealers – taking their lead from "Sir John de Pebble of United Blacksprings International" - took the contents out of the boxes and sold the albums separately at full retail price and, according to Mark Jones in *The Famous Charisma Discography*, in some cases selling the posters separately or randomly putting the poster in one or other of the album sleeves.

An advert for both sets first appeared in the '5 April 1975' issue of *NME* and *Sounds* (although the *Trespass* sleeve was printed upside down for some reason in the *NME* advert) a week before the date reported in *NME*. Although this opens up the possibility of the albums being available a week earlier than expected, this notion can easily be dismissed. The projected release date of 11 April 1975 for the two volumes of *The Genesis Collection* is confirmed in a press release which Dave Lewis has recently unearthed which is discussed in more detail in relation to 'The Carpet Crawlers' single below. Therefore, with consistent evidence from two sources, either side of the actual appearance of *The Genesis Collection Volume One and Volume Two*, I see no reason to doubt the 11 April 1975 release date.

Meanwhile, later the same month the Genesis fans who were not averse to the band releasing singles could look forward to picking up their next attempt to mount an assault on the charts.

The Carpet Crawlers/Evil Jam: The Waiting Room (Live) (7", Charisma CB 251)

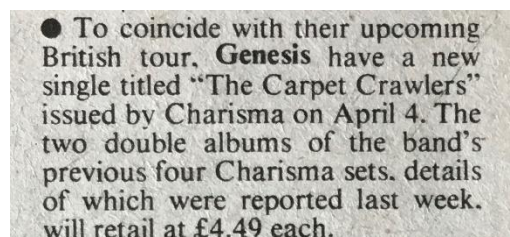
Wikipedia April 1975

www.45cat.com 18 April 1975

The final Genesis single with Peter Gabriel as their lead singer was a remixed and edited version of 'The Carpet Crawlers' taken from *The Lamb Lies Down on Broadway*, the first time that two singles had been lifted off the same album.

The song was one of the few *Lamb* tracks that made sense as a single and it is difficult to comprehend how it failed to chart. The 'B' side was an edited version of a live performance of 'The Waiting Room' recorded at The Shrine in Los Angeles on 24 January 1975. Even this wasn't sufficient an incentive for Genesis fans *en masse* to part with 65p to add it to their collections. The single was reportedly hovering outside the charts in a list of unnumbered 'breakers' during week ending 10 May 1975, but it just didn't have sufficient momentum to carry it into the Top 50.

There is a strong consensus around April 1975 being the release date of 'The Carpet Crawlers' with all published discographies sticking to that date. There is also some good evidence to support it.



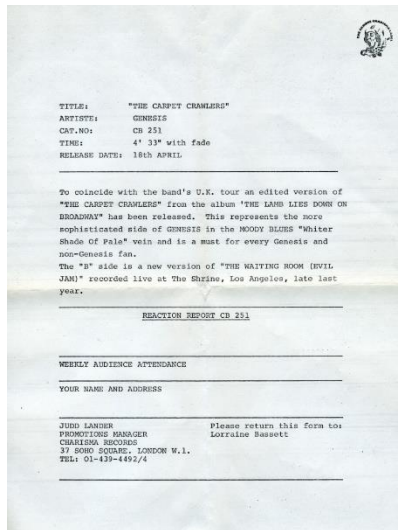
● To coincide with their upcoming British tour, **Genesis** have a new single titled "The Carpet Crawlers" issued by Charisma on April 4. The two double albums of the band's previous four Charisma sets, details of which were reported last week, will retail at £4.49 each.

The release of the single was announced in the '5 April 1975' issues of *NME* and *Melody Maker* which both stated that the single was coming out on 4 April 1975. For reasons that are not clear, Charisma repeated their trick of delaying the single by two weeks, although it's

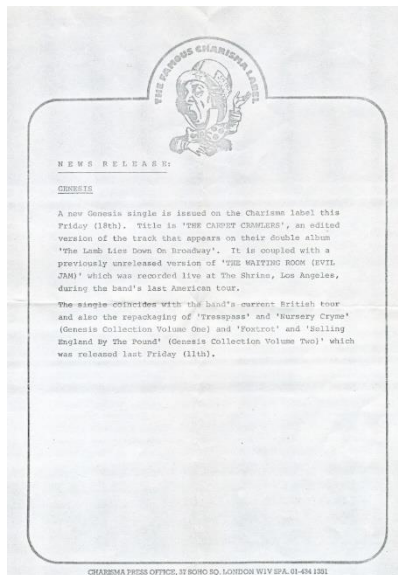
a fair bet that this was linked to problems that their marketing and distribution associate B&C Records were then experiencing and within a few weeks Charisma would be forced into looking for a new distributor as B&C Records were on the brink of collapse.

The 18 April 1975 date stated on www.45cat.com comes from *The New Singles* and this date is backed up by the first of three Charisma press releases for the single which is reproduced below courtesy of Dave Lewis.

That press release incorrectly reports the live recording of 'The Waiting Room' from "late last year" and unhelpfully compares the song to The Moody Blues' 'Whiter Shade of Pale'. A second press release that carries no specific release date information ("a double bonus for Genesis fans this month") compares the Genesis single to early classics by The Moody Blues and Procol Harum and at least cites the correct North American tour from which the 'B' side was recorded. Surprisingly a third press release exists for 'The Carpet Crawlers' single which not only confirms the release date given on the first press release for the single it also confirms the release date of 11 April 1975 for the two volumes of The Genesis Collection sets, as discussed above. This press release is reproduced below.



The single was promoted in the music papers with full-page adverts (the first Genesis single to be afforded this distinction) on at least two separate occasions, in the 26 April 1975 and 10 May 1975 editions of *Melody Maker*, and it formed part of another full page advert in the 24 May 1975 edition of *Sounds*.

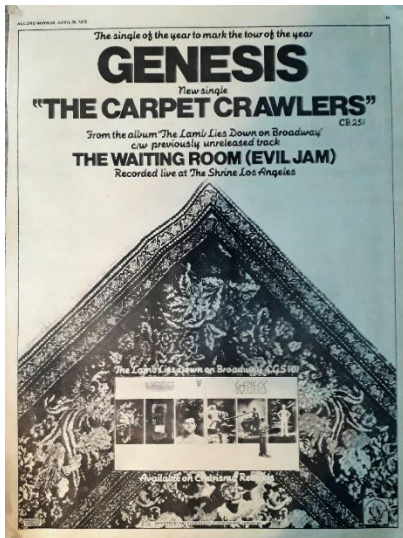


The only suggestion that the release date wasn't met comes from the fact that the single is reviewed in the 26 April 1975 issues of *Sounds*, *Record Mirror* and *Melody Maker*, as well as in an unconfirmed issue of the *NME* (which is certainly no earlier than 26 April 1975). However, as the earliest confirmed single reviews of all but one of the preceding Charisma Genesis singles were published a week after the singles appeared this seems not to be overly significant. This also seems to be a trait for most future releases covered by this article too.

By now Genesis, with Peter Gabriel on board as their lead singer, was just a few weeks away from becoming history. Photographer Robert Ellis learned about this at the Paris show on 3 March 1975 and according to Chris Welch news of the split was shared backstage with journalists attending the Wembley shows in April.

All of those that were given this news kept to their word and didn't blow the whistle, honouring Genesis' wishes that the news only be shared when their management agreed the time was right.

The band played their final *Lamb* UK shows at Birmingham Hippodrome on 1 and 2 May 1975 before concluding the tour with further shows in Europe (Belgium, West



Germany, Spain and France). The final show has been reported numerous times as being in St. Etienne. Pete Frame in *Genesis Changes* and Armando Gallo in *Evolution of a Rock Band* both state this and even Gabriel himself believes this to be the case. Classic Rock magazine even published an extensive feature devoted to 'the final *Lamb* show' written by former *NME* journalist Max Bell which also claims this took place in St. Etienne. Bell certainly covered the tour for the *NME* seeing the band in Paris in March 1975 and Karl Dallas writing for *Melody Maker* was in West Germany interviewing Tony Banks in the *process* (published in its '7 June 1975' issue, as 'Banks' Holiday') there is no evidence to say any journalists

from the UK papers witnessed these final French shows.

However the commonly accepted truth (as first shared by Phil Collins in the 1991 documentary *Genesis A History*) is that the final gig was scheduled for Toulouse on 24 May 1975 but insufficient demand for tickets meant that that show was cancelled two days before as the band were preparing to go on stage in Besancon. Certainly, no ticket stubs for any gigs after this date have been produced as evidence and until they are, Besancon will be officially where this version of Genesis played its final show.

Fans began to sense the change in the band's stability when *NME* chose to run a story that Gabriel was leaving the band, which it printed in its '12 June 1975' edition.

The management initially denied such talk but *Melody Maker* made the rumoured story headline news in their '16 August 1975' issue ('Gabriel Out of Genesis?') confirming the following week that Gabriel had in fact left the band to which he had fronted with such energy for the previous 8 years.

Details of what the singer did next are in a companion piece on Peter Gabriel official release dates that will appear sometime in 2021.

The confirmed news of the departure of Peter Gabriel from the ranks of Genesis was not the only change affecting the band's ability to get their music heard.

B&C Records who had marketed and distributed Charisma product since 1969 was a failing business that was effectively limping from one release to the next.

Tony Stratton-Smith, who had seen dark clouds forming over the B&C empire back in December 1974, put them on notice that he would be actively looking for a new distributor in the early months of 1975. By June of that year Strat had settled on signing a marketing and distribution deal with Phonogram that was already handling releases by Philips, Vertigo and Mercury. This move practically coincided with news of a takeover of B&C and Trojan Records by Art and Sound Ltd (Saga Sound) in June 1975.

Charisma's new distribution deal with Phonogram was deferred until 1 September 1975 effectively to allow B&C some breathing space as it needed to adjust its business model following the drop in their turnover. However, within just two weeks of the takeover, Art and Sound Ltd placed B&C Records (and Trojan) into liquidation with B&C's debts alone amounting to over £400,000.

Charisma, although out of pocket by the fate of B&C Records, lived to fight another day in new premises and with a reduced team of employees and thankfully, for those that survived the cull, so did its most valuable commodity.

And Then (For a While) There Were Four

The loss of Peter Gabriel may have dented Genesis' confidence for a short period of time but not their determination to carry on with a replacement lead singer. Before the outside world knew there was a vacancy to fill, three quarters of the band assembled at a rehearsal studio in Action, West London, near to where they made their first public live performance in November 1969.

Here work on the new material would commence and the band found it surprisingly liberating to have each member pulling in the same direction for a change. Hackett joined the band a few days into the sessions, detained by the need to complete his debut solo album *Voyage of the Acolyte*, issued in October 1975. At the same time Genesis began to look for a suitable candidate to take on the role of lead singer. It would prove to be a fruitless search, although at the same time, the fact that no one suitable came forward provided the band with a stroke of good fortune.

Having auditioned several candidates – the man that would ultimately take Gabriel's position was the person who was trying his best to teach the applicants the vocal parts to the new material. That man was their drummer Phil Collins who it transpired was better than any of the job seeking hopefuls that made it as far as the auditions.

Encouraged by his then wife Andy, Collins put it to the group that he could do it and managed to convince the other members that this was the way to go. By November 1975, the band was back in Trident studios with their new producer David Hentschel recording the next album and by the end of the month the album, as they say, was in the can.

A Trick of the Tail (LP, Charisma CDS 4001)

Wikipedia February 1976

www.45worlds.com 2 February 1976

A Trick of the Tail in some ways is the single most important album that Genesis would ever produce. When a band loses one of its key members – and one thinks of The Buffalo Springfield operating for a time in 1967 without Neil Young; The Doors soldiering on after the death of their singer Jim Morrison in 1971; and Yes having to work without its keyboard wizard Rick Wakeman (not once but several times throughout their career) as just three such examples - it alters the band's centre of gravity.

Those bands without a strong core to compensate for their loss (The Buffalo Springfield and The Doors) buckle and topple over, whereas those that have a point to prove and have that strength in depth (Yes) can rise to the challenge and, not merely survive, but thrive as they meet it.

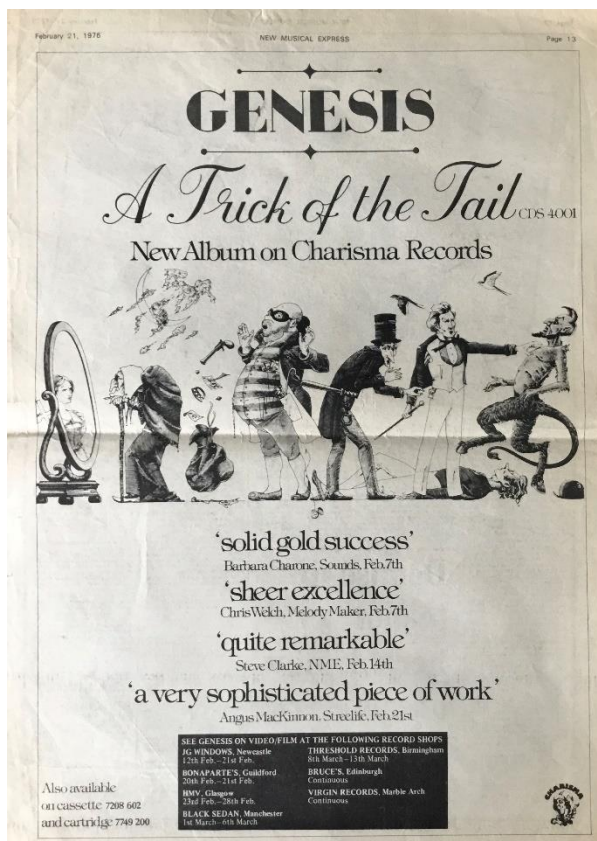
And so it was with the four man Genesis, whose biggest challenge was to develop a new identity – away from the ‘Rock Theatre’ of the Gabriel-fronted line-up of the band towards something more direct. That transition would take time to fully emerge but their album sales from 1976 to 1986 would only go in one direction and interest in their back catalogue was consistently strong as their expanding audience continued to backtrack through it, amazed, as they were, to discover that this band had ancestry that went right back to the Sixties. In fact, that past was about to catch up with them again a few months later, in May 1976.

Critical reaction to *A Trick of the Tail* was warmly supportive. Barbara Charone opened her review in *Sounds* with some bold but memorable words:

“Only the strong survive. And don’t doubt for a minute that Genesis have anything but sturdy constitutions.”

It was the news that many Genesis fans, myself included, wanted to read. Things were going to be different, but not *that* different. Charone’s words, as she burrowed deeply into the music through her review, contained enough reassuring reference points to provide fans with the surety they so desperately needed to hear. Genesis had a made a triumphant return.

The album was promoted not only through the normal channels – the music papers, radio and live shows - but also through TV as they looked for any opportunity to peddle their wares turning their backs on their previous dismissive attitude towards such things. Charisma even paid for a 30-second TV advert for the album which was aired during its first week of release, including footage from a promo film made for the album track ‘Robbery, Assault and Battery’.



Furthermore, the band had produced two other promo films for use on TV should there be any interest in showing them. I recall seeing the film for the title track at the time on *Tiswas* and *The Old Grey Whistle Test* showed the clip of the band performing ‘Ripples’ the week after the album appeared. A compilation of all three films was shown in selected record stores around the UK in support of the album.

Queen’s ‘Bohemian Rhapsody’ – though far from being the first ever promo film shot for a single – had opened the eyes of the industry to the potential power that a simple promo film could have on sales and Genesis quickly followed in Queen’s wake.

Discographers have maintained a consistent position in reporting that the

album arrived in February with Alan Hewitt being the only one among them to provide a specific date stating that the album appeared on 13 February 1976. The date on www.45worlds.com is an oddity – 2 February 1976 is a Monday after all, and disappointingly *Sum of the Parts* and *The Ultimate Music Guide* both state the same incorrect date for the appearance the album.

Given that reviews appeared in both *Sounds* and *Melody Maker* in their 7 February 1976 issues a more understandable assumption might be that the album appeared on 6 February 1976. However posters bearing the words “Friday 13th A Perfect Day for A Trick of the Tail” produced for retail use at the time, confirm that the album was released a week after those reviews appeared – a first for the UK music papers so far as a new Genesis album is concerned. It didn’t escape the notice of some commentators at the time to point out that the release date of *A Trick of the Tail*, had a certain irony attached to it, Friday 13 February 1976 being Gabriel’s 26th birthday.

The fans’ verdict of the album was clear as it received sales sufficient to allow the album to enter the UK charts on 28 February 1976, satisfying the ‘15 days to chart’ rule as established (for Genesis at least) by *The Lamb Lies Down on Broadway*.

A Trick of the Tail/Ripples (7”, Charisma CB 277)

Wikipedia 20 February 1976

www.45cat.com March 1976

Charisma selected the album’s title track for release as a single which probably explains why the band decided to make a promo film for this song and which, as mentioned above, gained at least one broadcast on UK TV, admittedly on a regional show rather than a national one. The single was advertised in the music papers in issues dated ‘20 March 1976’ and ‘27 March 1976’.

Other than the date provided by *Wikipedia*, which is another oddity with no provenance that I can point to, all opinion on this single is that it appeared in March 1976. However, that is as far as anyone (other than *Wikipedia*) will go on the subject, until now.

Surprisingly, the single is not listed in any issues of *The New Singles* which is essentially why www.45cat.com doesn’t offer an exact date. Even Mark Jones’ *The Famous Charisma Discography* can only offer ‘March 1976’ citing a private publication assembled by Paul Pelletier as its source.

Interest in the single in 1976 was unremarkable and since both tracks featured on it were lifted directly off the album, it is hard to understand who it was aimed at. The established Genesis audience flocked in droves towards buying the album but would have had very little interest in picking up a single with no exclusive material.

Consequently, the single failed to sell in any great numbers, although it did remain on catalogue longer than any other previous Genesis single had managed to do. The single at least has the distinction of being the last Genesis single not to register on

the UK singles chart although that run would have been broken in 1997 had the chart never been extended beyond being a Top 50 listing.

The answer to when 'A Trick of the Tail' was released on single is inferred at least in a couple of news items that I have in my collection. The earliest of these appeared in the '13 March 1976' issue of *Record Mirror* in a news item headed 'Genesis For London' which announced their return to touring comprising a lengthy campaign covering North America, a week of shows at Hammersmith Odeon and 2 dates in Scotland. Europe is not mentioned in the piece but was part of the itinerary by the time *NME* covered the same story the following week.



The same *Record Mirror* article announced the addition of former Yes and King Crimson drummer Bill Bruford for the live shows allowing Collins to concentrate on singing, only getting behind his kit during the lengthier instrumental breaks. The article also states:

“Genesis, whose album ‘A Trick of the Tail’ is high in the charts, also have a single released with the same title.”

In the same pages of that issue of *Record Mirror* is a review of the single which together with the news item suggests the single was issued that same week. In the item which appeared in the *NME* the following week the news editor states:

“Their new single ‘Ripples’, taken from their current chart album has just been released.”

Admittedly, the above clip doesn't provide a stated release date and incorrectly reports the 'B' side as the new single but I consider that the single having been reported as "just been released" indicates that this appeared on the Friday before that week's edition of *NME* went to print – and paints a similar picture as that inferred by *Record Mirror* and therefore I am inclined to conclude that 'A Trick of the Tail' was issued on 12 March 1976.

The failure of 'A Trick of the Tail' single was of little consequence to the band who by the end of March were in North America undergoing their first live dates without Peter Gabriel. Genesis was still very much building a fan base in North America and

the absence of Gabriel, while noticeable to their cult audience wasn't quite the distraction that it otherwise would have been had the change happened a few years later into their career.

Rock Roots (LP, Decca Roots 1)

Wikipedia 1976 (as referenced in reissues section of *From Genesis to Revelation*)

www.45worlds.com May 1976

With Genesis entering what might be described as Phase 4 of their career with Phil Collins centre stage and handling all lead vocal duties their former record company Decca made a second attempt at pushing their expanding unsuspecting fan base in the direction of their debut album *From Genesis to Revelation*. This time however they did offer those new fans something more than just the stereo mix of that inauspicious and somewhat dated sounding album.



As part of a series of compilation albums called *Rock Roots* devised and compiled by Decca employee Alan Fitter, *Genesis - Rock Roots* comprised the band's first two Decca period singles and 'B' sides (all in their original mono mixes) and the debut album (in stereo). Aside from a minority of fans that actually owned a copy of the mono mix, the fact that such a mix even existed would not have been commonly known to Genesis fans at this stage, and nor would they have been particularly interested in it at the time.

In a solitary post written by Alan Fitter on the Steve Hoffman *Music Corner* forum back in 2012 he offered this piece of information relating to the mixes used:

“The idea was to use mono when there wasn't any stereo and stereo if there was but none of the pseudo/enhanced/fake stereo that was around at the time.”

This was my personal induction to “the Decca years” and naturally hearing these songs after the grandeur of *Genesis Live*, *Selling England*, *Nursery Cryme* and *The Lamb Lies Down on Broadway* was something of a disappointment at the time, although placing the record in its correct context it just about makes sense and one or two tracks aside, it's perfectly listenable. But when was this expanded reissue released?

All references consulted for this article (except for *Wikipedia*) consistently say ‘May 1976’, and that seems right to me. I have strong memories of chancing across the album in my local record store (Martin's, in Stone High Street), reading the informative sleeve notes written by Chris Welch, and returning the next day to pick

up the album, which was issued at a budget retail price of just £1.49, cheaper than a copy of the original album and the first two singles would have cost in 1968/69.

had been stolen. . . . New Rock Roots album series from Decca, showcasing early development of some U.K. bands, includes product from Genesis, Zombies, Them and Procol Harum.

The only news item relating to *Rock Roots* that I have been able to trace is from *Billboard* magazine in the issue dated '29 May 1976'. While this suggests a late May

1976 release *Billboard* news from the UK would often have been taken from previous weeks' publications of UK trade magazines and music papers. Therefore, this could have easily been a couple of weeks behind the equivalent UK news item and therefore I'm inclined to suggest that *Rock Roots* appeared around the middle of the month.

Despite being of interest to a growing legion of Genesis fans *Rock Roots* didn't sell well enough in any one period of time to register on the album charts but would remain on catalogue well into the 1980s. I have no clippings in my collection announcing its release (which was part of a batch of similar albums by the likes of The Zombies, Procol Harum and Them) and have no memory of it actually being publicised or reviewed in *Sounds*. Given Chris Welch provided sleeve notes for the Genesis reissue it seems a safe bet that *Melody Maker* probably covered it and the search for further evidence would best be aimed at copies of that from early to mid-May 1976. For now, though, all I can report is *Rock Roots* appeared in May 1976.

With four months of touring under their belt (concluding with my first Genesis concert at Stafford Bingley Hall on 10 July 1976) the band took a well-earned break before reconvening in the autumn to record their second album within 12 months.

Wind and Wuthering (LP, Charisma CDS 4005)

Wikipedia 17 December 1976

www.45worlds.com 23 December 1976

Wind and Wuthering was the first of two Genesis albums written and recorded in Hilvarenbeek Holland, initially renting a house to hold rehearsals before moving to Relight Studios from 20 September 1976 to 3 October 1976 to commit their new material to tape. The album came together remarkably quickly as the three principal composers (Banks, Rutherford and Hackett) had about an album's worth of material each.

Having already decided this would be a single album, decisions on what to include, or more importantly what *not* to include was bound to lead to friction. Banks and Rutherford as founding members were unlikely to surrender their control of the band's music and so it was that the seeds of discontent among their ranks were sown.

Having run out of time in Holland, the band booked into Trident Studios to complete work on the album for which they had recorded well over an hour of music.

In November 1976 the band's plans for the next six months were announced comprising live shows in the UK in January 1977 followed by tours of North America and their first visit to South America (12 shows in Brazil to be precise) with dates in Japan and Australia also on the cards. With Bill Bruford no longer a free agent Genesis turned to North America for their next drummer recruiting Weather Report's Chester Thompson.

More importantly though was news of the release of a new album on 1 January 1977 (a Saturday, ordinarily a Bank Holiday but not in 1977 as it fell on a weekend). Presumably the plan to release the album on a Saturday was a consequence of the two lost days that week (the Monday and Tuesday being Bank Holidays) although the two days following its release would have seen record shops closed in any event.


GENESIS NEW YEAR!

Big tour includes re-opening of the Rainbow

GENESIS will re-open London's Rainbow Theatre on New Year's Day with the first of three concerts there — the prelude to a major British tour, tying in with the release of their next album, 'Wind And Wuthering'.

Genesis will play January 1, 2 and 3 at the Rainbow before moving on to Birmingham 7-8, Liverpool Empire 9 (two shows), Manchester Free Trade Hall 10-11, Dundee Caird Hall 13, Edinburgh Playhouse 14 (two shows) and 15, Newcastle City Hall 16-17, Southampton Gaumont 19-20, Leicester De Montfort Hall 21 (two shows) and 22, Bristol Hippodrome 23 (two shows).

Tickets for all the provincial concerts will be priced at £2.80, £2.20, £1.75. The Rainbow tickets, price



£3.00, £2.50 and £2.00 are available by post only from 'Genesis Box Office', P O Box 4TL, London W1A 4TL. Cheques and postal orders should be made payable to 'Genesis Box Office' and applicants should include a stamped addressed envelope.

Please note: there is a limit of TWO tickets per application for the Rainbow concerts.

The provincial date tickets will go on sale at the theatre box offices and usual agencies on December 3. They will be limited to four tickets per application.

Genesis have been working on a new act for the tour, which is being promoted by Harvey Goldsmith, and will be travelling with a specially designed stage and light show.

The British tour marks the beginning of a world tour that will keep Genesis occupied for the whole of 1977. They start a massive 45-date coast-to-coast tour of North America in February which ends in April.

They will then tour Australia, Japan and Hawaii in May and June and after a summer break they'll tour Europe, including several communist countries. They will end the year touring South America.

The group's new album, 'Wind And Wuthering' is released on New Year's Day by Charisma. It was recorded during the autumn in Holland.

But Genesis have still not finalised a replacement for Bill Bruford who, as reported in last week's *SOUNDS*, will not be touring with the group owing to his commitments with National Health and a current project with Rick Wakeman and John Wetton.

As it turned out those plans changed and Genesis fans received a surprise Christmas present when Charisma evidently brought forward the release of the album by two weeks.

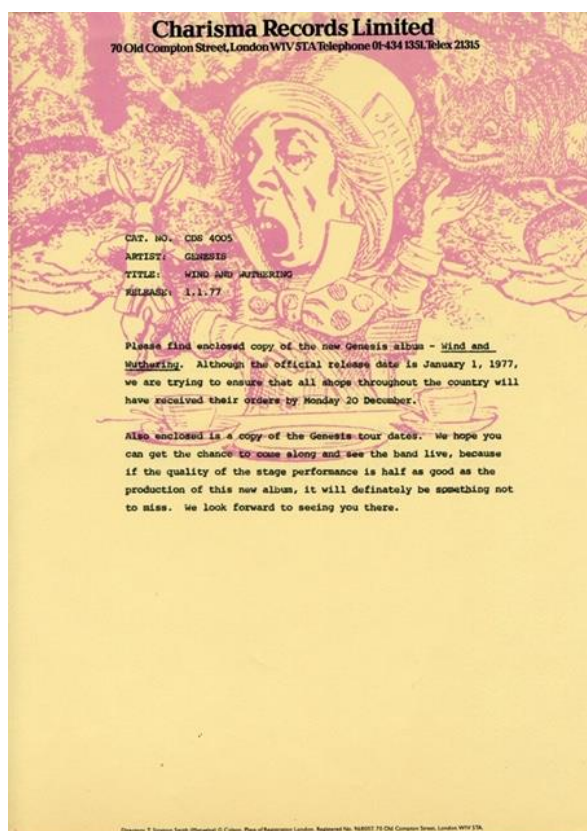
This has caused a division among the ranks of discographers with some reporting December 1976 and others January 1977. The former date is reported by Frame, Gallo, Fielder, Jones (citing *The Famous Charisma Box* booklet), Hewitt (in *Genesis Revisited*, specifically 23 December 1976, although in his "chronology section" he contradicts this date offering 1 January 1977) whereas the latter date is reported by *Record Collector* (three times in 1982, 1991 and 1997), Parkyn, *NME*, Bowler/Dray, Welch and Strong.

The Ultimate Music Guide goes with the same date as claimed by *Wikipedia*, 17 December 1976, with www.45worlds.com offering the date found in Alan Hewitt's *Genesis Revisited* (which was a Thursday).

So far as I know there is nothing in any music papers about the decision to rush release the album but I can certainly vouch for the fact that it was in some shops at least a week before Christmas Day. Prior to completing work on this article though the only 'proof' I had of this was purely anecdotal, but Dave Lewis has provided the firm evidence required that finally ends the debate. The anecdote is still worth recounting though.

My brother Martin, four years my senior, was a big Genesis fan at the time and purchased the album from Mike Lloyd Music in Hanley, not expecting to find it available that side of Christmas. I strongly recall him bringing the album home one afternoon and announcing this surprise news to me and other members of the family. This was certainly well before Christmas Day, which that year was a Saturday, and although I have no proof of when this was, I think it was most likely the Saturday before Christmas, in other words 18 December 1976.

I had broken up from school on 17 December 1976 and it was after that date otherwise I would have remembered discussing this significant event with the few Genesis fans I knew at school. Added to the fact that other members of the household were present (who otherwise would have been at work) this certainly suggests this was a Saturday.



The above anecdote led me to believe that *Wind and Wuthering* had been 'officially' released the day before Martin purchased it, in line with normal practice. In other words, 17 December 1976, the date reported on *Wikipedia* and in *The Ultimate Music Guide*.

In researching this article however, some more categorical evidence has emerged courtesy of Dave Lewis who has a copy of *Wind and Wuthering* which includes an official announcement by Charisma which takes away any supposition on my part and proves the above anecdote is almost certainly correct.

In that announcement – aimed at the media – Charisma confirmed that although the official release date of the album is '1 January 1977', they were trying to ensure that all orders made by UK retailers would be fulfilled by Monday 20 December 1976. Therefore, Mike Lloyd

Music in Hanley, as well as hundreds of retailers across the UK were able to sell the album as soon as their stock arrived.

So, it's difficult to say the earliest date that particular shops in the UK received their orders – its highly possible that London retailers got their copies a couple of days before the shops in my area did for instance. But what is evident from this press release is that Charisma intended all shops with pending orders to have them available to sell by 20 December 1976 at the latest. So, in effect, that becomes the 'advance' release date with many shops receiving their orders before that date.

Presumably, this was designed to ensure that as many fans as possible could get hold of the album before the commencement of the forthcoming tour which started on 1 January 1977, the date of the official release of the album.

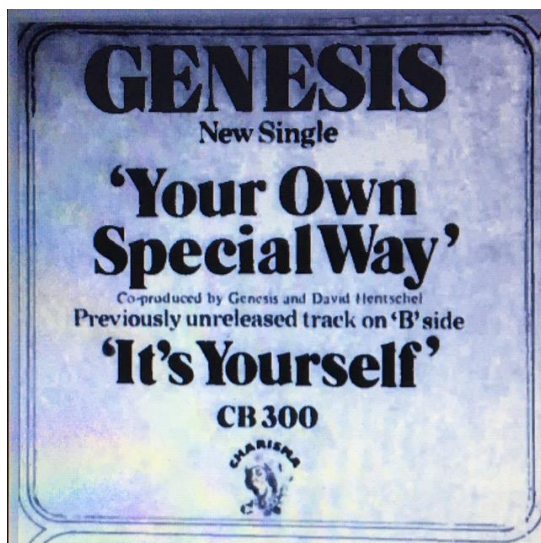
So, in the case of *Wind and Wuthering*, this is a rare example of a record company bringing the scheduled release date forward – effectively to 20 December 1976 or sooner depending on where in the Country you happened to be shopping. It is also a rare example of an album in the UK first appearing on a day other than a Friday.

Your Own Special Way (7" single, Charisma CB 300)

Wikipedia 1977

www.45cat.com 18 February 1977

'Your Own Special Way' was undoubtedly the obvious choice on *Wind and Wuthering* to release as a single. Charisma removed a brief instrumental break for the single edit and added an out-take from the *A Trick of the Tail* sessions – 'It's Yourself' as the 'B' side (a song that had received a release in Italy as the 'B' side of a 7" version of 'Ripples' the previous year).



The single was plugged regularly in the music press using small adverts tucked away on the first few pages (usually on the same page as the charts as the example illustrated which comes from *Record Mirror* in the issue dated '5 February 1977') to attract readers' attention. Compared with previous marketing campaigns this one was distinctly low profile although some adverts included a phone number inviting fans to listen before they bought. The single also garnered some important radio plays and within a few short weeks the strategy had proved to be a minor success and gave Genesis a Top 50 hit,

entering the charts on the 26 February 1977.

The release date of 'Your Own Special Way' given on www.45cat.com ('18 February 1977') comes from *The New Singles* and is dutifully reported as such in Mark Jones' *The Famous Charisma Discography*. All other sources agree on February 1977 without offering anything more specific.

Helpfully a special flyer advertising the single was produced for display in music retailer windows that provides the proposed release date stating "Rush release 4 February 1977" but, uncharacteristically for Charisma, they got the 'B' side title wrong calling the song 'You Yourself'. The above illustration proves that music papers started to carry adverts for the single that same week with the earliest confirmed review of it appearing in *Record Mirror* the following week in its issue dated '12 February 1977'. All of which points to the date in *The New Singles* being a couple of weeks behind schedule.

It would be worth investigating other music papers for those two weeks to see if there is any suggestion that the single was reviewed across the board in those issues dated 12 February 1977 or for an earlier appearance of a review but I believe the flyer for retailers and the advert in the issue of *Record Mirror* dated '5 February 1977' strongly indicates that 'Your Own Special Way' appeared on 4 February 1977 as planned.

Spot the Pigeon (EP, Charisma GEN 001)

Wikipedia 20 May 1977

www.45cat.com 20 May 1977

The momentum behind Genesis' career continued its forward direction with the release of the *Spot the Pigeon* EP, their second 7" release of the year, the first time that there had been two Genesis singles released in the same calendar year since 1968.

Unlike EPs from the 1960s, which tended to be 4 track collections of songs that had already been hits, Genesis' first EP comprised three previously unreleased songs recorded during the *Wind and Wuthering* sessions. In doing so they were following in the wake of The Beatles, being one of the few bands in the previous decade to release new material exclusively on EPs.

By the 1970s EPs of new or recent material had all but disappeared from release schedules and were only rarely used to sell archive material such as a compilation of two early David Bowie records issued on Pye in 1972. In 1976 Bryan Ferry did his level best to resurrect the forgotten format releasing two EPs back to back comprising recently recorded cover versions.

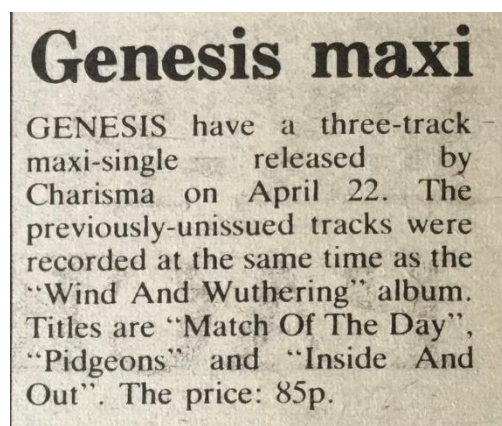
Genesis initially considered including the *Spot the Pigeon* EP as a bonus disc to be contained inside copies of *Wind and Wuthering*, in the same way that Stevie Wonder had done with his *Songs in the Key of Life* double album earlier in 1976. Ultimately

Genesis reasoned that such records often get separated from their parent album and went off the idea.

That proved to be an astute move on the part of the band. Having recently reached the lower echelons of the singles chart, the exclusive material on a separately released EP gave Genesis a perfect opportunity to build on that. The attractively packaged *Spot the Pigeon*, the first UK Genesis single for 5 years to be housed in a picture sleeve, priced at 85p and featuring three new songs, was bound to be an attractive purchase for the growing legions of Genesis fans.

The EP received some pre-release airplay – Alan Freeman played ‘Pigeons’ on his Saturday afternoon three hour radio show at least a week before the EP came out and John Peel did likewise with ‘Inside and Out’ a few days ahead of its scheduled appearance. That would represent the final time that John Peel would play a current Genesis song on his night time show which was steadily shifting towards punk and new wave music and away from the staple diet of Zeppelin, Yes, Pink Floyd and others that his listeners had been accustomed to hearing since the days of *The Perfumed Garden*.

The release of the EP was announced in the music press as early as 19 March 1977, with *NME* referring to the record as a ‘maxi single’ a term associated with 3 track 7” singles. The release date referenced in that news item (and shared in a similar item in *Record Mirror* that same week) was ‘22 April 1977’, and these plans were confirmed in that’s week’s copy of *The New Singles*.

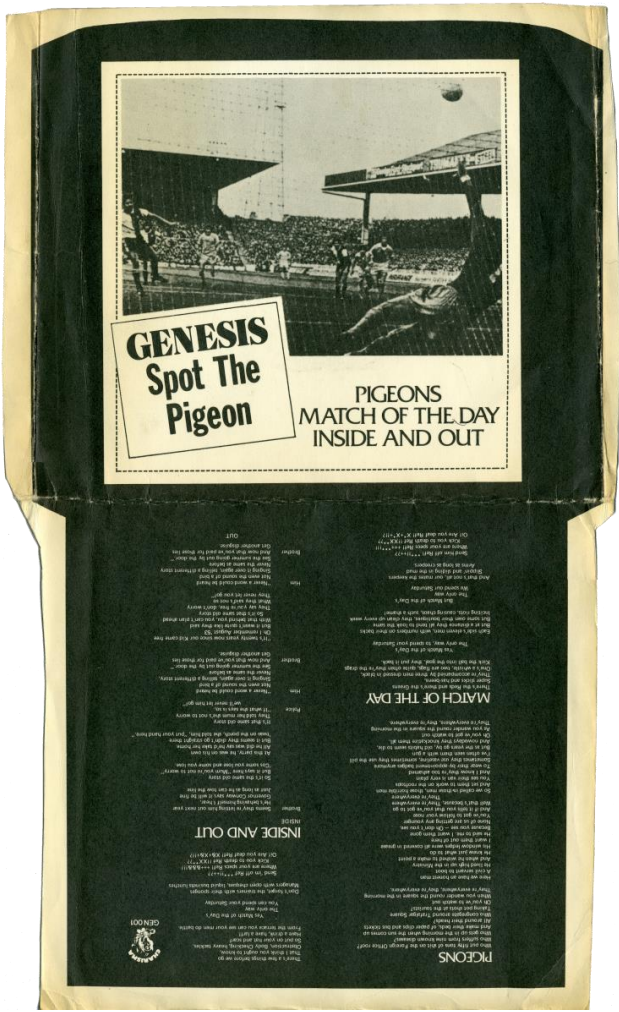


In the event though the single was put back 4 weeks. Quite why Charisma changed their plans is not clear, but a proof sleeve exists (see below) that has ‘Pigeons’ as the lead track on side one rather than ‘Match of the Day’ whereas the actual record (and final sleeve) has these songs switched around. Maybe this caused the delay?

The first adverts for *Spot the Pigeon* can be found in the music papers dated ‘21 May 1977’, with the release date 20 May 1977 clearly

stated therein with the issue of *The New Singles* for that week confirming this date.

Having to reschedule the release date was not the only issue that haunted this new record. When the EP finally appeared in May 1977 a production error meant that many copies ended up with retailers in a plain white sleeve rather than the picture sleeve leading Charisma to place an apology in the trade paper *Music Week* providing an address to direct complaints and requests for the missing sleeve to.



Looking at the various discographies there is universal agreement that *Spot the Pigeon* appeared in May 1977 and there is absolutely no doubt that the rescheduled date was achieved. Mark Jones' *The Famous Charisma Discography* is the only source that actually lists the specific release date as well as mentioning the earlier announced date of 22 April 1977, citing *The New Singles* for the source of both dates.

Spot the Pigeon sold well and quickly, entering the singles chart on 28 May 1977, significantly faster than 'Your Own Special Way', and peaked at No. 14. A review of the EP appears in that week's issue of *Record Mirror*, and it is likely that the other three music papers did likewise. Despite the prevalence for progressive rock bands to not release singles during the 1970s (Genesis being a notable exception) uniquely 1977 would see ELP, Yes and Genesis all grace the

singles chart that summer. It was like punk wasn't, in fact, happening.

Stepping Out the Back Way

The week that *Spot the Pigeon* entered the UK singles chart Genesis commenced a tour of Europe which in June saw them play three nights at London's Earl's Court in London. The tour ended on 3 July 1977 in Munich after which the band returned home to assemble a new live album compiled from recordings made during the 1977 tour. To the outside world Genesis appeared to be completely settled but having successfully overcome the successive losses of both Anthony Phillips and Peter Gabriel, they were about to go the whole upheaval process all over again.

Second's Out (2LP, Charisma GE 2001)

Wikipedia 14 October 1977

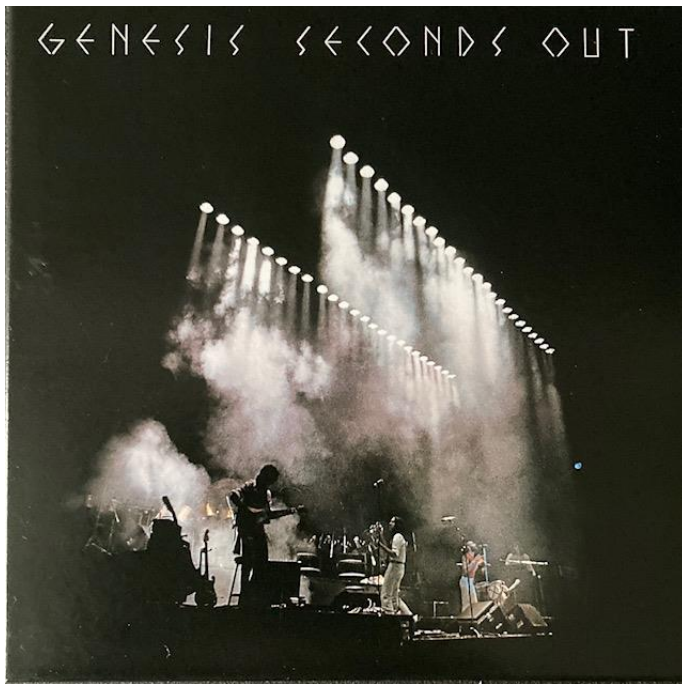
www.45worlds.com 14 October 1977

Four years on from the release of *Genesis Live* came the band's second live album *Seconds Out*. It was a sign of the times that rather than issue a single album as had been the standard approach in the first half of the 1970s (examples by The Who, Free, The Sensational Alex Harvey Band, Elton John and Paul Simon all spring to mind) that Genesis followed Peter Frampton, Led Zeppelin, Rush and Lynyrd Skynyrd in issuing a double live album.

The original intention had been to make a live album from the 1976 live shows, Genesis having recorded several of gigs that year, Glasgow and Stafford among them. Work on the project commenced in 1976 but instead those recordings would essentially provide the audio material for the *Genesis In Concert* film that premiered in January 1977, before doing the rounds at cinemas beyond the capital over subsequent weeks. Rather than ditch the project entirely, Genesis elected to record more shows during the 1977 tours and compile their projected live album mainly from those.

One unfortunate consequence of these plans was that Genesis decided to delete *Genesis Live* in the run up to the appearance of *Second's Out*. This was reportedly to avoid any confusion that having two live albums on catalogue by the same artist might cause fans. Elton John and Bob Marley and the Wailers fans hadn't had any problem in distinguishing the pair of live albums issued in the 1970s by either act, and it was hard to imagine Genesis fans having any difficulty either. In one report of this decision the band indicated an intention to remix *Genesis Live* if they ever elected to reissue it. That decision was effectively taken for them though when West German imports of *Genesis Live* began to appear in UK record shops as soon as existing stocks of it began to run dry. Details of its eventual reinstatement within the Genesis catalogue can be found at the end of this article.

Seconds Out was reportedly recorded in Paris (one track coming from the 1976 tour and the remainder of it taken from the June 1977 live shows). In fact, this was not entirely correct and has fuelled rumours that Genesis received tax benefits for claiming the album had been recorded in Paris. Years later better details on the source of the recordings, provided by the band's recording engineer Nick Davis, revealed that one track, 'Carpet Crawl', was recorded in Leicester in January 1977 (although its unconfirmed from precisely which show) and the 1976 inclusion, *The Cinema Show*, actually stems from the Glasgow performance from 9 July 1976.



Although there is universal acceptance that the album was released in October 1977 there are at least 3 specific dates referenced in discographies. Two of these dates are mentioned in Alan Hewitt's *Genesis Revisited*, '2 October 1977' mentioned in the discography and '15 October 1977' being in the chronology section. Neither of these dates are Fridays and can therefore be easily discarded. The date that Wikipedia and www.45worlds.com both report, '14 October 1977', is 15 days ahead of the chart entry date and is also the date that the music press reported in their '8

October 1977' issues. The same date also appears on a promo poster for the album that was sent to retailers for window displays.

Therefore, with several convincing sources all stating the same date, there is no doubt that the commonly reported date of 14 October 1977 is correct.

The news about the release of *Seconds Out* was overshadowed to a large extent by the announcement in the same press release that Steve Hackett had left the band reducing Genesis to a core of just three full time musicians. Hackett had been disenchanted for months having failed to get a fair share of his material onto *Wind and Wuthering* and decided that his future lay outside of the band. It is also true to say that whereas Collins had formed a strong bond with Banks and Rutherford, the two remaining founding members, Hackett was somewhat of an outsider. A comment that Rutherford gave to *Melody Maker* during the aftermath of this change makes it clear that something had to change:

“There was a flare-up at the end of the U.S. tour and problems came to a head. I'm glad he left when he did and made a clean cut, otherwise this album would've suffered.”

Oddly both Banks and Rutherford have since gone on record to say they thought Hackett didn't need to leave the band. It's certainly the case that had he stayed, in

18 months' time the unsettled guitarist would have had ample opportunity to make solo albums while still a member of Genesis, as would be the case with the remaining three musicians. But in 1977 the band was still moving up the ladder and their focus was on their ascent towards world domination with no appetite for allowing any of them to trot off to another studio and dilute the available material for their albums.

Whatever the three remaining members thought about the loss of their guitarist it certainly didn't send them into a spin of indecision or doubt. Before the news of Hackett's departure became common knowledge, Genesis was close to completing another studio album. Fans would get their first taste of things to come in the early months of 1978.

Follow You Follow Me/Ballad of Big (7", Charisma CB 309)

Wikipedia 25 February 1978

www.45cat.com 24 February 1978

There isn't a rock band yet that hasn't at some point divided its fanbase by releasing an album or a song that for some was a breath of fresh air and for others an unacceptable step towards 'selling-out'. Remember those letters from fans in 1974 about Genesis releasing a single that stood a chance of being a hit?

Whatever are its true merits, 'Follow You Follow Me' certainly made its mark with radio listeners and record buyers alike – the people that effectively help write the history of rock and pop. Perhaps for some fans though, the writing was on the wall the minute 'Follow You Follow Me' achieved something no other Genesis record had managed (or had even attempted to do) previously.

After a career of producing almost exclusively 'night-time Radio 1' material, Genesis unleashed a song so radio-friendly and inoffensive that it made the Radio 2 Playlist, essentially a long list of current records that would be heard by mums and dads all over the country alongside golden oldies by the likes of Shirley Bassey, Frank Sinatra and Tony Bennett.

Of course, the single still got played on Radio 1, and unless my memory deceives me, Radio Luxembourg got the exclusive first play of it, just as it had with 'The Silent Sun' in 1968. In a peculiar turn of events this isn't the only thing the two singles released 10 years apart have in common. By 1977 The Bee Gees were once again one of the most popular bands operating in the world of pop having reinvented themselves in recent years as a creditable disco act. For the North American release of 'Follow You Follow Me', Atlantic Records Chairman Ahmet Ertegun instructed some changes to the mix of the single for the US market, that, in Phil Collins' words:

“...gave it more of a Bee Gees beat because he thought it a had funkier quality than we got out of it.”

Predictably 'Follow You Follow Me' – aided by a promo 'performance' video for use on *Top of the Pops* – soon became Genesis' first Top 10 single, peaking at No. 7.

Discographers report the single as appearing either in February 1978 (*NME* and Jones) or March 1978 (Gallo (in *I Know What I Like*), *Record Collector* (in both 1982 and 1997), Parkyn, Bowler/Day, Strong and Hewitt). The only specific dates offered anywhere are 24 and 25 February 1978 with Mark Jones and www.45cat.com both stating the earlier date which was a Friday. Wikipedia's date, a Saturday, can, therefore, be ruled out without further study.

Both Mark Jones and www.45cat.com cite *The New Singles* as the source of the '24 February 1978' date, which is also the date inferred ("released this Friday") in the news of the single, album, tour (with Daryl Stuermer added to the ranks on lead guitar and bass) and book that appeared in the '25 February 1978' issues of *Sounds* and *Melody Maker*. The book – Armando Gallo's *The Evolution of a Rock Band* published in June 1978 - was considered as important an event as the release of the new records and news of a tour. Rarely in the news pages of the UK music papers will exposure be given to a new biography about even the highest profile bands. Genesis' marketing team were certainly covering all bases.

GENESIS LP AND SINGLE

GENESIS RELEASE a new single 'Follow You Follow Me' on February 24. Their new album 'And Then There Were Three' will be out on March 31.

Full album track listing: 'Down And Out', 'Undertow', 'Ballad Of Big', 'Snowhound', 'Burning Rope', 'Deep In The Motherlode', 'Many Too Many', 'Scene From A Night's Dream', 'Say It's Alright Joe', 'The Lady Lies', 'Follow You Follow Me'. All songs are written by band members Philip Collins, Tony Banks and Mike Rutherford. Produced by David Hentschel. It was recorded in Holland.

Daryl Mark Stuermer will join Genesis as their guest guitarist, playing both lead and bass for their 1978 world tour and Chester Thompson will be joining the band as guest drummer.

The world tour will feature a complete new stage production and begins in the United States on March 28. No British dates are as yet finalised for 1978.

Book news: In March, 'Seconds Out', a folio which includes all the music and lyrics from the LP of the same name will be published. In June, 'Genesis, The Evolution Of A Rock Band', by Armando Gallo will be out, selling at £4.50 in paperback.

Slaughter split

SLAUGHTER AND The Dogs have split up on the eve of the release of their new single 'Quick Joey Small'. Lead guitarist Mike Rossi has been axed by his brother and manager, Ray Rossi, because of tension and violence within the band. The band are currently auditioning for a replacement so they can continue gigging.

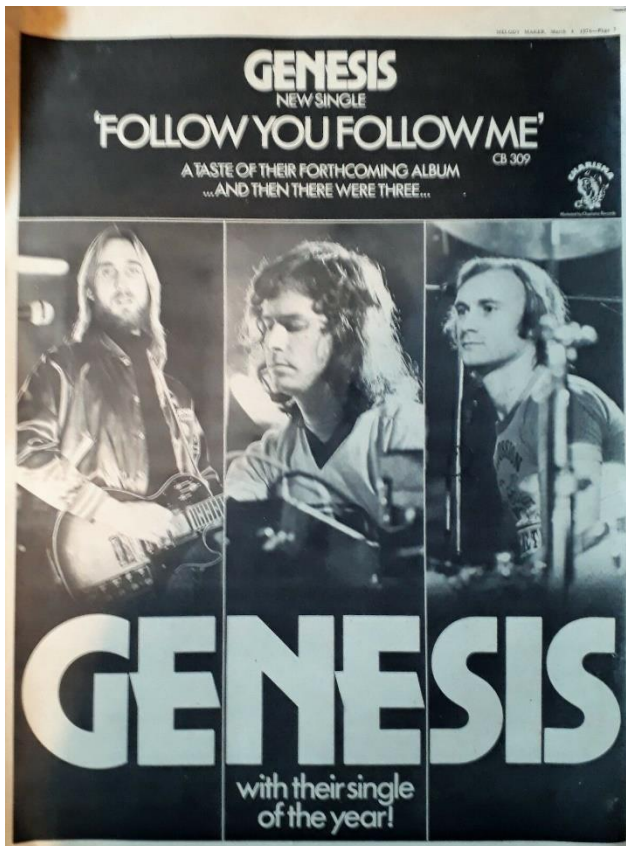
With so many discographers opting for March 1978 as the release date of *Follow You Follow Me*, it's tempting to accept this and, if true, given the single entered the chart on 11 March 1978 would make the release date 3 March 1978. This sounds credible given that *Spot the Pigeon* EP managed to enter the charts in 8 days and it's reasonable to assume that 'Follow You Follow Me' followed suit.

But accepting that date is to disregard the press release and *The New Singles* without anything substantive to support the March date aside from a plethora of discographies that report it. The February date is at least supported by the review of the single that appeared in the '25 February 1978' issue of *Record Mirror* and I suggest that this swings the argument in that direction.

Full page adverts for the single appeared in the '4 March 1978' issues of the music papers and its currently unknown in which week other single reviews were published.

Geoff Parkyn, then compiler/editor of the Genesis Information newsletter surprisingly doesn't actually mention the single in the edition closest to the appearance of 'Follow

You Follow Me' and when he compiled *Genesis The Illustrated Discography* in 1983 he reports 'March 1978'.



So, while it's possible that the single was delayed for a week, there is no firm evidence among my collection of clippings that proves this, not that this is exhaustive for this period. The fact that at least one leading music paper reviewed it in the week it was due to be released is a strong indicator that this deadline was met. It may be that a study of the dates of the other three leading UK music papers in circulation at that time will add further insight into this and provide further support to the date.

Until then I have to go with the scheduled release date, 24 February 1978 as contemporaneously reported by the music press and in *The New Singles* pamphlet, supported by a review in *Record Mirror*, as well as being repeated years later by

esteemed discographer Fred Dellar in the *NME*.

...And Then There Were Three... (LP, Charisma CDS 4010)

Wikipedia 31 March 1978

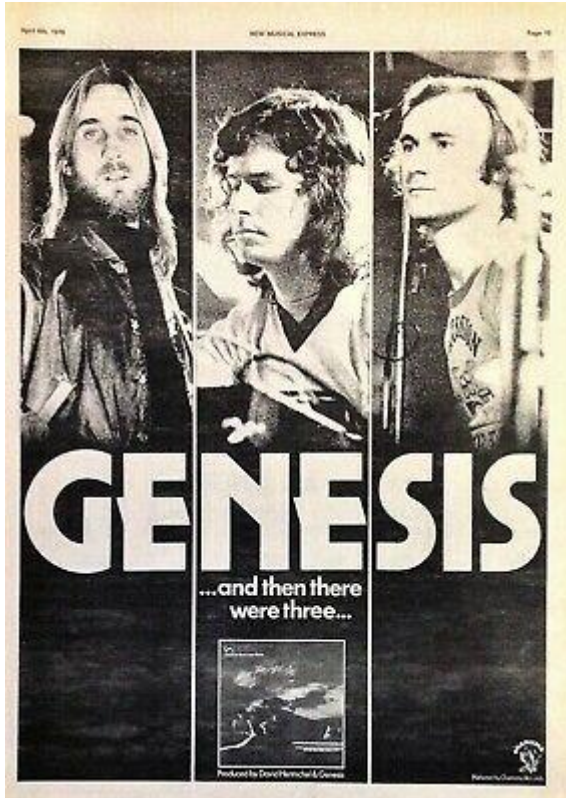
www.45worlds.com April 1978

As reported above, Genesis recorded *...And Then There Were Three...* (a humorous working title that eventually stuck) in September 1977 - before news of Steve Hackett's departure had been announced - returning to Relight Studios Hilvarenbeek, Holland, which had worked so well for them on *Wind and Wuthering* the previous year.

With one fewer dissenting voice on hand the three musicians found it easier to compose new material, possibly helped by their decision to write shorter songs. *...And Then There Were Three...* contains 11 songs, two more than *Wind and Wuthering* and three more than *A Trick of the Tail*.

Reviews of the album appeared in the '1 April 1978' issues of the music papers. Steve Clark in the *NME* gave the album (and the band) something of a kicking –

reinforcing the view among the band that the *NME* “hated us”. Clark even postulated that this might turn out to be the last Genesis album. Chris Welch provided his final Genesis album review in *Melody Maker* whereas Hugh Fielder, in a novel approach to reviewing an album (by interviewing Mike Rutherford “track by track”) was now emerging as *Sounds*’ resident Genesis fan interviewing them and reviewing their albums well into the next decade and writing the second Genesis book to be published, the imaginatively titled *The Book of Genesis*.



Fans had a rare chance to hear the new Genesis album a week or two ahead of its official release when Alan Freeman played it in its entirety, without interruption, on his Saturday afternoon show on Radio 1. Having been a regular listener and taper of Freeman’s shows for the past 15 months I was well placed to record the album onto a new Memorex C90 cassette bought specifically for the occasion. What I heard that day, and the numerous times I would play that tape, was a different sounding Genesis to the one I had become so familiar with. The songs featured less-dynamic arrangements, were less ambitious in content but were all nonetheless solidly performed. ‘Follow You Follow Me’ closes the album on a lighter note which Rutherford said was intentional, to provide “a wistful afterthought”.

Full page adverts for the album first appeared in the ‘8 April 1978’ issues of the music papers. As with ‘Follow You Follow Me’, discographers are divided over when *...And Then There Were Three...* appeared with many going for ‘March 1978’ and others going for ‘April 1978’. Referring back to the news item in February 1978 which first announced the record, Charisma planned to get the album to market on 31 March 1978.

Pete Frame in his *Genesis Changes* ‘family tree’ reports “March 1978, to coincide with the World Tour”. Fred Dellar in the *NME*’s Genesis discography published in 1991 also states ‘March 1978’.

The most convincing source for March 1978 is to be found in the booklet within *The Famous Charisma Box*, which appears to be highly reliable so far as Genesis album release dates are concerned. As Mark Jones relies on this source in *The Famous Charisma Discography* book it’s no surprise to see him also reporting ‘March 1978’ for this album too.

Alan Hewitt in *Genesis Revisited*, for not the first time, contradicts himself within the same book, offering ‘March 1978’ in the discography section but states that it appeared in ‘April 1978’ in the chronology section.

The Ultimate Music Guide offers '24 March 1978' as the release date of ...*And Then There Were Three*... whereas the *Sum of the Parts* DVD states '7 April 1978'.

However, Geoff Parkyn in the 'April 1978' issue of the *Genesis Information* newsletter, written just after the album came out, reports ...*And Then There Were Three*... came out "at the beginning of April", exactly the sort of contemporaneous report that is needed to challenge the history books. Not surprisingly Parkyn repeats this date in his *The Illustrated Discography*. Parkyn's date is favoured by other sources including Gallo, *Record Collector*, Fielder and Strong.

For me though the proof of a 31 March 1978 release date for ...*And Then There Were Three*... comes from a report of the North American tour written for *Melody Maker* by Chris Welch published in the '15 April 1978' issue, as the long serving Genesis fan says this:

"While Genesis have a big hit in England with 'Follow You Follow Me' and the album is cutting a swathe through the chart, in America the records have only just been released."

The gigs that Welch was covering were those in Chicago and Cleveland (on 6 April and 7 April 1978 respectively) and given he would have had to table his report to meet the printing deadline for the paper over the weekend, so in effect by the 9 April 1978, the above quote offers good evidence of the timing of the album's appearance.

The fact that Welch was able to report the release in North America of the album and single that week and his reference to the album in the UK "cutting a swathe through the chart" confirms that it had a staggered release between the two markets either side of the Atlantic. Even though ...*And Then There Were Three*... hadn't actually made the Top 60 at that point (see below), it's reasonable to assume that Charisma and the band's management would have had knowledge of sales figures to comfortably predict entry to the charts the following week and that Welch had access to this information being, as he was, 'in with the band'.

Despite the above it is true to add that when Welch came to documenting Genesis' career in his *The Complete Guide to the Music of Genesis* published in 1995, he offers 'April 1978' as this album's release date. I can accept that 17 years after reporting on the appearance of an album Welch introduces an inconsistency and may well have simply referred to any one of the many reference books or articles available that would have given him a quick, if albeit inaccurate, answer.

Looking at the chart entry date, it's an undisputed fact that ...*And Then There Were Three*... first registered on the charts on 15 April 1978 so the customary 15 days after its release, if that took place on 31 March 1978 as proposed here, despite the benefit of their Top 10 hit.

Clearly that recent hit single 'Follow You Follow Me' gave the album a strong platform for its launch but it was *only* a Top 10 hit – their biggest to date certainly, but nothing extraordinary for artists working in the realm of rock and pop.

...*And Then There Were Three*... was also something of a watershed release – their first with a new sound attached to it, having lost a key exponent of their former style. Genesis were still gaining in popularity, but a sizeable proportion of their audience to come would have needed to hear more of their music before swelling their fan base. From my own perspective I don't recall this album being the one that opened the floodgates – certainly it was popular, but for Genesis that was par for the course by then.

The news, revealed in April 1978, that the band were soon to be headlining the first of two Knebworth festivals planned for that year (the other featuring Peter Gabriel playing third fiddle to Frank Zappa and The Tubes) finally confirmed that Genesis were now among rock's elite to be ranked alongside Led Zeppelin, Pink Floyd and Yes. They had achieved the '15 days to chart' feat with 4 of their last 5 album releases and had *Wind and Wuthering* not appeared in shops ahead of its original planned release date then it would have undoubtedly been a full house.

Many Too Many (7", Charisma CB 315)

Wikipedia 30 June 1978

www.45cat.com 23 June 1978

The new level of success that Genesis was now enjoying together with the fact that its members were now writing shorter songs allowed Charisma to lift a second single from the same album in the UK. Although they had managed this once before with *The Lamb Lies Down on Broadway*, the increased level of interest in the band's work three years on from that landmark release, together with the inclusion of two previously unreleased songs on the 'B' side, meant this time a second single had a decent chance of being a hit.

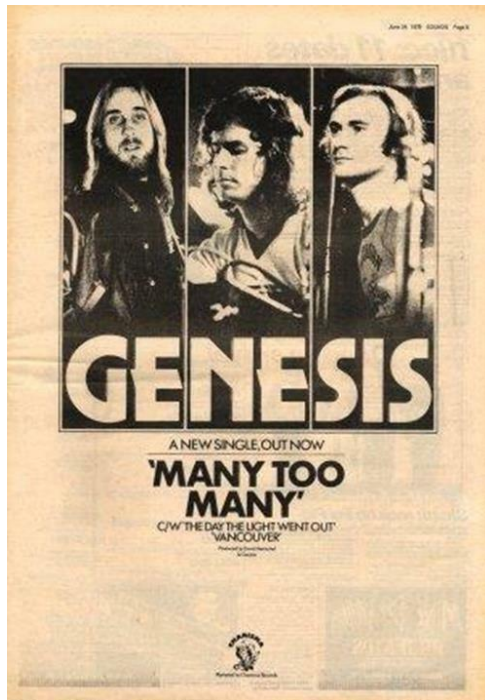


Without having the same commercial pull that 'Follow You Follow Me' undoubtedly has, 'Many Too Many' was probably always going to struggle to attract the same radio exposure and media interest that the lead single from the album so effortlessly achieved, and consequently it only

scored them a minor hit.

The single was announced in at least one of the weekly music papers (*Record Mirror*) in the 17 June 1978 issue with the planned release date stated as 16 June

1978. Full page adverts, that bore an uncanny resemblance to those placed to promote the previous single and the parent album, appeared in the following week's music press, the week that they played Knebworth. In fact, that week's issue of *Sounds* included Pete Frame's *Genesis Changes* 'family tree' across its centre pages which provided a neatly compiled capsulated history of the band, outlining its various line ups, with details of their albums and singles.



Discographers are in full agreement on the fact that 'Many Too Many' appeared in June 1978, although, as indicated above, the online sources of this information disagree on what day in June this occurred. Both of the stated dates were Fridays and tellingly both differ from the date publicised in the news item referenced above. So already there are three possible dates to be considered.

'Many Too Many' sold in similar quantities as 'Your Own Special Way' and matched the performance of that earlier single in reaching No. 43 in the singles chart, with a chart entry date of 8 July 1978.

So, with three reported dates to choose from and that confirmed chart entry date, the single either took 22 days, or 15 days or 8 days to chart. It's

difficult to draw too firm a conclusion from the evidence available. The date in the news item that appeared in *Record Mirror* is contradicted by the date given by its appearance in *The New Singles*, which states 23 June 1978 and the one review I can point to appeared in the 24 June 1978 issue of *Record Mirror*.

Both the reference in *The New Singles* and that review appeared a week after the announced release date, and if that date was achieved then this simply repeats a trend that seems to be familiar for Genesis singles issued by Charisma spanning the period 1971-1977. In fact, only 'Counting Out Time' and 'Follow You Follow Me' seem to have been reviewed in their week of release and only 'The Carpet Crawlers', *Spot the Pigeon* and 'Follow You Follow Me' seem to have been listed in *The New Singles* in their week of release. It's possible that other singles may have been reviewed in their week of release of course as I don't claim to have a full set of these.

But for '16 June 1978' to be believed that would mean the single took 22 days to chart, which suggests the single was a slow burner. That might be down to the fact that the full page adverts didn't appear until the following week (the same marketing pattern as 'Follow You Follow Me' and a good deal of the people likely to have bought the single over the weekend when the first adverts appeared would have been spending it among 100,000 like-minded souls at Knebworth. Added to this of course was the fact that 'Many Too Many' was taken from a top selling album and perhaps the lure of the two 'B' sides was only of interest to a portion of the fan base.

I can't be certain when I bought the single but based on my own situation in June and July that year, I consider it was in the first week of July 1978 or possibly later that month. Having recently left school I spent a week in a remote part of North Wales on a family holiday from 24 June to 1 July 1978. This took me away from any towns where I might have picked up the single until the week after returning home. With next to no money to my name, until being in receipt of my first unemployment benefit payment, I doubt I had the means to afford such luxury until later in July. The fact that my copy didn't come in the limited-edition picture sleeve also suggests I left it a few weeks after its release before picking up a copy.

The date given on Wikipedia is probably incorrect for that would be after the full-page adverts appeared and require the single to have charted as rapidly as *Spot the Pigeon* which seems unlikely. I also think had it arrived on 30 June 1978 then chances are I would have found it in a picture sleeve once I got around to picking up a copy.

So, either the single appeared on 16 June 1978 as reported in the music papers or it was delayed a week as suggested by *The New Singles* and was released on the eve of the Knebworth show. To be consistent with the approach I have taken with 'Follow You Follow Me' I'm going to stick with the officially announced date of '16 June 1978' until further firm evidence comes to light and persuades me to think otherwise.

After the Knebworth appearance Genesis would spend the rest of 1978 touring North America, playing festivals in Europe and finally making their first trip to play shows in Japan, heralded by the release of a double album *The Story of Genesis* released exclusive for the Japanese market in November 1978. This luxury item featured nothing you couldn't easily find on their albums and retailed on import for a staggering £16.50 which to quote a line from 'Blood on the Rooftops' was "too much for me".

Genesis Live (LP, Charisma CLASS 1)

Wikipedia Not referenced

www.45worlds.com Not referenced

The final UK release to have appeared within the time frame of this article brings me full circle to the album that opened my ears to the sounds of Genesis back in those early months of 1974, with the reissue of the band's first live album.

Genesis Live became the second Genesis album to be deleted (after *From Genesis to Revelation*) – a decision, explained in the section on *Second's Out*, that still baffles me to this day.

There is one obscure discography printed in issue No. 3 of the short-lived *Rock On!* magazine that is cover dated 'July 1978' which refers to this deletion although no date for this is offered. Mark Jones in *The Famous Charisma Discography* states that

it happened in '1977' and cites *Music Week* as the source of this information. Anecdotally, long term Genesis fan, Paul Davis recalls that it occurred immediately before *Second's Out* was released.

In my collection of music paper cuttings I have an undated photocopy of an item which appears to be from *Melody Maker* which offers at least a clue as to when the live album was deleted. The item is headed 'Par for the course' and in fact is mainly reporting the fact that ...*And Then There Were Three*... had achieved platinum album status for more than £1 million worth of sales in the UK for which Genesis were gifted a racehorse named 'Trick of the Tail' courtesy of their label boss Tony Stratton-Smith. Quite what became of the horse isn't exactly known.

The article goes on to mention the re-release of *Genesis Live* "next month" and furthermore that it had been deleted "15 months ago". Both of these comments are worthless without the date of the article being known of course.

Mark Jones states in *The Famous Charisma Discography* that the album was reissued in 'November 1978' and kindly confirmed to me by email that the source of this date was a copy of *Billboard* magazine offering the suggestion that this would have been reported in *Music Week*.

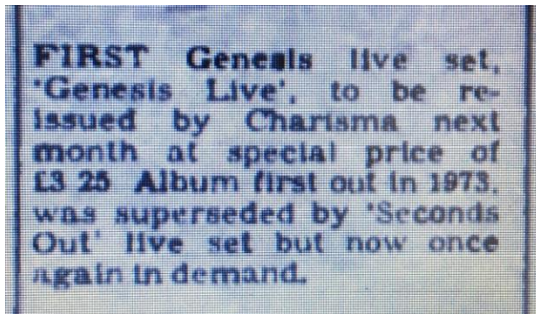
When I saw the reference to 'November 1978' it took me a little by surprise as my memory of the reissue of *Genesis Live* was that it occurred in December 1978 and that I purchased a new copy of it later that same month with money I had received for Christmas. Mark Jones also cites the 'January 1979' issue *The New Albums* as another source for the reappearance of *Genesis Live* stating that this was "belatedly reported" therein.

Given the reference in *The New Albums* I considered it more likely that this was correctly reporting a 'December 1978' release and that for some reason *Billboard* had got the wrong end of the stick in reporting its reappearance in 'November 1978'.

Alan Hewitt writing in *Genesis Revisited* says the award of the platinum disc took place "in late November" when the band were in Japan for their first tour there which ran from 27 November 1978 to 3 December 1978, comprising just six shows. This may be true, although, it begs the question why present the Gold disc over in Japan when this quite easily could have taken place on home soil. If it is true, it must have happened a week or so before the first gig because I now have evidence of another news item from a UK music paper that covers the reissue of *Genesis Live* and the date of this other source is confirmed which in turn offers a suggestion, at least, of when the *Melody Maker* piece was printed, when the award ceremony probably took place and when *Genesis Live* was deleted.

The second news item appeared in the '25 November 1978' issue of *Record Mirror* as with the *Melody Maker* piece states the album was be reissued "next month" which confirms my anecdote of a 'December 1978' release. Assuming the *Melody Maker* news item was published the same week, this would indicate a deletion date of *Genesis Live* in August 1977 and that the award of the Gold disc was most

probably around mid-November 1978 (to allow time for it to be reported in the '25 November 1978' issue).



The only further evidence I can point to that would offer a better indication of precisely when in December 1978 the reissue of *Genesis Live* occurred comes courtesy of a review of the album that appeared in *Sounds* that month, albeit currently I have neither the review nor the date of the copy of *Sounds* in question to go by. In fact the only reason I

know of the existence of the review is that it caused quite a stir among Genesis fans and there was a flood of letters to *Sounds* which were published in a subsequent issue also of unknown date.

I know from an enquiry to an ebay seller that the review isn't in the '16 December 1978' issue of *Sounds* and neither is the readers' display of outrage towards the 'reviewer' in question, the infamously outspoken Garry Bushell. So that suggests to me that the review is from either the 2 December or 9 December 1978 issues (or possibly even 23 December 1978) with the readers' letters possibly in the 23 December 1978 issue or later, possibly early in 1979 if the review was that deep into December.

Given the report in *Record Mirror* dated '25 November 1978', a release on 1 December 1978 would have been more accurately reported as "next week" rather than "next month", which perhaps suggests that the album was reissued on 8 December 1978 or possibly 15 December 1978. A release the following week, just three days before Christmas seems unlikely, although the precedent of a release days ahead of Christmas was set in 1976 by Charisma of course.

Epilogue

So that concludes this particular study of Genesis release dates for the first decade of their career. Although it has revealed previously unknown facts about their various singles and albums issued in the UK during the period 1968-78 this is certainly not the final word on the subject.

Better information surely exists out there somewhere in relation to the appearance of From Genesis to Revelation and Nursery Cryme in particular, requiring access to resources that currently lie beyond my grasp. At the other end of the period currently under scrutiny, it is the singles issued in 1977 and 1978 in particular that require further study to help understand why the time interval between their announced release date and their chart entry date apparently varies from release to release.

The various reissues of Genesis material that appeared in the UK in the first ten years of their career have, with a couple of exceptions, been pinned down to only the month in the year that they appeared, and this is another area where further evidence is needed to determine more accurate dates.

I hope the arguments put forward though will be appreciated and maybe accepted as the likeliest dates where there remain some question marks. Without doubt this is the most forensic study of this subject which has been shared publicly, at least that I am aware of, but if anyone wants to offer suggestions for where better evidence may lie then please come forward. It's over to you...

© Mic Smith (December 2020)

The above article has been written for use on www.genesis-movement.org. The author requests that this be respected and anyone that wishes to direct readers to it provides a link to this website rather than copy the article to other locations. Future updates will only be provided to the version on www.genesis-movement.org

Appendix A

Genesis UK Discography 1968-78

7" Singles

The Silent Sun/That's Me (Decca F12735)	2 February 1968
A Winter's Tale/One Eyed Hound (Decca F12775)	10 May 1968
Where the Sour Turns to Sweet (Decca F12949)	27 June 1969
Looking For Someone/Visions of Angels (Charisma GS1/GS2)	October 1970
The Knife/The Knife (Pt. 2) (Charisma CB 152) ^	4 June 1971
Happy the Man/Seven Stones (Charisma CB 181) ^	26 May 1972
Twilight Alehouse (Charisma 1 sided flexi disc)	5 October 1973
I Know What I Like (in Your Wardrobe)/Twilight Alehouse (Charisma CB 224)	1 February 1974
Counting Out Time/Riding the Scree (Charisma CB 238)	15 November 1974
The Carpet Crawlers/Evil Jam:The Waiting Room (Live) (Charisma CB 251)	18 April 1975
A Trick of the Tail/Ripples (Charisma CB 277)	12 March 1976
Your Own Special Way (Charisma CB 300)	4 February 1977
Spot the Pigeon EP (Charisma GEN 001) ^	20 May 1977
Follow You Follow Me (Charisma CB 309) ^	24 February 1978
Many Too Many/The Day the Light Went Out/Vancouver (Charisma CB 315) ^	17 June 1978

^ Denotes singles issued in picture sleeves

Albums

From Genesis to Revelation (Decca SKL 4990 [stereo] LK 4990 [mono])	28 March 1969 *
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Trespass (Charisma CAS 1020)	23 October 1970
Nursery Cryme (Charisma CAS 1052)	12 November 1971
Foxtrot (Charisma CAS 1058)	22 September 1972
Genesis Live (Charisma CLASS 1)	20 July 1973 **

Albums (cont.)

Selling England By the Pound (Charisma CAS 1074)	28 September 1973
In the Beginning (Decca SKL 4990)	September 1974
The Lamb Lies Down on Broadway (Charisma CGS 101)	22 November 1974
The Genesis Collection Volume One (Charisma CGS 102)	11 April 1975
The Genesis Collection Volume Two (Charisma CGS 103)	11 April 1975
A Trick of the Tail (Charisma CDS 4001)	13 February 1976
Rock Roots (Decca Roots 1)	May 1976
Wind and Wuthering (Charisma CDS 4005)	20 December 1976
Second's Out (Charisma GE 2001)	14 October 1977
...And Then There Were Three... (Charisma CDS 4010)	31 March 1978

* From Genesis to Revelation mono version deleted in 1970, stereo version deleted 1974. Cassette edition issued July 1974 and deleted shortly afterwards. Stereo vinyl reissued as In the Beginning September 1974 and again as Rock Roots with additional singles tracks May 1976 on vinyl and cassette.

** Genesis Live deleted in 1977 reissued in December 1978

Appendix B

Genesis: A Winter's Tale - A Tale Unfolds

Most Genesis fans are familiar with their early career while under contract to Jonjo Music and Decca Records, a period that ran for approximately 2 years (from 1967-69) and which produced a debut album, *From Genesis to Revelation*, issued in stereo and mono, and a total of 3 singles; 'The Silent Sun', 'A Winter's Tale' and 'Where the Sour Turn to Sweet'. But there is one other record issued during this period with links to the Decca era Genesis which most fans will not be aware of. This is the story of (or at least all that is known about) that mysterious record.

The clues to the existence of this record stretch as far back as 1972 when, in discussing the earliest stage of Genesis' career, their original lead vocalist Peter Gabriel gave this quote to Chris Welch of *Melody Maker*.

"There were four of us songwriters. Tony and Mike of the present group and Anthony Phillips. But our song writing was marked with a tremendous lack of success. We were writing straight songs – I think we had one cover version that was recorded by Rita Pavone's brother."¹

Gabriel would later touch on this subject on at least 2 other occasions, both in 1974 interviews, while going over Genesis' early career for the benefit of those readers still catching on to their music. First, when interviewed by *Rolling Stone* magazine, Gabriel recounted:

"At that time, we thought these masterpieces were ready to be recorded by thousands of Number One recording stars, and so we made a tape which was duly sent 'round Tin Pan Alley, and duly returned. We had one song covered by Rita Pavone's brother in Italy, which was a cause of great excitement."²

Then, a couple of months later to Steve Clarke of *New Musical Express* Gabriel admitted:

“Rita Pavone’s brother was the only person who’d actually recorded any of the songs apart from us. There are still some songs that are unsuitable for the band and which we’d like other people to record.”³

As can be seen from the above quotes, in all three interviews Gabriel made no mention of the song in question nor did he provide a definitive indication of the artist responsible. So, all the Genesis collector or researcher had to go on was the fact that “Rita Pavone’s brother” was responsible for recording this unidentified “cover version” of an early Genesis song “in Italy”.



Italian '60s female singer Rita Pavone

While Rita Pavone was a big star in her native Italy and fairly high profile in North America, her UK career was relatively short-lived, having just 2 hit singles and appearing once at the London Palladium in the period 1966-67. But who her brother might be (and exactly how many brothers she had) was harder to determine.

In the pre-internet days contacting celebrities or tracking down others that were associated with them was not easy. Unless someone was famous enough to have an active fan club then most performers were simply out of reach and tracking down information on obscure, unidentified songs recorded back in the late sixties by an unidentified singer, for an overseas market as it turns out, was all but impossible.

However, Genesis, and to a lesser degree Peter Gabriel, benefit from having a very determined fan base prepared to search high and low for information on what this band got up to, especially before they had made a name for themselves. Nowhere is that more evident than in Italy, following a tradition that goes back to 1978 when their career was first documented in great detail by Italian journalist and photographer Armando Gallo. ⁴



Fast forward 30+ years and the story seemed to have reached a dead end when a group of Italian Genesis fans took up the challenge of finding out more about Rita Pavone's brother which might hopefully lead them to identifying both the singer and the song. It turned out that Rita Pavone's brother was called Carlo Pavone and he had followed his sister into show business in the mid-sixties, albeit with much less success to show for it.

Despite the efforts of the industrious Italians, having finally met with Carlo Pavone to discuss his career as a singer he had no memory of ever recording a Genesis song and they concluded that the story, as told by Peter Gabriel all those years ago, was a myth or at the very least contained key inaccuracies.

Carlo Pavone on stage circa 1966

When I heard this news myself shortly after their meeting with Carlo Pavone, I must admit I wasn't overly surprised. I had long thought the Gabriel quotes from 1972-74 to be a product of him either mis-remembering the facts or using "Rita Pavone's brother" simply as a metaphor to describe Genesis' lack of success. I even went so far as to conclude that perhaps Gabriel was mixing the artist up with

Ornella Vanoni, another Italian singer, who had recorded a slightly later Genesis song, 'White Mountain', in 1972 and that there was no Genesis cover version earlier than that. It turns out that I owe Mr. Gabriel an apology.

In 2014 one of the Italian fans involved in the search finally tracked down a copy of a Carlo Pavone promo 7" single called 'Joanna' (Arc ANC 4147) which carries as its B side 'Chi Ti Ha Dato La Sua Vita' with a writing credit given as "F. Evangelista/Genesis". This news was confirmed on the forum on the Genesis website *Turn It On Again* in September 2014 and a quick search on YouTube actually reveals that a copy of the song that some Genesis fans have long wondered about was uploaded in 2012 by Aniello Salatiello which goes to prove how useful the internet can be when one knows what one is looking for! It should be noted that Arc Records is a subsidiary of RCA as evidenced by the company sleeve illustrated below.



One listen to the song in question is enough to identify this track as being an Italian re-write of Genesis' second single 'A Winter's Tale', with Italian lyrics provided by the aforementioned "F. Evangelista". The song's title translates to "Who Gave You His Life" and is sung at the point in the song where Gabriel delivers the more familiar line "you're concealing every feeling" which indicates the two songs cover quite different subjects.

'Chi Ti Ha Dato La Sua Vita' promo single in company sleeve

It is well documented, correctly, that the band's version was issued on 10 May 1968 and attracted very little interest in the UK music press gaining only 3 known reviews and precious little radio play. Interestingly the YouTube entry identifies the Carlo Pavone single as coming from 1967, which, if correct, would place it at least 5 months earlier than the Genesis version. So how likely is that?

At this point in time there's precious little evidence to go on to place the recording of the song or the release of the 'Joanna' single in 1967 and in fact all evidence points to both the recording and its release being from 1968. Furthermore, although certain discography sites show an entry for stock copies (Arc AN 4147) the only confirmed physical copies that have been tracked down to date are promos (Arc ANC 4147) and in fact it is believed by those closest to the research that 'Joanna' never went beyond promo stage.

Posting on the Genesis *Turn It On Again* forum on 9 September 2014 "Rael Matrix" provided the following information, which, with a little tidying up so that it reads more natural, offers the following background information:

"My research revealed a connection between Arthur Greenslade (who arranged strings on the *From Genesis to Revelation* album) Norrie Paramor and Rita Pavone (Carlo Pavone's sister).

Rita made some appearances on BBC1 TV during 1966 and 1967 (London Palladium Show, the Val Doonican Show, International Cabaret and Top of the Pops) and Norrie Paramor was then Rita Pavone's producer.

Remember that Jonathan King's arranger was Ken Jones who was Norrie's studio arranger in the '60s.

So it's possible that Rita's producer knew about Jonathan King's work with Genesis in 1967. I'm more and more certain that the recording date of the cover is spring 1967, one year before *From Genesis to Revelation*."⁵

Although most of the above can be taken as read, the idea that Carlo Pavone could have recorded “Chi Ti Ha Dato La Sua Vita” as early as Spring 1967 is easily dismissed given the young songwriters were only just recording their first demo together over the Easter holidays of that year at *Radio Shop*, Chiswick. No specific date is known for that recording but the Easter holidays reference makes it sometime in a 3 week window spanning late March early April and it certainly predates their links with Jonathan King and Jonjo.

Looking in detail at how the relationship between Messrs. Gabriel, Banks, Phillips and Rutherford and Jonathan King/Jonjo Music developed it is possible to paint a reasonable picture around their output in terms of songs written and committed to tape in 1967.

The link up with Jonathan King began when he returned to his former school, Charterhouse for an *Old Boys’ Day* and John Alexander, a fellow Charterhouse pupil and friend of the song writers, handed King a copy of their *Radio Shop* demo. King was sufficiently intrigued by the songs and Gabriel’s vocals to provide funding for a second tape, completed, according to King, “in the school holidays”⁶ in the summer of 1967 and which led to both parties agreeing to a publishing contract with Jonjo Music and to King becoming their recording manager.

The “Contract to Appoint a Recording Manager” although drafted in August 1967 wasn’t completed by both parties until early September 1967 after the boys’ parents intervened and reduced the term of the contract from 5 years to 1 year with a 1 year option.

In the quote from the *Rolling Stone* interview in 1974, Gabriel refers to a tape being sent around “Tin Pan Alley”, and it’s most likely that he was referring to the July 1967 tape. For the record, the songs included on that demo are ‘Image Blown Out’, ‘She Is Beautiful’, ‘Try a Little Sadness’ and what was then called ‘Sour Turns Sweet’. So we know for a fact that ‘A Winter’s Tale’ was not among those earliest of songs and in fact following on from that tape it was decided to send the yet to be named band into Advision Studios to record a version of ‘Sour Turns Sweet’ as their debut single with another original song called ‘From the Bottom of a Well’ as its B side. The recording proved unsatisfactory and the proposed single was shelved.

Undeterred by the early set back and disappointment linked to the aborted plans for their debut single, during October the songwriters went into 2 studios, *Regent Sound* and *Central Sound* in Denmark Street, London, to make a follow up demo comprising 8 new songs. All but one of the songs have since been identified and Banks has stated that “none of them ended up being recorded”⁴ so it is reasonable to conclude that ‘A Winter’s Tale’ is not the missing song. Of the songs confirmed as being on this second Jonjo demo, 4 appeared on the *Archive 1967-75* box set in 1998 (‘Sea Bee’, ‘Hairs on the Arms and Legs’, ‘Hidden in the World of Dawn’ and ‘The Mystery of the Flannen Isle Lighthouse’) all mistakenly listed as coming from 1968. The tracks that are known by title alone from this tape are ‘Barnaby’s Adventure’, ‘Fourteen Years too Long’ and

'Lost in a Drawer'. Perhaps, one day, someone will confirm the identity of the unknown song.

It took a rejection letter from Jonjo Director Joe Roncoroni, dated 29 November 1967 and sent directly to Peter Gabriel, for things to start to turn around for the young songwriters. Banks and Gabriel considered how to win back King's approval and very quickly wrote and recorded a new song called 'The Silent Sun' (on a mono tape machine in the school dining hall), specifically designed as a "sort of Bee Gees pastiche" making the most of King's admiration for the brothers Gibb.

The calculated approach paid dividends and King quickly agreed to 'The Silent Sun' being professionally recorded at *Regent B* studios, which most likely happened over the Christmas school holidays in December 1967, with Charterhouse friend Chris Stewart being added to the line-up on drums. 'That's Me' was recorded as the proposed B side, and so far as is known, the band didn't take the opportunity of recording additional songs for future releases at this session.

It was at this point though that the name 'Genesis' was conceived, signalling in King's view the beginning of both a new sound and his production career. The appearance of the writing credit 'Genesis' on the Carlo Pavone single is a strong indication that it would have been impossible for 'Chi Ti Ha Dato La Sua Vita' to have appeared in 1967, given that the name 'Genesis' doesn't feature in the band's story until the very end of that year, leaving insufficient time for a record to be recorded and manufactured bearing that name.

From here, so far as 'A Winter's Tale' is concerned, details become sketchy. While the writing and recording of 'The Silent Sun' is well documented, in all reference works that I have read, 'A Winter's Tale' doesn't get a mention until its appearance as a UK single on 10 May 1968.



'A Winter's Tale', stock copy, on Decca Records

So to identify the most likely dates for the recording of the Genesis original and the Carlo Pavone cover version, one has to rely on the facts as they are understood and use assumption or probability to suggest the most likely scenario.

David Thomas, a friend of the band who would provide backing vocals on *From Genesis to Revelation* has confirmed that he recalls Tony Banks writing 'A Winter's Tale' in 1967 on Thomas' "terrible acoustic guitar."⁷ There is no documentary evidence currently known to me which confirms exactly when 'A Winter's Tale' was demoed

but my best guess would be after the activity around the recording of 'The Silent Sun' had died down, so sometime early in 1968, allowing for its eventual release in May that year.

The only confirmed recording date involving Genesis in the first 3 months of 1968 is for a four song demo recorded at *Central Sound* on 13 March 1968, a picture of which was first reproduced in the *Genesis Archive 1967-75* booklet. The significance of this date is that it wasn't during the school holidays and wasn't even a weekend. So, it appears the band's demo sessions could just as easily have taken place during term time which is not particularly helpful when trying to suggest a possible date for when 'A Winter's Tale' was demoed.

However, the sessions for their master recordings most likely were done in school holidays where the band could devote more time to recording and mixing as necessary without spending hours outside of the classroom. Clearly when it came time for them to make the *From Genesis to Revelation* album, it is well documented that this is the case, but for 'A Winter's Tale' I can only go with an assumption that they did so. The most likely time for recording the master tape for 'A Winter's Tale' then becomes the half-term week in mid-February 1968. 'The Silent Sun' took no more than 7 weeks from master recording to release, so on that basis, any later than the last week in March 1968 would probably be cutting it fine to do the master session for 'A Winter's Tale' and have it readied for release on the confirmed date. By this reckoning the session would have to have been no later than in the final week of term before the Easter holidays commenced at the end of March. If the band were about to break up for 3 weeks, one would assume they'd wait until then, but unless Decca elected to rush production of the single through as a priority – which isn't likely for a young band with no hits to their name – they wouldn't have made the known release date.

Whenever Genesis actually demoed 'A Winter's Tale' (and from the above this appears to be sometime in January 1968) it needed to find its way onto a tape (most likely with other songs on it for consideration) to circulate to would-be clients. If as Rael Matrix suggests there were ready made links between Decca/Jonjo and RCA/Arc to speed things up there is still the matter of the Italian lyrics to consider.

So how long would it reasonably take for 'A Winter's Tale' to end up with Carlo Pavone's recording manager or management team and for that song be paired with a new set of words? With no rule of thumb to go on for touting a song requiring a foreign set of lyrics to be delivered, and bearing in mind that Carlo Pavone wasn't limited to recording at specific times of the year it's virtually impossible to put dates on when the session for 'Chi Ti Ha Dato La Sua Vita' actually took place.

Although foreign versions of English pop music were commonplace in the late sixties and early seventies very few are well known enough to develop any sort of pattern. Generally, a record that generated success in the major markets might become a target by non-English speaking artists with a view to them scoring a hit in their domestic market. Perhaps the best known of these is the David Bowie song 'Space Oddity'.

A Top 5 UK hit that first charted in September 1969, 'Space Oddity' was Bowie's first significant record following five years of flops, and was released with Italian lyrics as 'Ragazza Solo Ragazza Sola'. Although Bowie's version is the most well-known of the Italian re-write, it was actually a minor hit twice before Bowie himself recorded it on 2 December 1969. The cover versions by the Italian acts, Equipe 84 and Computers, therefore, predate December 1969 and are believed to have been triggered by 'Space Oddity' having reached the UK charts in September 1969. So, the timescale between 'Space Oddity' hitting the charts and the appearance of 'Regazza Solo Ragazza Sola' is no more than a couple of months.

Looking at the output of Arc Records in 1968 in an attempt to establish an approximate release date offers the following.

Frustratingly most releases on Arc Records carry no date information on the record label and this is the case for ANC 4147. However they do each carry a matrix number prefix, and according to the entry for the Arc label given on Discogs.com, this can be used to identify the year of its release. This matrix numbers of the Carlo Pavone single are TKAW 24350 and TKAW 24351 for A and B sides respectively. According to the breakdown on Discogs.com, the TKAW prefix equates to 1968. So we have very good evidence for confirming the record was released in 1968.

On www.45Cat.com, a website that specialises in providing details of 7" singles issued worldwide, there is a list of Arc singles from 1964-70 which indicates that a total of 22 singles were issued on the label that year. ANC 4147, the catalogue number of the Carlo Pavone single, is the eleventh single when placed in numerical order. It is reasonable to assume that it is highly unusual for any label to release records in strict numerical order so it is not possible to say with any degree of certainty that ANC 4147 was prepared for release mid-way through 1968. However, until significant and credible research into the sequence of Arc TKAW releases is carried out it's difficult to draw any firm conclusions either way.



In the absence of that research I would suggest that given the time needed for Genesis to have recorded a demo of 'A Winter's Tale' for distribution to any prospective client through to the appearance of promo records of a foreign language version of the same song, it's likely that this would take at least two months for it to be fully realised, as per the Bowie example detailed above.

So it's just about possible that the Carlo Pavone single may have been readied for release before Genesis' second single made it to the shops, although this

'Chi Ti Ha Dato La Sua Vita' 7" with promo stamp

is by no means conclusive and for all we know at this stage it could just as easily have been sometime after the Genesis single appeared. The search for clues therefore continues but at least after reading those Gabriel quotes all those years ago and wondering about what record this may have been and, more importantly, what it sounds like, we at least now know the basic facts.

More significant information may yet come to light, not least because all the major players in this story are still around to offer more insight. Added to this is the fact that the master tapes for the Genesis Jonjo recordings were recently re-discovered in a warehouse in London after being feared destroyed many years ago. Thankfully the tapes are in good shape and were quickly returned to Jonathan King by fellow producer Steve Levine found the long lost tapes.

Fortunately, Jonathan King wasted little time in taking an opportunity to breathe new life into the old tapes and in 2017 released *Genesis 50 Years Ago* as a digital download album. Interestingly among the tracks on this release is a version of 'A Winter's Tale' featuring several false starts and some intriguing studio chat.

It would be helpful had that recently discovered version of 'A Winter's Tale' come from a master recording with the reference date indicated on its box but in an email exchange between myself and Jonathan King the former Genesis producer stated that the earliest multi-track contained in the recently found tapes post-dates the release of 'A Winter's Tale'.

Frustratingly then we are no closer to knowing exactly when Genesis demoed or recorded their version of 'A Winter's Tale' and until more is known about this, or the series of releases by ARC Records, an accurate date for when the Carlo Pavone cover version of this early Genesis song appeared remains unknown.

© Mic Smith May 2017, updated October 2020. Thanks to Simon Funnell, Dave Lewis, Mino Profumo and Elio (Rael Matrix) for their invaluable assistance with this article.

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