



KEEP IT DARK



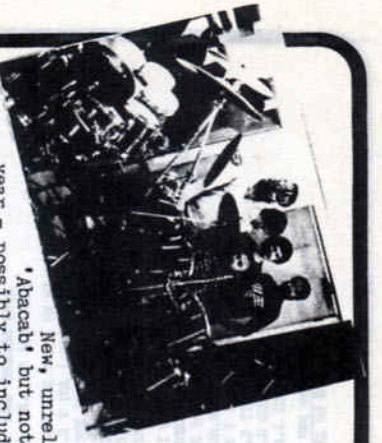
Genesis

GENESIS MAGAZINE No: 22

January 1982



abaccab



NEWS FROM GENESIS

'Keep It Dark' is out on both 7" and 12" versions with non-album track 'Naminanu' on the B-side.



'THE FAIRLIGHT' Studio

New, unreleased songs recorded at the same time as album track 'Naminanu' on the B-side. Year - possibly to include 'Chunky' and 'Paper Late'. The Australian and Japanese legs of the World Tour have unfortunately had to be postponed, due to circumstances beyond Genesis' control. The suggested Spring open air show in the UK may still happen, but possibly further into summer.

Phil played drums on 'Chatton - Playing For Time' - Chatton is a band formed by Brian Chatton who was with Phil in Flaming Youth, before Phil joined Genesis. Phil played some solo tracks live for the Amnesty Intl charity show 'The Secret Policeman's Other Ball' with Daryl on guitar - songs are 'In The Air Tonight' and 'The Roof is Leaking'. A live album of the music from the show will be out in January on Springtime Records.

There are no new developments on the 'Lamb' film project which seems to be 'on ice' at the moment. Peter Gabriel is still locked in the studio with his new album, and we should hear the results later in the year. Best wishes to everyone for the New Year!

Most of the photos in this issue are available from Jack Nouws, Van Lief-Landlaan 92, 3571AE UTRICHT, The Netherlands.

A superb set of 10 colour photos postcard size of Genesis in Germany 1981 are available for £3.50 from Paul Waring, 31 Moorland Rd, Megenhull, Mersey-side L31 5JG.

Written and compiled by Geoff Parkyn. Published by GENESIS INFORMATION, P.O.Box 107, London N6 5RU, 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. Photography by Jack Nouws, Robert Ellis. And a special thank you to Genesis!

Geoff



Genesis

GENESIS MAGAZINE No. 22 - JANUARY 1982

Abacas

INTERVIEW WITH TONY

I: I've heard that you're playing a digital synthesizer as well now - which one is it?

TB: I have got one, but it has not convinced me one hundred percent yet. It's not all that easy to use, but one can still make the most amazing strings sounds with it. And some other basic sounds are quite interesting, but it's not easy to change a stored sound quickly. It's good though that with these new models one can give the system any sound, eg. dogs barking, and one can have this in a musical sound. This works on the Fairlight and the Emulator. My synthesizer can't do things like this. I don't think I'll use it on stage yet because I'd like to practise with it at home more. Do you think these can still be called musical instruments?

TB: Using the Fairlight one works a lot with the screen, but not when using the Synclavier. One can play it like a Prophet.

Certainly it is a different technology, and this needs another way of playing it too. It is probably a new way, but Genesis is not an electronic band, so therefore it is not all that important, as for example to Ultravox. The sound that we need differs to the electronic groups - we want natural sound as well.

I: Did you use the Synclavier on 'Abacad'?

TB: A bit where I used it was not put on the album, but will come out later. I needed it for string sounds mainly. I tried to use it but the sounds didn't fit the songs. The sounds are excellent when one uses it on its own, but once you try to put it together with bass and drums the problems start. It's not easy to use as a band instrument - it's a complete new way of building up a sound and this influences the whole organization too.

I: What was your main instrument on 'Abacad'?

TB: Actually it was the Prophet.

I: What was your main instrument on 'Abacad'?



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I used the Prophet 10 a lot. It is a marvelous instrument. It connects the sounds of the Prophet 5 with the possibility of playing two different sounds at the same time. On tours the Prophet replaces the organ - I've hardly used the organ. On 'Abacad' I didn't use any organ at all, and only a little on Duke. On the stage I need an organ sound for a few old songs, but I think with the Prophet I can get the same sound and quality.

I: On the album did you use the Yamaha CP-70 too?

TB: Yes, I've just recently used it again. Actually I have never seen the piano as a characteristic sound for Genesis. A lot of piano's sound terrible but the CP-70 really sounds like a piano. Quite often we use the piano as main or basic instrument, but one can't identify it in the mix.

I: How does your keyboard set look for the tour?

TB: Well I'm going to take the Prophet 10, the Yamaha CP-70, an ARP Quadra...

I: What is your opinion about the ARP?

TB: It's a completely different sort of instrument. It can be very useful to have a fully polyphonic instrument. On the Prophet on some occasions when one plays legato one loses some notes. The Quadra is a fully polyphonic keyboard, but hasn't got all the variations the Prophet has. But one can still make up some useful sounds as with the lead synthesizers. The Prophet is quite good for lead sounds. It has the advantage that one can play the solo with all the five keys and put everything on one tune, which gives another different sound again. The ARP sound cannot really be compared with the Prophet sound. The Quadra runs through a fuzz-box which makes it more aggressive. I used to do that a long time ago too. On the title song I play the Quadra run with the fuzz-box.

I: You play the Roland Vocoder Plus too?

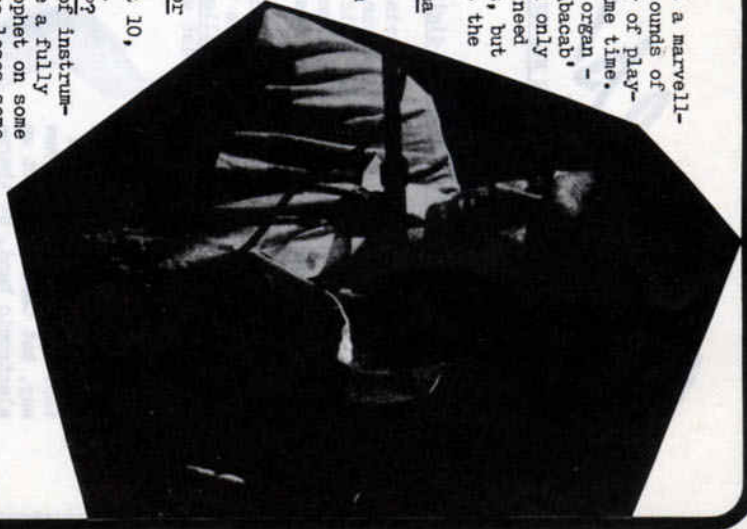
TB: Yes, I like the instrument because it's very useful. I like the strings sound. It's an accompaniment. The sound is very near to a Mellotron, of course they're not real string instruments. The strings sounds on the synthesizer are more for the solos. One doesn't have to think much when playing the Vocoder Plus, the same for the voice sounds. Still, the Vocoder is OK. For what it does it's a very inexpensive instrument.

I: Do you connect your Vocoder onto another keyboard, or do you use the built-in string sounds?

TB: In that case I work with the Prophet, it's more variable. Anyway the Vocoder Plus is a fully polyphonic instrument, and so is the Polymoog, which I used earlier on. On the IP I play quite a range of instruments, eg the Yamaha CS60, but it's not very suitable for the stage. Then on one song I play the Prophet 5.

I: How do you amplify your things?

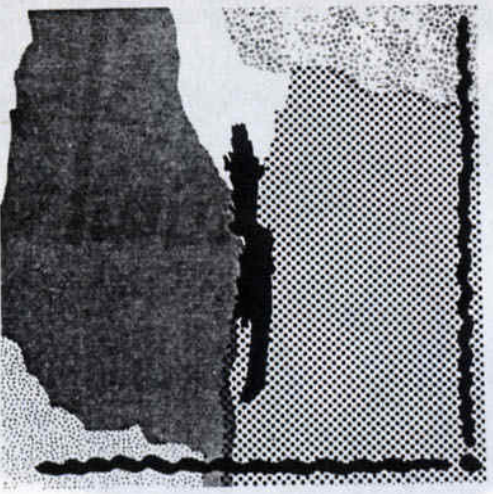
TB: All the keyboards run through a mixer. It's an Arec-Mixer that we use in the studio too, but much bigger, of course. Then everything goes through Crown amps. I'm not sure what make the speakers we use on stage are. I need a simple speaker that highlights the middles - I don't really need any-



Genesis

MAN ON THE CORNER
Words and music by Phil Collins

SEE THE LONELY MAN THERE ON THE CORNER
WHAT HE'S WAITING FOR I DON'T KNOW
BUT HE WANTS EVERYDAY NOW
HE'S JUST WAITING FOR SOMETHING TO SHOW
AND NOBODY KNOWS HIM
AND NOBODY CARES
'COS THERE'S NO HIDING PLACE
THERE'S NO HIDING PLACE FOR YOU
LOOKING EVERYWHERE AT NO-ONE
HE SEES EVERYTHING AND NOTHING AT ALL
OH WHEN HE SHOUTS NOBODY LISTENS
WHERE HE LEADS NO-ONE WILL GO - OH
HE'S A LONELY MAN THERE ON THE CORNER
BUT HE WANTS EVERYDAY NOW
HE'S JUST WAITING FOR SOMETHING TO SHOW - OH
NOBODY KNOWS HIM
AND NOBODY CARES
'COS THERE'S NO HIDING PLACE
THERE'S NO HIDING PLACE FOR YOU AND ME
ARE WE JUST LIKE ALL THE REST
WE'RE LOOKING TOO HARD FOR SOMETHING HE'S GOT
OR MOVING TOO FAST TO HEED
BUT LIVE A MONKEY ON YOUR BACK
YOU NEED IT
BUT DO YOU LOVE IT ENOUGH TO LEAVE IT - AH
JUST LIKE THE LONELY MAN THERE ON THE CORNER
WHAT HE WANTS EVERY DAY NOW
BUT HE'S JUST WAITING FOR SOMETHING TO SHOW - OH



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LIKE IT OR NOT
Words and music by M Rutherford
AH DON'T YOU KNOW I'VE BEEN ON MY OWN
BUT I'M COMING HOME
AND I'D LIKE YOU TO BE THERE
I FEEL A LITTLE COLD IN THE AIR
AND YOU'RE NOT ANYWHERE
YOU'RE JUST ANOTHER FACE I USED TO KNOW
BUT THERE WAS STILL A CHANGE TO HOLD ON TO OUR LOVE
'COS I GAVE YOU EVERYTHING, EVERYTHING I HAD
BUT LIKE IT OR NOT
YOU HAVE DONE IT THIS TIME
AND LIKE IT OR NOT I'VE HAD ENOUGH
OH LIKE IT OR NOT
THERE'S A LOT I COULD SAY
'COS I'VE GOT A LOT ON MY MIND
AND IT WON'T BE VERY LONG
YOU'RE JUST ANOTHER FACE
THAT I ONCE USED TO KNOW
AND I GAVE YOU EVERYTHING
BUT WHAT HAVE I GOT TO SHOW
OH OH

OH LIKE IT OR NOT
YOU ARE OUT ON THE STREET
AND LIKE IT OR NOT
THAT'S WHERE YOU'LL STAY
OH LIKE IT OR NOT
THERE'S ANOTHER THING TALKING
WELL I JUST COULD NOT STAND ANOTHER DAY
'COS IF YOU WANT TO KNOW
THERE IS STILL A CHANCE TO HOLD ON TO OUR LOVE
'COS I GAVE YOU EVERYTHING
EVERYTHING I HAD - EVERYTHING I HAD
IT'S BEEN A LONG, BEEN A LONG, LONG TIME
SINCE I LOVED ANYONE
SINCE I HEARD ANYONE
IT'S BEEN A LONG, BEEN A LONG, LONG TIME
BUT IF I'M RIGHT OR IF I'M WRONG
DOES IT MATTER ANYWAY

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ANOTHER RECORD
(A Sings/P Collins/M Rutherford)

IT'S FUNNY YOU KNOW
'COS THERE'S AN OLD ROCK 'N' ROLLER
HE'S GOT NOWHERES TO GO
DID YOU EVER THINK OF TALKING HIM IN
SOMEBOY HELP HIM, SOMEBOY PLEASE
PUT ANOTHER RECORD ON
'COS HE LIKES THAT SONG
IT'S FUNNY YOU KNOW
HE'S NEVER DONE NOTHING, NONE NOBODY WRONG
DIDN'T THINK ABOUT CHANGING HIS NAME
I'M GONNA TELL HIM IT'S THE SAME OLD GAME
PUT ANOTHER RECORD ON
ROUND ROUND AND AROUND - OH
AH - SEE HIM SMILE
THE LADY HAS SEEN HIM
WALKING DOWN THE STREET, KINDA MOVING HIS FEET
EVERYONE I KNOW LOOKS THE OTHER WAY
SOMEBOY HELP HIM, SOMEBOY SAY
PUT ANOTHER RECORD ON
ROUND ROUND AND AROUND - OH
AH - SEE HIM SMILE
(Repeat first verse)

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DODO
(A Banks/P Collins/M Rutherford)

TOO BIG TO FLY, DODO WENT SO DODO MUST DIE
DODO WITH FEAR ON HIS SIDE CAN'T CHANGE - CAN'T CHANGE THE TIDE
DOG BAITER, ACITATOR, ASKING QUESTIONS SAYS HE WANTS TO KNOW WHY
AIN'T NO REASON THAT MONEY CAN'T BUY
MINK HE PRETTY SO MINK HE MUST DIE - MUST DIE
SIN HE GIVING LIFE IN HIS LIGHT

PART OF THE SYSTEM
FRIEND TO MAN AND FRIEND TO THE THESSE
NO FRIEND TO THE SNOOMAN
WHERE DOES HE GO WHAT DOES HE DO
DOES HE MEET WITH THE MOLE, THE STREAM, THE CLOUD
AND END UP AT THE BOTTOM OF THE SEA
FISH HE GOT A HOOK IN HIS THROAT
WHEN HE GOT PROBLEMS
WHERE DOES HE GO, WHAT DOES HE DO
DOES HE HOPE HE'S TOO SMALL, TOO POOR A HAUL
AND END UP BEING THROWN BACK IN THE SEA
AH - BACK IN THE SEA

CARETAKER, HORROR MOVIE
ONLY ONE EYE ONLY NERVOUS ONE BOOT
SWEET LADY, SHE KNOWS SHE LOOKS GOOD
VACUUM COOKING FOR THE BRIGIER AND THE BRUTE
BIG NOISE, BLACK SMOKE
SO PIG-HEADED COULDN'T SEE THE JOKE
BUT IT AIN'T FUNNY
ASK THE PLAY ON THE WALL
IT'S ONLY LIVING
IT DON'T MATTER AT ALL - AT ALL
PIRE HE MAKES YOU BROOD AND GRIEF
HE GOT AN ANSWER
ONE HE GOT A DREAM OF LOVE
DEEP AS THE OCEAN
WHERE DOES HE GO
WHAT DOES HE DO
WILL THE OTHER TEAM WITH DAVE JONES
AND TRAP HIM AT THE BOTTOM OF THE SEA
I'M BACK IN THE SEA (Repeat 2)

..... Follow on into 'JIBBER'

JIBBER
(A Banks/P Collins/M Rutherford)
"SEANWHILE LURKING BY A STONE IN THE MID
TWO EYES LOOKED TO SEE WHAT I WAS AND
THEN SOMETHING SPOKE AND THIS IS WHAT
IT SAID TO ME"
CLOTHES OF BRASS AND HAIR OF BROWN
SECTION NEEDS TO BREATHE
DON'T NEED NO WINGS TO FLY
OH, A HEART OF STONE
AND A FEAR OF FIRE
AND WATER, WHO AM I?
WATER WHO AM I?

WHODUNNIT?

(A Banks/P Collins/M Rutherford)

WAS IT YOU OR WAS IT ME
OR WAS IT HE OR SHE
WAS IT A OR WAS IT B
OR WAS IT X OR Z

(Repeat Twice)

WAS IT YOU OR WAS IT ME
OR WAS IT HE OR SHE
WHO DUNNIT?

Chorus:

I DIDN'T, I DIDN'T DO IT, I, I, I DIDN'T, I DIDN'T DO IT, I, I, I
DIDN'T DO, I, I, I DIDN'T, I, I, I DIDN'T DO IT, I DIDN'T DO IT, I, I, I
DIDN'T DO, I, I, I DIDN'T DO IT

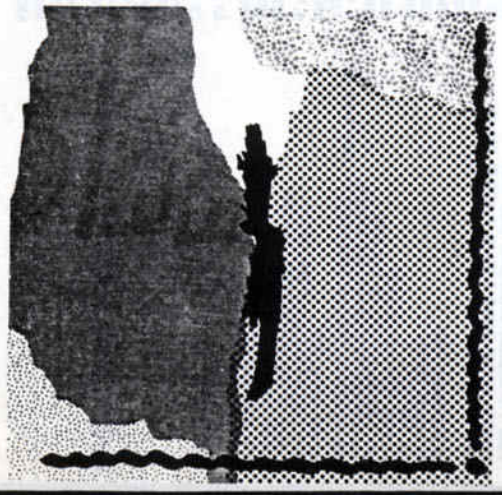
OH WE KNOW (Repeat 11 times)

WE DON'T KNOW, WE DON'T KNOW, WE DON'T KNOW

WE KNOW (Repeat 11 times)

(Repeat verse)

Chorus:



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Genesis

thing for the bass and treble.
Everything is set out in stereo
as I put in the Chorus effects and the Echo
machines too.

I: What make do you use?

TB: At the moment I still use MXR but I think I'll
change over to Lexicon because the MXR has too
many side sounds. At present I have an MXR
Stereo Chorus.

I: Does the GPO work with the Chorus too?

TB: For that I use the Boss Chorus, but that is only
in mono. The real Chorus Effect builds up in
stereo.

I: Do the composing processes for songs for solo
albums differ from those for the Genesis LP's?

TB: The songs are built up over a long period of
time, with various changes. They develop after
a while. The lyrics come later. I start with
the music. On Abacab we decided to compose more
together. It all starts off with someone having
a basic idea which can either be a drum rhythm
or a tune. The others begin to work on the tune
with adding bits to it, etc. That's the only
way to get a group sound - if all the members
can work on the basic idea.
Earlier on we always worked like that, but on 'And
Then There Were Three' we moved away from that. Now
we're coming back to it. Of course that helped everyone
to do their individual solo projects. With that we can
work on our own stuff more deeply. And the success of
the solo projects has helped Genesis.
Does Phil Collins' success with 'Face Value' influence you in any way? Do you
have any difficulties?

TB: No, there are no problems at all, because each one of us
has done something outside the band, and when we get to-
gether as a group none of us is pushing his own bit. So
Genesis can continue as a group thing -
anyway, Phil's music does differ from
Genesis.

I: The drum sound from 'In The Air Tonight'
was taken over for 'Abacab'.
TB: Well, why not. It is Phil Collins
playing there. And that goes for
the keyboards on my solo projects.
I think the drumsound has changed,
and so has the feel. We are try-
ing to liven up the drum sound,
because in the studios the
drums always sound very bare.
But we just wanted a live
sound for once. There is
more tension behind every-
thing and the whole sound is
fuller. Before, the key-
boards had that job to do.
I: How do you record? Do
you start with a rhythm
section, or do you play
the song right away?



156X THINNA 'T-STER' THRU
OR STRIP FOR FLEET
OR ROL-UP, GOLF-EST
(L/R) 3-10-81

Genesis

TB: Usually all three of us play one part. We play the drums, bass and piano. It depends on the songs too, whether Mike starts with the guitar. We all think the basic tracks are important because only if they are good then the end version might be OK too.

I: Do you do a lot of overdubs with the synthesizer?

TB: Not in the way of playing one line more than once. I just try out a few sounds. There are many things needed to get a perfect sound, it can't just be one thing.

I: What is more important in Genesis - the music or the lyrics?

TB: We do attach importance to the lyrics, but the music comes first. A good song can be recognised first by the music. Like The Beach Boys or The Beatles whose lyrics weren't always very good. The Beach Boys had mostly terrible lyrics but great songs. When people come to our gigs they should forget about their problems for a while, like a good film.

I: Does the audience react the same to music, or does it differ in various countries?

TB: Oh yes, the reactions are different! The Americans make a lot of noise, the Japanese are the friendliest of all; in Europe and Britain the romantic songs are very successful, whereas in the States the audiences are not very enthusiastic about them. The Americans prefer the rhythm songs more.

I: Do you play a different set in the States than in Europe?

TB: At the moment we don't play a very different set in America, but we may make some changes. Normally we change the first song around depending on how it is received by the audience. A live show differs from an LP. We record the songs that we like best on LP's. There, people can choose whether to buy the record or not. The stage show is different. There's an immediate contact between the musicians and the crowd. We're talking about the crowd enjoying the music that one plays. We put the show together as we think the audience would like.

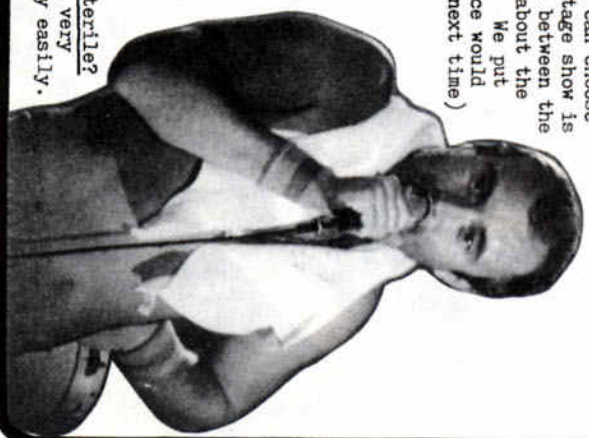
(Part II next time)

PHIL COLLINS INTERVIEW

I: Isn't it unusual for a drummer to use a drum machine?

PC: Yes. I didn't like them at first either, but that changed when good apparatus started to come out. Tony Banks has the Lynn drum machine, one of the new digital ones. The main reason I use them is because at home I can't play the drums and the piano at the same time and sing as well. It was easier to play the piano with the drum machine, and then play the real drums to the piano. That way it is much easier to record at home.

I: Isn't the rhythm of a drum machine too sterile? The rhythm is perfect. One can play in a very relaxed way and can get carried away very easily.



Genesis

ME AND SARAH JANE
Words and music by Tony Banks

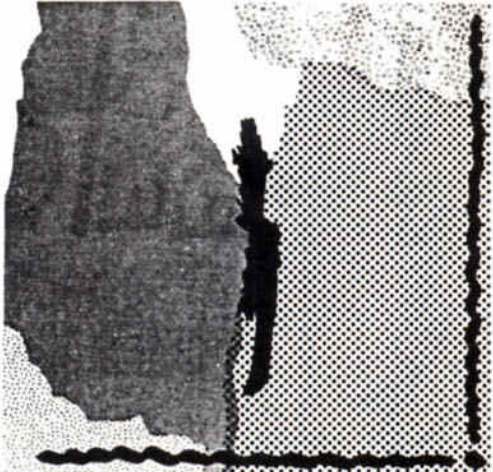
THE PRESS ARE BRIBING IN ANOTHER LAND
DON'T START COUNTING - DON'T START COUNTING
COLDER AND COLDER THE ICE IS MOVING CLOSER
AND IT GETS ME DOWN
GOING ROUND AND ROUND AND DOWN THE SAME OLD TRACK
PACK ON MY BACK GOING SWIFTLY NOWHERE
HEART IN MY EAR BEATING LIKE A DRUM
WHERE WILL YOU GO
WHERE WILL YOU GO
ALL BY YOURSELF - HAH HAH HAH

AND NOW I'M STANDING ON A CORNER
WAITING IN THE RAIN
BUT THEN IN SUNLIGHT WITHOUT WAITING
I INVENT A NAME
HE AND SARAH JANE
HE HAD A SPECIAL THING GOING
HE AND SARAH JANE

IT WAS A TIME OF LOVE AND LAUGHTER
IT WOULDN'T COME AGAIN
WE HAD OUR MOMENT OF JOY AND LAUGHTER
THEN BEGAN THE PAIN
HE AND SARAH JANE
HE HAD A SPECIAL THING GOING
HE AND SARAH JANE

I'M SEARCHING FOR A CLUE
TRACES ON THE SAND
FIRST I'M FLYING GOING ROUND ROUND ROUND
THEN I'M SLIDING GOING ROUND DOWN DOWN
DOESN'T MATTER WHERE I START I ALWAYS END UP
CRAWLING THROUGH THESE GAMES OLD CRUMBED ROOMS
HE AND SARAH JANE
WE HAD IT COMING
ALL THE WAY

WALKING DOWN THE STREETS
AND FINDING NOTHING IS THE SAME
AND NOW THE CITY LIGHTS ARE DIMMING
ONE BY ONE IT GETS TOO MUCH WANT TO KEEP THEM ON
HE AND SARAH JANE
IN SILENCE WALK ALONG THE SHORE
TEARS OF JOY AND MOCKING LAUGHTER
WORDS LOST IN THE WIND
THE TIDE WAS RISING
BUT THERE WE STAYED
WE HAD NO FEAR OF DYING
WE WEREN'T AFRAID



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KEEP IT DARK
(A Banks/PC/Collins/H/Rutherford)
FOUND THAT MAN BEHAVING NASTY
HE MANIPLED IN HIS HOPE
IT DON'T SEEM TOO BAD IF YOU CONSIDER
JUST WHAT HE'S BEEN THROUGH
SEEMS HE MET UP WITH A GANG OF THIEVES
WHO PISTON HIM FOR A MAN OF MEANS
THEY LOCKED HIM UP THEN FOUND HE HAD NO MONEY, SO
THEY LET HIM GO AGAIN

NOW HE'S BACK AT HOME AND HAPPY
JUST TO SEE THE KIDS
I WISH THAT I COULD REALLY TELL YOU
ALL THE THINGS THAT HAPPENED TO ME
AND ALL THAT I HAVE SEEN
A WORLD FULL OF PEOPLE THEIR HEARTS FULL OF JOY
CITIES OF LIGHT WITH NO FEAR OF WAR
AND THOUSANDS OF CREATURES WITH HAPPIER LIVES
AND DREAMS OF A FUTURE WITH NO MEANING AND NO NEED TO HIDE

AH - KEEP IT DARK
IT SEEMS STRANGE TO HAVE TO LIE
ABOUT A WORLD SO BRIGHT
TELL INSTEAD A MADE UP STORY
FROM THE WORLD AT NIGHT
I WISH THAT I COULD REALLY TELL YOU
ALL THE THINGS THAT HAPPENED TO ME
AND ALL THAT I HAVE SEEN

A WORLD FULL OF PEOPLE THEIR HEARTS FULL OF JOY
CITIES OF LIGHT WITH NO FEAR OF WAR
AND THOUSANDS OF CREATURES WITH HAPPIER LIVES
AND DREAMS OF A FUTURE WITH NO MEANING AND NO NEED TO HIDE

AH - KEEP IT DARK
AND NO NEED TO HIDE

Abacab