

Genesis

Abacab -

WRITTEN & PRODUCED BY
BANKS/COLLINS/RUTHERFORD
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ABACAB
(A Banks/P Collins/Rutherford)

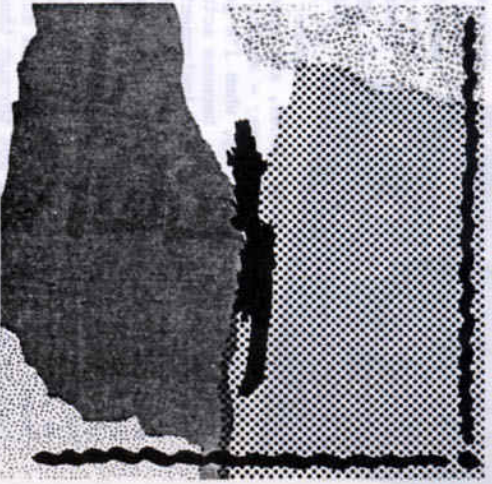
LOOK UP ON THE WALL - THERE ON THE FLOOR
UNDER THE PILLAR - BEHIND THE DOOR
THERE'S A CRACK IN THE MIRROR
SOMEWHERE THERE'S A HOLE IN THE WINDOW-PANE

DO YOU THINK I'M TO BLAME
TELL ME DO YOU THINK I'M TO BLAME
(WHEN WE DO IT) YOU'RE NEVER THERE
(WHEN YOU SING IT) YOU STOP AND STARE
(ABACAB) HE'S IN ANYWHERE
(ABACAB) I DON'T CARE

IF YOU'RE WAITING UP THE WORLD
GOS YOU'VE TAKEN SOMEONE ELSE'S GIRL
WHEN THEY TURN ON THE PILLAR
EVEN WHEN THEY ANSWER THE TELEPHONE
DON'T YOU THINK THAT BY NOW
TELL ME DON'T YOU THINK THAT BY NOW
(WHEN YOU DO IT) YOU'RE NEVER THERE
(WHEN YOU SING IT) YOU STOP AND STARE
(ABACAB) HE'S IN ANYWHERE
(ABACAB) DOESN'T REALLY CARE

IT'S AN ILLUSION ITS A GAME
OR REJECTION OF SOMEONE ELSE'S NAME
WHEN YOU MAKE UP IN THE MORNING
WAKE UP AND FIND YOU'RE COVERED IN CELLOPHANE
WELL THERE'S A HOLE IN THESE SOMEONE
YEAR THERE'S A HOLE IN THESE SOMEONE
BABY THERE'S A HOLE IN THESE SOMEONE

Genesis

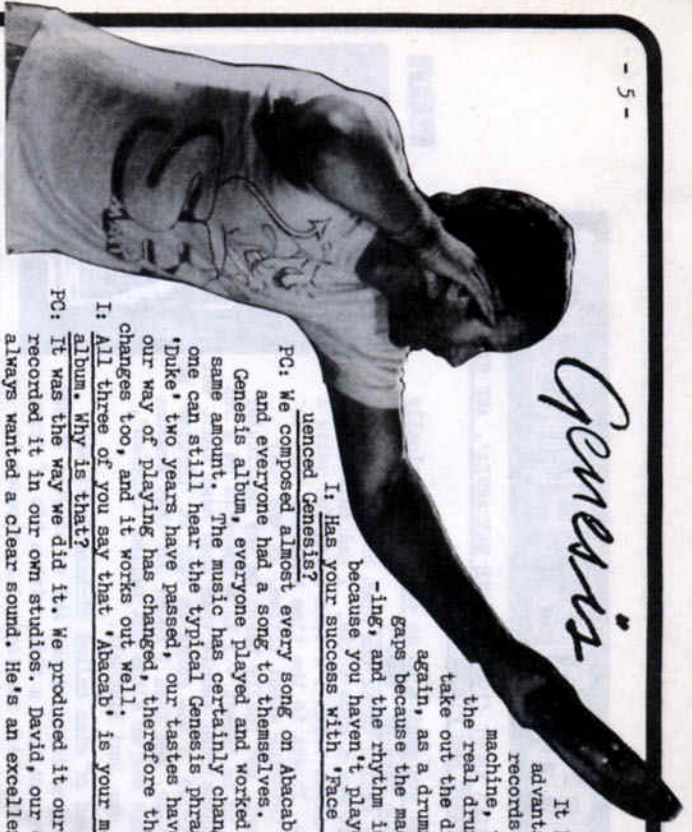


NO REPLY AT ALL
(A Banks/P Collins/Rutherford)
TALK TO ME, YOU NEVER TALK TO ME
OH IT SEEMS THAT I CAN SPEAK
AND I CAN HEAR MY VOICE SHOUTING OUT
BUT THERE'S NO REPLY AT ALL
LOOK AT ME, YOU NEVER LOOK AT ME
OH I'VE BEEN SITTING HERE STARTING SEEMS SO LONG
BUT YOU'RE LOOKING THROUGH ME
LIKE I WASN'T THERE AT ALL
THERE'S NO REPLY AT ALL

DANCE WITH ME, YOU NEVER DANCE WITH ME
OH IT SEEMS THAT I CAN MOVE
I'M CLOSE TO YOU, CLOSE AS I CAN GET
BUT THERE'S NO REPLY AT ALL
THERE'S NO REPLY AT ALL
I GET THE FEELING YOU'RE TRYING TO TELL ME
IS THERE SOMETHING THAT I SHOULD KNOW
WHAT EXCISE ARE YOU TRYING TO SELL ME
SHOULD I BE HEADING STOP OR GO, I DON'T KNOW
BE WITH ME, IT SEEMS YOU'RE NEVER HERE WITH ME
OH I'VE BEEN TRYING TO GET OVER THERE
AND THERE'S NO REPLY AT ALL
THERE'S NO REPLY AT ALL

I GET THE FEELING YOU'RE TRYING TO TELL ME
IS THERE SOMETHING THAT I SHOULD KNOW
WHAT EXCISE ARE YOU TRYING TO SELL ME
SHOULD I BE HEADING STOP OR GO, I DON'T KNOW
MAYBE DEEP DOWN INSIDE
I'M TRYING FOR NO-ONE ELSE BUT ME
TOO STUBBORN TO SAY, THE BICK STOPS HERE
IT'S NOT THE ONE YOU'RE LOOKING FOR
BUT MAYBE DEEP DOWN INSIDE
I'M LYING TO NO-ONE ELSE BUT ME
OH BUT MY BACK IS UP
I'M ON MY GUARD - WITH ALL THE EXITS SEALED
LISTEN TO ME, YOU NEVER LISTEN TO ME
OH AND IT SEEMS THERE'S NO WAY OUT
I'VE BEEN TRYING BUT WE CANNOT CONNECT
AND THERE'S NO REPLY AT ALL
THERE'S NO REPLY AT ALL
NO REPLY AT ALL
IS ANYBODY LISTENING - OH OH
THERE'S NO REPLY AT ALL

Genesis



Unced Genesis?

PC: We composed almost every song on Abacab together, and everyone had a song to themselves. Abacab is a Genesis album, everyone played and worked on it the same amount. The music has certainly changed, although one can still hear the typical Genesis phrases. Since 'Puke' two years have passed, our tastes have changed, our way of playing has changed, therefore the band changes too, and it works out well.

I: All three of you say that 'Abacab' is your most personal album. Why is that?

PC: It was the way we did it. We produced it our way, and recorded it in our own studios. David, our old producer, always wanted a clear sound. He's an excellent producer, but we then reached the point where we wanted to put our own ideas into reality. We did things that a producer would not do, we broke some basic rules. That's the personal thing about 'Abacab' - we could do it any way we wanted to.

I: How long did the recordings for 'Abacab' take?

PC: We allowed ourselves 14 weeks, which is much longer than it used to be. We did set a time when recording should finish, beginning of September, but we didn't want to push ourselves. Actually we recorded many other songs than on Abacab, which would have been enough for a double album. We really worked hard on the IP.

I: Why didn't you put a double album out then?

PC: We did think about it. But a double would cost more, and the other thing we thought about was that there would be too much music. Like I bought the last Earth Wind & Fire record, which was a double, and you really have to sit through a whole night to listen to the songs. There's too much music at once.

I: Now you're going on tour again, do you plan to record a new live album?

PC: Yes, we do want to bring out another live album - I suppose we'll record it in America.

I: One of the standards of the set is 'Dance On A Volcano'. Are you still going to do it?

PC: Oh certainly, and it changes all the time.

I: On the tours become a routine?
PC: No, every tour is different. Last year in America we played at Madison Square Garden and a few days later in a small club with an audience of 500. We like changing the places, the change of playing very big and small places is important. If one only plays in big concert halls everything becomes a routine, the crowd is seen as one person, then you say 'the crowd' was good today, or 'the crowd' was bad today. Being at different places you have to adapt all the time.

Abacab

Tony Banks/Phil Collins interviews courtesy Fachblatt Germany.

Thanks to Angela for translation.

ANTHONY PHILLIPS

ANTHONY TALKS ABOUT '1984', 'RULE BRITANNIA', AND HIS NEW 'PRIVATE PARTS AND PIECES' ALBUM...

I: How did you decide to do something musically

with the idea of '1984'?

AP: Well I think the most honest answer is that it was a nice title. I had this instrumental album which I'd been doing for quite a while. It got to the time when you have to start thinking about titles, it was very abstract, not really based on any particular idea, to be honest - I know there'll be a lot of disappointed people when they hear that, but it's true! I was going to call it 'Circles' at one stage, and then I found out that someone else had had an album out called 'Circles', which was Joni Mitchell.

A friend of mine called Richard Scott was helping me doing mixes, and we started thinking why not have a title with a bit of drama about it, which was topical as opposed to another dreary title which doesn't mean anything - something which is topical, contemporary. I decided to call it 1984 quite late, which meant that it was beyond really changing the music, so we just 'hastled' the music up in one or two places, which was quite fun! It doesn't represent a change to nastiness, or more nastiness, from me at all - it's just that particular project which was fundamentally electronic.

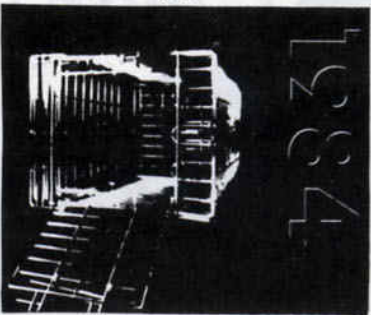
I: The themes do fit the idea very well...

AP: Well that's probably more by chance than by design - possibly in its presentation we managed to make it work better. The vocoder stuff towards the end which sounds a little disturbing, that all came later, but I enjoyed it!

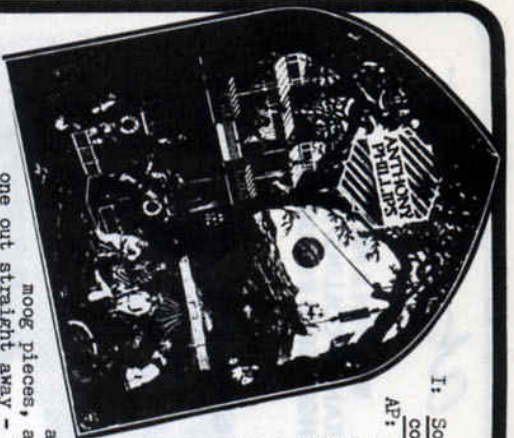
I would have liked to have done more with the title. At the end I kept thinking 'Damn. If I'd thought of this earlier I could have got more mileage out of it'. Somebody still will probably get a lot of mileage out of the idea. Because it is a national institution now, 1984.

I: Did you intentionally set out to make a strongly keyboard-based album? Did you write it initially on keyboards?

AP: Well I'd had all these electronic keyboards for about two years, and I hadn't really done much with them on 'sides' - most of the things were based around guitar. I was beginning to do more jungle work, and library stock music - 'cause it's composer's bread and butter, that work - and you get paid just to go and experiment in the studio. So I was working more towards electronic keyboards, experimenting, and just finding - as much as I love playing classical guitar and all the rest of it - that keyboards do afford, by virtue of their versatility, more possibilities for just total expression, be it something lyrical, something frightening, whatever... or odd rhythmic sounds. So I was moving in that direction...



RCM



I: So we can look forward to a new Peter Cross cover design?

AP: Yes, he's going to do a cover I hope, and that's going to be out in February. I really hope that we do get a little bit of reaction from it, because I'd love to persuade Quique to come back for a couple of months a year, and develop this a bit - because he's so good. If we put some time into it, I think we could produce something really, really good. I think this is pleasant, it's got a few high moments. It's more organised than most of the previous 'Private Parts' are - it doesn't really ramble in the same way.

I: And it's more current, in that it's of a particular time...

AP: Yes, that's right. I've actually got another collection ready. Quite a few Polymoog pieces, and some 12-string things. I could put another television thing coming up, when I'm going to get down to my own next album. I've got millions of ideas, because actually I've been stocking ideas for so long now, you see. This last instrumental album was supposed to be a quickie, and it wasn't a quickie at all. I'm left now with a lot of ideas. I want to do an album in that sort of style, using that sort of sound. I'd obviously love to work in normal studios and use people like Simon Phillips, but there is still something about this idea of doing it all yourself.

At the time I was doing 'Sides' and 'Wise After The Event' I couldn't think why I'd been doing it all at home before, but having got through those albums, got over the glory of the big drum sound, big production, and got it back on the cassette, the difference is not that big a deal, and I now begin to wonder whether the personality doesn't get lost, and the message get a bit confused, obscured with lots of different people's ideas.

Once my studio's done, I'm going to try what I've wanted to do for a while, which is to record songs as I go, not do all this writing for one big period of recording. Probably two of the most inspired things on the last album, I reckon, were done in one afternoon each. They were added to later, but the beginning-piece and the end piece were done just after I got the then-new drumbox. I literally just put the thing on, had an idea at the keyboard, and went straight through and did it. It took very little time, was very inspired, and both pieces I think are very effective. Other sections that I spent months over, probably aren't as effective at the end of the day. There's something about being absolutely fresh, and just going in and putting it down.

I: As opposed to going into the studio, adding vocals to this, bits to that....

AP: That's right. That's why I think it's a really valid medium. I think the idea of possibly recording too much at any one time is a bad idea. Sometimes a fantastic energy is built up. When you start an album you don't necessarily want to do all the rhythm tracks and then do all the overdubs. Sometimes you get on one track and you just race from instrument to instrument.

Private Parts & Pieces



and he's becoming very good, almost concert standard - pretty flashy stuff. You can play anything, and he'll harmonise it - play almost straight off, and his memory is fantastic.

I: Is it just the two of you on the album?



AP: Yes, really it's just an album of guitar duets. I remember talking to Tony Smith, and thinking it would be a good idea on one of the 'Private Parts and Pieces' albums to go for... maybe in one way specialise a bit. We didn't really have much time, and not much encouragement - no obvious actual financial backing. It tends to be a bit tricky with the 'pp&p' albums really, I've tended just to complete them out of previous 'bits'. For this we didn't feel we could justify tons of time either, I got on fabulously well with him, I used to often go and spend evenings with him at his place in Putney. What we wrote literally came out of the wine! Which is why

there're too many slow ones again, I'm afraid! Slow ones are always easier to write - post-dinner, melancholic haze that falls upon you makes it much easier to come up with slow things - one guy plays nice chords, the other just plays the melody. Actually constructing faster things is difficult - one good fast one that we wrote as a new piece took a couple of days. So there are too many slow ones, I'll freely admit it, but I do think it works. There's one thing which I arranged as a duet which is an old Genesis song which never got recorded - years and years ago. It used to be called 'Little Leaf' - it's not going to be called that now. One of the things we used to do when we first went on the road - we used to start with a couple of acoustic numbers, and every-one used to be on guitars and things... funny, really.

I: When will the album come out?

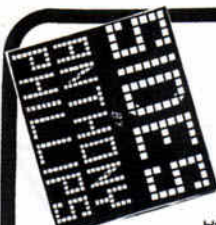
AP: It's going to be out in February, I hope, and Pete (Peter Cross) is going to do another cover, which I'm looking forward to because I really missed him on the last one.

I: What happened, was he really just on holiday, or would his work not fit in with the idea of 1984?

AP: No, No! He's been finishing his book you see. He's been doing a book for six years now. Fantastic! The book is really magic, and he didn't really have the time. I actually also didn't feel it was quite right for him - I felt that the album was going in a different direction. I'm sure he could have done something - he's not just a pastoral landscape man. He was basically a graphic designer - he's really good with weapons and stuff like that. Pete has created another world really, which he just lives - he doesn't escape to it - he lives there, virtually. That's why his work is so convincing, because he's in it.

I: It must have taken him a long time to do your various album sleeves, with all the little jokes and interesting bits in them.

AP: 'Wise After The Event' was the longest one - it took him about two months. I think he works too hard, personally - I've got nothing but admiration for him.



When I started the album I was going to do three instrumental pieces. One was an old Polymoog piece that didn't get onto 'Sides'. 'Sides' was possibly going to be quite instrumental, but because of what Rupert Hine interpreted as Arista Records wanting, we went with the songs. And there was another twelve-string instrumental which didn't get on either. So I had these two instrumentals waiting, and I thought I'd do a quick instrumental album. I persuaded Tony Smith that it was a good idea to do a large-scale instrumental album, 'cause I'd wanted to do one on a larger scale since 'The Geese and The Ghost'. I started working on this extra keyboard piece, which I wanted to be a more modern, short five-minute piece - and that ended up as the whole album!

I: It just grew from there?
AP: Yes, so the other two pieces still haven't been recorded! It just got out of hand. It's a funny thing, but in classical music, or what we erroneously call classical music, there are all these forms, and people tell you that form is important in music. Of course it is - form is inherent in anything - there are strict forms in some classical music. I remember going through the 1984 ideas and thinking 'Is there any form to this thing, does it conform to any conventional form at all?'. And yet, what's to say it's wrong. That's one of the most interesting things that I've felt has come out of rock music - it's too early to say. Or is it just another way of doing things - to take up, expand on, or follow through?

AP: I don't know, we all tend to... I mean, some of the Genesis lads, particularly Tony Banks, tend to vary the, what I call, the wave-form, one section running into another, each actual join working, but with not necessarily any relationship between the ensuing parts. There's nothing actually wrong with that.

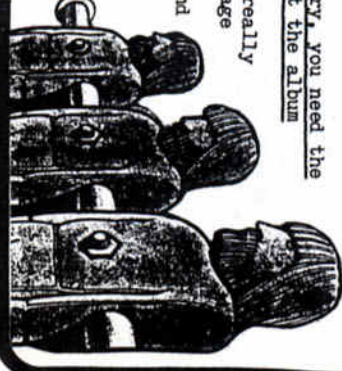
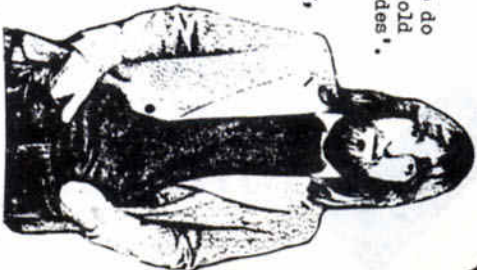
I tended to do that a bit with '1984', but I stopped repeating after a while. There's a half-hearted attempt to repeat something at the beginning, then after that it just keeps going, keeps changing, and it keeps up the momentum - and it holds your interest if you like that sort of music. I think the first piece could have been a hit personally.

I: Well there was an excellent review of it, wasn't there - 'Single Of The Week' in one of the papers.

AP: Yes, it was fantastic, wasn't it! Strange really, I mean you can only push so much. With RCA there's no work on the singles at all. Terribly sad, because I don't set a great store by singles, but I think that one was quite catchy.

I: Well, the way the radio works in this country, you need the single played so people can get to know what the album is like - they may not hear it otherwise.

AP: Well this is the problem I've got. I'm not really going to break out of the 'cult-artiste' stage without a single, or some sort of record success. I wouldn't tour and form a band and get terribly into debt unless there was a lot of money for backing, and unless I was financially secure. I'm totally realistic about that. Anyway, I'm very happy creating, composing and innovating. As much as, in a way, I'd like to go and play





and meet the people who've bought the records, the amount of sacrifice of composing time in any given year is pretty critical. To try to make a career as a composer, you've got to be available. I've been working with Andy Latimer recently, the guitarist from Camel. We were talking about this, because he's moving towards that - picking up more composing work - but it's very difficult because he's away for half the year. This is the problem - with that tour which follows every album. By the time he gets back he's missed a lot of things, and lost the continuity. With picking up that sort of work, you've really got to be pretty devoted to it. I honestly think that the way touring thing seems to be structured that it's unlikely that I would choose that as a means of selling more albums, unless one album just happened to be a big success and one could tour, do a small concert tour and control it. As opposed to it controlling you - getting terribly into debt with a record company, then having to go on tour and keep touring - that's a terrible vicious circle.

I have nothing but admiration for Genesis, the way they've done it, but it doesn't seem to really be practical.

I: Is it the difficulty of wanting to go out and play live and get an audience reaction, without it becoming an enormous process that you have to keep up?

AP: Yes, 'cause it would be fun, honestly, to have some of the stuff done live. Besides which, I miss the volume - the volume is really stirring. But there it is, you can't have everything. There're so many drawbacks to touring that in a way I'm happier to put up with the slight sadness of not hearing some of the stuff live. I think on balance people don't enjoy touring, that's the sad thing about it. My own experience of Genesis was of enjoying one gig in ten, feeling ecstatic, but the rest of the time being far from ecstatic. Static!

I: How did you get into doing the music for the 'Rule Britannia' TV series?

AP: Well I've been picking up a bit of background music, jingle work and stuff for a couple of years for a company called Hman Music. They got 'Rule Britannia' and I was the only one they reckoned could do it. They've got lots of in-house composers who specialise in certain things - the trouble is I've got earmarked for this kind of 'English, Vaughan Williams' kind of stuff, and can't seem to break out of it.

I keep telling them, 'You know I'm a rocker as well, I can still do it', but they don't really believe me. It's not about being startling and innovative, because that sort of work normally is about just being very professional, and run-of-the-mill. I was very lucky with 'Rule Britannia', because they didn't want a format thing, they wanted something quite creative. It wasn't that innovative, but the idea of taking Vaughan Williams-type English string music and playing it on synths, making it slightly colder, twisting it - which is what they wanted. Producers always want things which are



complicated symbolism - their minds work in layers, I think. But they were a nice crowd actually. James Bellini was a bit remote, too clever for the rest of us. I think the series was good in that it was controversial. I was lucky with that because it was a bit of a pioneer programme, I didn't want to become that associated with something which wasn't a dreadful format thing. There was a bit of a tense feeling about whether it would even get on.



I: Had you seen all the film before you did the link music?

AP: No, that's the big joke. I saw the title shots, and I had to do the title very carefully, frame-by-frame, like that first bass note when the hammer came down. That was great fun, actually, constructing that. The rest of it I didn't see, the rest of it wasn't put together, so I was handed a list of words, like 'Greed', 'Irony',.... can you believe it? I had to sit and write ideas - to 'Greed'! It was chaos. Luckily I was doing it at the Hman Music studio, I was doing it with an engineer called Chris David, who then did '1984' with me, and Simon Mortimer who was the guy at Hman Music in charge of it, and luckily everyone had a good sense of humour so we all.... It was great fun in the end we were all saying, 'Is it ironic enough?' Well it is really, but not.... Actually it was quite challenging, though. The 'Rule Britannia' team were quite exceptional - they were all very interested, not just to listen to the title music but to listen to all the music I'd done, actually spending a whole day. I think I was lucky, I think television work normally isn't like that.

I: Is it a problem that the music that's been written sometimes gets messed about with, and chopped and changed? Like Mike and Tony did that work on the film 'The Shout', and in the end it was a waste of time as far as they were concerned.

AP: They weren't happy with that. Mind you, neither was Rupert Hine. He got credited with 'Electronics', but he did a lot of background music. They did the theme, and one or two other bits, but he did most of the background music, and just got credited with electronics.

I: Is there another 'Private Parts and Pieces' on the way?

AP: Oh yes! I've already done it actually. I did it in June with an excellent guitarist, friend of mine called Quique (pronounced Keekey, which Anthony assures me translates into English as 'Henry Watercross'), whose an Argentinian, he's unfortunately had to leave the country now, which is all a bit sad, but he's absolutely brilliant. He's the best guitarist I've ever worked with by an awfully long way in that he's completely versatile, he's got the best ear. He's not the best composer, certainly not the best composer, he tends to be... He's the all-round man: like me he was a pop musician first in a sense, if you can divide it like that, and he was over here studying classical, and he's taken classical guitar further than I have,

