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SOME ASPECTS OF POSTMODERNISM AND POPULAR CULTURE

discussed with reference to the rock opera
The Lamb Lies Down on Broadway by GENESIS/Peter Gabriel

An Essay by

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Contents

	page
Introduction	3
Rock Music and Popular Culture	3
Art Rock	6
The Rock Opera	8
GENESIS	10
"The Lamb Lies Down on Broadway"	13
The Story	16
Intertextuality	18
"The Lamb" and Postmodernism	23
Popular Culture and Postmodernism	24
Modernism or Postmodernism?	27
Notes	28
General Bibliography	32
Annotated GENESIS-Bibliography	32
Discography	34
Filmography	36

APPENDIX

Introduction

The original aim of this essay was to integrate the analysis of the rock opera The Lamb-Lies Down on Broadway by GENESIS¹ into a survey of "Postmodernism in Popular Culture", but for several reasons this form of generalization proved to be very problematic. To look for traces of a certain phenomenon in a special area requires a clear idea about this phenomenon, especially when the area is not generally regarded as somehow related to the phenomenon. And the problem with "postmodernism" is that it is not very clear what this term actually means and, as we will see, in the context of popular culture it even seems to become contradictory. The other problem is that it is nearly impossible to make any statement which is valid for popular culture in general, because this cultural phenomenon consists of too many different and incompatible currents and manifestations.

So I decided to limit my theoretical framework to one particular movement of popular culture, rock music, to which my practical example of GENESIS belongs and which has a certain consistency of its own and therefore allows some generalizations. It is already difficult to transfer the results of a survey of such a unique work as The Lamb to rock music in general, so that my theses have to be handled very carefully when regarded in the context of popular culture as a whole.

Rock Music and Popular Culture

The area or period of popular culture I am going to talk about is rock music. Though the emphasis in this term seems to be on "music", its meaning goes of course beyond that, because, as a cultural phenomenon, it also includes other areas like the texts or lyrics, the fashion, the behaviour and the visual aspects of stage shows, record covers or music videos.

This movement of popular culture started in America about

1954 with rock'n'roll, a fusion of black and white musical traditions, of blues and folk. It had an immediate popular success and changed the structure of music and music business in the long term, and it also had an enormous impact on the "life style" of the post-World War II generations. And even now, more than thirty years later, this avalanche still rolls on with unstoppable power.

The difference between rock music and other movements of popular culture lies in its special group of recipients which in this case is youth. "Youth, or better, the 'teenager'", says Iain Chambers in his book Popular Culture: The Metropolitan Experience,² "was apparently a post-1945 invention. It was also clearly American in origin. Before then teenagers simply did not exist."

Though I have used Chambers's very informative book as a background for this survey, I must state that we have different points of view towards popular culture. For Chambers popular culture is synonymous with "urban culture". Therefore he starts his historical survey in the middle of the nineteenth century, when this new form of "urban popular culture" developed together with the increasing importance of the city as a place for living and working during the process of industrialization. But, in fact, this is only one form of popular culture, though the most important one during the twentieth century. Chambers tends to deny that there have been other forms of popular culture before the period of industrialization and that forms which are more bound to the country-side have their place in twentieth century culture, too. Especially a phenomenon like GENESIS can hardly be described in Chambers's terms, as we will see. In this regard Chambers's book is very contemporary and "trendy" as it follows the current fascination with urban rhythms in the new wave movement of the eighties.

My suggestion for an alternative point of view for a typology of popular culture focuses on the group of recipients. Therefore I would stress the change which has taken place in the fifties a little more than Chambers and speak of the new movement as "youth culture", while everything be-

fore was "working-class culture". This change consists not only in the birth of a new "class", of "youth", but also in the slow disappearance of the "working class", because in this age of leisure and unemployment the value of labour is slowly decreasing to insignificance. Similar changes have taken place when other forms of popular culture like tribal or peasant cultures were replaced by those of new "classes".

The movement which started with rock'n'roll went, of course, through several changes after that, though its forms remained more or less constant, so that one can follow a very consistent "rock tradition" through the different styles. A rough chronology may look like this: 1954-58 rock'n'roll, 1963-66 beat, in the seventies split-up into different simultaneous styles like hard rock, jazz rock, art rock, or disco sound, 1976 punk, 1980-83 new wave. The gaps in this chronology, like our present time, are characterized by no special predominant style, but a mixture or dilution of preceding styles.

From the beginning on rock music was "popular" in the meaning that it moved broad masses of audiences, and "anti-intellectual", opposed to "high" or "adult" culture. But since the second half of the sixties it became "infected" with "high culture" and the first tendencies towards "art rock" developed. This is the point where modernist elements are getting into rock music. After the first "naive" and "pure" phase, irony, self-reflection and an element of play started to spread. It is not surprising that these "decadent" tendencies were established by British musicians, because they had the necessary distance to the roots of blues. So they were able to take their business less "serious" than American musicians who developed similar tendencies much later and under distinct British influence - neglecting for the moment the quite unique phenomenon of Frank Zappa.

Even the "anti-intellectual" punk revolution which liked regarding itself as a return to the original and plain sources of rock'n'roll cannot hide that the "innocence" or "naivety" was definitely lost. "Punks ransacked post-

war subcultures for fashions and signs to re-cycle and re-live", says Chambers.³ This "meta-culture", "deconstructing" the past, has a very sophisticated aspect, too, and even has a model in the modernist revolution of Dada half a century before.

Art Rock

The special movement of more or less contemporary rock music of which GENESIS form a part is usually labelled as "art rock". Synonymous terms are "progressive rock", "symphonic rock" or "Kulturrock" in German.

The first tendencies towards art rock can be found on the later records of THE BEATLES, where they left the traditional rhythm'n'blues form and started to experiment with classical elements and esoteric lyrics. The first art rock LP at all is maybe their Sgt. Pepper's Lonely Hearts Club Band⁴ from 1967, on which they used a string quartet, electronic sounds and noise effects. These achievements were then picked up by other British groups like THE NICE or PINK FLOYD. After this first "psychedelic" phase a whole bunch of new British groups suddenly appeared on the scene around 1969/70, like for example KING CRIMSON, YES, EMERSON, LAKE & PALMER, GENESIS or GENTLE GIANT.

The style of art rock is distinguished by a certain rejection of the blues- and rock'n'roll-tradition and an inclusion of classical elements hitherto unknown in rock music. But though it draws from sources outside popular culture, like classical or jazz music, art rock is distinctly part of pop music, because its appearance - groups of 4-5 musicians, instruments used, star-cult, distribution of records, live concerts - was developed by pop bands in the fifties and sixties and is hardly comparable to the tradition of classical music. But with regard to the contents, the dividing line becomes questionable, because the characteristics of art rock are long, intelligently arranged pieces of symphonic structure, with virtuous improvisations and lyrics of literary quality.

We always have to keep in mind this proximity to classical music or "high culture" which makes this movement very exceptional within pop music, especially when we have a look at its further history.

The climax and, simultaneously, the crisis of art rock was reached in the middle of the seventies when many of these groups interrupted joint activities for a while (like PINK FLOYD, YES, ELP), broke up (like KING CRIMSON, which was, however, reformed in 1981) or were left by their leaders (like GENESIS). It seemed that the level of highest artistic perfection reached in these years could not be increased any more, as it was visualized on the cover of the last studio LP of KING CRIMSON from 1974, Red,⁵ which shows a VU-meter with the indicator in the overmodulated (red) sector.

After this crisis the musicians ended up either in stagnating self-repetition or esoteric artiness. An example of the former is GENESIS - no matter how nice, interesting or beautiful their music since 1975 might be, the innovative power of the early seventies was lost. The other extreme is Robert Fripp, the former leader of KING CRIMSON who together with Brian Eno, developed "Frippertronics" a quite esoteric form of avantgarde electronic minimal music.

In 1976, finally, what was left of art rock was overrun by punk which somehow was actually a kind of rebellion against this all-too-intellectual music. But art rock in the late seventies was not totally extinguished, but lead a form of subterranean existence, while the important things were happening at the punk front. Here we can see another ambiguity of the term "popular", because GENESIS, for instance, though they were regarded as "out", have had their first real commercial successes in the late seventies and 1976 was actually the year when they finally came out of the red.

But this is not the end of the story. Art rock came to new life around 1980 when it merged into "new wave", the refined version of popular establishment of the former punk. Here we find the names of the leading avantgarde musicians of

the seventies, like Robert Fripp, Brian Eno or Peter Gabriel at work again, influencing or collaborating with the new groups like TALKING HEADS, U2, SIMPLE MINDS, THE POLICE, MARILLION or THE ART OF NOISE.-

But the "art rock" of the eighties is, of course, different from that of the seventies and some purists would not even allow the use of the same term for both. New wave music is distinguished by much more stress on rhythm, shorter tracks, less ambition in musical and intellectual structure, and it is not a merely British phenomenon any more. Its intellectual centre nowadays is situated in the United States, especially in New York, but it involves musicians from all over the world.

A very interesting feature of new wave is that, despite its greater popular success, it simultaneously stands closer to the contemporary "classical" avantgarde, so that the frontiers between them sometimes seem to disappear, for example in the works of Philip Glass, a "classical" contemporary composer who is not afraid of working with pop musicians, or Laurie Anderson, a performance artist who has had a disco hit with "Oh Superman" some years ago. Chambers remarks that "today, the simple distinctions between low and high culture, between good and bad taste, between the profound and the superficial, between avantgarde and mass culture, are increasingly swamped by a wave of metropolitan connections, suggestions and sense."⁶

These examples show that "high art" and "popularity" are not necessarily contradictions, and that "popular culture" and "popular success" do not have to mean the same. "Art rock" in general is "popular culture", though it sometimes lacks the expected popularity.

The Rock Opera

Before I can come to my example of The Lamb Lies Down on Broadway, I have to say something about the genre of the "rock opera", in order to make clear its "historical position" within rock music.

In the genre of the rock opera two sources are melted together: the concept album and the musical. The development of the concept album went hand in hand with the revaluation of the longplay record during the sixties, when it changed from a mere collection of singles into a proper musical medium. On an LP record thematic relations between the individual songs suddenly could be established and it was possible to expand the former 3-5 minutes limit for a song. The concept album is the next logical step in this direction, because here the whole LP is subsumed under a general idea, usually a story or sometimes just a kind of general topic. Normally Sgt. Pepper's Lonely Hearts Club Band, again, is regarded as the first concept album, though one could argue whether it possibly just might be the first real LP record, because the "thematic unity" only works on a very low level. Other concept albums are for example Tales from Topographic Oceans⁷ by YES (1973), Tales of Mystery and Imagination: Edgar Allan Poe⁸ by THE ALAN PARSONS PROJECT (1976) or Music for Airports⁹ by Brian Eno (1978), as well as the actual rock operas I am going to refer to.

The other source for the rock opera is the rock musical of the late sixties, like Hair¹⁰ (1968) or Jesus Christ Superstar¹¹ (1971), followed by productions like The Rocky Horror Picture Show¹² (1974) or Chess¹³ (1984). But though rock musical and rock opera are often mixed up, they are actually two distinct genres. The rock musical is a direct offspring of the Broadway musical and clearly belongs to its theatrical tradition with the division of labour between writers, producers and performers, though it, nevertheless, uses the medium of rock music. The rock opera, however, was developed out of the live performances of rock bands, which were then extended to include theatrical elements. That means that the band usually remains on stage during the performance, with only the singer or maybe some other actors involved in the theatrical side of the show. But perhaps the most important feature is that all the functions of writing, composing, producing and performing are usually carried out by the group as a whole, with just occasional help from outside. There is of course a certain division of labour

within the group, but the rock opera in most cases is a result of actual team work. Examples of rock operas are Tommy¹⁴ (1969) and Quadrophenia¹⁵ (1973) by THE WHO, Arthur or The Decline and Fall of the British Empire¹⁶ (1969) by THE KINKS, The Lamb Lies Down on Broadway (1974) by GENESIS and The Wall¹⁷ (1979) by PINK FLOYD.

It is very interesting, or perhaps even surprising, that all these rock operas have quite common themes. They all deal with a central male hero, around twenty years old, a kind of hurt rebel with a father-complex, who is struggling for identity and walking on the brink of insanity. But these heroes are far from being "rebels without a cause" like their predecessors of the fifties. Instead, they are pointing exactly to the reasons of their destruction and failure, which turn out to be society, of course, and especially the family.

The peculiarity of The Lamb in this context is that it deals more with psychological than with social problems, though Gabriel tries to interlink them in his story. So it has more fantastic elements than usual and reality becomes a crucial question. Further, its great literariness is quite exceptional, this fact making it more suitable for a study in Comparative Literature than any other rock opera. And finally nearly all other rock operas have been filmed,¹⁸ with the exception of The Lamb which will become understandable when we have a closer look at the history of GENESIS.

GENESIS

GENESIS was founded in 1966 at the famous Charterhouse School near Godalming, Surrey by the schoolfriends Peter Gabriel (vocals, flute, born 13 February 1950 in Woking, Surrey), Tony Banks (keyboards, born 27 March 1950 in East Hoathley, Sussex), Mike Rutherford (bass guitar, born 2 October 1950 in Guildford, Surrey), Anthony Phillips (guitar, born December 1951 in Putney, South London) and Chris Steward (drums). Their first single, "The Silent Sun", came out in 1968, but did not have any popular success. Their

first album called From Genesis to Revelation¹⁹ (with John Silver on drums) followed one year later. It was strongly influenced by their producer Jonathan King (also a Carthusian), especially the idea to bring it out as a concept album was his. But this "story of mankind" with songs like "In the Beginning" or "The Serpent" did not really work, because there is no obvious connection between the separate songs. Not before the second album Trespass²⁰ (with John Mayhew on drums) did they leave the BEATLES and BEE GEES sound of the sixties and start to develop a style of their own. Here we have for the first time long ballad-like songs of 7-8 minutes running time, telling elaborate stories accompanied by dramatic changes of musical moods.

In 1971 the "classic line-up" of GENESIS was completed when Phillips and Mayhew left and were replaced by Steve Hackett (guitar, born 12 February 1950) and Phil Collins (drums, vocals, born 30 January 1951). The following album, Nursery Cryme,²¹ has a very English, "Victorian" atmosphere, especially the song "The Musical Box", which is for the first time accompanied by a little story on the album cover,²² like those Peter Gabriel started telling around this time, during the breaks between the songs. "The Musical Box" is also a good example of the musical style of early GENESIS, with its dynamic changes between "whisper and cry",²³ the innocent understatement of the introductory guitars and its underlying tension of madness and horror. Its "romanticism" also forms an interesting contrast to the later "modernism" or "realism" of The Lamb.

EXAMPLE 1: "The Musical Box"²⁴

And it was also during a performance of "The Musical Box" in 1972 when Peter Gabriel suddenly appeared on stage in a red dress and wearing a fox's head.²⁵ In the following years his different masks and costumes became an essential part of the live performances of GENESIS and pushed them more and more towards a "rock theatre".²⁶ The trend towards long fantastic tales came to a first climax on their 1972-album Foxtrot,²⁷ with "Supper's Ready", a 25 minutes "sympho-

ny in rock" which covers the whole second side of the album. After a live-album²⁸ and the highly sophisticated Selling England by the Pound²⁹ in 1973, GENESIS started working on The Lamb Lies Down on Broadway which was released in November 1974. This album - their first double LP - is characterized by a quite strong division of labour. The story which is printed on the inner side of the album cover³⁰ was written entirely by Peter Gabriel, as well as the lyrics,³¹ "apart from one or two tracks",³² as, for example, "The Light Dies Down on Broadway" on side four, on which Banks and Rutherford helped out after Gabriel could not keep up with the schedule. All the music - except for "Counting Out Time" and most of "The Chamber of 32 Doors" by Gabriel - was written by the other four GENESIS members, mainly by keyboarder Tony Banks who dominates the musical side of this album very distinctively.

During that time the personal differences between the members of GENESIS increased, especially when Peter Gabriel interrupted his work on The Lamb to write a screenplay for film director William Friedkin which caused a lot of annoyance and jealousy within the group. But, though in the end nothing became of the film, the conflict smouldered on. In the middle of the following tour, Peter Gabriel decided to leave GENESIS to escape the "trap of fame" and to save GENESIS from becoming a "Peter Gabriel Band". Nevertheless, they agreed to finish the Lamb-tour first, before Gabriel left definitely in May 1975.³³

Surprisingly, GENESIS recovered from this blow very soon, with Phil Collins as their new singer. But the biggest effect on their music was caused by the departure of Steve Hackett in 1977, who felt that he could not make the most of his talent as a songwriter within the group, and embarked for a solo career.³⁴ GENESIS continued producing albums every one or two years³⁵ and even had more commercial success than ever before, but - the magic was gone. Also the live performances changed their character from "rock theatre" to "lights and laser show"³⁶ with only occasional theatrical interludes by Phil Collins.³⁷ It was then the growing influence of Phil Collins as a songwriter, after he had a sole

with his monster hit "In the Air Tonight"³⁸ in 1981, that prevented GENESIS from drifting into musical shallowness, so that their last two albums Genesis³⁹ from 1983 and Invisible Touch⁴⁰ from 1986 can be counted as contributions to contemporary popular culture again.

Meanwhile, it took two years till Peter Gabriel returned to showbusiness in 1977, when he released his first solo LP, simply titled Peter Gabriel.⁴¹ With five studio records up to now, a live double LP from 1983 and the soundtrack for Alan Parker's film Birdy (1985),⁴² he proves to be the most innovative of all the musicians who have ever been involved with GENESIS. He also initiated the WOMAD-festival of non-western music and had recently his well-deserved commercial success with the two hit-singles "Sledgehammer" and "Don't Give Up" from his last solo album So.⁴³

"The Lamb Lies Down on Broadway"

EXAMPLE 2: "The Lamb Lies Down on Broadway"/"Fly on a Windshield"
(The opening tracks of the album)

The Lamb Lies Down on Broadway is surely GENESIS's "most ambitious project so far",⁴⁴ a "milestone",⁴⁵ but it is also the "most controversial Genesis album",⁴⁶ because its high aesthetic demand hardly leaves anybody indifferent. You can only either admire it or condemn it - or be torn between these contradictory feelings.

It is difficult to describe what the story of Rael, the Puerto-Rican, and his odyssey through a fantastic New York is about. It is about fear, loneliness, the inhumanity of the city, the impersonality of human relations, especially of sex, described as a mechanical act in "Counting Out Time", while Rael's only happy adventure with the Lamia is punished by physical deformation and castration. Then there is the enigmatic end, culminating in the "mysterious intoxicating presence" of "it",⁴⁷ Rael's redemption after he has

been purified in the rapids and is reunited with his brother John, his other self. But this impersonal "it" seems somehow unconvincing, regarded as a spiritual redemption. Maybe "it" is just plain death, the absolute end, without any hope. But it also could be a kind of Nirvana, the neutralization of all contradictions. Peter Gabriel offers no solution, just a laconic "It's over to you." It is difficult to estimate the actual range of its implication, maybe it is really just "a beautiful invitation to a harmless flight through a new dimension of symbolism and imagery", as Gallo⁴⁸ describes it.

The Lamb marks a radical change in the imagery of the GENESIS lyrics. The airy-fairy romanticism of "The Musical Box" is replaced by a contemporary realism and a sudden awareness of social problems. For the first time, a "metropolitan experience" has been incorporated in their work and a "real", rebellious and down-to-earth character appears on the scene, two years before punk.

Also musically, The Lamb is a landmark in GENESIS's career. Compared to the preceding albums, the music is much more straightforward. The greater space available on the double LP has prevented them from overload^{ing} the individual songs, as they were always tempted to do before. It is also more playful, with all the little instrumental bits and pieces. The style, as usual, is free from any blues. It is plain rock, but with intelligent harmonic modulations and sometimes uneven rhythms. The slightly out-of-tune solo synthesizer of Tony Banks gives it even a touch of jazz, over the solid symphonic base of his organ and mellotron chords. It has been asserted the The Lamb is just a couple of songs without any internal musical connection.⁴⁹ But even without a score it is easy to discern thematical relationships. For example, both themes of "The Lamb Lies Down on Broadway" reappear, the "Lamb"-theme in the introduction to "The Carpet Crawlers" and the "Broadway"-theme in "The Light Dies Down on Broadway" which also takes up a theme from "The Lamia". And the same bass theme is used in "In the Cage" and in the introduction to "Back in N.Y.C.".

EXAMPLE 3: "The Carpet Crawlers"
(side 2, track 4)

When we are talking about The Lamb Lies Down on Broadway as a work of art, we have to keep in mind that it exists in at least five different forms:

1. The story by Peter Gabriel, printed on the inside of the LP cover.
2. The lyrics.
3. The music.
4. The illustrations on the LP cover, designed by Hipgnosis.⁵⁰
5. The show with Peter Gabriel's costumes and the slides by Geoffrey Shaw.

Though the show was performed 102 times, Peter Gabriel never agreed to have it filmed on video - which he himself regrets now⁵¹ - so that the only documents of it are a couple of photographs.⁵²

Regarding the non-existent Lamb-movie, Peter Gabriel spent a couple of months in 1979/80 writing a screenplay with film director Alex Jodorowsky,⁵³ but in the end, the production company was not able to raise the necessary finances. And, as Peter Gabriel says, "it could have been complicated in that some of Genesis were reluctant to have it resurrected".⁵⁴

But, despite this aesthetic splitting-up, The Lamb as such is a multi-media work of art and all the different parts or levels can only be appreciated as a unity. Though there are differences between the several "versions", the crucial point is that they do not contradict each other. Rather they must be seen as mutual complements, which only all together make the idea of The Lamb. The story and the lyrics narrate more or less the same plot, but they stress different particulars. For example, what in the story is just laconically referred to as Rael's "first romantic encounter",⁵⁵ is worked out in the song "Counting Out Time" in a much more

detailed and funnier way, because here Rael himself tells his desperate attempts to seduce a girl by numbers which would not have worked in the story.

EXAMPLE 4: "Counting Out Time"
(side 2, track 3)

Another example is the instrumental tracks on the LP⁵⁶ which served a very important function in the show, because they allowed Gabriel to change costumes between two appearances. "Silent Sorrow in Empty Boats", for example bridges the time it takes to replace the "Lamia"-costume⁵⁷ with the "Slipperman"-dress.⁵⁸ And, finally, is it really possible to grasp the significance of the "Slippermen" without knowing the visual representation of Gabriel's dress?

Considering that postmodernism, our actual touchstone, is in the first place a literary movement, I will in the following survey restrict myself to the story and the lyrics. The other aspects of The Lamb are not very fertile for a modernist debate. The music - like most of rock music - has not gone much farther than late nineteenth century romanticism or maybe impressionism. The only exception is perhaps "The Waiting Room", a late homage to modernist noise-music.

EXAMPLE 5: "The Waiting Room"
(side 3, track 2)

The Story

The language of the story is distinguished by a great diversity of styles. It ranges from normal prose to lyrical sequences. There are sober reportings like "Patrolman Frank Leonovich (48, married, two kids) who stands in the doorway of the wig-store"⁵⁹ as well as bureaucratic ("The operation does not necessarily exclude use of the facility again..."⁶⁰)

and advertisement language ("This is the Grand Parade of Lifeless Packaging ... there are plenty of opportunities for the large investor"⁶¹). In the lyrical passages we find rhymes like "Rael likes a good time, I like a good rhyme" or "So if the story doesn't stand I might lend a hand, you understand?" or "J.F.K. gives the O.K. to shoot us, sipping Orange Julius and Lemon Brutus";⁶² alliterations like "... out of my eye. While I write I like to glance...",⁶³ "Doktor Dyper"⁶⁴ or "... some sort of cave - or kooky tomb, or catacomb...";⁶⁵ and finally there is a sense of rhythm throughout the whole story. Though the text has something of a collage, it allows a very fluent reading - on the sound level, of course, the comprehensibility is another problem. The narrative point of view is always focused on Rael, but there is an intermediate narrator who introduces himself in the first paragraph and is now and then visible when he, for example, speaks about "our hero". Besides that the story sometimes reads more like a treatment for a screenplay than anything else. For instance, the switch from the scene with Rael and the Patrolman to the lamb in the steam looks very much like a filmic cut, because there is no direct between the two scenes, it is simply a montage. It reads somewhat strangely in the written text, but would look very familiar on the screen. It strongly resembles the connotative montage, for example, of Eisenstein.

The narrative structure of the story shows a very interesting course. We have a kind of metafictional beginning with an "I", reflected in the wordplay with "eye", and a "you", determining the conditions for writing or narrating. After this preparation, a "he" is introduced, "Rael", and when the intellectual birth act of distancing Rael from the "I" is finished, the story can begin.

At the end of the story there just remains "it", and the last sentence even says: "It's over to you." This is, on the one hand, a movement from subjectivity to objectivity, but on the other hand also a circular movement, because the final "you" points back to the "Keep your fingers..." of the beginning.

But - is this really the end? It is in fact very interest-

ing how the credits are interwoven with the literary text. It is not only that they are not graphically separated, so that it is hardly possible to distinguish, at first sight, where the story ends and the credits begin, and finally where it turns into a new repetition of the story again. Also the style of the credits is a little bit different from that which the consumer of an LP record usually expects. There are, for example, the formulations of "Vib-ing and Voicing", "Variations on the above and Experiments with Foreign Sounds", the "Enossification"⁶⁶ and the Welsh attributions to the collaborators, like "Peter the Beard, John the Drum, Ray the Truck".⁶⁷ But the most ingenious idea is the way in which the technical instructions of how to play this record lead on to a new beginning of the story, when the request "If in doubt consult your dealer" is immediately followed by "Keep your fingers out of my eye". So these credits tend to work, in an ironic way, as a kind of metatext, too. And finally, the circular movement is not just indicated by the "yous", but actually carried out by the repetition.

Intertextuality

Another very important feature of The Lamb is its intertextuality. There are not only many allusions to musical sources, such as the Puerto-Rican street gang of the "Sharks" in West Side Story,⁶⁸ or the deformations of Bob Dylan's "Subterranean Homesick Blues"⁶⁹ into Rael's "last Subterranean homesick dues"⁷⁰ and THE ROLLING STONES's "It's Only Rock'n'Roll (But I Like It)"⁷¹ into "it's only knock and knowall, but I like it".⁷² Much more important and informative are the literary sources which left their more or less visible traces in the text.

Quite obvious is the link to the modernist city novels, with the unavoidable model of James Joyce's Ulysses. Some parallels are the central hero on his odyssey through the "asphalt jungle", a kind of "stream of consciousness" and the circle of 24 hours. Then there is Franz Kafka's Amerika

with the stranger coming to the new world and going through some very extraordinary dream-like experiences. It is not a single novel that has been the model for The Lamb, Gabriel seems to have been stimulated by all these sources, as well as John Dos Passos's Manhattan Transfer⁷⁵ and Alfred Döblin's Berlin Alexanderplatz.⁷⁶

A very obvious example of Gabriel's use of source material is "The Colony of Slippermen" in which William Wordsworth's poem "I wandered lonely as a cloud"⁷⁷ was used.

EXAMPLE 6: "The Colony of Slippermen"
(side 4, track 1)

When we now compare both poems we can see that what they have in common is obviously the first line "I wanderedd lonely as a cloud", but then the divergence becomes bigger and bigger. The third lines, "When all at once I saw a crowd" (Wordsworth) and "I've never seen a stranger crowd" (Gabriel), are quite similar, too. Both describe a sudden vision and have the same rhyme "crowd". But Wordsworth's "golden daffodils" are strangely transformed into "slubberdegullions on squeaky feet". Later we have only a certain correspondence in the beginning of the second stanza, between "continuous" in Wordsworth and "Continually" in Gabriel, and between the "waves" (Wordsworth, third stanza, first line) and "waved" (Gabriel, third stanza, last line).

This example of intertextuality works as a kind of learned allusion, parodying the original, because the romantic experience of Wordsworth is ironically inverted to Rael's shocking insight. But probably the step from the daffodils to the slippermen is not that arbitrary as it seems at first sight. In "Supper's Ready" from 1972 we can find, in the fourth part titled "How Dare I Be So Beautiful?" the following lyrics:

EXAMPLE 7: "Supper's Ready", part iv: "How Dare I Be
So Beautiful?"⁷⁸

Wandering in the chaos the battle has left,
We climb up the mountain of human flesh,
To a plateau of green grass, and green trees full of life.
A young figure sits still by her pool,
He's been stamped "Human Bacon"-by some butchery tool.
 (He is you)
Social Security took care of this lad,
We watch in reverence, as Narcissus is turned to a flower.
 A flower?

Taking the "Flower"-mask Gabriel used to wear during the live performance of these lines⁷⁹ there seems to be a connection between the flower, the daffodil and Narcissus (which is the botanical name for both, narcissi and daffodils). So there is a certain kinship between this "young, stamped figure" and the "distorted figures"⁸⁰ of the slippermen which are represented by a yellow costume, too.

The imagery of Gabriel seems to be full of these sexually distorted figures. There is another one in "The Fountain of Salmacis" from the Nursery Crye-album. This song refers to the legend of "Hermaphroditus", the "son of Hermes and Aphrodite" and also "a person or animal of both sexes" - compare with the mixture of the pronouns "he" and "her" in the above lines. Hermaphroditus is seduced by the naiad Salmacis who rises from a lake when suddenly

Unearthly calm descended from the sky
And then their flesh and bones were strangely merged
Forever to be joined as one.

So there even seems to be an intertextuality between the GENESIS songs, referring to the merging of Rael and John in the end of the story and also to the episode of "The Lamia" which shall be our next example.

Though the sources of "The Lamia" are even indicated in the credits ("Thanks to ... Philostratus and Keats"), a comparison is not as productive as our first example. In Philostratus's The Life of Apollonius of Tyana⁸¹ we can find a story about a Lamia⁸² who tries to seduce the Lycian Menippus. But at the wedding-party, Apollonius the sage reveals the real nature of the Lamia who is in fact a vam-

pire-serpent, whose habit it is "to feed upon young and beautiful bodies"⁸³ after fattening them up with her love. John Keats in his poem "The Lamia"⁸⁴ uses the same motif, but describes the love between the Lamia and Menippus - or Lycius, as he is called here - in more romantic terms. He works out the contrast between emotion (the Lamia) and rationality (Apollonius), culminating in the lines:

Do not all charms fly
At the mere touch of philosophy?⁸⁵

Now, what Gabriel has made of it seems to be something quite different.

EXAMPLE 8: "The Lamia"
(side 3, track 5)

We see that there is hardly anything left of the original story. Gabriel seems to have created a myth of his own and kept only the name of the Lamia and some of her qualities, i.e. the serpent with woman-like features and her vampirism, though it has lost all of its horror here and has been turned into something explicitly erotic. In fact, Peter Gabriel himself says that "The Lamia" originally was a childhood dream. "I used to dream of being in a pool of Ribena, and there were these beautiful girls swimming all around me, nibbling at my buttocks ... I think this was probably my first wet dream ... It was in colours and was sensual, all soft, warm colours."⁸⁶ The only interesting parallel is between Gabriel's description of the room with the pool⁸⁷ and Keats's description of the serpent,⁸⁸ where the different colours, vermillion, gold, green and blue, nearly appear in the same succession. But these scattered allusions are too few to speak of a literary adaptation; Gabriel used these sources in a very free way.

A similar thing happened to "The Waste Land" by T.S.Eliot.⁸⁹ Maybe it is enough to say that Eliot had a general influence on Gabriel and GENESIS. This influence is very obvi-

ous on the preceding album, Selling England by the Pound, especially on "The Cinema Show"⁹⁰ which was written by Rutherford and Banks and is "a fairly close rendition"⁹¹ of "The Fire Sermon", part III of "The Waste Land". With regard to The Lamb there is a certain reminiscence of part II, "A Game of Chess". But this is not an adaptation or rendition at all, there is only a certain similarity in atmosphere and style. The way Eliot described the room, the words he uses, like "throne", "glass", "perfumes", "odours", "ceiling", "green and orange", "a carved dolphin", "voice", "cried", "stumps",⁹² seem to be echoed in Gabriel's story, especially in the passage from "The Waiting Room", with the "cold stone throne"⁹³ through the colours and perfumes of "The Lamia" to the "lumps and stumps"⁹⁴ of the Slippermen. Somehow it seems as if Gabriel just picked a few words out of the Eliot-text and used them for a totally different story. This form of "palimpsest" probably should not be called meta-, but para-fiction.

Another very important source for The Lamb is obviously the Bible. In the first place there is the lamb itself, the catalyst for all the following events, then brother John who has been interpreted as John the Baptist, further the death or devil alias the "Supernatural Anaesthetist", the "wise and foolish virgins" and many others.

But The Lamb in general is not only a game with esoteric allusions as it could seem now after my survey. It also contains "messages" of its own, as for example in "Back in N.Y.C.".

EXAMPLE 9: "Back in N.Y.C."
(side 2, track 1)

This track seems to be an original creation, without intertextuality - at least I have not come across any literary pattern yet. There is perhaps a slight similarity to the song "Gee, Officer Krupke" from the West Side Story. But lines like

When I take out my bottle, filled up high with gasoline,
You can tell by the night fires where Rael has been,
has been.

are typical examples of Gabriel's form of black humour. And the lines

Your⁹⁵ sitting in your comfort you don't believe I'm real,
You cannot by protection from the way that I feel.

with another use of the "Rael-real"-pun, brings in even a moment of metafiction, when Rael tries to convince us that he is not only a literary figure.

"The Lamb" and Postmodernism

In this survey we came across several characteristics that are used as descriptions of postmodernist literature, too. One thing was metafiction, especially in the first paragraph and in the ambiguous transference of the credits. The figure of the narrator always tries to bridge the distance between the reader and the story. Maybe this should be seen in the context of the theatrical presentation of The Lamb on stage where Peter Gabriel played the double role of "Rael" and of "the singer of GENESIS". That is, he told the story and simultaneously played the main character, so that the show became a kind of "metadrama". But, in a way, it is clear, that the rock opera, as I have described it above, can never be "naturalistic drama" - as well as music-theatre in general. This is, for instance, the reason why the "naturalistic" film version of West Side Story⁹⁶ does not work. It is nothing other than ridiculous when actors in a naturalistic setting suddenly start to sing. Gabriel's double role is also reflected in the lyrics, which constantly change from "I" to third person narration, sometimes even including dramatic dialogues, as in "The Colony of Slippermen".

The other characteristic was intertextuality, the massive eclectic use of literary and musical sources. Already my

quite superficial survey shows that the historical range covers nearly the whole western civilization, from Homer to Joyce, from the Bible to Eliot. But within this range there is a certain concentration on the modernist period. The central hero searching for meaning and redemption in a chaotic and godless world is a typical figure of the modernist city novels, as I have already indicated. Further, there is the massive use of Freudian symbolism which has nearly been ostracized from contemporary literature. So finally we may even ask whether The Lamb perhaps has to be seen as a work of modernism instead of postmodernism. On the one hand, it has a great proximity to "The Waste Land", with its survey of past literatures in order to find a new meaning in a world which has lost its old values. On the other hand, the "open" ending of The Lamb can be seen as the postmodern submission to the fact that there is no meaning anymore and that we cannot find a satisfying explanation for all the strange things happening around us.

Popular Culture and Postmodernism

But this undecidedness between modernist and postmodernist features is not only a problem of The Lamb, but, as we will see, of popular culture in general.

In regard to the setting, popular culture - speaking of contemporary popular culture and, therefore, using the term synonymously ^{with} ~~as~~ youth culture - has still more in common with modernism than with postmodernism. The literary culture of postmodernism is said to have no centre or centres and features the image of the postmodern writer who is living with his family in a nice house in the country-side, writing novels and growing vegetables. Popular culture and especially popular music, however, are still happening in the big cities like New York, London or Berlin. And the young artists gathering in the most "trendy" or "hip" neon bars are far descendants of the typical modernist writer sitting in a metropolitan café, reading newspapers and dis-

puting with his artistic colleagues.

Also in regard to the contents, the avantgarde of popular culture or popular music hardly goes beyond modernist developments. GENESIS's "The Waiting Room", or even the sound collages of PINK FLOYD, which can be regarded as the most progressive achievements of popular music, are walking on ground that has been prepared by the "classical avantgarde" fifty years ago. THE ART OF NOISE, for instance, is the name of a recent avantgarde, but, nevertheless, very popular studio project, produced by Trevor Horn. The name refers to the Italian futurist manifest "L'arte dei rumori" (1913) by Luigi Russolo.⁹⁷ THE ART OF NOISE takes up the modernist idea of noise-music and combines it with danceable disco rhythms, accompanied by music videos in the best dadaist tradition. The track "Close (To The Edit)",⁹⁸ for example, is put together out of the different noises of an automobile.

EXAMPLE 10: "Close(To The Edit)"

THE ART OF NOISE

In regard to cosmopolitanism, there is a certain ambiguity in popular culture, when compared to modernism and postmodernism. On the one side, it is modernist in its internationality of redemption and imitation, though the different styles of pop music all have a very distinct local origin, like, for example, art rock which is definitely British. But these styles soon became a common property of the global audience. However, the cultural unity of popular music is different from that of modernism, which was made possible by a highly educated multi-lingual European audience, where the spreading of popular culture relies on English as a common, universal language. And popular culture also lacks the "synchronicity" of modernism. Instead of similar experiences in similar modern(ist) societies, we now have the "cultural imperialism" of American taste, only now and then undermined by influences from Europe or the Third World.

The other aspect of cosmopolitanism is the provincial influence. As in postmodernism where the literatures of Latin-

America and other non-western regions are becoming more and more important, similar influences have been crucial for the synthesis of rock music from the beginning on. But the "provincialism" of postmodernism means a variety of local styles, existing independently and simultaneously, whereas in rock music the merging of local styles into an international language is the decisive factor. Rock'n'roll was already a fusion of black and white music, though this was not really an international contact, because it took place within the boundaries of the United States of America. But since the early eighties these influences have started becoming more extensive within the movement of new wave. The work of Peter Gabriel is a good example of this phenomenon, as I have already indicated. He is particularly interested in African music⁹⁹ - which is, of course, different from black American music - as one can see for example in "Biko" from his 1980-LP.¹⁰⁰

EXAMPLE 11: "Biko"

PETER GABRIEL

Another example is the very eclectic LP My Life in the Bush of Ghosts by Brian Eno and David Byrne,¹⁰¹ who especially work with traditional Arabian music and try to synthesize a kind of new global music, as for instance in "The Carrier".¹⁰²

EXAMPLE 12: "The Carrier"

BRIAN ENO & DAVID BYRNE

So, in general it seems to be difficult to decide whether popular culture is more similar to modernism or to postmodernism, but there remains a distinct and surprising affinity to modernism in regards of content, while the forms remind of features that can be found in postmodernism as well. Maybe we could summarize that the concerns of popular culture are still the same as those of modernism, while the forms of communication, as dictated by the new media, definitely belong to the postmodern age.

Modernism or Postmodernism?

If we are sincere, we have to confess that this ambiguity, discussed with reference to popular culture and rock music, counts for contemporary literature as well. The postmodern debate still goes on. Postmodernism is far from being generally accepted as a literary term, denoting a unique literary style. There are still authors like Frank Kermode¹⁰³ who deny the existence of a postmodernism and regard it more or less as a fashionable term.

Is Marquez with his traditional narrative form really postmodern or even modern? There was a form of traditionalism in Eliot, too. And is perhaps the only difference between the styles of Joyce and Pynchon the historical fact that Pynchon is "post-Joyce", simply as a matter of temporal succession?

It seems that postmodernism is just a temporal term, meaning modernism since World War II, or to say it more elegantly postmodernism is just the way in which contemporary literature deals with the problems that have been raised by modernist literature. But perhaps we could transfer the only actual progress of popular culture which we found in the forms of communication. Contemporary literature, too, is to an increasing degree affected by the new, post-World War II media. This is not only true for the actual contacts between the different arts, as, for example, between literature and TV, but also regarding the new "provincial cosmopolitanism" which is a consequence of the intensified contacts between distant parts of this world.

From this point of view, popular culture can only be postmodern, because it is post-World War II. And, as we have seen, it has made up artistically, compared to "high culture", so that nowadays it is possible for an artist to work in both spheres. The difference between "high" and "popular culture" seems to vanish in our times and even the terms "postmodern" and "popular" show the tendency to become synonymous.

Notes

1. LP: GENESIS, The Lamb Lies Down on Broadway (Charisma, 1974).
2. Iain Chambers, Popular Culture: The Metropolitan Experience (London and New York: Methuen, 1986), p. 152.
3. ibid., p. 170.
4. LP: THE BEATLES, Sgt. Pepper's Lonely Hearts Club Band (Parlophone, 1967).
5. LP: KING CRIMSON, Red (Island, 1974).
6. Chambers, p. 193.
7. LP: YES, Tales From Topographic Oceans (Atlantic, 1973).
8. LP: THE ALAN PARSONS PROJECT, Tales of Mystery and Imagination: Edgar Allan Poe (20th Century, 1976).
9. LP: Brian Eno, Ambient 1: Music for Airports (E.G., 1978).
10. LP: Hair (RCA, 1968).
11. LP: Jesus Christ Superstar (MCA, 1970).
12. LP: The Rocky Horror Picture Show (Ode, 1974).
13. LP: Chess (RCA, 1984).
14. LP: THE WHO, Tommy (Track, 1969).
15. LP: THE WHO, Quadrophenia (Track, 1973).
16. LP: THE KINKS, Arthur or The Decline and Fall of the British Empire (Reprise, 1969).
17. LP: PINK FLOYD, The Wall (Harvest, 1979).
18. Films of rock operas are:
Tommy, directed by Ken Russell (GB: Hemdale, 1975);
Quadrophenia, directed by Frank Roddam (GB: Polytel, 1979);
The Wall, directed by Alan Parker (GB: MGM, 1982).
19. LP: From Genesis to Revelation (Decca, 1969); re-released as Rock Roots: Genesis (Decca, 1976).
20. LP: GENESIS, Trespass (Charisma, 1970).
21. LP: GENESIS, Nursery Cryme (Charisma, 1971).
22. See appendix, p. I.
23. Siegfried Schmidt-Joos/Barry Graves, Rock-Lexikon (Reinbek/Hamburg: Rowohlt, 1975), p. 152: "... dynamisch abgestufte Rezitativgesänge zwischen Wispern und Schrei...".
24. The EXAMPLES refer to the accompanying cassette, for list of titles see appendix, p. XIV.
The lyrics to "The Musical Box" are also on p. I of the appendix.
25. Ph: (=Photograph in:) Armando Gallo, GENESIS: I Know

- What I Like (Hollywood/Los Angeles: D.I.Y. Books, 1980), p. 76.
26. PH: Gallo, GENESIS, pp. 77-79; Armando Gallo, Peter Gabriel (London, Sydney, New York and Cologne: Omnibus Press, 1986), pp. 8-11.
 27. LP: GENESIS, Foxtrot (Charisma, 1972).
 28. LP: GENESIS, Live (Charisma, 1973).
 29. LP: GENESIS, Selling England by the Pound (Charisma, 1973).
 30. See appendix, pp. IV-VI; however, I will make my references not to the pages, but to the columns, e.g. col. 1.
 31. See appendix, pp. VII-XII; however, here I will refer to side and track.
 32. Hugh Fielder, The Book of GENESIS (London: Sidgwick and Jackson, 1984) p. 90.
 33. The "genesis" of The Lamb is described in Gallo, GENESIS, pp. 66-69, 153, 155; Gallo, Gabriel, pp. 12-13; Fielder, pp. 90-95; Janis Schacht, GENESIS (London and New York: Proteus, 1984), pp. 35-40, 95.
 34. After these departures, GENESIS worked in the studio as a quartet, then as a trio, but during the live concerts the drum part was taken over by Bill Bruford and since late 1976 by Chester Thompson, and the guitars by Daryl Stuermer. See also Fielder, p. 128.
 35. For details see my discography.
 36. Ph: Gallo, GENESIS, pp. 84-102; Fielder, pp. 70, 74, 78-9.
 37. For example his "Drunken Joe"-performance during the song "Say It's Alright Joe" from the album ...And Then There Were Three... (Charisma, 1978), Ph: Gallo, GENESIS, p. 91.
 38. On LP: Phil Collins, Face Value (Virgin, 1981).
 39. LP: GENESIS, Genesis (Charisma/Virgin, 1983).
 40. LP: GENESIS, Invisible Touch (Charisma/Virgin, 1986).
 41. LP: Peter Gabriel, Peter Gabriel (Charisma, 1977).
 42. For details see my discography and filmography.
 43. LP: Peter Gabriel, So (Virgin, 1986).
 44. Fielder, p. 90.
 45. Gallo, GENESIS, p. 67.
 46. ibid.
 47. col. 5.
 48. Gallo, GENESIS, p. 68.
 49. Rock-Lexikon, p. 153; "... musikalisch nicht zusammenhängenden Song-Zyklus...".
 50. See copies in the appendix, pp. II-III. "Hipgnosis" is an agency specialized in designing covers for rock music LPs.
 51. Gallo, GENESIS, p. 155.

52. Ph: Gallo, GENESIS, pp. 67, 82-83; Gallo, Gabriel, pp. 12-13; Fielder, pp. 60, 63; Schacht, pp. 32, 93.
53. Gallo, GENESIS, p. 157.
54. Gallo, Gabriel, p. 13.
55. col. 4.
56. They are not indicated on the lyric sheets. The titles are:
 - "Hairless Heart" (side 2, track 2),
 - "The Waiting Room" (side 3, track 2),
 - "Silent Sorrow in Empty Boats" (side 3, track 6),
 - "Ravine" (side 4, track 2).
57. Ph: Gallo, GENESIS, p. 83 below.
58. Ph: Gallo, Gabriel, p. 13 left.
59. col. 1.
60. col. 4.
61. col. 2.
62. All three on col. 1.
63. col. 1.
64. col. 4.
65. col. 2.
66. This refers to Brian Eno's collaboration on "The Waiting Room".
67. col. 5. By the way, The Lamb was actually recorded in Wales.
68. LP: Leonard Bernstein, West Side Story (Deutsche Grammophon, 1985); see also Fielder, p. 90.
69. LP: Bob Dylan, Bringing It All Back Home/Subterranean Homesick Blues (CBS, 1965).
70. col. 3.
71. LP: THE ROLLING STONES, It's Only Rock'n'Roll (Rolling Stones Records, 1974).
72. See "it" (side 4, track 6), last line.
73. James Joyce, Ulysses (Harmondsworth: Penguin, 1968).
74. Franz Kafka, Amerika (Frankfurt/Main: Fischer Taschenbuch Verlag, 1980).
75. John Dos Passos, Manhattan Transfer (Harmondsworth: Penguin, 1986).
76. Alfred Döblin, Berlin Alexanderplatz (Munich: Deutscher Taschenbuch Verlag, 1965).
77. William Wordsworth, "I wandered lonely as a cloud", in The Poems, edited by John O. Hayden, 2 vols (Harmondsworth: Penguin, 1977), I, pp. 619-20. See also appendix, p. I.

78. On LP: GENESIS, Foxtrot.
79. PH: Gallo, GENESIS, p. 58-59 and back cover page; Gallo, Gabriel p. 9 above, 43 middle.
80. col. 4.
81. Philostratus, The Life of Apollonius of Tyana, with an English translation by F. C. Conybeare, 2 vols (Cambridge, Massachusetts: Harvard University Press/ London: William Heinemann Ltd., 1969, The Loeb Classical Library 16/17).
82. ibid., pp. 403-09.
83. ibid., p. 409.
84. John Keats, "The Lamia", in The Poems of Keats, edited by Miriam Allott (London: Longman, 1970), pp. 613-48.
85. ibid., p. 645 (part II, lines 229-30).
86. Gallo, GENESIS, p. 151.
87. col. 4.
88. Keats, pp. 618-19 (part I, lines 47-67).
89. T.S.Eliot, "The Waste Land", in T.S.Eliot, Collected Poems 1909-1962 (London and Boston: Faber and Faber, 1963), pp. 61-79.
90. See appendix, p. I.
91. Fielder, p. 83.
92. Eliot, p. 66 (lines 77-104).
93. col. 3.
94. col. 4.
95. Probably a misprint of "You're".
96. West Side Story, directed by Robert Wise and Jerome Robbins (US: United Artists, 1961).
97. Luigi Russolo, "L'arte dei rumori", in Noi Futuristi, edited by Riccardo Quintieri (Milan, 1917).
98. On LP: THE ART OF NOISE, Who's Afraid Of The Art Of Noise (ZTT, 1984). The name of the label "ZTT" or "Zang Tuum Tumb Records" refers to another futurist manifesto, to Filippo Tommaso Marinetti, "Zang Tumb Tumb", in F.T.Marinetti, Teoria e Invenzione Futurista (Milan, A.Montadori, 1968).
99. See also Gallo, Gabriel, p. 82.
100. LP: Peter Gabriel, Peter Gabriel (Charisma, 1980)
101. LP: Brian Eno & David Byrne, My Life In The Bush Of Ghosts (E.G., 1981). Byrne is the leader of the TALKING HEADS.
102. The voice is Dunya Yusin's, a Lebanese mountain singer, which, according to the credits, was not recorded by Eno & Byrne, but taken from another LP.
103. Frank Kermode, "Modernisms", in F.Kermode, Continuities (London: Routledge & Kegan Paul, 1968), pp. 1-32. His terms "paleo-" and "neo-modernism" have nothing to do with the division into "modernism" and "postmodernism".

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1. Bigsby, C.W.E., ed., Approaches to Popular Culture (London: Edward Arnold, 1976).
2. Bradbury, Malcolm, and James McFarlane, eds., Modernism (Harmondsworth, Penguin, 1976).
3. Bullock, Alan, and Oliver Stallybrass, eds., The Fontana Dictionary of Modern Thought (London: Collins, 1977).
4. Chambers, Iain, Popular Culture: The Metropolitan Experience (London and New York: Methuen, 1986).
5. Döblin, Alfred, Berlin Alexanderplatz (Munich: Deutscher Taschenbuch Verlag, 1965).
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9. Kafka, Franz, Amerika (Frankfurt/Main: Fischer Taschenbuch Verlag, 1980).
10. Keats, John, The Poems of Keats, ed. by Miriam Allot (London: Longman, 1970).
11. Kermode, Frank, Continuities (London: Routledge & Kegan Paul, 1968).
12. Marinetti, Filippo Tommaso, Teoria e Invenzione Futurista (Milan, Arnoldo Mondadori, 1968).
13. Philostratus, The Life of Apollonius of Tyana, with an English translation by F.C. Conybeare, 2 vols, The Loeb Classical Library 16/17 (Cambridge, Massachusetts: Harvard University Press/ London: William Heinemann Ltd., 1969).
14. Schmidt-Joos, Siegfried, and Barry Graves, Rock-Lexikon (Reinbek/Hamburg: Rowohlt, 1975).
15. Wordsworth, William, The Poems, ed. by John O. Hayden, 2 vols (Harmondsworth: Penguin, 1977).
16. Quintieri, Riccardo, ed., Noi Futuristi (Milan, 1917).

Annotated GENESIS-Bibliography

This GENESIS-bibliography is, of course, far from being complete, especially with regard to the articles. It is just an attempt to extend and update Geoff Parkyn's (see below) bibliography which stops in 1983. Mere song- and textbooks have been omitted. Quotes without reference are from the blurb of the book itself, "(GI)" denotes quotes from advertisement material of the "Genesis Information Service", London,

a) On GENESIS

1. Fielder, Hugh, The Book of GENESIS (London: Sidgwick and Jackson, 1984), 128 pages.

"Group members past and present talk candidly about their extraordinary fifteen-year career." These interviews (by Hugh Fielder and Phil Sutcliffe) reveal an interesting insight into the "musical and personal chemistry" of the group, explaining the splits and crises as a result of the fact that the members never really learned to talk to each other. With photographs, some of them in colour (but probably the only GENESIS-book with more text than photos).

2. Gallo, Armando, GENESIS: The Evolution of a Rock Band (London: Sidgwick and Jackson, 1978).

No details investigated.

3. Gallo, Armando, GENESIS: I Know What I Like (Hollywood/Los Angeles: D.I.Y. Books, 1980), 178 pages.

Revised edition of 2. The comprehensive, illustrated history of GENESIS by the photo-journalist Armando Gallo, including the general history of the band and singular chapters on the five "classic" members, based on numerous interviews. "More than 300 photographs, 32 pages in colour." Annotated discography and miscellaneous.

4. Gallo, Armando, GENESIS: From One Fan to Another (? : ? , 1986).

Looks at first sight like a new edition of 3., but is indeed "far more than an update" (GI), with the text reduced to a minimum and more recent tour photographs by Armando Gallo and Margaret Maxwell, mainly in colour.

5. Parkyn, Geoff, GENESIS 'Turn it on Again': An Illustrated Discography (London: Omnibus Press, 1983), 126 pages.

A comprehensive, illustrated GENESIS-discography, including singles, albums, solo efforts, collaborations and production work of all GENESIS members, compilations, covers, bootlegs and tapes; further a bibliography, addresses and a list of programmes and video films. Introduction "GENESIS - A Short History" by Steve Clark (pp. 5-18).

6. Schacht, Janis, GENESIS (London and New York: Proteus, 1984), 126 pages.

The history of GENESIS, told from a rather American viewpoint. Though Janis Schacht provides hardly any new information, she throws an unexpected light to some known facts and discusses the musical value of GENESIS in a much more critical way, reviewing each LP, including the sole works of past and present GENESIS members. Ambitious, but not absolutely reliable discography.

b) On Peter Gabriel

7. Gallo, Armando, Peter Gabriel (London, Sydney, New York and Cologne: Omnibus Press, 1986), 98 pages.

A presentation of Peter Gabriel in throughout coloured photographs and remarks by himself from interviews with Armando Gallo, concentrating, of course, on the time after he left GENESIS. Includes a discography.

8. Pond, Steve, "Big Time", in Rolling Stone, 492 (1987), 36-41, 53(cont.).

Short history of Peter Gabriel's career with hectic interviews between gigs during the US-tour, in the light of his recent popular success.

9. Welsh, Chris, "Fruit, Fish'n'Sex: The Strange World of Peter Gabriel", in Hurricane, 2 (1987), 30-37.

Rather disjointed assembling of scraps from interviews with Peter Gabriel, mainly concerning his last album.

A lot of very good photographs and a (not so good) poster.

c) Periodicals

10. GENESIS Magazine

Fanzine edited by "GENESIS Information", the "official fan club for the band" (GI), issued quarterly, "Covers exclusive interviews with the band, current and advance news, historical articles, unavailable sheet music and lyrics, and interesting competitions, and the occasional free flexidisc of unreleased material" (GI). First issue dated October 1976.

11. Phil Collins News

No details investigated. "GENESIS Information" lists only three issues for sale: May, August and November 1983, probably no more issues were published.

Discography

a) General

1. THE ALAN PARSONS PROJECT, Tales of Mystery and Imagination: Edgar Allan Poe (20th Century, 1976).
2. THE BEATLES, Sgt. Pepper's Lonely Hearts Club Band (Parlophone, 1967).
3. Bernstein, Leonard, West Side Story (Deutsche Grammophon, 1985).
4. Chess (RCA, 1984).
5. Dylan, Bob, Bringing It All Back Home/Subterranean Home-sick Blues (CBS, 1965).
6. Eno, Brian, Music For Airports (E.G., 1978).
7. Eno, Brian and David Byrne, My Life in the Bush of Ghosts (E.G., 1981).
8. Hair (RCA, 1968).

9. Jesus Christ Superstar (MCA, 1970).
10. KING CRIMSON, Red (Island, 1974).
11. THE KINKS, Arthur of The Decline and Fall of the British Empire (Reprise, 1969).
12. PINK FLOYD, THE Wall (Harvest, 1979).
13. The Rocky Horror Picture Show (Ode, 1974).
14. THE ROLLING STONES, It's Only Rock'n'Roll (Rolling Stones Records, 1974).
15. THE WHO, Tommy (Track, 1969).
16. THE WHO, Quadrophenia (Track, 1973).
17. YES, Tales from Topographic Oceans (Atlantic, 1973).

b) GENESIS

18. From Genesis to Revelation (Decca, 1969).
19. Trespass (Charisma, 1970).
20. Nursery Cryme (Charisma, 1971).
21. Foxtrot (Charisma, 1972).
22. Live (Charisma, 1973), live.
23. Selling England by the Pound (Charisma, 1973), double album.
24. The Lamb Lies Down on Broadway (Charisma, 1974).
25. A Trick of the Tail (Charisma, 1976).
26. Rock Roots: Genesis (Decca, 1976), re-release of 18.
27. Wind and Wuthering (Charisma, 1977).
28. Seconds Out (Charisma, 1977), double album, live.
29. ...And Then There Were Three... (Charisma, 1978).
30. Duke (Charisma, 1980).
31. Abacab (Charisma, 1981).
32. Three Sides Live (Charisma, 1982), double album, mainly live.
33. Genesis (Charisma/Virgin, 1983).
34. Invisible Touch (Charisma/Virgin, 1986).

c) Peter Gabriel

35. Peter Gabriel (Charisma, 1977).
36. Peter Gabriel (Charisma, 1978).
37. Peter Gabriel (Charisma, 1980).
38. Peter Gabriel (Charisma, 1982).
39. Peter Gabriel Plays Live (Charisma, 1983), double album, live.
40. Birdy (Charisma/Virgin, 1985), soundtrack.
41. So (Virgin, 1986).

d) Phil Collins

42. Face Value (Virgin, 1981).
43. Hello I Must Be Going (Virgin, 1982).
44. No Jacket Required (Virgin, 1985).

For details and the releases by the other GENESIS members see Parkyn, GENESIS-bibliography 5.

Filmography

1. Birdy, directed by Alan Parker (GB: Columbia/EMI/Warner, 1985).
2. Hair, directed by Milos Forman (US: United Artists/CIP, 1979).
3. Jesus Christ Superstar, directed by Norman Jewison (US: Universal, 1973).
4. Quadrophenia, directed by Frank Roddam (GB: Polytel, 1979).
5. The Rocky Horror Picture Show, directed by Jim Sharman (GB: 20th Century Fox, 1975).
6. Tommy, directed by Ken Russell (GB: Hemdale, 1975).
7. The Wall, directed by Alan Parker (GB: MGM, 1982).
8. West Side Story, directed by Robert Wise and Jerome Robbins (US: United Artists, 1961).