

TONY BANKS

The Fugitive



Genesis

GENESIS MAGAZINE
No. 28 July 83



ally simple. But you get 'Abacab' - lots of gaps, 'Keep It Dark' - lots of gaps, 'Another Record' - lots of gaps, 'Whodunnit' - lots of gaps. But it's a very corporate unit."

So in other words, 'Abacab' wasn't necessarily an attempt at simplicity, at least not in the way 'Face Value' was; it was an exercise in not getting in the way? "Right. There are those gaps because you're listening to somebody else playing."

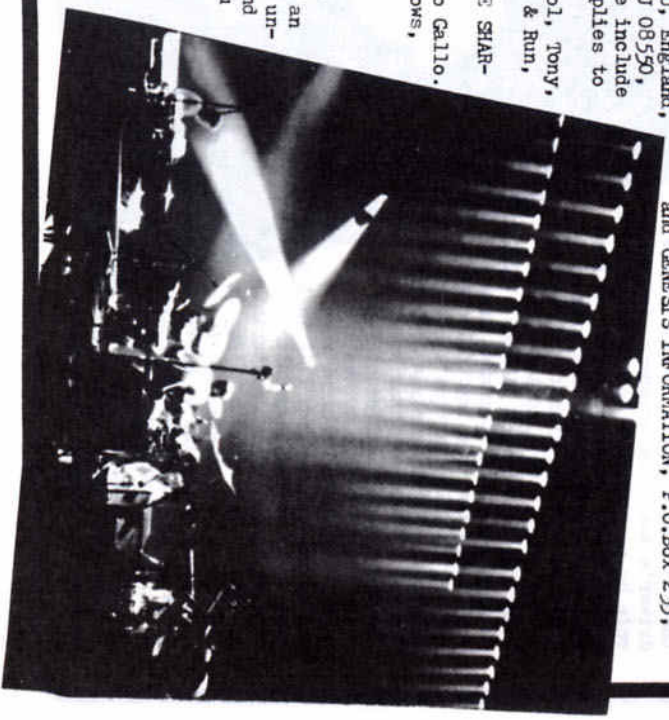
As it turned out, those gaps also sparked a change in the band's conception of how their records should sound. "The first album we ever produced ourselves was 'Abacab', Rutherford reflected. "Having to work through someone like Dave Hentschel - I didn't know it at the time, and I think you should mention that it's no reflection on Dave, but having to work through another person held us back, because he had fixed ideas, and the fact that that album has changed has a lot to do with the sound rearrangement. Some songs are definitely a new style of Genesis writing, some songs like 'Dodo/Jurker' we could have written six years ago, but we've done it in a different arrangement. Dave had a sound, whereas the rest of us vary so much from song to song, with no preconceived ideas of how the mix should be. Things go everywhere, a lot of space. We put on 'Duke' and it sounded ghastly compared to 'Abacab' or the 'Three Sides Live' tapes. So we played the master tape, thinking it must have been the cut - sounded as bad. We then put on Michael Jackson and Steely Dan, because they're the artists who have very true sounds, reliable sounds. And compared to them, 'Duke' sounded so lacking in top and oomph; 'Turn It On Again' especially sounded awful. And 'Abacab' sounded quite similar (to Michael and the Dan), so that encouraged us."

The principal device used to give 'Abacab' its omph is something called the Anderson Kepex. Any part of the drum sound below a certain volume level doesn't register, thereby eliminating the excess reverberation as the residual sound bounces around the room, but still capturing the full impact of a live sound.

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.

Special thanks to Carol, Tony, Andy and Yatta at Hit & Run, Charisma Records.
 Photography by JANETTE SHARMAN, Gerald Mankowitz, Charisma, WEA, Armando Gallo. Thanks to Stuart Willows, Gina Morris.
 Best wishes, *GP*

Steve Pullum is doing an update to the list of unofficial live album and tape releases. If you have any details to contribute, please send them to him at 31 Ravenscourt Dr, Hornchurch, Essex RM12. 6HP.



Genesis

GENESIS MAGAZINE No. 28 - JULY 1983

NEWS NEWS NEWS

The new Genesis album has now been completed and is likely to be out in September, with a single out in advance of that - sometime in August probably. It looks likely to include nine tracks, all group compositions, but no final titles are ready yet as each song only has its 'working title' so far. The band will be touring in North America later in the year, but there won't be any U.K. dates at all this year. Please don't write in asking when the U.K. tour will take place - full details will be sent out as soon as these are available.

Tony's new album 'The Fugitive' is now out and is very impressive, especially Tony's vocal debut - it makes me wonder why he hasn't done more lead vocals in the past! The single 'This Is Love' should really be high in the charts if there were any justice, and then we'd also be able to see the excellent video that accompanies it!



Tracks are all written and produced by Tony: This Is Love, Man Of Spells, And The Wheels Keep Turning, Say You'll Never Leave Me, Thirty Threes, By You, At The Edge Of Night, Charm, Moving Under. Tony recorded vocals, keyboards, synth bass and linn drum, assisted by Daryl on guitars, Mo Foster on bass, and drums by Tony Beard, Steve Gadd and Andy Duncan. Production assistance and engineering by Stephen Short.

Tony also had his original soundtrack to 'The Wicked Lady' released recently on Atlantic, which features his own interpretations of his themes on the film on the A-side, and the orchestrated versions on the B-side.

Genesis have two live tracks included in a series of four compilation LP's issued to celebrate 25 years of The Marquee Club in London. Entitled 'The Marquee Collection', Volume 1 includes 'I Know What I Like' (live), and Volume 3 'Turn It On Again' (live).

Phil has had a fourth U.K. single released from 'Hello, I Must Be Going', which is 'Why Can't It Wait Till Morning/Like China', and his 'Face Value' album is now out on Virgin Compact Disc CDV 2185. He looks set to produce the next Adam Ant single, and there's also talk of him producing an album for Cliff Richard. Phil drums on the new Robert Plant album, which will be out soon. On May 24th, Phil turned out for his friend Eric Clapton's end-of-tour gig at Guildford Civic Hall, where he joined in



THE BAND		GENESIS	
PHILIPPE SAEZ	DRUMS	PHILIPPE SAEZ	DRUMS
ANDY DUNCAN	DRUMS	ANDY DUNCAN	DRUMS
DAVID BOWIE	DRUMS	DAVID BOWIE	DRUMS
MARKY BATES	DRUMS	MARKY BATES	DRUMS
DAVID BOWIE	DRUMS	DAVID BOWIE	DRUMS
MARKY BATES	DRUMS	MARKY BATES	DRUMS
DAVID BOWIE	DRUMS	DAVID BOWIE	DRUMS
MARKY BATES	DRUMS	MARKY BATES	DRUMS
DAVID BOWIE	DRUMS	DAVID BOWIE	DRUMS
MARKY BATES	DRUMS	MARKY BATES	DRUMS

on the encores with Clapton, Jimmy Page, and Chas and Dave, which included 'Cocaine' and 'Further On Up The Road'.

Because there's usually about a two year gap between Peter Gabriel albums, Peter felt the time was right for a live album - 'Plays Live' - it's a great preview of the current live show, and it's good to see 'I Go Swimming' on record finally. Tracks are:

The Rhythm Of The Heat, I Have The Touch, Not One Of Us, Family Snapshot, San Jacinto, Soisbury Hill, No Self Control, I Don't Remember, D.I.Y., The Family And The Fishing Net, Intruder, I Go Swimming, Shock The Monkey, Handrum, On The Air, and Biko. There'll be a full report on Peter's upcoming Crystal Palace show next time - if you'd like to have your comments included, please send them in.

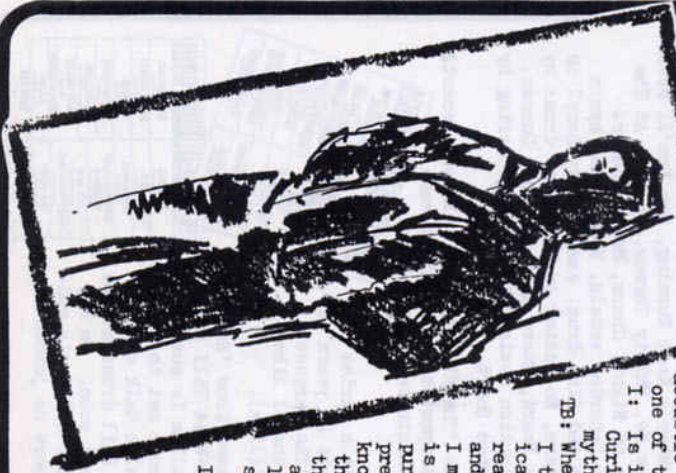
TONY BANKS

I had hoped to include a chat with Tony about his new album 'The Fugitive' in this issue, but with work continuing on the new Genesis album this has had to be delayed. Instead we have some words from his first and very underrated solo, 'A Curious Feeling'.

I: Is this the first time you've played more than just keyboards?
TB: That's not strictly true. I've played acoustic guitar many times on Genesis albums. A lot of people wouldn't be aware of that. On tracks like 'Supper's Ready' and 'Mistral Box' and 'Cinema Show' particularly there have been two acoustic guitars and I've been one of them.

I: Is it fair then to see 'A Curious Feeling' as an explanation of a myth?
TB: When I'm not writing from existing sources I tend to find myself writing in allegorical ways. I'm too self conscious to really think in purely personal terms and if I wrap it up in a sort of story - I mean something like 'A Trick Of A Tail' - is a prime example of a song that is just pure allegory and it's simple. To interpret 'A Trick Of A Tail' takes very little knowledge. I think anyone can do it if they bother to. This thing is a bit like that although I see it more as a story and more of a surface thing. I think a lot of it is self-explanatory. It is a story and I think a lot of it is fairly obvious.

I: It is built on a very suspect hypothesis - the notion that you can have love or power but not both - the second song seems to suggest that?
TB: Well that's the key song. I agree with that as a weakness. But you've got to think of it as a ten year old boy. It's a question of what he understood at that



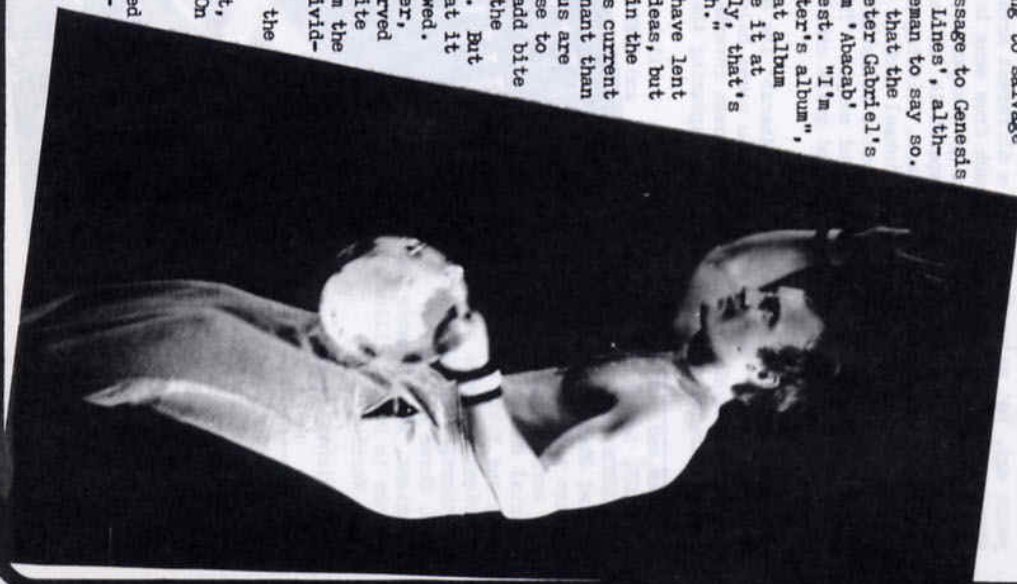
TONY BANKS

I wish they would appreciate how certain drums should sound, how important they are, and just write from a drummer's point of view sometimes. I'm just talking about things that have come up in the recent past, how we've recorded tracks, how sometimes the drummer gets lost in the mix because someone doesn't understand the importance of drums."

Certainly Collins understood. Perhaps the most adroit display of the importance of drums on his solo album was 'In The Air Tonight', a quiet, moody ballad that is ripped open by a burst of concert toms. The drum sound is huge, yet the playing is, as Collins put it, "simple as anything". The other notable shift that turned up on Face Value was its absorption of R&B rhythms and ideas, a direct result of Collins' fondness of Earth Wind & Fire and Weather Report. "Now there are no Beatles," he enthused, "I think Earth Wind & Fire and Weather Report are two of the classiest bands in the world. You forget about the tunes, almost. It's just the way it's done - you can have two chords, and if it feels good, it's wonderful. You can have the best song in the world, but if it feels like crap, then there's no way you're going to salvage it."

That may have been Collins' message to Genesis with his remake of 'Behind The Lines', although he was too much the gentleman to say so. But he did state categorically that the chain of ideas that led from Peter Gabriel's 'Intruder' to the Genesis album 'Abacab' were among his best and brightest. "I'm very proud of what I did on Peter's album", he said. "I played well on that album and I'm proud of it, I'll leave it at that. But 'Abacab' - definitely, that's the stuff I'm really happy with."

The sales of 'Face Value' may have lent more credibility to Collins' ideas, but that in itself didn't put him in the driver's seat. He assesses his current role by noting, "I'm more dominant than I used to be, so the three of us are much more equal." Collins' rise to dominant equality didn't just add bite to the music - it also led to the lean, direct sound of 'Abacab'. But Collins was quick to insist that it wasn't he lead the band followed. Rather, he felt the band's newer, interactive writing style deserved credit. "The music that we write together is much different from the music that everyone writes individually," he said. "Because when you're on your own you fill in the gaps. When you're there with a drummer, there with a guitarist, you don't play as much. 'Man On The Corner' for instance. I wrote that song, and my knowledge of the keyboard restricted me to what I could play; therefore it was simple. 'In The Air Tonight' was simple. All my stuff is simple, fundament-



GENESIS CHANGES
Genesis always change and move on from album to album, and their recently completed album is no exception. Many feel that the biggest change came between 'Duke' and 'Abacab'. Here, J.D. Considine looks into the whys and wherefores.

If you concentrate on the reasons the band members give such as wanting to make a break in their sound or do something different, you can get a good idea of the how of Abacab. To get the why, we must look at the catalyst in the band's change of direction: Phil Collins.

That Collins would turn out to be an agent of change should hardly come as a surprise. He has maintained a surprising range of outside activities since joining Genesis in 1970, ranging from session work with Elliot Murphy, Brian Eno and Peter Gabriel, to playing part-time in the fusion band Brand X. Obviously there was more going through his head than Genesis. Just how much more became apparent in '78, when I related to him the Mick Lowe comment that 'bands like Genesis and Yes are about as interesting as a used Kleenex.'

'Well, I mean, it's fair enough,' Collins said, 'Sometimes I think we're as exciting as a used Kleenex. We all have moments of wondering what we're doing. There's either good or bad music, as opposed to all this pigeon-holing. To me, he does some good stuff, and I would have thought he would better appreciate another band that maybe didn't do the same kind of material.'

Collins' extreme politeness and deferential view of his work ('we all have moments of wondering what we're doing') may explain why his outside interests were so late in manifesting themselves in Genesis' music. Perhaps because Collins did less writing than the others, his sideman instincts tended to overpower his creative impulses; in any case he didn't really start writing for the band until 'Duke'. Ironically

enough, though, the first glimmerings of the sound Collins was to introduce to Genesis turned up on Peter Gabriel's third solo album. The cut that opens the

album is 'Intruder', and it's built around a simple six-note drum pattern Collins is credited with writing. Not only is the pattern learner than his work with Genesis, but it drove home the idea that a simple drum part could be melodic, something that adds to the music instead of merely propelling it.

"I think I sing like a drummer and drum like a singer", he reflected. "I wish more people were drummers."



P004930
48, 30
45/30
12/7/82
PETER GABRIEL
'82
CRISTAL PARK
F.C.

PETER GABRIEL - PLAYS LIVE
Peter Gabriel has made four appearances and they're a blast... Peter Gabriel called... This one's called Peter Gabriel because it's called Peter Gabriel because it's called Peter Gabriel... (even though there's a confession on the sleeve in case you don't know) he's committed to a... On stage Gabriel wouldn't have to know his music or be a big fan... he's the theater you'll enjoy... adds in his voice... there and in his movements... your... you... when I... you... even if you... I... it's refreshing... his collection... he... the things... different... old... the... fourth... Dobby Voller No. 11-6-83

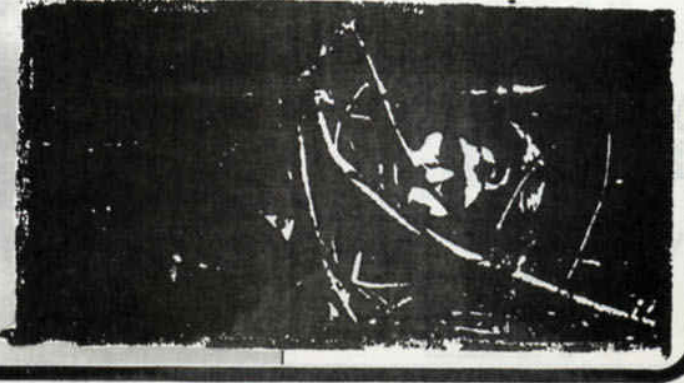
Peter gabriel - PLAYS LIVE



TONY BANKS

The Fugitive

stage. What he knew. When you're 10 years old you know absolutely nothing about relationships with women. The thing is he doesn't realize what the choice is. The other thing that is important about the song is that it is called 'The Lie' and the point is that people often believe things that never actually take place. You convince yourself that something happened that didn't, actually happen. I was trying to get across a lot of things and with a lyric to try and get across a lot of information is very difficult. If it's a little vague then that's my fault but you just cannot get across that much information in





a lyric unless you want to have a whole string of information on an album cover and then the cover looks like a newspaper. I don't like that too much. I never liked the inside cover of 'The Lamb Lies Down' I always felt that put off 90% of the potential audience who just thought it was silly.

I: Why did you actually decide to do this album?



TB: Well the most important aspect of it was that I wanted to write a song about a man consciously losing his mind so that he knew he was losing it which happens, obviously, with certain illnesses. People know their mind is slipping. Sometimes you see people, particularly old people, who are losing their mind and you wonder what is actually going on in their minds as they feel it slipping away from them and they know that it's going and will never come back again. I just wanted to write about that. The particular song where it occurs is a tragic and very sad song. It was even before I wrote any lyrics to it. That was to me the cornerstone of the whole album. That was to try and get across in one song the feelings of a man who was consciously losing his mind. The other key song is the song immediately after that which was first of all an instrumental track 'The Waters Of Lethe' which is supposed to interpret his fighting against that feeling and then his calm acceptance of it.

I: That again is using mythology?

TB: Yes, I know. I originally wanted to call the album 'The Waters Of Lethe' but then I realized I'd have to explain to virtually every person I came across what it meant. I thought, 'I can't face that' so I'll call it 'A Curious Feeling' and have a track called that at the point on the album where it's relevant. The idea was that he'd lose his memory and the idea of the waters of Lethe is that it's the one you bathe through to lose all your earthly memories in the Underworld. It just seemed a lovely idea of an image. It had a very watery feel to it and it just seemed perfect for it.

I: You open the album with an instrumental track which almost sounds like an overture in a way because you have got a very heavy organ sound in that. Is there a specific reason for opening it that way?

TB: Yes. That track was... I wasn't sure if I was going to use that track on the album or not and I used that particular piece of music in a film I did recently called 'The Shout' and that was the main theme used in it. It was also used extremely badly in the film I think but I thought the film was good. I just felt I'd like to use the piece as it stood because a lot of the music that came on the album stemmed from that idea. Interesting as well is that the song itself is a variation on a song that appeared on 'And Then There Were Three' called 'Underlow'. This track is called 'From The Underlow' because it is an extension from it.



Contd page 13



Contd from p.4...
There's a climatic theme in the middle of it which is a sort of variation on the main chorus theme of 'Underlow'. It's a very short piece. It's slightly disturbing. It's an exercise on a particular chord. I thought it was a good place to start. I liked the first chord. It's a good first chord for an album. Also I didn't have a starting track. In lots of ways the album starts with the first vocal track and it's not a good opening track that. I needed something. I wanted to use this piece of music. I felt it was appropriate. So those are all the reasons why I used it. A good first chord I think is the most important thing.

I: On the album what instruments do you play?

TONY BANKS
The Fugitive (Charisma)
A friend of mine recently remarked that he's heard 'This is Love', the single from this album, on the radio. 'He'd only released it under someone else's name! I'm sure it could have been a hit', he quipped. And that sums up Mr Banks' dilemma very nicely. Just because he's the keyboard player from Genesis, people automatically assume that anything he releases will be as good as old chihuahua (if they're not Genesis fans). In fact 'The Fugitive' features some bright, catchy pop tunes which would surprise a few cynics if they'd only bother to listen. Admittedly there are a few self-indulgent moments but they are kept to a minimum. Praise the Lord!

Still, I can't see this selling to anyone except hardcore Genesis fans, which is a shame as it's really jolly good.

No.1: 2-5-6-83 David Ling

GENESIS'S CROSSWORD No.7 - Answers
V, sorry about the typo error which escaped checks in the Clues Down. It should have read: 24,35,36 1st half of instr. on WIND, 26 - adventurous instr. on DUKE

ROCKNINNY V BEBIVY
L E T T E R S
B L O G K E Y T Y P E
M A N N Y I T O
A T T H O N Y
C H I L D U N D E R E S T A N D I N G
L I W I S U N D E R E S T A N D I N G
T I N T H I A T Q U I P E T A R T H
D E T H E B D A M I A T T O R K N I T
P U K E S E N S I V E
S H A Y I T S A N C R I G H T
A N A N I T F O L O N S
C G C
W E H I N P T H E L I W I N E S
R O G G E R T H I S S I M U L T
E N T H I N G L E B A N N E R
L E T T E R Y
S H A R E S H A W N
U L D B E S T A G
T H O U N T N T N E F A B A N O V N
W I S C H E S S S A Y A L E
D O N D E R T O M E I P L E A S E
B O N A G A I N S N O W B O W N
A N A G A I N S N O W B O W N
N G T H E R
A G S U B S A R I N E
I R E C O R D R E S S
V A C L I N A N O V S E S
W A T R I K I K
M I L I G H T R E C A R D
D E T H E T A I L