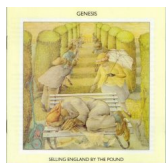


Genesis – Selling England by The Pond (1973)

Written by bluesever

Sunday, 11 October 2009 14:59 - Last Updated Wednesday, 14 March 2018 22:22

Genesis – Selling England by The Pond (1973)



*A1 Dancing With The Moonlit Knight 8:02 A2 I Know What I Like (In Your Wardrobe) 4:03
A3 Firth Of Fifth 9:36 A4 More Fool Me (Vocals – Phil Collins) 3:10 B1 The Battle Of
Epping Forest 11:43 B2 After The Ordeal 4:07 B3 The Cinema Show 11:06 B4 Aisle Of
Plenty 1:34* Drums, Percussion, Vocals – Phil Collins Electric Guitar, Guitar [Nylon String
Guitar] – Stephen Hackett Keyboards, Twelve-String Guitar – Tony Banks Twelve-String
Guitar, Bass, Sitar [Electric Sitar] – Michael Rutherford Vocals, Flute, Oboe, Percussion – Peter
Gabriel

Genesis proved that they could rock on Foxtrot but on its follow-up *Selling England by the Pond* they didn't follow this route, they returned to the English eccentricity of their first records, which wasn't so much a retreat as a consolidation of powers. For even if this eight-track album has no one song that hits as hard as "Watcher of the Skies," Genesis hasn't sacrificed the newfound immediacy of Foxtrot: they've married it to their eccentricity, finding ways to infuse it into the delicate whimsy that's been their calling card since the beginning. This, combined with many overt literary allusions -- the Tolkeinisms of the title of "The Battle of Epping Forest" only being the most apparent -- gives this album a storybook quality. It plays as a collection of short stories, fables, and fairy tales, and it is also a rock record, which naturally makes it quite extraordinary as a collection, but also as a set of individual songs. Genesis has never been as direct as they've been on the fanciful yet hook-driven "I Know What I Like (In Your Wardrobe)" -- apart from the fluttering flutes in the fade-out, it could easily be mistaken for a glam single -- or as achingly fragile as on "More Fool Me," sung by Phil Collins. It's this delicate balance and how the album showcases the band's narrative force on a small scale as well as large that makes this their arguable high-water mark. ---Stephen Thomas Erlewine, AllMusic Review

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