

# On Reflection

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“The original ELP are back together for an album and a tour.”

“Columbia just got the rights to release *In a Glass House* as a CD.”

—from next month’s featured interview.  
Can you guess who?

*The first of a 2-part article* by Louie Mastropasqua

## Genesis: Anatomy of a commercial sell-out

What do you think of when you hear the name Genesis? “Another Day in Paradise?” “Invisible Touch?” “The Musical Box?” Turn on any of the 96 million “classic rock” stations in the country and you’ll hear a D.J. say, “Here’s some old Genesis” and play “No Reply at All.” Let’s see what went wrong with this band that went from being progressive superstars to Top 40 superstars.

In the beginning, in 1969, at a private school called Charterhouse, two bands merged to form a writing group whose design it was to sell compositions to other bands. The two bands were The Anon, a Rolling Stones cover group with Mike Rutherford and Anthony Phillips; and The Garden Wall, an Otis Redding/jazz/blues band that included in their ranks Peter Gabriel, Tony Banks, and Chris Stewart.

A friend who owned a small studio recorded them as a favor. The songs included “That’s Me,” “Listen on Five,” “Try a Little Tenderness,” and “She’s Beautiful,” which later became “The Serpent.” This tape found its way into the hands of Jonathan King (“Everyone’s Going to the Moon”).

King recalls, “They left this tape in my car, there was no band name, just a phone number. I decided to listen to the tape and thought this guy had a nice voice. I decided to produce them. I gave them

the name Genesis and titled their first record *From Genesis to Revelation*, which was a disaster because the record shops...stuck it in the religious bins!”

If you listen to this record today, you catch a faint glimpse of what was yet to come. Still only 16 years old, Gabriel’s thick voice and Banks’ wistful piano contain the seed of what flowered in their later work. After recruiting drummer John Mayhew (who is now a carpenter), Genesis started to write longer and more ambitious songs, but King advised against going in that direction. The band looked elsewhere for guidance.

On the advice of Peter Hamill, Charisma Records boss Tony Stratton-Smith went to see them at Ronnie Scott’s club and fell in love with their music. He immediately signed them to a multi-record deal and told them to be as creative as possible (ah, the good old days!). With John Anthony assigned as producer, the band created the album *Trespass*. Songs like “The Knife” and “Dusk” became the first audience favorites.

Genesis began a series of concerts with Van der Graaf Generator and Lindisfarne that became known as “the six bob tour” because of the 6p price. Almost every show, Genesis walked away with the highest acclaim and the most applause. But trouble was brewing. The band was never happy with Mayhew’s drumming,

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# Relayer

## AN APOLOGY

As you well know, I have always sought contributions from readers. I know that some of you feel, "hey, I'm paying for this rag, why should I do the work?" and you are absolutely right. I just feel that with a larger pool of contributors, there is a greater sharing of ideas.

Well, recently we've gone from famine to feast. I have more article submissions than I can deal with. Please be patient; your article will get in. If it's particularly topical, it will most likely get bumped up higher in the priority list but I am trying to deal with them in the order I receive them. Please keep them coming and thank you for your contributions to the APEX network.

## '80s PROGRESSIVE BOOK OUT

*The History of British Progressive Rock of the Eighties* is available from the author in France. The book features 120 groups and artists and 40 photos.

The 56 page book is written in English and includes groups "from A (Abel Ganz) to W (World Turtle) and also includes family trees. Cost is 70 FF in Europe and 80 FF in the U.S. and elsewhere. Make check/IMO payable to André-François Ruaud, 245 rue Paul Bert, 69003 Lyon, France.

## WONDROUS INTERVIEW

The latest issue of the Yes fanzine, *Wonderous Stories*, features an interview with original Yes guitarist Peter Banks. The scoop with him is that he has a lot less hair but a batch of new material that he's trying to get released. He still speaks with members of both sides of the Yes camp and is as surprised as anyone that they've pulled it off so far.

For more information, contact Suzanne Cerquone, *Wonderous Stories*, P.O. Box 85, University Station, Syracuse, NY 13210.

## HOW NOW NEW HOWE

Steve Howe's long-awaited next solo album is due out on July 9. The album

*Turbulence*, will be released on Relativity Records (strange, since he's been featured on three IRS NoSpeak releases) and includes the work of one Bill Bruford on drums.

## VARIOUS NEW RELEASES

From APEX member Geof O'Keefe comes news of a June 25 release date for the Moody Blues' new album, *Keys to the Kingdom*. Apparently, Patrick Moraz has left the band, taking with him the last potential for greatness the Moodies could expect to achieve.

Geof also reports that three Sire-era Renaissance CDs have come out in Japan: *Azure d'Or* (which has been available in the UK), *Novella*, and *A Song For All Seasons*, as well as Annie Haslam's first solo album, *Annie in Wonderland*. The sound quality is great and the original packaging is intact.

Next comes word that ELO co-founder and drummer Bev Bevan has reunited the group *without Jeff Lynne*. While that sounds as impossible as a King Crimson without Robert Fripp, the new lineup sounds interesting. Returning to the fold are violinist Mik Kaminski and cellist Hugh McDonald, who were axed when Lynne turned the band into a techno-pop jukebox, as well as bassist Kelly Groucutt. Replacing Lynne is the very talented Pete Haycock (ex-Climax Blues Band) on guitar and vocals, plus Neil Lockwood, also on guitar and vocals, and keyboardist Eric Troyer.

The album, *ELO Part Two*, will be supported by a massive world tour with the Moscow Symphony Orchestra. The lighting and presumed multi-media stage design will be handled by the guy who did the most recent Michael Jackson and George Michael tours. Due date is June 11.

## REVIEW: DAVID TORN

This review of David Torn's new album, *Door X*, was submitted by APEX member Ben Littauer.

"This album, after the requisite few listenings, has become one of

my favorites of new progressive rock. Of the musicians on the album, the only one I recognized was my old fave Bill Bruford, who plays on four of the 10 tracks. Torn plays mondo weird guitar with "hypnodrones." His singing (seven cuts) seems a bit odd at first but grew on me. The stuff that goes on underneath is wonderful.

"A lot more rockish than Torn's earlier *Cloud About Mercury* (on ECM, with Mark Isham, Bruford, and Tony Levin), which in my opinion was not nearly as good."

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# Union not worth the civil war

## Yes: that preceded it

Are you a Yes fan that really likes the 90125-era stuff? Then you'll probably like much of this album although I'd feel better if you didn't. Yes fans from way back will probably despise this album, though I'd appreciate it if you could stop and listen to a few cuts. If you like it all, then I guess you're wondering why all the fuss.

Fact: hugely talented people do not always do great work. You don't even have to enter the progressive arena to see that this is true. Look at Bob Dylan. The man has created the best work his genre has ever known and he will spend the rest of his life never doing anything as important or meaningful in any context. So why do I expect miracles from new Yes or ABWH releases?

I guess because Rick Wakeman has been quoted as saying that he felt that ABWH had another "Close to the Edge" in them. Well, nothing that amazing surfaced on *Anderson, Bruford, Wakeman, Howe*, although in the relatively short time since that album came out, "Brother of Mine" has rightly achieved a certain neo-classic status. But now there's *Union*. Another "Close to the Edge?" For most of the album, they'd be lucky to have another "Like a Virgin."

Oooh, low blow, you say. Maybe, but at this point in time, I thought that it was safe to assume that a band from the '60s/'70s wouldn't feel any temptation to do a dance track ("Dangerous") or that two groups of musicians who have been apart for so long because of an inability to agree on musical direction can contribute tracks to an album and have die-hard fans scratching their heads trying to guess which group did which tracks.

I may as well get the nitpicky things out of the way first. The booklet is several pages long but because of all the legal publishing credits, there's no room for lyrics. As if that isn't a telling enough statement that the actual band members are but a cog in a smelly

tangled web of lawyers, managers, and record companies, can someone tell me why 11 other keyboardists and synthesists are needed on this album when Wakeman, whom we have been led to believe is the premier keyman in rock, and Linda...sorry, *Tony Kaye* are supposed to be the ivory league attractions?

Another rudely rhetorical question is, Why doesn't Tony Levin get the recognition he deserves? Not only does he perform on nine of the 14 songs, and usually performing better than Squire does on four of the remaining five, but he has a writing credit as well. "Yes" is a marketing strategy, a business decision. Tony Levin's contributions over the past two years are pure art.

Okay, I'm on a roll now. I'm going to jump right in and dance on the exposed nerves of many of you. *Union* features a Steve Howe acoustic guitar solo called "Masquerade." Howe? Solo? Acoustic? Hooray, you shout. Not so fast. First, play "Mood for a Day." Then play "Masquerade." Now, I'm not saying that just because "Mood" is an overall better composition that "Masquerade" has no value. But where's the growth? We waited twenty years for *this*? There aren't any other acoustic pieces that he's worked on over the years that are better than this, that show some greater awareness of the art of the classical guitar? That show what 20 years of experience and maturity can accomplish? I was disappointed.

I can hear some of you cheering at my unleashed outrage. But I know there lurks the silent majority that is quietly scheming for my head. Time to shift gears and be positive. After all, Jon Anderson is on the album. The Prince of Positivity. I thought I would vomit from the corniness of the song title, "Without Hope You Cannot Start the Day," but actually found it to be an interesting track. On this song, which is an

ABWH Yes song, you hear something different from so many of the others. They take their time, they develop the theme, they set the stage. Too often they rush right in and sing the chorus then get to the guitar solo and by the time the song ends, you still haven't found the core idea.

"Miracle of Life" is the only one of the Yes Yes songs I like. In fact, I thought for sure it was ABWH Yes. Trevor Rabin plays some elegant electric guitar with very nice mandolin textures underneath. Squire and White play it like the old days, hard but in control. While on the subject of Yes Yes songs, the single, "Lift Me Up," is better on the album than on the radio. The album version has a nice introduction that unfortunately leads into the song itself. Apparently, there are three different versions available. They should have just improved the first one (my recommendation for doing so would be to put a gag in Rabin's mouth. His vocals are pure FM pretty boy rock a la Starship and Foreigner).

The best track, in my opinion, is "Silent Talking," which *Rolling Stone* called "virtuoso grunge." I rest my case. Although it is fairly short, "Silent Talking" is not only the best thing on this album, but it is better than 70% of what made it onto *Anderson, Bruford, Wakeman, Howe* and is more truly Yes-like than almost anything since *Drama*. Credit Howe, Bruford, and Levin mainly, with Anderson finally delivering on his talents and Wakeman providing the perfect finishing touches.

Your best bet is to buy a promo or used copy at your local used record store. If these guys need cash, which they must if they have the gall to charge \$40 for a t-shirt at their concerts, let them fire a few of the lawyers, managers, and tagalong musicians who are sapping and/or restricting these artists from creating the kind of quality music that made them so marketable in the first place. 🍷

# Mastermind: very ELPful

"You've got to hear this band! They sound just like ELP but with a guitarist instead of keyboards." This is roughly verbatim of what my initial knowledge of Mastermind was. Stephen Roberts of ZNR Records was excited about this band whose album he now had the rights to and was trying to get me excited about them, too. Okay, send me the tape and I'll decide for myself.

My first reaction (to myself) to what Stephen said was, "I like guitarists to sound like guitarists and one band that sounds like ELP is enough." Still, I promised myself I would be open to it and after several listenings to *Volume I*, I have to say I like this band.

Originally recorded in 1987, this is the first widely available release of the trio. Mastermind is Bill Berends on guitar, MIDI guitar, and vocals; Rich Berends on drums and percussion; and Phil Antolino on bass. Produced by the Berends brothers, the music is aggressive and strong progressive rock, though they hide their influences with paper-thin veils.

The opening track, "Child of Technology," supported Roberts' comments. The broad synth-sounding theme indeed suggested Keith Emerson and it was a few minutes into the song before Bill Berends played something that gave away the fact that his instrument is guitar. Overall, however, with his mid-range vocals, the track more closely resembles *Black Noise*-era FM, the Canadian trio who was written up in the February, 1990 issue of *OR*.

"On the Wings of Mercury," the next track, is a powerful instrumental that showcases Bill as a guitarist playing a guitar that *sounds* like a guitar. His soloing recalls latter-day Steve Howe from *Drama* and the first Asia album. Brother Rich is clearly a Carl Palmer-influenced drummer. To say he is good is only to acknowledge that it takes a certain level of chops to

be able to be labelled a Carl Palmer-influenced drummer. He fills all the spaces and while I know that a lot of progressive drummers adopt that style, and a lot of progressive fans enjoy it, I tend to prefer a more sparse, restrained, and musical (some would say cerebral) approach to percussion. As an admitted Bruford aficionado, I'm sure you understand my prerogative. Suffice to say that if you like the Palmer approach, you'll regard Rich Berends highly.

On "Tidings of Battle," Bill Berends' leads inject a Hendrix/Fripp intensity, while his synth guitar adds somewhat more portentous colors, even mimicking Emerson's moog. Antolino's bass works overtime to provide a bottom to the Berends brothers' ruthless jamming.

"A Call to Arms" continues the war music style as defined by Emerson on "Tarkus" and "Karn Evil 9: Third Impression." Do they add anything to such literature? Well, if you've taken his keyboard-sounding guitar as a gimmick, then it will have worn thin by this time. But if you forget about that, you realize that it's musically very sophisticated and even if it's familiar to the point of seeming plagiaristic [legal emphasis on *seeming*], there is such an obvious respect for their influences that it doesn't matter so much how original they are.

Side One ends with "Long Distance Love Affair," a modern-sounding pop-rock song with really nothing going for it. If this is all they can do without resorting to ELP cut-and-paste tactics, then let the MIDI guitar run loose.

Side Two opens with "Eye of the Storm" and this, too, sounds more like FM than ELP, mainly because the MIDI guitar doesn't play very complex, Emersonian leads. Bill does turn in a blistering guitar solo that revs up the rhythm section to a frenzied pace. "Fanfare," as obvious a title for a song by a group with a crush on ELP as

could be imagined, sounds just like an ELP song that doesn't exist. I tried locating it but I couldn't. It is similar to several, but seems to be a brand new ELP song that ELP never composed or performed. The speedy guitar solo claims it as Mastermind's but for a while it really feels like Keith Emerson had died and been reincarnated as a guitarist.

"One by One" opens with what sounds like a direct lift from Palmer's showcase tune, "Tank." It is a set-up. While Rich Berends does some great drumming on this track, it is all in support, not an out-front solo. The last track, "War Machine," brings the "Karn Evil 9" battle scenario to its conclusion. It also lets Rich finally go crazy. For those of you who are tired of hearing the same Palmer solo every time he sits bare-chested on his throne, Rich's performance will be a welcome change. Forgoing the gongs (actually, there is one gong crash at the end of the solo) and drum synthesizers, he just plays. And plays. And plays. When the band rejoins and Bill sings, "Triumph! Glory!" you can't help but hum, "Rejoice, glory is ours! Our young men have not died in vain." It may be a rehash of a 1973 masterpiece but it was so well done that I didn't mind.

In summary, although I've never given credit to "clone" bands, Mastermind has the ability to create what sounds like new music from a band long since gone. The '80s regroupings of Emerson, Lake, and Powell and 3 couldn't approach the overall musical intensity of the original Emerson, Lake and Palmer. Mastermind can. I look at this as a great new ELP album, better than what would be done if the original guys got together to do the same thing. Is that what Mastermind intends? I don't know but if not, I'd have to give it a bad review. ELP fans will want this and I wouldn't be surprised if some of them didn't file it under "M." 🍀

# Genesis, *continued*

feeling that he was too sloppy and didn't provide a strong enough backbone with which to create the foundation the music needed.

At this point, Phillips decided to call it quits. "I just couldn't handle being on stage anymore," he recalled. "I was scared and sickened by the whole thing and I just had to leave." Genesis was devastated by the news and almost fell apart themselves. But then *Trespass* broke big in Belgium so they decided to find a new drummer and guitarist.

The *Melody Maker* ads were spotted by Flaming Youth drummer Phil Collins, who was a friend of Stratton-Smith. Phil auditioned with Flaming Youth's guitarist Ronnie Caryl. When he arrived, there were several drummer ahead of him, so he was told to take a swim in the pool. While doing so, he listened to the others play and took note of their mistakes. When it was his turn, he already knew what he was supposed to do and did it.

Both Banks and Gabriel immediately thought he was the best drummer (Rutherford had a dissenting opinion). They began rehearsing as a quartet when Gabriel saw an interesting ad in *MM*: "Imaginative guitarist seeks receptive musicians determined to strive beyond existing stagnant music forms." Steve Hackett, the man who placed the ad, was thus invited to come see the group at the Lyceum. After sailing through his audition, the definitive Genesis lineup was complete.

The next album, *Nursery Cryme*, which contained the classics "The Musical Box" and "The Fountain of Salmacis," was not liked at all in England but created a stir in Italy, which to this day remains a progressive stronghold. *Nursery Cryme* got a

very positive write-up by none other than Keith Emerson, who saw them at the Lyceum.

It was in Italy that Genesis wrote much of their next album, *Foxtrot*. Although the live versions of these songs are ten times better, this is the album that made Genesis one of the driving forces in progressive rock. Songs like "Supper's Ready" and "Watcher of the Skies" still send shivers up one's spine, nearly 20 years after they were recorded.



Gabriel wasn't satisfied with just singing the songs. He designed an elaborate series of costumes that augmented the inherent drama in the songs. Many of these costumes, like the old man, the flowerhead, and, later, the slipperman, explored facets of rock theater never seen before or since (sorry Marillion fans, but Fish doesn't even come close).

Another aspect of the Genesis shows at this time was the incredible stories Gabriel told in between songs. He would weave tales of fantasy, macabre, and intrigue while Hackett and Rutherford would tune their guitars, often leaving the stunned audience on the edge of their seats. It

*Photo: When the music mattered. Clockwise from bottom center: Tony Banks, Phil Collins, Mike Rutherford, Steve Hackett, and George Harrison...sorry, Peter Gabriel (note the ethos t-shirt - a great American progressive band). By Armando Gallo.*

is unfortunate that the only legitimate live album from this time, *Genesis Live*, does not capture any of this, although bootlegs exist that give a fuller reflection of the band's live show.

The next record, *Selling England by the Pound*, which was named after the Labor Party slogan at the time, is arguably the best Genesis record with Gabriel. This album finally broke the band in America. Songs like "I Know What I Like" and "Firth of Fifth" (which many fans say has the

greatest recorded guitar solo of all time) reached an audience that opened many doors for the band, and they finally began to approach the "big time," although they were deep in the red.

After a long American tour, which saw them nearly electrocuted on stage, they took some time off to write their next record. *The Lamb Lies Down on Broadway* is one of those albums like *Tales from Topographic Oceans* that could have used a little more time in the editing room. While

still a great work, it drags here and there and occasionally loses cohesion.

Part of the reason for this may have been the inner turmoil that surrounded the making of the album. For one, Gabriel got an offer to collaborate on a project with William Friedkin, the director of *The Exorcist*. He saw the back of *Genesis Live* and thought the story on the back was great film material. The rest of the group, however, wouldn't hear of it. They forbade any outside or solo work. At the same time, Gabriel's newborn daughter was near death but Genesis didn't seem to care.

One reason for this may have been that Gabriel insisted on writing

*continued on p. 7*

# A Different View of Kit Watkins

Kit Watkins is at it again. Yet another new album by the former Happy the Man keyboardist/sax-and-flutist cum ultra-prolific solo artist is now available. Entitled *A Different View*, the album is indeed different from his previous albums; then again, each of his previous albums has been different from the others as well.

On *A Different View*, Watkins takes us back to his roots. As any artist with talent and integrity would have the courage to do, Watkins has spent the last several years gradually lifting off the veils to his personality through his recordings.

A retiring, highly unpretentious Thoreau fan who prefers composing and playing over performing and touring, Watkins has relayed much of his personality in recent releases like *SunStruck* and *Thought Tones*. Whether it's taking nature sounds through electronic metamorphoses or devising contemplative melodies to work against his eclectic rhythms, he has created a body of personal music that clearly differentiates himself from Happy the Man and yet puts into context his contributions to that band's repertoire.

With *A Different View*, Watkins takes us back to the beginning. The son of classical piano teachers, he grew up learning the classic piano literature. With his mother's help, God bless him, Watkins has compiled a number of such pieces on this record, which he performs in electronic settings.

The pieces, save for one by Chopin, are from the late 19th to early 20th centuries but the instrumentation is pure 1990s: Roland S770 sampler; Roland D-50; Yamaha DX7, TX7, and TX81Z; Kurzweil K1000, E-mu Proteus/1, and Korg Poly 61. Recorded digitally in his home studio, the recording has Watkins' trademark cleanliness and clarity.

Beginning with Erik Satie's "Trois Gymnopédies," Watkins sets the tone of the recording as being in the idiom of the melancholy romantic. Using simple, pianoesque sounds for the delicate melody, he cuts a swath of electronic color for the accompaniment. But where his reading of Satie's most famous work is lush yet sparse, his appropriately orchestral-like treatment of Aram Khachaturian's "Gayaneh's Adagio" (featured in the film *2001: A Space Odyssey*) is dense though elegant.

"Prelude," by Chopin, begins and ends with the sounds of thunder and rainfall, adding intensely depressing ambience to the musical lament. At nearly seven minutes in length, the piece carries far more impact than the others, which clock in at between one-and-a-half to four minutes.

Satie returns for a 20-minute suite made up of eight compositions: the first three "Gnossienne" followed by "Veritables Preludes Flasques," then the fourth, fifth, and sixth "Gnossienne" and ending with "Danse de Travers," which is augmented by percussive sounds. In spite of the fact that Satie once wrote, "Thou shalt not be melodious," these pieces have

touchingly romantic melodies that are as affecting as they are simple.

Fauré's "Clair de Lune" shows that even without the natural "play" a musician can get from acoustic instruments, Watkins with his electronic arsenal still has good control of dynamics. The next four pieces form a sort of nature sonata that shows his tranquil affection for Thoreau. Prokofiev's "Morning," Rebikov's "Pastorale," Khachaturian's "Quiet Hour," and Stravinsky's "Larghetto" all get very expressive readings from Watkins' sympathetic fingers.

The album ends with another version of Satie's "1st Gymnopédie," this one more lush and shimmery than the previous version. In case you were wondering where Satie got the title, the *gymnopaïdiai* was a 4th century festival and the *gymnopaïdike* was a choral dance.

*A Different View* is not a new progrock masterpiece, but rather just a different view of a sensitive composer and musician who has turned out more than a few progrock masterpieces in his career. For more information, write to Linden Music, P.O. Box 520, Linden, VA 22642. ☺

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# Genesis, *continued*

all of the lyrics as well as the liner story for the album but was very late getting started. Meanwhile, the band recorded all of the music without any of his contributions. Another hotbed of discontent was Hackett, whose wife had by then left him and taken their only child with her. He was quite proud of the music they'd done and when Gabriel came in to do the vocals, he sang over many parts that Hackett thought were supposed to be instrumentals.

Hackett recalled: "Peter just blotted out all my contributions; it was like taking a painting that I'd done and someone else painting red all over it." The two argued violently over this issue until one day Hackett broke a wine glass in his hand. It was on the eve of an American tour and while the rest of the band left for the States, Hackett was in the hospital. He phoned the rest of the group to say he was quitting but Rutherford talked him into staying.

Genesis performed *The Lamb Lies Down on Broadway* 102 times in its entirety all over the world. They used over 100 lights and 1000 slides projected on three screens at the back of the stage. With some of his strangest costumes ever, Gabriel completely became Rael onstage, dominating the show. This caused a lot of resentment to build up in the rest of the musicians. Halfway through the tour, Gabriel decided he would leave the band.

Stunned, Genesis finished out the tour without telling the press. Banks tried to talk him out of it, but Gabriel was determined to move on. At the end of the tour, it was announced that he had left. While many were convinced that this would be the end of Genesis, the band had already decided to press on.

They auditioned singers left, right, and center, while Hackett recorded his first solo album, *Voyage of the Acolyte*. Like most of his work,

*Voyage* perfectly captures the beauty and spirit of Genesis. When he returned, it was time to record *A Trick of the Tail*, but a suitable singer still had yet to be found. One day, Collins walked in and said to the rest of the band, "Let me give it a try." Despite their initial misgivings, when they heard how well Collins performed the material they said, "Fuck it, let's get a drummer."

At the time, Collins was working with Brand X, which also had Bill Bruford on drums. When Bruford was approached with the idea that he tour with Genesis, he told Collins, "I could be interested."

*Trick of the Tail* is one of the few classic Genesis albums you can still hear on the radio. Songs like "Squonk" and "Ripples" made it the best-selling Genesis album to date. Its follow-up, *Wind and Wuthering* (my personal favorite), was the pinnacle of Hackett's writing contributions to the band. With its beautiful classical guitar and ethereal Mellotron strings, *Wind and Wuthering* is probably the last truly progressive album Genesis made.

The *W&W* tour was the most ambitious to date. With loads of cash to spend now, Genesis toured with two rows of Boeing 747 landing lights and tons of lasers and stage lights. Bruford had formed UK so Collins brought in ex-Zappa/Weather Report drummer Chester Thompson to man the drum riser. His style was so close to Collins' that it sometimes is hard to tell the difference between them.

A live album, *Seconds Out*, was recorded in France. It is one of the best-sounding live albums to come out of the '70s. Slick and polished, it is live musical art at its peak. It was during the mixing of the album that Hackett finally decided to call it a day. Genesis had always downplayed his role in the band, almost to the point where he didn't exist. But it's easy to see that without Hackett's guitar, Genesis became more poppish in sound.

The band tried to persuade Hackett to give up his solo career. He agreed to on the condition that the band use more of his material. Once again, Genesis said no to the creative efforts of one of its members. Hackett's material was not the direction in which Genesis wanted to go. They wanted to get more commercial and reach a wider audience with radio hits.

Well, ...*And Then There Were Three*, as they put it, and it's easy to see that this was the beginning of the end for Genesis as far as progressive rock was concerned. They were now starting on the road to commercial formula pop success. "Follow You, Follow Me" was a monster smash hit all over the world. For the tour, the group hired New York jazz guitarist Daryl Steurmer. His style is as different from Hackett's as Trevor Rabin's is from Steve Howe's, which suited the "new" Genesis to a T.

At the end of the tour, Collins' wife left him because of his rising success (good for her!) and so the band took some time off while he got his life together. During this time, both Rutherford and Banks recorded their first solo albums. Banks' *A Curious Feeling* was an interesting record but was a little underproduced. Rutherford recorded *Smallcreep's Day* with his old friend Anthony Phillips, whose own solo career started with *The Geese and the Ghost*, which featured Rutherford and Collins as guests.

Meanwhile, Gabriel came back to the fore with his first solo album, *Peter Gabriel*. The single, "Solsbury Hill," was about his departure from Genesis. The album enjoyed some moderate success, but it wasn't until his third self-titled album that he broke through worldwide with the hit "Games Without Frontiers."

CONTINUED  
NEXT  
MONTH!

# Early Gentle Giant show now available on CD!

by Greg Katona

Some great news for Gentle Giant fans everywhere! Hot on the heels of the recent release of *Free Hand* on CD comes a live Giant bootleg CD entitled *Gargantua* on the Italian Aulica label (#A107). It was recorded in Essen, Germany in 1971 [Editor's note: other information suggests that the year was 1972.], placing it sometime after the release of the band's second album, *Acquiring the Taste*.

This means, of course, that it features all three Shulman brothers (Derek, Ray, and Phil) plus the legendary talent of Kerry Minnear and Gary Green. Although the disc states that Martin Smith is the drummer, it's actually Malcolm Mortimore, who was to play on only one studio album, 1972's *Three Friends*. When he was injured in a motorcycle accident, the band enlisted John Weathers, who stayed with them until Giant's demise.

Although the disc states that the opener is "Giant," it's really "Alucard," followed by great versions of "Funny Ways" (with a great vibraphone solo by Minnear), "Nothing At All" (with a great drum solo by Mortimore), "Plain Truth" (with a great violin solo by Ray Shulman), and ends with "The Queen," their boisterously irreverent version of "God Saves the Queen."

The CD clocks in at just under 40 minutes. Be warned, though, this is definitely bootleg material, probably an audience tape, and is recommended for diehard fans and collectors. The rarity of the recording—although they do exist, it's hard to find live Giant tapes recorded before 1975—is what makes it great. The packaging is excellent: the insert cover shows the giant reclining on the ground holding the band in his outstretched hand

while the inside is a live color picture of the band (albeit a later lineup sans Phil Shulman and with Weathers).

The disc itself has the Giant's ubiquitous face printed on it. It is probably available from your local CD importer. Let's hope this is only the beginning of a long line of Giant CD bootlegs. In the past year, we've seen a whole slew of them from Yes, Genesis, and King Crimson. Hopefully, we can eventually see *Amongst the Darkers* and the "unofficial" *Playing the Foole* on CD as well.

The release of treasures like *Gargantua* should be treated with enthusiasm by all fans of progressive music. Buy it, so we can see the release of others like it. ♡

*Giant fans cannot miss next issue's featured interview!*

## The APEX

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