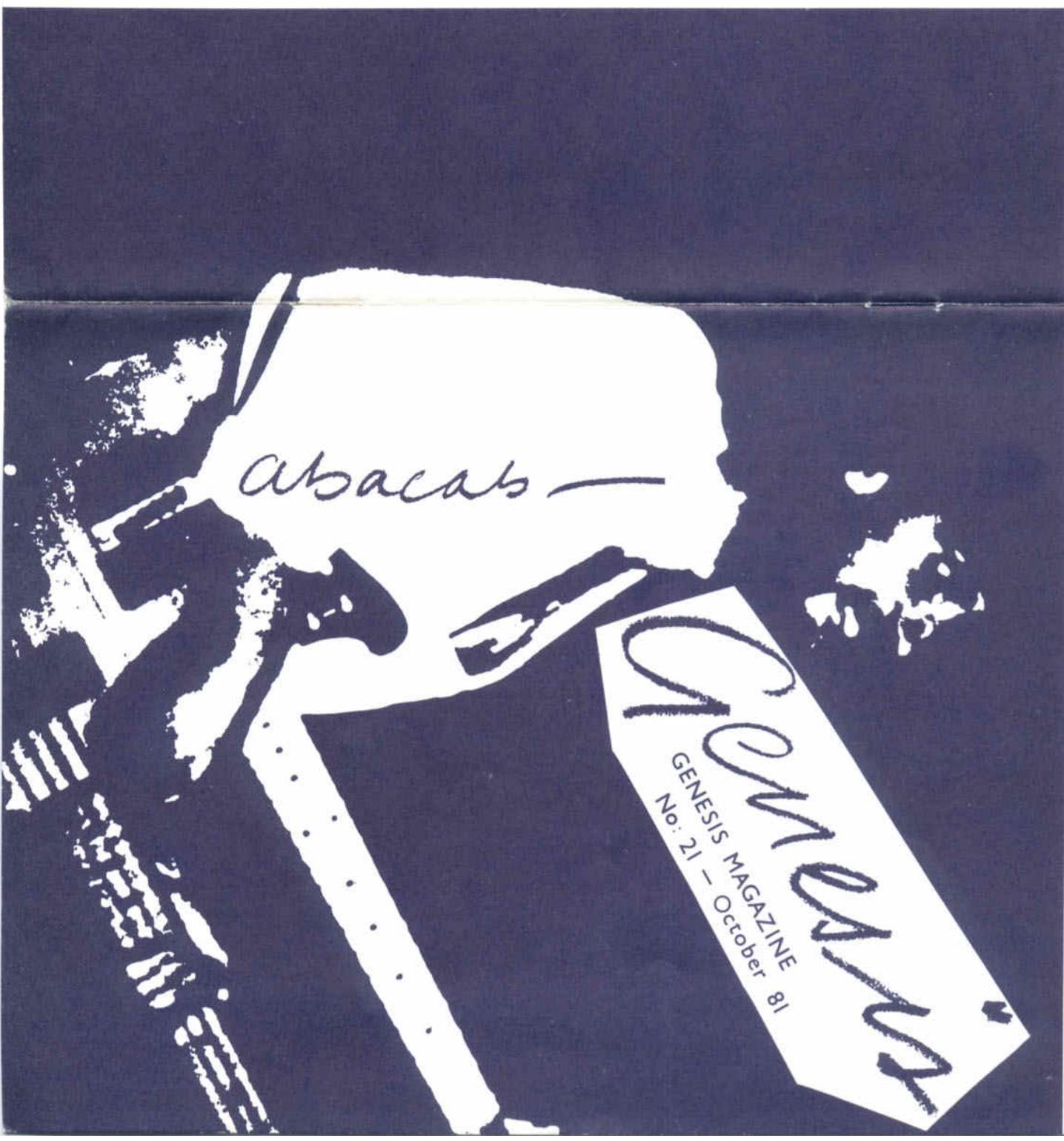




Remember
abacas!



abacas

Remember
GENESIS MAGAZINE
No. 21 - October 81





some songs. I generally play bass on the older songs, and on the newer ones we just see who's better suited. Fortunately, Daryl's a very fast learner; he just hears the songs and picks out his parts.

What made you decide to record your solo album? Well, we had spent most of 1978 on the road, and we had '79 off. Year after year of album-tour, album-tour can get very job-like. And Phil needed some time to sort out some personal matters, so it seemed like the right time to record on my own without forcing it. Did you think that the material wouldn't fit with Genesis?

Actually, the stuff could have gone with Genesis quite easily, but I just wanted to do it on my own. The thing I had to avoid was: 'Is this for the group or for me?'. But by doing the album on my own and then writing the Duke album as a group, it was okay.

After more than ten years of regular touring, how has your technique changed? It has definitely improved. But I think at the same time that

I miss out on a certain area of playing on the road: experimenting. It's difficult to do very much experimenting with new musical ideas on tour. My development as a player has been pretty steady, but I don't have a long term plan - I'd like to think that I'm much freer than that. I mean, who would have thought that I'd ever be playing lead guitar with the group? After a decade with one band, do you think that Genesis might be on the verge of becoming a rock institution like The Who or the Rolling Stones? Who knows? I don't think of being in the band as safe. Every year I think that the continuation of the group is in question. So, every time we sit down to write an album I think "Is this it?" If the combination still works, then it excites me and sustains me mentally for another year. That's the only way for a musician to do it; otherwise you get lazy. You have to think of it as a contract that runs out every year - it can either be renewed or terminated. Do you find that creating music is enough of an end in itself to keep you going? That's the only goal you should have, really. Any other goals are silly. You can be motivated by money, fame, and so on, but in the end it doesn't really pay off. You must do it for yourself.



Written and compiled by Geoff Parkyn. Published by GENESIS INFORMATION, P.O.Box 107, London N6 5BU, England, and GENESIS INFORMATION, P.O.Box 253, Princeton Junction, New Jersey 08550, USA. NB: Please remember to include return postage for personal replies to any correspondence. Special thanks to all at Hit & Run (especially Carol, Tony and Jo) and all at Charisma. Cover photo by Margaret Maxwell, Osage Beach, Missouri. Photography by Bill Smith, Armando Gallo. Interview by Guitar Player, thanks for help to Gina Morris.

Abacab

Genesis

Abacab

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GENESIS 'ABACAB' WORLD TOUR 1981/2

The new Genesis album 'ABACAB' is released worldwide on 18th September. Tracks are as follows, with all compositions by Banks/Collins/Rutherford except where noted.

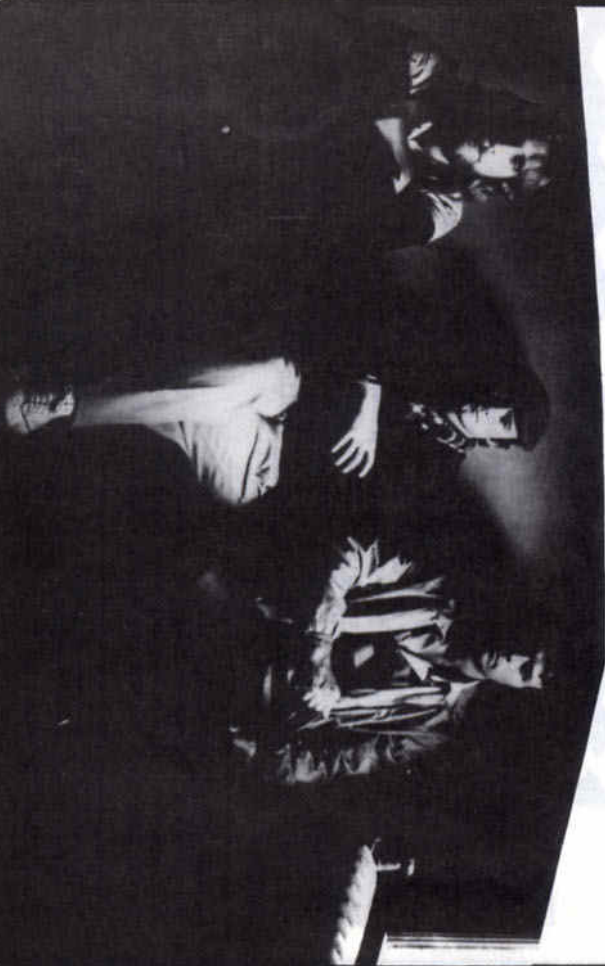
- Side One: Abacab (7.02), No Reply At All (4.14), We And Sarah Jane (6.00) (Banks), Keep It Dark (4.34)
- Side Two: Dodg Rurker (7.30), Whodunnit (3.22), Man On The Corner (4.27) (Collins), Like It Or Not (4.58) (Rutherford), Another Record (4.30).

ABACAB is:

- 1) The chord sequence in the title track.
- 2) An age-old musical term since fallen into disuse.
- 3) The sequence order for the different sections of the song. Careful research may prove the latter to be the most likely.

EUROPEAN TOUR 1981

Barcelona Plaza de Toros Monumental 25 Sept, San Sebastian Velodromo Anoeta 27, Frejus Arenes de Frejus 29th, Avignon Parc des Expositions 30th, Lyon Palais des Sport 1st Oct, Leiden Groenoordhal 3rd, Bremen Stadthalle 5th, Essen Grugahalle 6th, Munich Olympiahalle 8th, Nuremberg Messehalle 9th, Wurzburg Carl Diem Halle 10th, Kassel Eisportshalle 11th, Hannover Eilenriedehalle 13th, Kiel Osseehalle 14th, Hamburg Congresszentrum 15th, Köln Sporthalle 16th & 17th, Paris L'hippodrome Franin 19/20/21st, Brussels Forest Nationale 22nd, Metz Parc Zurich Hallenstadion 24th & 25th, Dortmund Westfalenhalle 27th, Stuttgart



Genevieve Abacab

Sporthele 29th, Frankfurt Festhalle 30th & 31st, Berlin Deutsch-Landhalle 2nd Nov.

GENESIS NORTH AMERICAN TOUR 1981

Madison Wisconsin Dane County Coliseum 12th Nov, Chicago Rosemont Horizon 13thk 14th, Milwaukee Arena 16th, South Bend, Indiana, 17th, Detroit Cobo Arena 18th, Pittsburgh Civic Arena 19th, Cincinnati Riverfront Coliseum 21st, Cleveland Ohio Richfield Coliseum 22nd & 23rd, Philadelphia Spectrum 25/26/27th, Long Island NY Nassau Coliseum 29th, Largo Maryland (Washington DC) Capitol Centre 30th, Syracuse NY The Dome 2nd Dec, Montreal Forum 3rd & 4th, Ottawa 5th, Toronto Maple Leaf Gardens 6th & 7th, Buffalo NY 8th, Hartford Connecticut Civic Centre 10th, New York City Madison Square Garden 11th.
Applications for tickets for all the above should be made at the respective box-offices, as the number of concert promoters involved makes it difficult to organise any specific ticket schemes.

GENESIS UK CONCERTS 1981

London Wembley Arena 17th, 18th, 19th Dec, Birmingham National Exhibition Centre Arena 20th, 21st 22nd December.
A Priority booking scheme was organised for UK members for the above UK dates, but the organisers would like to stress that this system should not be abused and that should any of the tickets from this allocation reach the hands of certain unscrupulous and illegal ticket salesmen, then any other tickets on that particular application will immediately be invalidated.

GENESIS WORLD TOUR 1982

The Genesis World Tour continues in the New Year through Japan, Australia, and South America, and various other appearances have not been entirely ruled out!

OTHER NEWS...

Anthony Phillips' excellent '1984' album continues to do well, and he recently contributed a superb soundtrack to the ITV series 'Rule Britannia'. Peter Gabriel is still busy on the new album and is actively involved with Robert Fripp on a massive cross-cultural festival planned to take place next year 'somewhere in Somerset'.... More details to follow.
Steve Hackett released his new album 'Cured' on Charisma recently, and a recent concert was filmed for an ITV 'Rockstage' presentation later in the year. His UK tour continues with Portsmouth Guildhall 29th Sept, Bristol Colston Hall 30th, Gloucester Leisure Centre 1st Oct, Hanley Victoria Halls 2nd, Liverpool Empire 3rd October, Newcastle City Hall 4th, Edinburgh Playhouse 5th, Sheffield City Hall 6th, Birmingham Odeon 7th, Manchester Apollo 8th, York University 9th, and London Hammersmith Odeon 11th and 12th Oct.

FURTHER NOTES ON 'ABACAB':

The return to Group writing for Genesis means that individual material from Tony, Phil and Mike will now cover solo releases. Another five songs were completed at the same time as the new album - an E.P. to follow?

Congratulations to Tony and Margaret on the birth of a baby daughter on 25th of August - the night before a live appearance on 'Top Of The Pops' for ABACAB. The BBC had champagne on ice waiting for the proud father.

umentalists. I feel that my strongest point is my writing.
Are your solos worked out in advance of recording?
I'm not really a solo player. Sometimes it's worked out before-hand, like in the ascending lines in 'Duke's End', where it's necessary to have a strong melody that will blend with vocal parts. In other places, I'll play three or four solos on different tracks, and just sort of build up a picture.
What drawbacks do you find in studio work?

I have an 8-channel tape recorder and a mixer at home, and I lay down different ideas - not to make a final product for an album, but to try out melodies, chords and so forth. When we get into a studio, we find that you have to work so hard to get the right sound. But if I record at home, without the elaborate equipment of a studio, I have no difficulty getting the sound I want onto the tape. By sending everything through a mixing board in the studio, it ends up very flat-sounding; it appears in a very toneless state.

Do you find this particularly restricting?



Well, we're always conscious about spending a whole day on some ideas that could be either amazing or rubbish. I don't like hanging around the studio any longer than necessary; I feel bad about spending too much money. And that may be a bad thing, because it's important that you sometimes try some crazy, harebrained ideas. I think that working in a more home-style studio would give us the freedom to do more experimenting. Are there discrepancies between the

way you play when you rehearse and when you record?
I think there's too much of a difference. I could never write and jam in a studio and be as relaxed as I am when we are rehearsing. Perhaps if we had a 24-track recorder in our rehearsal room, we would obtain some interesting results. In general, though, I don't think that it's necessary to have so much complexity in the recording stage. Maybe in the mix, but not in the actual recording.

When you record, which instruments do you play first?
It depends. On songs like 'Man Of Our Times', I play bass first, so it sounds more like a band playing when we put down the remaining tracks. On songs like 'Follow You Follow Me' where the guitar riff is so prominent, I'll lay the guitar down first.

Do you ever simplify your parts for rhythm tracks, and then go back and record more complex lines over them?
No. I don't see the point in it. I always try to record something relevant to the song - something that will be used. And provided it sounds okay, I'll keep it.

Since you play both the guitar and bass parts on record, how do you divide the parts between you and Darryl for live performances?
We just try to balance the set; he plays bass on some songs, I play bass on



Genesis: A light web of ideas, costumes, props, masks, and shattering explosions

Gabriel & Genesis

Short on Hair, Long on Gimmicks

By RICHARD CROMELIN

LOS ANGELES—Peter Gabriel's five o'clock shadow hints not only that he's chiseled but also that he's a man who cuts up from the top of his forehead into the center of his hair, as if a tiny haircutter had gone to work. Will the style catch on? There are one or two people in England who would be about with it. "Very good for my ego, but I think it's too violent a step," says Gabriel. "You're meant to be people and not to be people." He says he's not sure he'll appeal. I think if I can link it up in the public mind with virility, success or even some occult mystical significance, then perhaps it will spring forth in abundance. But probably not.

"The gimmick is remarkably good at getting pictures in the paper," says Gabriel, lead singer of the curmudgeonly theatrical-rock group, Genesis. "I'm only too happy to play that game because I enjoy getting the media to an end."

To Genesis, even their elaborate stage show is decidedly secondary to the music and falls at least partially into the attention-getting category. "I think there's enough going on in the visual side to be attractive to first-timers," Gabriel explains. "A lot of people don't get interested in the music until a desire to listen to it has been set in after they've seen some of the visual things."

Some of the visual things—developed into a light web of ideas, costumes, props, masks, shattering explosions and highly sophisticated lightings, had its origin when the band set out on the British club circuit about five years ago and Gabriel found that the sound system wasn't conveying the words too well. "So I used to try to do more words or more—mine is a very grand word for wanting the words to be heard," he says. "I used to try to give some idea of what I was trying to sing about. The rock was the first time I actually took on a costume and tried to act out a character."

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Genesis

It sort of went on from there. "Genesis' artistic ambition and musical thing is a far cry from the chaotic exchange that too often passes for rock theater. The band's music—which ranges from melodic science-fiction space rock with mythic undercurrents to macho, weighty Victorian fairy tales—provides a least fodder for visual presentation. "About the 60s or 70s... we stopped writing songs but I think I've written a couple of other songs," says Gabriel. "At the time our idea was to get a film running concurrently, rather than what we've evolved, which I suppose is more of a theatrical ripoff. We do have big visual things in mind at the time of writing, and the more we can get across what was floating around when the thing was written, the better we are."

Genesis began as a four-man rock-writing team—Tony Banks, Michael Rutherford, Anthony Phillips and Gabriel. All were students at Cheltenham School, "a boarding school in Gloucestershire in Britain's Home Counties. "At that time," according to Gabriel, "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 most of the pop magazines, and duly returned. We had one song covered by Rita Pavone's brother in Italy, which was a cause of great excitement."

The four writers eventually hooked up with pop manufacturer Tony Wood (who is on the pop magazine cover) who had the idea of doing their own material and dubbed them Genesis. King produced the first album, *From Genesis to Revelation* (on British Decca), but the teaming ended soon thereafter when the band broke out of the standard pop-song format.

They followed the traditional English-grammar-school route, and then, in traditional personnel changes that lineage now is Banks, Rutherford, Gabriel, Phil Collins and Steve Hackett, and the

traditional discerning taste to the music. "I've always been a fan of the kind of music that is popular in France and Italy. Then they built a following at home, first in the clubs and then on the concert trail. With the word spread in America by number and million-dollar artists, Genesis recently completed its first headlining tour of the States."

Among the comments overheard after the three-day stand at L.A.'s Roxy Night club last week, Gabriel said, "I've never done until now" and a rather, though no less enthusiastic. "That reminds me of the response John Peel was getting when it was starting out." An enlightening exchange had been observed two weeks earlier, in the lobby of the Santa Monica Civic after a live-over concert, where an interested young man took for \$200 Gabriel, greatly encouraged by the response, a copy of the band's first album, *From Genesis to Revelation*, and the first the Christians has visited from Rabbah to Atlantic as its American distributor, expects sales and fame to start picking up. It's been a long haul (six years and five fairly obscure albums) but things finally appear to have turned around. "We want, obviously," says Gabriel, "a lot more success than we have now, say in terms of record sales or live performance. I've always had a desire to be a star, and I've always provided we don't lose too much money. We used to be in a hurry to do things, but now we're not, because it seems the longer it takes things to happen, the better relationship you have with the people that are listening to the music. I think it's a less personal thing when they're typed, so really we've been quite happy to be so ready to be a star, and I've always provided we don't lose too much money. And you know, that haircut might not look too bad. If only you didn't have to shave every day..."

Mike Rutherford

MIKE TALKS ABOUT HIS GUITARS

What initially sparked your interest in playing guitar?
My sister used to listen to Elvis Presley, the Everly Brothers, and people like that, and I liked the sound of it. When I was about eight, my parents bought a Spanish guitar for me, and it took off from there. Did you take any lessons?
No, I just learned on my own, listening to records, and until I was about 14 I played with a couple of friends at school - nothing really serious. That was a great time, because there were lots of very good groups to listen to: the Beatles, Rolling Stones, Kinks, Yardbirds, Small Faces. I tried to learn early Jeff Beck guitar lines. And before that I listened a lot to the Shadows - Hank Marvin was a very original player back then. When did you first start playing original tunes?
When I went to Charterhouse I started writing some songs with Anthony Phillips. And there we formed a band called Anon. By then I was using a Hotter Colorman electric, and the whole group went through one small amp - an HSC. Did you write out any of the music?
No. I've never really learned to read music. I'm extremely untechnical. I do, however, write down chords using my own system. For instance, to play an open position D chord, I'll write 2-3-2-0. That tells which frets to hold from the highest string down. It's actually a very helpful method for writing down chords when I use unusual tunings.



As your group Anon evolved into Genesis, did you upgrade your equipment?
Oh yeah. I started off with pretty shaky gear, and I discovered as time went on that I needed a wider range of equipment. I started playing bass pedals - they were called Mr Bass Man pedals - and 12-string guitar. Pretty soon, I got an amp system that had a two-way crossover so that I could get more clarity. In 1968 you recorded *From Genesis to Revelation*. What kind of equipment did you use?
We were mainly an acoustic group for that album. We used Hagstrom and Eko guitars - I forget which models. I also played a Gibson EB-0 bass, although I was primarily a guitarist. Why did you start playing bass?
Simply because Anthony was a better guitarist than me. It didn't bother me. The challenge of playing the bass was rather enjoyable; it was so different. I plucked the strings with my fingers at first, but because no one could hear me, I started using a pick. I needed a sharper attack, more cut. How long did you use the Gibson?
Oh, about two years. Then I started using a red Rickenbacker 4001, which was ideal. I went stereo straight away, sending my treble

Abacab's



pickup through a Screaming Bird treble booster and into a WEM amp with four 10" speakers. The bass end went right into a Hi-watt amp. And from the time of Selling England By The Pound on, I used an Allen & Heath mixer and an Echo-plex, which really added so much more depth to my overall sound.

On your albums, there are often several tone changes for the bass in any given song. Do you overrid separate sections with different basses?
No. I just make the changes as I'm playing. I alter the volume, back off on the treble, or play farther away from the bridge. Quite often, I pick right above the neck, especially in quiet bits. I use Rotosound round-wound bass strings, and they offer a lot of tonal possibilities.

Did you play all the 12-string guitar on the Nursery Cryme album?
Most of it. Steve Hackett had just replaced Anthony, and he was very much an electric guitarist. He was a bit suspicious of 12-strings, and so I had to sort of lead him into playing them. I've spent a lot of time developing the sound of two 12-string guitars together. It's very distinctive. We did some 12-string duets, such as 'For Absent Friends', on that album. We played Hagstrom acoustic and Rickenbacker electric 12-strings then.

Did you mix your amps when recording, or run direct lines to the mixing console?
I've always used a mixture of DI (direct input) and mixed amp. With a couple of signals I find that I can mix them and create a good composite sound. And back before Harmonizers were developed, I sometimes double-tracked parts to fatten them up.

When you recorded Foxtrof, were you using the Rickenbacker bass?
Around that time, I had that and a Rickenbacker 12-string joined as a double-neck. I took it to a guitar maker named Dick Knight, told him what I wanted, and got a double neck. I also got a custom-made Zemaitis 12-string acoustic. It's one of those weird guitars that sounds beautiful when you play it live but never seems to record very well.

Were you using an acoustic on stage then?
Yes, but I always fed it directly into the PA with a De Armond pickup. We had so many problems with feedback that it nearly broke our spirits. It's especially troublesome when drums come in, like on 'Supper's Ready'. Over the years, we've



15 or 20 minutes warming up on my guitars, making sure they're all in tune.
What kind of guitar synthesizers do you use?

I have the ARP Avatar and the Roland CS300. I use the Strat to control the Avatar, and the Roland has its own guitar. I find that the two synthesizers behave differently. The Avatar's hexaphonic fuzz sounds great, but the Roland is polyphonic, so I can play chords on it. I used synthesizer extensively on my solo album, and I also played it a lot on And Then There Were Three.

Do you find many limitations with the synthesizer?
Well, for lead work, their tracking of notes still isn't quite good enough. And for the most part, no matter how much you play, you still end up sounding no better than a medium-competent keyboard player- which is clever for a guitar player, but not necessarily that helpful in getting an end result.

Do you employ any pre-set sounds on the synthesizers?
I try to keep the same basic sounds from one performance to the next. With the Avatar, for example, I use the two oscillators with a slight bit of modulation, with both tuned to the same octave in which the guitar is tuned. I used this sound during the keyboard solo in 'Duke's Travels' where I play the melody.

How do you set your synthesizer's volume in relation to the guitar's sound?
I try to get a half-and-half level. I don't think that the guitar should account for less than half the final sound, because guitar synthesizers tend to sound too rough, and as I said before, they sometimes don't track the notes very well. When we recorded 'Man Of Our Times', I played the Strat part first and then doubled it with the Avatar - that gave it a weird sound.

Do you route your synthesizers through your pedalboard?
Yes. Most of the time I use them with the Chorus pedal.

How do you approach composing?
I play around a lot on my 6-string guitars, and find melodies I like. Once I have the melodies and chords arranged, I write some lyrics. Normally, the group will already have started rehearsing a song before I write the words. They are important, but they're of secondary importance in the development of a song.

Do you consciously attempt to direct your songs at any particular audience?
I don't think we could do it if we wanted to. When I write songs, I'm far removed from everything, and for the most part I try to create songs that will give me personal satisfaction. Do you prefer working in the studio to playing on the road?
I enjoy the gigs, but life on the road can get to be a job at times - not the playing, but everything else. And I know that my abilities live more with songwriting, whereas others are better inst-

