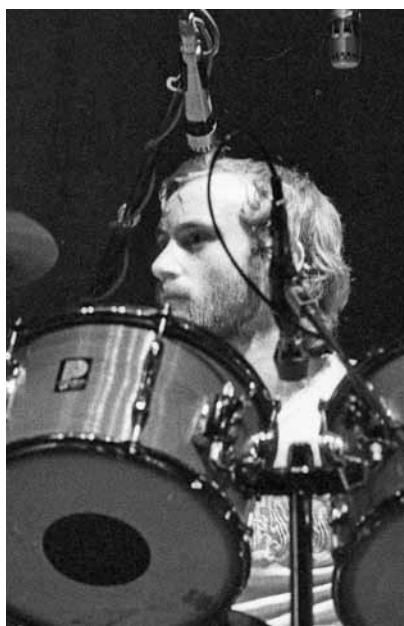
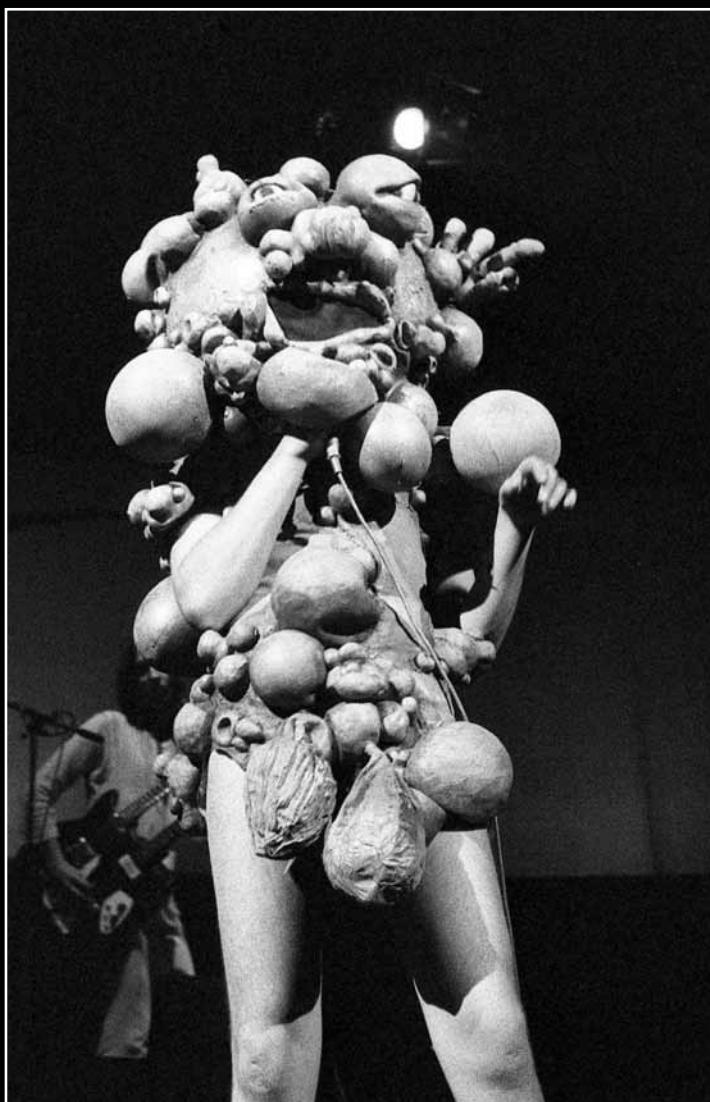


... And The Lamb, Lies Down, On Broadway



JON KIRKMAN

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GENESIS

THE LAMB LIES DOWN ON BROADWAY

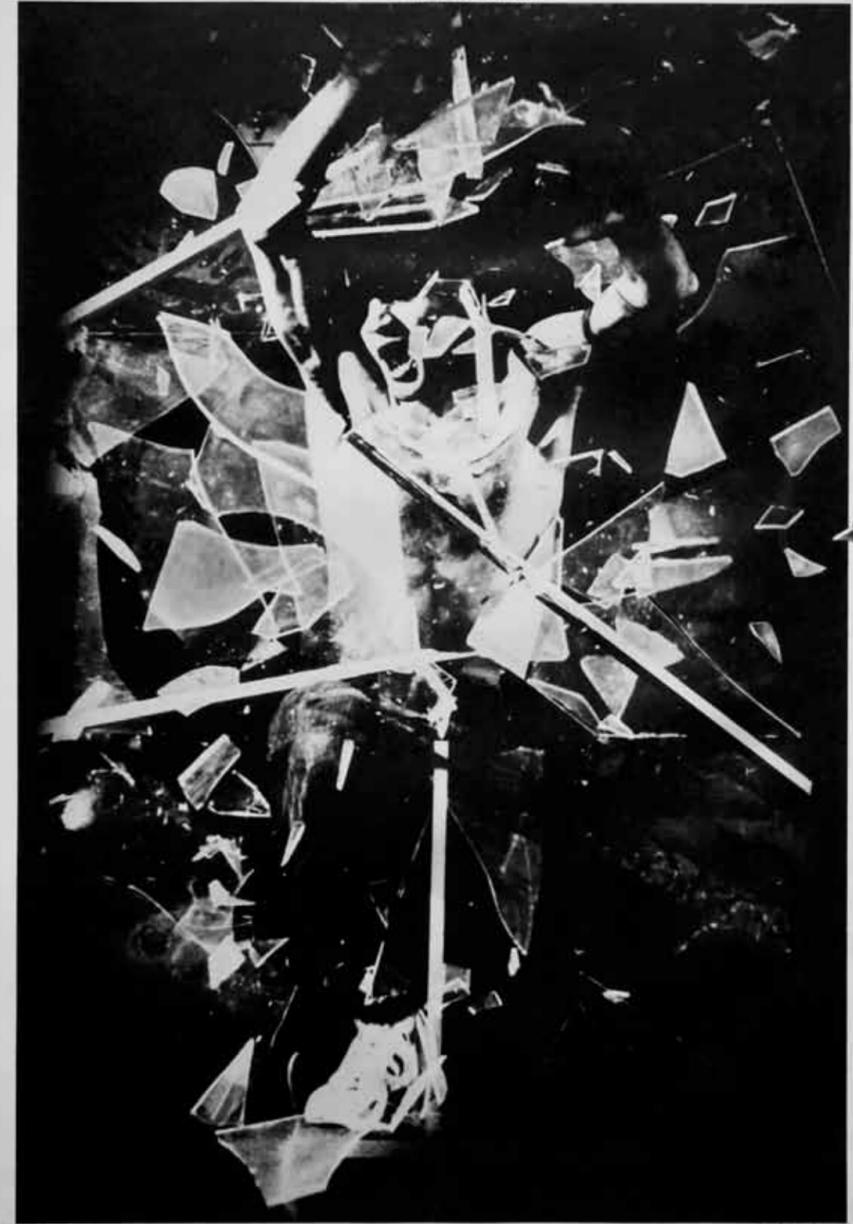


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GENESIS

THE LAMB LIES DOWN ON BROADWAY



ON ATCO RECORDS AND TAPES
ONE THE CITY OF NEW YORK

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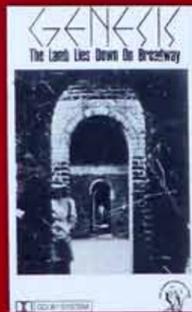
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... And The Lamb, Lies Down, On Broadway

JON KIRKMAN



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IN RECOGNITION OF SALES IN THE UNITED KINGDOM
OF MORE THAN £250,000 WORTH OF
RECORDS AND TAPES OF THE
CHARISMA
DOUBLE ALBUM SET
'THE LAMB LIES DOWN ON BROADWAY'
1975

GENESIS

... And The Lamb, Lies Down, On Broadway

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INTRODUCTION

Mention The Lamb Lies Down On Broadway to many Genesis fans and you will generally get one of two opinions. Either, it is the best album the band ever made, or it is the worse album they ever made. The truth of course as ever in situations like this lies firmly somewhere between the two opinions.

The facts are; it is a concept album and like many concept albums it is never as easily digested in one sitting as perhaps an ordinary album is and by ordinary, I mean just a collection of songs. It was also the last Genesis album to feature Peter Gabriel before leaving for a hugely successful solo career and the tour to promote the album was only ever performed in its entirety approximately 109 times. In fact, many Genesis tribute bands have performed the Lamb Lies Down On Broadway more times that Genesis ever did or probably ever intended to.

"It was an adventurous live show when we did it, with so many bits and pieces; slides and costumes and special effects which I would say there wasn't a single show where everything went right it was just that complicated and musically you know; there are certain songs in the set which you wouldn't have played live unless you were playing the whole thing but there are other ones which just developed and took on a feel live and I think it was really good."

Tony Banks discusses The Lamb Lies Down On Broadway live show. (Genesis Archive Interview disc 1998)

As we have all discovered over the years when members of Genesis have mentioned the album it had a difficult birth and many personal problems were heightened during the creating of the album and the subsequent live show. Peter Gabriel had just become a father and felt somewhat isolated from the band. He was also tentatively offered a collaboration with the film director William Friedkin and even left the band for a few days whilst the band soldiered on at Headley Grange not even knowing if he would come back. Of course, he did but it is easy to surmise that it was a defining moment for Peter Gabriel and his decision to leave the band may well have taken hold in his mind during this period.

"I had been contacted by William Friedkin who had just done The Exorcist which was a hot film at that time and a really well made film; and he had great ideas for sort of revolutionising Hollywood and brining in whole new teams of people who had never worked in film before and he wanted to get Tangerine Dream to do some music and Philippe Drier who was one of the founders of Heavy Metal in France to do some designs and he wanted me in to work on ideas; story ideas and visual ideas and for me that was really quite exciting and to this day it is something that I enjoy doing and so I wanted to make time for that and the band at that time; the individuals hadn't really taken on external projects and after I left that became commonplace so it was seen as a dereliction of duty (laughs) disloyal activity and also it was the time of the birth of my first child and there was a really rough birth and the hospital didn't think she was going to make it and she spent her first month in an incubator."

"Now to me there was no question of priorities between a living being and a record and we were in the middle of making "The Lamb Lies Down..." and I was spending a lot of time and they... I think Phil had a kid, but the others really weren't appreciative of all that family side of things which they now are. Their lack of openness and understanding of that situation was a deciding factor for me as well. So, I think it was those two things and the fact that internally in the band it was; I was getting a lot of ideas on the keyboard and Tony was very possessive of his territory and it felt... I had just had enough of the music business, so I really wanted to get out and do something else but didn't succeed very well on that except for the first two years when I was mainly growing vegetables and children! Peter Gabriel on the tension within the band that brought about his departure. (Genesis Archive Interview disc 1998)

The work on the album began a mere two weeks following the final dates on the Selling England By The Pound tour which ended in early May. We also know from Steve Hackett that the material save for Lillywhite Liliith, was all worked up during the writing and rehearsal process at Headley Grange. Steve also remembered that the band ran out of time at Headey Grange and the cost of staying there was prohibitive and initial recording took -place at Glaspart Manor in Wales using the Island Mobile recording studio.

"I remember us rehearsing this album in a place called... Headley Grange I think it was called anyway, it was this almost semi-derelict house. Led Zeppelin had recorded there and produced some stuff, some pretty good stuff. I remember them saying "We think that place is haunted; what do you think?" and I used to try and get to sleep at night and there was the sound of scratching on the walls and it was rats; it was rat infested and then the day I left; I walked out of the bathroom; having done my morning ablutions and the floor fell away I walked away two feet and it went... if I had been standing there a second longer that would have been "Bye, Hackett, bye" So in some ways I couldn't wait to leave actually! (laughs). That album was very difficult;



The process took around two weeks although Phil Collins recalls it taking longer. Once the basic tracks were recorded the band relocated to Island studios to complete the album Peter Gabriel invited Brian Eno to add what was credited as "Enossification" to some of the vocals on the album, namely The Grand Parade of Lifeless Packaging. Steve Hackett also allowed Brian Eno to "Treat" some of his guitar work on the album. Brian Eno then asked Phil Collins to play on the track "Mother Whale Eyeless" on his album recorded at the same time at Island, Taking Tiger Mountain (By Strategy). Once the album was released in November 1974 there were still problems and a number of copies of the album had to be recalled due to a pressing defect. Once sorted the band were able to turn their attention to the live presentation.



The live show whilst on a budget was very ambitious and cutting edge. The pressure on the band both collectively and individually was immense and on the eve of the UK tour dates Steve Hackett had an accident with a wine glass at an after-show party for the Sensational Alex Harvey Band. The injury was quite serious and necessitated surgery to repair the tendon in Steve's left hand and the first leg of the tour had to be postponed with the UK dates being re scheduled for the following year.

The tour officially began in America on the 20th of November in Chicago. It was four dates into the tour however in Cleveland on the 25th of November that Peter Gabriel dropped his bombshell at a hastily convened meeting in the hotel and announced to the band that he was leaving following the tour. According to Steve Hackett attempts were made by Tony Banks and no doubt the other members of the band to try and get Peter to change his mind although he was not moved by any of the discussions.

I first talked to Tony Smith and it was a very black depressed reaction in the sense that everyone thought we were quite successful at that point but we had built up £100,000+ of debts which were seemingly enormous at that time and we were just beginning to get clear of all that so I think there was the thought that a lot of years of work had gone in on the musical side and in terms of people's livelihoods in terms of buying houses for families and all this practical stuff and we were just getting to the point where that might become a reality and I wanted to get out so that was another sort of layer of guilt but they then sort of persuaded me to stay on and finish doing the tour which would take us to the middle of '75 and I guess it was somewhere around the summer or autumn of '74 that I decided to quit and that was very hard because I think Tony Smith felt it was very important that I didn't tell people that I was going to leave and so I felt very... dishonest really; being there and not being clear what was happening but it was put to me that that was going to give them a chance to recover and get something else going before the news broke. So, I reluctantly agreed to do that, but it was very difficult and depressing somehow that we knew things weren't going to continue but the audiences didn't. The last few gigs in France were very down. Peter Gabriel on the reaction to his leaving Genesis. (Genesis Archive Interview disc 1998)

'Gabriel to leave Genesis' is denied

WIDESPREAD RUMOURS to the effect that Peter Gabriel is about to leave Genesis were this week denied by the band's publicist and recording company. The reports, stemming from usually reliable sources, maintain that a split is imminent. But spokesman Peter Thompson, although admitting that he was aware of the speculation, dismissed it as "one of those rumours that crop up from time to time."

Charisma Records suggest that the reports were sparked by

the fact that Genesis are at present inactive, taking their first holiday for two years. They add: "Drummer Phil Collins got his own little band together to play a gig at Surrey University, and this probably added fuel to the fire."

The band are due to return to work at the end of this month, and are booked into the recording studio for album sessions during August. But despite this, the rumours of a Gabriel-Genesis split persist, on the grounds that the band would continue to function with a new lead vocalist.

The tour travelled through America during the first leg through until Christmas. Some dates however were not well attended, and some shows were cancelled on the second leg according to Dale Newman, which picked up in Florida at West Palm Beach on the 9th of January 1975.

The tour progressed through America until the 4th of February and then picked up again in Europe. Again, according to Dale Newman who was Mike Rutherford's guitar technician on this tour, dates were being added all the time although again in Europe some dates were cancelled due to poor ticket sales. The most famous of these dates was the final date of the tour which was meant to be in Toulouse. In the end the final date of the Lamb Lies Down On Broadway tour was at Besancon which Steve Hackett recalls as being a good gig but somewhat of an anti-climax as they were only informed that it would be the final date just before going on stage.

At the end of the tour despite the album having sold well and reached Gold classification and the general consensus that the tour was also successful the band were approximately £240,000 in debt which equates in modern currency to approximately one and a half million pounds.

From the perspective of almost forty-three years on from the original release it is easier to see the wood from the trees. It is actually a very good album. Personal taste comes into this opinion of course and for many, Genesis without Peter Gabriel was never the same and while it may not be the best Genesis album it is certainly the most talked about Genesis album. In fact, it is probably THE most talked about Genesis album that the band ever recorded.

December 23, 1974

NEW SPINNERS AND YES LP'S SHIP GOLD
"NEW AND IMPROVED" and "RELAYER", the new albums by the hit Atlantic groups SPINNERS and YES have just shipped gold. The SPINNERS are currently playing to SRO audiences all over the country, while YES has just completed another very successful American tour that took them to major venues all over the country.

GENESIS (SANS LAMB) CELEBRATE
NEW YORK CONCERT



Following two SRO performances at New York's Academy of Music, the members of Genesis and executives of Atlantic/Atco Records celebrated at a small supper in honor of the group at J. P.'s Restaurant.

In concert Genesis performed their new work, "THE LAMB LIES DOWN ON BROADWAY," in its entirety. Their new Atco album, which contains the work, is quickly moving up the charts while garnering rave reviews from the critics.

Pictured from left to right are: Tony Smith, Manager of the group; Ahmet Ertegun, Chairman of Atlantic/Atco Records; Mike Rutherford, Phil Collins, Steve Hackett, and Tony Banks of Genesis; Anni Ivil, International Director of Public Relations for Atlantic/Atco; Earl McGrath, Director of Publicity and Artist Development for Atlantic/Atco; Peter Gabriel of Genesis; and Tunc Erim, National Special Projects and Album Coordinator for Atlantic/Atco.

(over)

Many fans do have very strong memories of the live show and of course the album which for me personally was a must have a very much anticipated album release back in November 1974.

Whilst this book is not trying to tell the definitive story of the album it gathers together many previously unseen photographs from various concerts performed during the tour. It also features recent interviews from both Steve Hackett and Tony banks concerning the album and comments from all the band from various sources at the time of the albums release and tour. We have also spoken to people connected with the band including Aubrey Powell from the design company Hipgnosis who designed the albums sleeve and from Dale Newman who was employed as Mike Rutherford's guitar technician for the tour and stayed on for more than forty years working for the band. Elsewhere we have interviews with David Lawrence another crew member who worked on the tour and was responsible for the slides projected onto the screen at the back of the stage during the show and an interview from the European label manager Colin Richardson who accompanied the band on tour in Europe.

You will also find fan memories and photographs of the tour and reading those memories the tour had a major impact on many fans at the time and those memories are still cherished and as clear in the mind today over forty years after the tour.

I hope that you enjoy looking at the various images and memories of the tour and the memorabilia from the time which had it not been for the foresight of many fans would have been lost forever. For those fans who collected all the singles and clippings and memorabilia we really must be very grateful because without it we could never re live those memories found within the pages of this book. Whilst for some people The Lamb Lies Down On Broadway may not be the bands best album it remains for many reasons the most talked about album in the bands catalogue.

Jon Kirkman - May 2018

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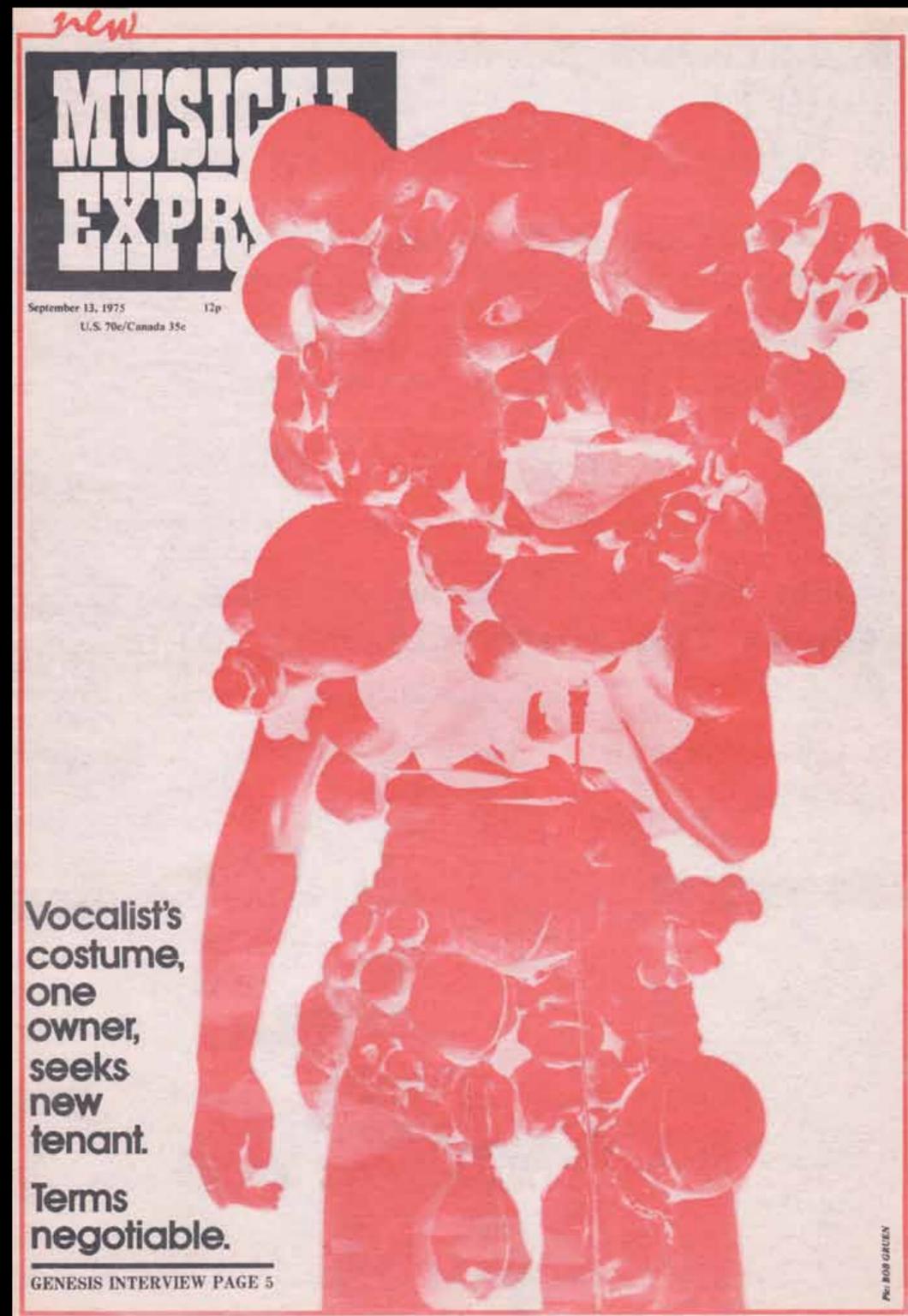
THANKYOU

Many thanks to those who supported this project without whom this book would not have been possible. My heartfelt thanks to these people.

Jon Kirkman - May 2018

Steve Hackett, Jo Hackett, Tony Banks, Peter Gabriel, Phil Collins, Mike Rutherford, Anthony Phillips, Denis Gagne, Brian Cummins, Dale Newman, Colin Richardson, David Lawrence, Duane Sherwood, Jack Beerman, Ron Rizzi, Janet Mackoska, Doug Curran, Lamia, Barry Plummer, David Miller, Dan Cuny, George German, Matt Skelland and Craig Shaw at BANG Design Ltd, Simon Robinson, Callum Marks, Larry Morand, Gene Aldridge, Chris Simmons, Dave Lewis, Paul Davis, Anne Corris, Phil Nash, Aubrey Powell, Alan Fennah, Alan Hewitt and The Waiting Room Magazine, Mark Kenyon and The Genesis Archive, Mino Profumo, Simone Romani.

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THE LIGHT WON'T DIE DOWN ON BROADWAY

Released on November 18th, 1974 by Charisma Records, Genesis' *The Lamb Lies Down on Broadway* has long been revered as a milestone not only in the career of the band, but in the experimental growth and expansive trajectory of progressive rock as a whole.

Released on November 18th, 1974 by Charisma Records, Genesis' *The Lamb Lies Down on Broadway* has long been revered as a milestone not only in the career of the band, but in the experimental growth and expansive trajectory of progressive rock as a whole. With its varied arrangements, bizarre sounds, ambitious (if also confounding) concept, emotional songwriting, and catchy melodies, the record remains a highly idiosyncratic entry in the Genesis catalog, as it sounds quite different from both its immediate predecessor (*Selling England by the Pound*) and successor (*A Trick of the Tail*). Gone was the warm, majestic production and historical social commentary that made the quintet's previous masterpieces feel so quintessentially English; instead, *Lamb* was coated with a colder, more otherworldly aesthetic, and it featured an emphasis on hard rock riffs, peculiar timbres, and naturally, plenty of virtuosic playing. Forty years later, *Lamb* is still one of the most unique, adventurous, and polarizing records in the genre.

Of course, you probably knew all of that already. What's more relevant and interesting to discuss today is not how important the LP was, but how effective and cherished it still is, especially for modern art rock musicians. For example, the last twenty years alone has seen a plethora of artists emerge with ties to Genesis' magnum opus, including a few tribute bands that dedicated themselves to replicating *Lamb* flawlessly. Although a lot of time has passed since its release (and thus, countless newer works have also made their mark on the landscape), *Lamb* still holds a special place in the hearts, minds, and creative output of some of this generation's most significant prog masterminds.

Before we delve into a few examples of the aforementioned legacy, it's worth noting what one of the key players on the record—guitarist Steve Hackett - has to say about *Lamb* after all this time. Hackett has devoted

the last few years to honoring the music he helped craft with his Genesis *Revisited II* LP and tour, which includes four main tracks from the full-length: "The Chamber of 32 Doors," "The Lamia," "Fly on a Windshield," and "Broadway Melody of 1974." He [indirectly] comments that the latter three tracks have "the most longevity and power" out of all the album's pieces.

He goes on to say that "Fly on a Windshield" uses stimuli "as diverse as Ravel and Hendrix. This cross pollination of periods and genres influenced subsequent rock albums. I feel that 'Silent Sorrow in Empty Boats' might well have influenced bands such as ELO, who liked to employ orchestral and choral sounds." In speaking of the record's sonic scope overall, he admits that it was "less romantic" than previous endeavors, adding, "The combining of many different sounds which wouldn't always be seen to co-exist was a strong aspect of *Lamb*, bringing together a successful collision of ideas. It starts with a sense of the romantic old world, and then within half a minute is pitched forward in time, immediately expressing the edginess and claustrophobia of Manhattan." This combination of "the romantic and the industrial fighting rubbing shoulders" can be heard today with bands like Muse.

As for the lyrics, plot, and range of the release, he says, "The storyteller aspect has had an influence. Progressive Rock often continues to use poetry, along with a sense of a continued story thread. Certain classic devices, such as Hammond organ and mellotron, were employed to good effect in *Lamb* and helped to maximize the popularity of these sounds, which crop up on all manner of albums today, in all kinds of rock."

Interestingly, he suspects that Pink Floyd may have looked to it when crafting *The Wall*, as both works feature "concern for disaffected youth, [as well as] dissonance... [The Wall] also fused melodic music with the

harder edge, along with the thread of social concern. Both *Lamb* and *The Wall* were also large scale projects." Considering how so many artists, such as "Brian Eno and Robert Fripp," affected each other's creativity back then, this connection isn't all that surprising.

Hackett also credits the performance of lead vocalist Peter Gabriel as having a major impact on the current state of prog, saying that his costumes, energy, and devotion to character were "hugely influential on other singers and bands who were interested in the theatrical route. [For example,] Steven Wilson uses slide shows today."

Another such performer is Franck Carducci, a French progressive rock solo artist whose 2011 debut, *Oddity*, garnished his reputation and clout amongst peers and idols, including Hackett. Although his music certainly has tinges of vintage Genesis (among many other acts), it's his stage presence that truly recalls Gabriel's early personas. Carducci performs with treasured extravagance, donning a variety of colorful make-up (including eyeliner) and costumes for each show. In addition, he always performs "Back in N.Y.C." on stage, as he feels that *Lamb* is simply "one of the most influential albums ever written."

In fact, "Back in N.Y.C." seems to be a favorite track to replicate for several other artists, including bassist Tony Levin (who featured a live version on *Double Espresso*), multiinstrumentalist Kevin Gilbert (who contributed his account to the tribute record *Supper's Ready*), the late Jeff Buckley (who placed it on *Sketches for My Sweetheart the Drunk*), and revered guitarist Paul Gilbert (who recorded an acoustic version for *Gilbert Hotel*). Also, it's worth mentioning that one of today's biggest prog ensembles, The Flower Kings, tackled "The Lamb Lies Down on Broadway" on *Alive on Planet Earth*.

Expectedly, other artists have even covered the entire record, including revered drummer Nick D'Virgilio (who, incidentally, played drums on Genesis' final LP, *Calling All Stations*, and whose two most successful bands, *Spock's Beard* and *Big Big Train*, will be discussed a bit later in this essay). In 2008 he assembled a troupe of over a dozen musicians to craft *Rewiring Genesis: A Tribute to The Lamb Lies Down on Broadway*, a slightly lengthier remake that was met with mostly positive feedback.

As for tribute bands, well, there are quite a few, including Philadelphia's *Trespass*, New York's *Project Genesis*, and UK quintet *Mama*. However, the most prestigious and popular group of them all is *The Musical Box*, a French-Canadian five-piece that recreates not only individual songs from the Gabriel era, but entire albums with astounding precision and visual detail. Actually, they commit themselves to going beyond the normal scope of tribute bands (adhering to the music alone) by reconstructing entire tours. In 2011 and 2012, they presented American and European concert goers with a painstakingly accurate representation of Genesis' '74-'75 *Lamb* tour, including all 1,200 original slides. They'd purchased the rights to do this from Peter Gabriel a decade prior, and they even had access to the master tapes for *Lamb*. Having seen *The Musical Box* perform the record and compared it to footage of the initial tour, I can attest to how perfectly they do it.

Going back to newer studio outputs, there is one album that, while perhaps not overtly impacted by *Lamb* musically, shares several compelling parallels with it: *Snow* by *Spock's Beard*. Released in the summer of 2002 by *InsideOut Music*, the album, like *Lamb*, centers on the empowering yet dangerous journey of its social outcast hero. Like *Rael*, *Snow* (whose real name is John, like *Rael*'s ill-fated brother) leaves his hometown and family to embark on an adventure filled with uncertainties, ancillary characters both harmful and helpful, and ultimately, glorious epiphanies and contentment. Naturally, both works have strong Christian overtones, making the plights of their protagonists feel universal and enriching.

Although their storylines mirror each other a bit, the truly remarkable commonalities come from the circumstances and aftermath of their releases. For one thing, both *Lamb* and *Snow* are the sixth albums by their creators; in addition, both works signaled the departure of the bands' lead singers (Peter Gabriel/Neal Morse), who were then replaced by their drummers (Phil Collins/Nick D'Virgilio). In this way, both LPs marked the end of the bands' "classic period," as well as a difficult test to see if they could carry on without their frontmen and significant (though not sole) songwriters.