

Genesis



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GENESIS MAGAZINE No: 27 April 83





same, with the addition of the Yamaha CS-80, which he admires particularly for the pitch-bend controls built into the keys.

which feeds into a Crown DC 300A amplifier, and a speaker system composed of ATC bass speakers and JBL horns.

In the studio, the setup is much the

MIKE: Mike has a lot of gear, although his basic guitar is the Fender Stratocaster, of which he has two, both with pre-amp boosts attached to the volume controls and Avatar pickups. 'Although I'm not using the Avatar this year onstage.' He also uses an Ibanez guitar with double-coil pickups when he has buzz problems with the Strats.

His bass is an Alembic, although he still uses a special interchangeable double-neck Shergold built to his specifications. 'What happened was I used to use a lot of different tunings, plus I was playing double-neck.' The cost of several double-neck guitar/basses being a bit prohibitive, Mike had Shergold build him a bass with slots so the road crew could simply slip the required guitar into place as the set progressed. 'And when I was not on the road, they had bits that went back on them to make them proper guitars.' He also uses Taurus bass pedals when he has to play bass and guitar simultaneously. His guitar strings are Rotosounds, either medium or light gauge, and his bass strings are Superfuzz.

As for effects, on guitar he uses Colorsound Superfuzz, MXR Flanger, and Lexicon echo, all through two Yamaha GI00112 amps. The basses also go through a Color-sound fuzz box, as well as an Electroharmonic Screaming Tree for the treble end of the Shergold. The basses are fed through a four-channel mixer and into Crown amps, which drive custom built speakers. In the studio Mike uses MXR digital delay on the bass pedals; a harmonizer; and a Moog string filter to equalise the sound. 'It's like a very sophisticated tone control, really.' He also uses the Roland guitar synthesizer, to the point where it has almost completely replaced the ARP Avatar. He also uses the Roland CI-78 drum machine for writing.

STEVE HACKETT 1983 TOUR DATES: Worthing Pavilion 19th April, Birmingham Odeon 20, Newcastle City Hall 21, Manchester Apollo 22, Rainburgh Playhouse 23, Bradford Uni 25, Liverpool Empire 26, Bristol Colston Hall 27, Dunstable Queensway Hall 28, Southampton Gaumont 29, London Hammersmith Odeon 30, May 1st, Oxford Apollo 2, Southend Cliff Pavilion 3, Northampton Derngate Centre 4, Sheffield City Hall 5, Nottingham Royal Centre 6, Margate Winter Gardens 7, Poole Arts Centre 8, Norwich Univ East Anglia 9.

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, NJ 08550, United States. Please include return postage for replies to any correspondence.

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Thanks Tony, Mike, Phil/Genesis - 3x1, 1x3!

Best wishes,

Geoff



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TONY
PHIL
MIKE

NEWS NEWS NEWS

Phil, Mike and Tony are back in the studio working on a new album, and initial reports suggest that things are going extremely well. The idea is to tour after the album is completed, but actual dates won't be scheduled until it's clear how long this will take. Tony's new solo album is now complete, and sounds beautiful - actual details are under wraps at the moment while a new record label is negotiated. His soundtrack for 'The Wicked Lady' is due out in the next couple of months on Atlantic. Phil was back on the road in the States in late Jan and most of February, and has just released a third single from 'Hello, I Must Be Going!' which is 'Don't Let Him Steal Your Heart Away' on Virgin VS572. The 12" B-side is especially interesting as it has the live version of 'And So To F...' by Phil and the Flying Jacuzzis. Some Great Guitar from Darty!

Genesis albums are now emerging on the 'indestructible' Compact Disc (CD) format, which are played by laser and contain up to 1 Hr playing time within a 4 1/2" disc. Some day all records will be made this way! First are 'And Then There Were Three...' Charisma 800-059-2, and 'Abacab' on Vertigo 800-044-2, also 'Peter Gabriel (4)' on Charisma 800-091-2. None are made in the U.K. as yet, so these are all imports from W.Germany. From 'Abacab', Genesis have been on Vertigo in Europe.

Peter Gabriel seems to have decided to start working on a new album instead of carrying on touring through the year for the moment, so unfortunately we may not see him live outside of North America until later on in the year. Steve Hackett's new album is finally out early April, title 'Highly Strung', with a single 'Call 151/Time Lapse At Milton Keynes (1)' to coincide.

The 12" single also includes 'Air Conditioned Nightmare' live. His tour details are listed on page six-teen.



MIKE RUTHERFORD

MIKE TALKS ABOUT 'ACTING VERY STRANGE'...

'Acting Very Strange' surprised many people on several counts, not the least being its solid rock content, but also by the fact that for the first time, Mike sang for himself on the whole album.

"The first album was an achievement in itself by virtue that I did it. That album was bound to be like Genesis. But this album is a different thing entirely." And it is. Was that deliberate?

"Yes. The reason that people were surprised was because you get an image and it sticks - for years. In fact if you look at Genesis material you'll notice that I include a fair proportion of heavier rock material, which is what I like. I spent more and more time in the last two years playing assorted guitars on Genesis stuff, and decided to include some heavier numbers on the album. For my next effort I wouldn't mind going heavier still."

Are you already working on the next solo album?

"At the moment I'm working both on the next Genesis album and setting up material for the next solo effort."

Are the two separate?

"No, the writing doesn't fall into categories. I just write, and anything that comes up may find its way into Genesis or a solo album, or it may be ideal for another artist. In fact a lot of material for the band comes out of writing together. We try to keep fresh by doing stuff outside Genesis, and then we return to writing together, in a jam for instance,

everything takes off - we write quite quickly."

In which case the solo efforts must provide a welcome break in the routine.

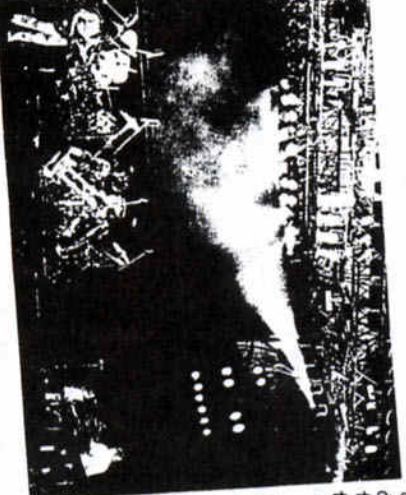
"I've always written a fair amount, and often the stuff isn't suitable for Genesis. That's possibly evident in 'And Then There Were Three' where there seemed to be little coherence. We lost something then but I think we've got it back now and it's better than ever. It's important to avoid going stale. You must keep doing new things."



CLUES DOWN: 3,8 - 'My love I hope you'll always be'; 4,5 - 1:18 poem on DUKE; 6 - Mike's popular love song on MIND; 7 - 'Beware the fisherman...'; 9 - 'Arabs and the Jews boy'; 10,14 - 'Daddy: Oh Daddy'; 11,12 - last song on THREE; 13 - first and last vowels in 'Naminanu'; 15 - first and last letters in 'And'; 16 - 'Come with me, I need you'; 17 - 'Sarah Jane' initials backwards; 18 - Vowels in 'Ballad'; 19,31 - 'B-B-better start the dance...'; 21,22,23 - Phil's single on ABACAB; 20,25 - 'He walked into the valley'; 24,35,36 - 1st half of instrumental on DUKE; 29,39 - 'It's been a long, long time...'; 30 - longest track on SPOT THE PIGEON; 32,47 - 'There is another beating heart...'; 33 - 'I miss you moore'; 34 - ABACAB's ugly monster; 37 - final cut on side 1 of MIND (Instr); 38 - title song on SPOT E.P.; 40 - friend of 'Dodo'; 41 - B-side of 'Keep It Dark'; 45, 42 - first and last letters in 'Snowbound'; 43 - 3X's third song; 44 - 'Under the pillow...'; 45,46 - Mike's lonely song on DUKE side 2; 48,49 - 'No news is good news'; 59 - 'Poor little Nemo...'.
Answers next issue...

GENESIS EQUIPMENT LIST UPDATE

PHIL: "I've got all kinds of drums, lots of drum kits, I've got four drum kits and fifty-odd cymbals. Lots of snare drums - I've got snare drums for all occasions. Some specifics - His concert toms are sized at 8,10,12,14,16 and 18, all Premier. These kits (he has two) are used onstage and in the studio; he also has an old Gretsch kit - 'It's like a kid to me' - and recently bought a new one. Among his many snare drums is a new bronze one given to him by Bill Ludwig, plus several standard Ludwig snares and a Kemper snare drum. He always uses clear skins, never with a black dot, with Remo Diplomats on the high toms, and Premier skins, either medium thin or thin, on the others. His cymbals are Paiste and Avedis Zildjian: 'I had a deal with both companies, and Paiste came up to me and said, 'One or the other', and I said, 'Okay, I'll have Zildjian'. 'Cause I crack Paiste Chester on the other hand, uses Paiste and cracks Zildjian. There's a moral in there somewhere...'. Sizes? 14" hi-hats, 14" splash, 22" swish with rivets, 16" crash, 20" ride, 18" crash, and a 20" upturned Chinese cymbal. All are Zildjian brilliants except for the hi-hats, which are regular New Beats."



TONY: A surprisingly simple setup. Onstage, he uses the CP-70 Yamaha piano, the ARP Quadra, the Prophet 10 and the Roland Vocoder-Plus. 'I also have a Prophet 5 on the other side of the stage that I use for 'Who Dunnit'. I could use the Prophet 10, but I want to be in a different place onstage.' His effects include an MXR Stereo Chorus, two MXR Phase-100's, one on the Quadra, one on the Prophet; and two Coloursound fuzz boxes. 'They're the kind of fuzz I like - low quality. Much as I like MXR, I don't like their fuzz boxes. I find that they're too good. For some reason, the better the box, the worse the keyboard sounds.' He does his own mixing onstage through an Amek X-1000 board,



Does that mean a possible live solo tour?

"It could be. For the moment this year looks fairly full with the Genesis album, work on the next solo album and then perhaps a Genesis tour later in the year, but a solo tour is one of those things that you have to do - it's a crazy move but you just have to be brave and get out there if you decide to go ahead. I'd definitely like to get the next solo album out of the way first."



And a solo tour would mean live singing and playing. How do you get on as a vocalist?

"The singing is O.K. I remember saying to myself when I started, if I can just do a reasonable job of the singing that will be quite enough achievement for one album. I'm the first to admit that I haven't got the best voice in the world, but I think that many modern singers, especially the totally untrained ones, sing really well. They have something different to offer in the way of vocals - I think character is almost as important as the actual quality of the vocals."

Was it hard work to get the vocals right?

"Sure. I had to learn all about singing in about seven weeks as opposed to the years it normally takes to get things right. It gets easier as it goes along, because for your first singing album you don't know what your voice is like, but as you go on you can write specifically for yourself - it takes a lot less time getting it right."

Meaning time is in short supply?

"Certainly! People always imagine us sitting at home tinkering about, but in fact it's hard work. I've just had six or seven weeks off before Christmas, but that's the first time off for one and a half years. With solo and band commitments you just don't have the time you need."

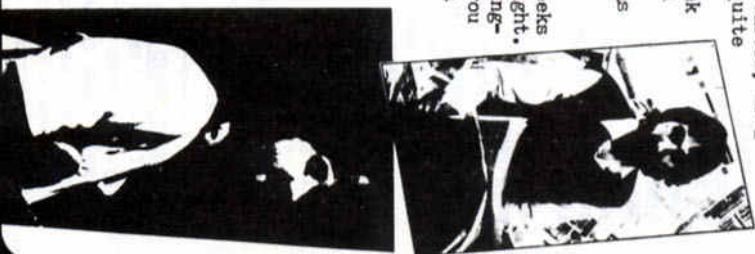
Do you think you've succeeded in getting away from Genesis in the album?

"In a sense yes; the music is quite different, but the attitude is the same in all the music I

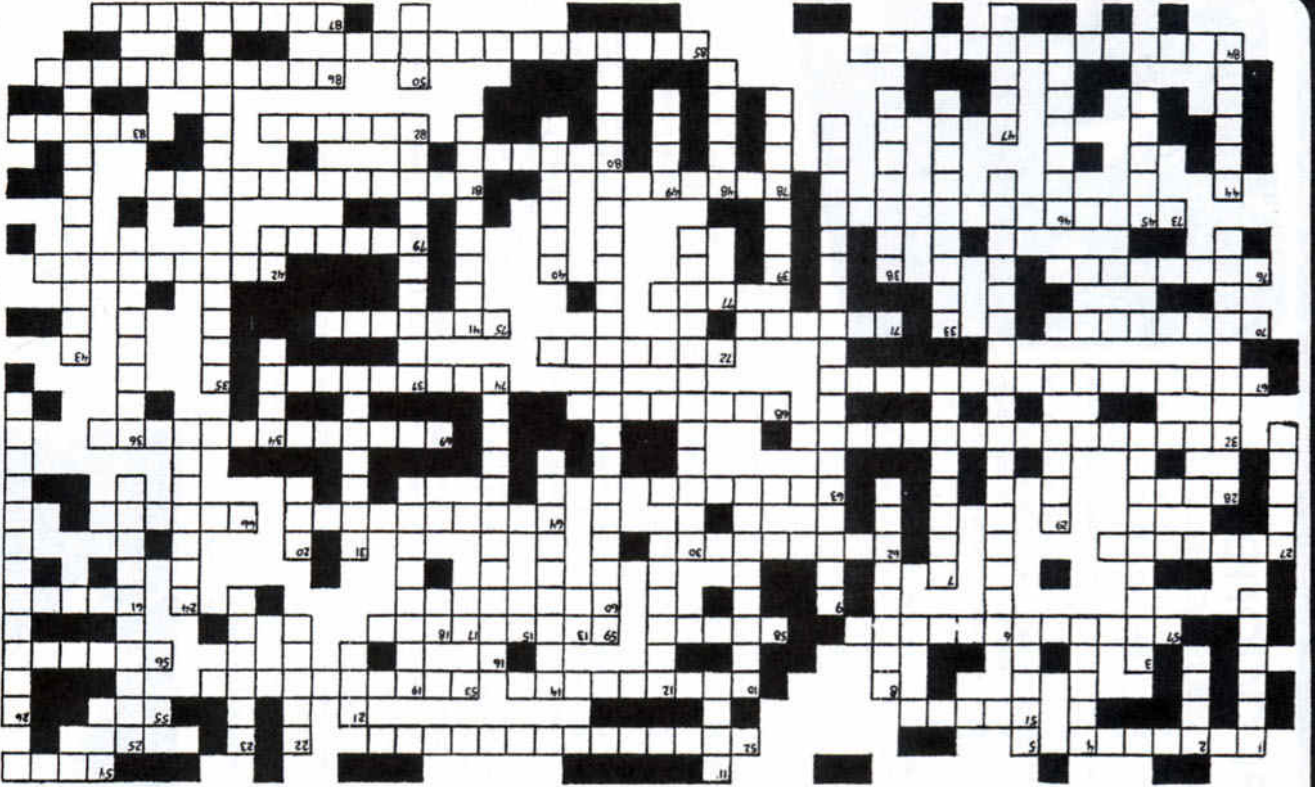
Mike Rutherford



Acting Very Strange



57 - First GENESIS IS song with horns; 58, 59 - Tony's ballad on ABACAB; 60 - 'Long Live the King...'; 62 - '...or was it X or Z...'; 63 - 'Every time that she performed...'; 64 - 'Hey man, I'm the sand man...'; 66 - 'If you don't stand up you don't stand a chance'; 67 - second half of 24, 35, 36 down; 68 - shortest title on THREE; 69 - 'I hope he's good as Gold...'; 71, 72 - 'All I need is a T.V. show...'; 73, 77 - 'Shine on...'; 74 - answer is in clue 42; 75, 79 - 'Round, round and around, Oh...'; 76 - follows 'Duke's Travels'; 78 - 'Sail away, away...'; 80, 85 - No. 1 on side 2 of THREE; 81, 83 - 'Hard Luck mouse'; 82, 87 - title track on yellow album; 84 - 'It's written in the book'.



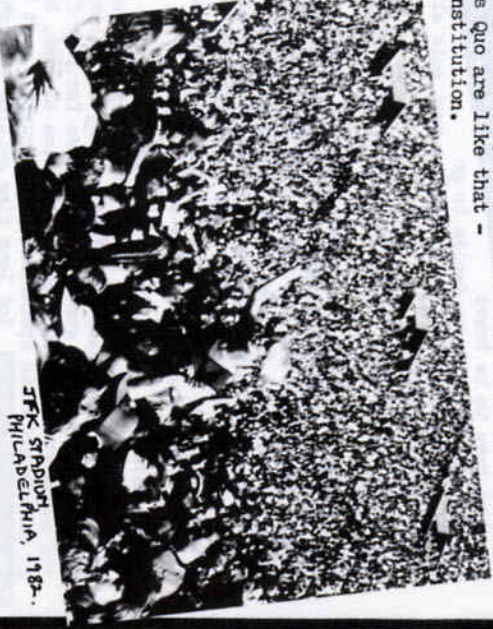
CLUES DOWN AND ACROSS: 1-D, 51-A - 'Big Jim Cooley...'; 1-A, 2-D - 'You climbed upon a...'; 27-D, 70-A - SPOT THE PIGEON'S soccer game; 50-D, 86-A - follows 'Paperlate' on E.P.



write and play. It's music for enjoyment. One of the current trends is the popularity of some politically motivated music which is fine on politics, but just doesn't come up to scratch on the music. If you write a song about employment - you're there, you're one of the people. I write a song that takes your mind off things. If it's not too pompous a thing to say, I think that's why Genesis is still alive - we're still concerned with giving music that's value for money. One of the things that always surprises me is that Genesis in particular always sell well in the big towns, especially more leisurely, everyone's into hot sweaty rock - they want to be in the cities where the action is."

So Genesis will always be in demand? "I wouldn't go that far. We carry on year by year - the question mark always goes up each year after the album; providing it still excites me I like to continue. Some bands go on year after year and one wants to their unchanging quality - Status quo are like that - they've almost become an institution. People don't realise that you get to a stage where it's hard to keep things going. That's why solo albums are so important. They have a terrible stigma attached to them - for a long time they were done from frustration. We do them before the frustration sets in so that we can return to Genesis with a fresh mind."

Are there going to be any more reunions? "The trouble with it is that it's got to be spontaneous, like the Milton Keynes concert was. After that they wanted us to do four nights at the Lyceum, but we said no because we'd lose the sparkle, get back into the routine of going over what was good, how things could improve - I wouldn't want to get into all that."



JEFF STAPPERT PHILADELPHIA, 1980.

Will 'Hideaway' be the last single off this album? "Yes, it always was an obvious single to put out, right from the word go. Actually I'm like quite a lot of other people - the minute I've finished the work on one album I'm heading towards the next, so I'm busy on new stuff - which will be different."

MIKE RUTHERFORD - ACTING VERY STRANGE - Atlantic 8015-1
From Trouser Press, NYC, Feb 83

Sorry, no cheap shots about members of supergroups this time. Rutherford's second solo beats Genesis LPs hands down, with more life and less polish. He obviously looks to Peter Gabriel and Phil Collins for vocal guidance - check the inflections - but his ragged edges add a nifty tang. Nothing radical, just a pleasant surprise.

peter gabriel

PETER GABRIEL: SOME THOUGHTS FROM AMERICA

"My normal attitude is to try to make the music that most excites me, and then put on the businessman's hat and try to flog the hell out of it, rather than wear the businessman's hat when I write the song."
"Some of the criticism I get labeled against me is this David Attenborough figure going out into the bush in my khaki shorts. This is what bugs me, because I think sometimes people see me parading as this sort of multi-cultural event. And I'm not. I'm a British rock writer, but I'm using what are to me the most exciting starting points, and just opening my ears to things that I wouldn't have listened to before. I think genetics is a good example, because too much in-breeding produces a slightly depleted stock, and I think that's what we have in rock."
"To me, the ideas on the fourth album are better crystallized. The ideas that I was groping for on the third album - and I should say that the third and fourth I feel much happier with than the first and second - on four, I feel that I have a much better sense of direction, in terms of sound and arrangements in particular. I don't think it sounds as hip as the last one. Myself, I'm sure the writing is as good."
The album was of course also 'Peter Gabriel', but in America the record company wanted to give it a separate title - 'Security'. 'It was supposed to be the world's first disposable title. I thought it was just going to be on the shrink-wrap - this is what we agreed - so when you took off the shrink-wrap, the title disappeared. But it did permeate the inner parts of the record - which did feel a little like rape, I must admit.' If he had a second chance the album wouldn't have been titled 'Security', but 'Contact'.
On Milton Keynes:
"I think that both Genesis and I didn't want it to be filmed or recorded so it wasn't seen as a commercial or a career move, but mainly what it was, which was a benefit to raise money."



GENESIS CROSSWORD NO. 7
Many thanks to Mike Teasdale, of Wilmington, Delaware, USA, for compiling this crossword, which he explains:
1. It contains the titles of every song on every album or E.P. that Genesis has released since 1976 until the present (i.e. from A Trick Of The Tail to 3x3). All it contains is the titles of these songs and in many instances the clue Given is a line from the song.
2. Many of the answers are divided up into two (and a couple of times three) segments for the purpose of making the puzzle more compact. (For example, TURN IT/ON AGAIN). When this is the case, the proper clue numbers will make this evident.



CLUES ACROSS:
10 - 'Aerial views of the ground';
27, 28 - 'Oh pretty mama...';
32 - Phil's American hit of '80;
42 - B-side of 'Man On The Corner';
52, 53 - 'God always fights on the