

# Index

- 10cc (musical group) 18  
*2001: A Space Odyssey* 135  
310 (musical group) 93
- A Chorus Line* 74  
Adorno, Theodor 11  
*Aguirre, der Zorn Gottes* 89  
Album Oriented Radio 19  
*Alien* 136  
*Alive on Planet Earth* 64  
*All Things Must Pass* 99  
Allen, Woody 7  
Allman Brothers (musical group) 9  
*American Top 40* 133  
Anderson, Ian 16  
Anderson, Jon 14  
Anderson, Laurie 7  
*anima* 122–3  
*Annie* 74  
Anobile, Richard J. 67  
Anthony, John 25  
Anon (musical group) 23  
Aquinas, Thomas 137  
archetypes 80, 89, 120–23, 129, 146  
Atco Records 136  
Atlantic Records 39, 136  
*Aurora Consurgens* 137  
Auslander, Philip 29–31, 35–6
- Bach, Richard 119  
Bacharach, Burt 69, 131, 132  
Band, The (musical group) 9, 138  
Bangs, Lester 8–9, 18  
Banks, Tony 1, 2, 11, 23, 24, 25, 27, 28, 33, 34, 36, 37, 39, 50, 63, 66, 69, 70, 71, 79, 80, 81, 82, 83, 84, 88, 92, 93, 101, 109, 110, 113, 115, 131, 146  
    and Charterhouse 20–22  
    and Gabriel's lyrics, 48, 49, 99  
    approach to songwriting 59  
    compared with Keith Emerson 147  
    harmonic style 59–61  
    keyboards on *The Lamb* 59, 71, 80–81, 84, 93  
    opinion of live *Lamb* performances 106–8, 111  
    post-production of Shrine Auditorium show 141  
    relations with Peter Gabriel 28, 38, 50, 98, 99, 145–6
- Bardo* 65, 127–9  
*Basement Tapes, The* 138  
Baudrillard, Jean 7, 43, 64, 66, 74  
Bay City Rollers (musical group) 111  
BBC (British Broadcasting Corporation) 13, 14, 84, 137, 139, 155  
*Be Here Now* 119  
*Beat International* 65  
Beatles, The (musical group) xi, 10, 31, 38, 57, 59, 92, 98, 99, 138, 139  
    *Anthology* 138, 139  
    “Glass Onion” 131  
    “Hello Goodbye” 59  
    “I Am the Walrus” 67  
    *Revolver* 10  
    *Rubber Soul* 10  
    *Sgt. Pepper's Lonely Hearts Club Band* xi, 10, 57–8, 66, 92, 98  
    formal similarities to *The Lamb* 57–8, 66, 92  
    influence on progressive rock 10  
    “Strawberry Fields Forever” 59, 138  
    *Ultra Rare Trax* 138  
    “When I'm 64” 31  
    “With A Little Help From My Friends” 57
- Bee Gees, The (musical group) 24  
Bell, Max 46, 64, 86, 95, 99, 103  
Bennett, Andy 98  
Bernstein, Leonard 7  
*Birdy* 137  
Blackwell, Chris, 21  
Blake, William 25, 40

- Blythe, Nick 106, 108  
 Bonham, John 66  
 Bono, Sonny 68, 130  
 Boone, Graeme 4  
 bootleg recordings 138–40  
     of *The Lamb* 66, 84, 100, 109, 142,  
     145, 149–56  
 Botschuyver, Theo 106  
 Bowie, David 1, 29, 30, 32, 102, 114, 143  
     “Five Years” 41  
     *The Rise and Fall of Ziggy Stardust* 41  
     theatrical style compared with that of  
         Peter Gabriel 30, 35–6  
 Bowler, Dave 35, 39, 48, 98, 99, 107, 114  
 Brand X (musical group) 50, 58  
 Branson, Richard 25  
*Brave New World* 72, 77, 128  
 Bright, Spencer 21, 26, 47, 49, 117, 136  
*Broadway Melody, The* 67  
 Brown, James 22  
 Bruce, Lenny 62, 67, 68  
 Buckingham, Lindsey 73  
 Buddah Records 37  
 Buddhism 119, 127  
 Buñuel, Luis 76, 135  
 Bunyan, John 3  
 Burns, John 52  
 Bush, Kate 80  
*Butch Cassidy and the Sundance Kid* 131  
  
 Cage, John 7  
 Cale, John 59  
 Campbell, Joseph 65, 91, 95, 120–23,  
     128–9  
 Castaneda, Carlos 119, 126, 135  
*Catch-22* 118  
*Catch a Fire* 43  
*Center of the Cyclon, The* 81  
 Chambers, Iain 36  
 Chapman, Roger 23  
 Charisma Films 136  
 Charisma Records 13, 18, 25, 27, 36, 38,  
     50, 113, 136  
 Charone, Barbara 45, 97  
 Chessman, Caryl 67, 85  
*Chikhai Bardo* 127, 128, 129  
 Child, Francis 26  
*Chönyid Bardo* 127, 128, 129  
  
*Circus* 1, 103, 107  
 Clecak, Peter 40, 41, 74  
 “collective unconscious” 120, 121  
 Collins, Phil 1, 3, 27, 28, 50, 64, 71, 133,  
     143, 145  
     as front man for Genesis 134  
     as lyricist for “The Light” 82  
     and “Riding the Scree” 93  
     and “The Waiting Room” 83–4  
     multi-percussion work on *The Lamb* 147  
     opinion of live *Lamb* performances 108  
     referred to by Gabriel as “Slipperman”  
         105, 141  
     work with Brian Eno 58  
 “Come All Ye” 26  
 concept albums 3, 8, 11, 15–16, 24, 31,  
     43, 46, 57, 101, 122, 125  
 Conway, Flo 123  
 Cooper, Alice 29, 30, 45, 102, 143  
 counterculture 16, 17, 19, 29, 57, 118,  
     120, 121  
     “anti-ocular bias” toward rock theater  
         31–2  
     influence on development of  
         progressive rock 10, 11, 13  
 Couture, François 80, 84, 85, 86, 91  
 Covach, John 4, 117  
*Creem* 45, 53  
 Cronelin, Richard 38  
 Crow, Sheryl 133  
  
 “Daffodils” (Wordsworth) 90  
 “Dance to the Music” 26  
 Dass, Ram 119  
 Daudet, Alphonse 85  
 David, Hal 69, 131  
 Davies, Ray 31  
*Day of the Triffids* 46  
 Dean, James 46  
 Dean, Roger 55  
 Debussy, Claude 109, 117, 118  
 Decca Records 13, 23  
 Denny, Sandy 26  
 DeShannon, Jackie 68, 130  
 Dickens, Charles 7  
*Dies Irae* 130  
 disco 48, 118  
 “divided self” (James) 85, 94

- DiVirgilio, Nicholas 133  
*Don Juan* 119, 135  
 Donovan 26  
 Dray, Bryan 35, 39, 48, 98, 99, 107, 114  
 Drifters, The (musical group) 65, 130  
 Druillet, Philippe 49  
 Dylan, Bob 7, 9, 138
- E Pluribus Funk* 43  
 Earth, Wind and Fire (musical group) 134  
*El Topo* 134–5  
 Ellison, Ralph 124  
 Emerson, Keith 37, 120, 147, 148  
 Emerson, Lake and Palmer (ELP) (musical group) 1, 2, 8, 17, 33, 39, 102, 106  
*Brain Salad Surgery* 17, 40, 45  
 “Jerusalem” 40  
 “Karn Evil 9” 40, 45, 73  
*Works Volume 1* 17  
 energy crisis 4, 42, 45  
 Eno, Brian 58, 59, 73, 75  
*Another Green World* 58  
 “The Fat Lady of Limbourg” 58  
 “Mother Whale Eyeless” 58  
*Taking Tiger Mountain (By Strategy)* 58  
 “Enossification” 58, 73  
 Evans, Bill 120  
 Everett, Walter 4  
*Exorcist, The* 49, 50
- “Facelift” 86  
 Fairlight Computer Musical Instrument 134  
 Fairport Convention 26  
*Faust* 82  
*Fear* 59  
 Finegan, Jason 48, 98  
 Fitzgerald, F. Scott 7  
 Fleetwood Mac (musical group) 43, 148  
 Flower Kings, The (musical group) 64  
 Frampton, Peter 148  
*Frampton Comes Alive!* 148  
*French Connection, The* 49  
 Friedkin, William 49, 50, 51, 59  
 Fripp, Robert 16, 17, 41, 44, 132, 148  
 Friskics-Warren, Bill 146  
 Frith, Simon 12, 13, 30, 36  
 Funkadelic (musical group) 143
- Gabriel, Anna 51  
 Gabriel, Jill 51, 112, 125  
 Gabriel, Peter 38, 41, 44, 130, 131, 132, 143, 146  
 3 (“*Melt*”) 134, 136  
 and Biblical imagery 70, 72, 76, 79, 80, 125–6  
 and Charterhouse 20–22, 23, 125  
 and “Englishness” 26  
 “Biko” 134  
*Birdy* (film soundtrack) 137  
 “Blood of Eden” 3, 125  
 characterization of Rael 2, 45–8, 74–5, 107, 118, 124  
 “D.I.Y.” 41, 132  
 influence of dreams 121  
 influence of soul music on 22  
 and Jungian psychology 119, 123, 127  
 “Kiss That Frog” 90  
*Last Temptation of Christ, The* (film soundtrack) 3, 125, 137  
 and lyric writing 52, 68, 73, 81, 95, 98, 99  
 “No Self Control” 3  
*Passion* 3  
 perception as Genesis “front man” 3, 27, 99, 134  
 and persona, 35–6  
 post-production of Shrine Auditorium show 140–41  
 proposed collaboration with Alejandro Jodorowsky 134–6  
 proposed collaboration with William Friedkin 49–50, 59  
*Rabbit Proof Fence* (film soundtrack) 137  
 relations with Tony Banks 28, 38, 50, 98, 99, 145–6  
 reasons for leaving Genesis 111–14, 132, 134  
 religious upbringing of 125  
 “The Rhythm of the Heat” 67  
*Security* 67, 136  
 sexual imagery in lyrics 36, 75, 77, 86, 90  
 “Sledgehammer” 22, 75, 90  
 “Solsbury Hill” 132  
 “Steam” 90

- and storytelling 34, 104–5, 125, 133, 142
- and theatricality, 29–33, 34–5, 89, 91, 103, 137, 143
- “We Do What We’re Told (Milgram’s 37)” 3
- Gagné, Denis 144, 145
- Gagnon, François 144
- Gallo, Armando 38, 39, 48, 59, 86, 90, 98, 121, 123, 134, 135, 136, 148
- Garden Wall, The (musical group) 22, 23
- Garofalo, Reebee 12
- Gaye, Marvin 22
- Geffen Records 136
- Genesis
- Abacab* 59, 148
  - “Abacab” 60
  - after Gabriel’s departure 134
  - “Afterglow” 72
  - “Aisle of Plenty” 132
  - ...*And Then There Were Three* 36, 55, 75, 148
  - “Anyway” 57, 60, 94, 127, 140, 141, 147
    - analysis of 84–5
  - “Apocalypse in 9/8” (“Supper’s Ready”) 34, 59, 75, 93
  - “As Sure As Eggs is Eggs” (“Supper’s Ready”) 34
  - Awed Man Out* (bootleg) 142
  - “Back in N.Y.C.” 58, 60, 62, 64, 65, 127, 128, 129, 132, 134, 140, 141, 143, 148
    - analysis of 74–6
  - “The Battle of Epping Forest” 62, 98, 130, 139
  - and Bohemian communalism 20, 27, 33
  - “Broadway Melody of 1974” 57, 58, 60, 61, 79, 81, 85, 118, 127, 128, 130
    - analysis of 66–8
  - “Can-Utility and the Coastliners” 26
  - “The Carpet Crawlers” 52, 56, 60, 80, 126, 127, 134, 141, 143, 146
    - analysis of 79
  - “The Carpet Crawlers 1999” 79, 134
  - “The Chamber of 32 Doors” xi, 56, 62, 114, 127, 140, 146
    - analysis of 80–81
  - and Charterhouse School 20–23, 30, 50, 125, 139, 145
  - and Christian imagery 34, 65, 125–6
  - “The Cinema Show” 36, 59, 72, 126
  - “The Colony of Slippermen” 62, 63, 70, 71, 72, 83, 89
    - analysis of 90–91
  - “Counting Out Time” 22, 36, 52, 60, 62, 65, 74, 79, 118, 127
    - analysis of 76–8
  - “Cuckoo Cocoon” 57, 60, 70, 114, 127, 128, 131, 140, 147
    - analysis of 68–9
  - “Dancing with the Moonlit Knight” 38, 62, 89, 93, 110
  - The Demo Mix Down on Broadway* (bootleg) 139
  - “Down and Out” 75, 148
  - Duke* 148
  - “Evil Jam” (alternate title for “The Waiting Room”) 79, 84, 111
  - “Firth of Fifth” 81, 119, 124, 143, 147
  - “Fly on a Windshield” 57, 59, 62, 68, 80, 83, 127, 131, 140, 146, 147
    - analysis of 65–6
  - “Follow You Follow Me” 36
  - “For Absent Friends” 46, 125
  - “The Fountain of Salmacis” 36, 87, 88, 123, 126
  - Fox trot* 15, 55, 78, 99, 102, 137, 139, 145
  - From Genesis to Revelation* 23, 24, 58, 84, 125
  - “Frustration” (forerunner of “Anyway”) 84
  - Genesis* 148
  - Genesis Archive 1967–75* 34, 91, 118–19, 139–42
  - Genesis Live* 49, 139
  - “Get ‘Em Out by Friday” 36, 41, 73
  - “The Grand Parade of Lifeless Packaging” 52, 58, 60, 62, 114, 124, 127, 128, 147
    - analysis of 72–4
  - “Hairless Heart” 59, 74, 77, 79, 81, 107, 127, 140, 146
    - analysis of 76
  - “Harold the Barrel” 132

- “How Dare I Be So Beautiful?”  
 (“Supper’s Ready”) 124
- “I Know What I Like (In Your  
 Wardrobe)” 36, 38, 45, 78, 134
- In The Beginning* (bootleg) xi, 139
- “In the Cage” 57, 58, 59, 62, 74, 79,  
 91, 114, 118, 126, 127, 128, 130,  
 131, 134, 137, 141, 145  
 analysis of 69–72
- “In the Rapids” 55, 60, 107, 127  
 analysis of 94
- Invisible Touch* 148
- “Invisible Touch” 133
- “it,” 62, 108, 127, 131, 140  
 analysis of 94–5
- “The Knife” 25, 27, 81, 105
- The Lamb Lies Down on Broadway*  
 1970s pop culture in 74, 117–18  
 Americanisms in 64  
*anima* archetype in 122  
 anti-hero figure in 118  
 authorship of lyrics 47–9, 81, 92  
 authorship of songs 59, 77, 81,  
 85, 136–7  
 autobiographical aspects 114, 120  
 band members’ opinions of 99,  
 106, 108–9, 111, 145, 146  
 Biblical imagery in 65, 125–6  
 bootleg recordings of 66, 84, 100,  
 109, 139, 140, 142, 145  
 castration theme in 91, 123, 135  
 compared with *Sgt. Pepper* 57–8,  
 66  
 cover design 55–7  
 critical reception of 45, 97–8,  
 107, 111, 117–18, 134  
 fan interpretation of 55–7  
 film project of 134–7  
 “hero’s journey” in 122–3  
 improvisation in 59, 63, 66, 78,  
 83–4, 142  
 instruments in 58, 63–4, 78,  
 80–81, 109–11, 147  
 intertextuality in 65, 68, 69,  
 130–32  
 Jungian psychology in 120–21  
 Kaballah in 80  
 mixing 52, 57, 58, 139  
 modality in 58, 90  
 recording 45–53  
 rehearsals 46–51, 83, 97, 139  
 Shrine Auditorium (Los Angeles)  
 performance of xi, 1, 118,  
 139–41  
 staging 106–8  
 song form in 60  
 story synopsis 46–9  
 threefold structure in 62–3  
 and the *Tibetan Book of the Dead*  
 66, 93, 95, 127–9
- “The Lamb Lies Down on Broadway”  
 57, 59, 60, 61, 92, 107, 125, 127, 131  
 analysis of 63–5
- Lamb Stew* (bootleg) 109, 142
- “The Lamia” 36, 57, 63, 84, 90, 92,  
 106, 107, 126, 127, 128, 133, 140,  
 142, 147  
 analysis of 86–9
- “The Light” 82–3
- “The Light Dies Down on Broadway”  
 49, 57, 99, 127, 131  
 analysis of 92–3
- The Light Goes Down on Empire*  
 (bootleg) 142
- “Lilywhite Lilith” 56, 60, 84, 91, 127,  
 128, 133  
 analysis of 81–3
- “Looking for Someone” 22
- “Mama” 110
- “The Musical Box” 3, 34, 36, 62, 77,  
 89, 105, 137  
 and “neo-progressive” 143
- “No Reply At All” 134
- Nursery Cryme* 15, 27, 55, 77, 125, 132
- “Old Medley” 66
- “One for the Vine” 124  
 and Pastoralism 25–6  
 “pedal point groove” in 60, 75
- Rare Tapes* (bootleg) 75, 83, 140
- “Ravine” 59, 62, 127, 141  
 analysis of 92
- reception history of 37–8, 45, 97–8,  
 107, 11, 117–18, 133, 134, 143–6
- relationship with Charisma Records  
 18, 25, 36, 38, 50, 113

- “The Return of the Giant Hogweed”  
     46, 130  
 “Riding the Scree” 52, 55, 60, 62, 78,  
     127  
     analysis of 93  
 “Ripples” 79, 84, 87, 124  
 and rock theatre 29–34, 36, 38, 143  
 and Romanticism 9, 10, 15, 16, 20,  
     25, 27, 46, 90, 120, 146  
*Seconds Out* 55, 79  
*Selling England By The Pound* 26, 27,  
     38, 43, 45, 46, 51, 55, 59, 64, 78,  
     97, 102, 106, 132, 137, 139, 143,  
     144, 145  
 “The Serpent” 23  
 “She is Beautiful” 23  
 “Silent Sorrow in Empty Boats” 59,  
     62, 92, 127, 143  
     analysis of 89–90  
 “The Silent Sun” 24  
 “Stagnation” 123  
 “The Supernatural Anaesthetist” 57,  
     63, 127, 141  
     analysis of 85–6  
 “Supper’s Ready” 3, 26, 34, 59, 80,  
     93, 119, 124, 125, 133  
*Three Sides Live* 72  
*Trespass* 15, 22, 24, 27, 28, 58, 102,  
     125, 126, 143  
     rehearsal sessions 25–6  
 tribute bands 143–4  
*A Trick of the Tail* 3, 27, 114–15, 143  
*Turn it On Again: The Hits* 79, 134  
 “Turn it On Again” 60  
 “Visions of Angels” 3, 25, 125  
 “The Waiting Room” 56, 62, 63, 79,  
     108, 127, 128, 147  
     analysis of 83–4, 109–111  
 “Watcher of the Skies” 34–5, 60, 89,  
     93, 95, 105, 119, 131, 134, 137  
 water imagery in 123–4  
*The Way We Walk, Volume 2: The  
     Longs* 66, 72  
 “White Mountain” 126  
 “Willow Farm” (“Supper’s Ready”)  
     26, 34, 46  
*Wind and Wuthering* 83, 143  
*Genesis in Concert 1976* (film), 66
- Gershwin, George 7  
 Gilbert, Kevin 133  
 Gilbert and Sullivan 36  
 Ginsberg, Allen 7  
 Giraffe (musical group) 133, 144, 148  
 glam rock 4, 19, 30, 36, 48  
 Glass, Philip 7  
 Glitter, Gary 32  
 Godfather, The 74, 118  
 Goethe, Johann Wolfgang von 82  
 Graham, Bill 137  
 Grand Funk Railroad (musical group) 43  
 Grand Guignol 29  
 Grateful Dead (musical group) 9, 17, 84  
 Gravity’s Rainbow 117  
 Great White Wonder 138  
 Green, Al 146  
 Greenbaum, Norman 119
- Hackett, Steve 27, 28, 36, 49, 50, 51, 52,  
     53, 59, 63–4, 70, 76, 78, 79, 85–86,  
     92, 99–100, 109, 110, 111, 143,  
     145, 146  
     Hand injury 97, 101  
     Post-production of Shrine Auditorium  
     show 140  
     “Shadow of the Hierophant” 66  
     *Voyage of the Acolyte* 66  
     “Waiting Room Only” 84  
     *Watcher of the Skies: Genesis Revisited*  
     84
- Hall, Martin 126  
*Happy Days* 74  
 Hardie, George 55  
 Hardin, Tim 67  
 Haring, Keith 7  
 Harrigan, Brian 106, 108  
 Harrison, George 99, 119  
 Hart, Peter 106  
 Harvey, Alex 97  
 Hazeldine (musical group) 69  
 Heath, Edward 42  
 Heaven’s Gate 91, 123  
*Heavy Metal* 49  
 Hendrix, Jimi 21, 131, 147  
 Henry Cow (musical group) 11, 43  
 Herzog, Werner 89, 90  
 Highfield, Jane 106

- Hipgnosis 15, 55  
 “hippie aesthetic” 117  
 Hoffman, Dustin 67  
 Hoffman, E. T. A. 146  
 Holm-Hudson, Kevin 59  
 Holst, Gustav 130  
*Holy Mountain, The* 131, 135  
 Hoppe, Uwe 90, 132  
 Hughes, Howard 67  
 Hutchins, David 52  
 Huxley, Aldous 72–3, 77
- Improvisation 3, 14, 28, 34, 52, 53, 59, 63, 66, 78, 83–4, 108, 109–11, 142, 143  
*Invisible Man* (Ellison) 124  
*Invisible Man, The* (Wells) 124  
 Iron Butterfly (musical group) 17  
 Irving, Clifford 67  
 “It’s Only Rock and Roll” 95, 131
- Jackson, Mick 84  
 James, William 65, 83, 85, 94, 120, 124, 125, 128  
 Jefferson Airplane (musical group) 11, 40  
*Jesus Christ Superstar* 119  
 Jethro Tull (musical group) 8, 15, 16, 18, 43, 46, 118  
*A Passion Play* 15–16, 46, 118  
*Thick as a Brick* 15
- Job, Rivers 22  
 Jodorowsky, Alejandro 90, 131, 134–6  
*Jonathan Livingston Seagull* 119  
 Jones, Percy 58  
*Journey to the Center of the Earth* 106  
*Journey to Ixtlan* 127  
 Jung, C.G. 86, 94, 98, 119–23, 127, 128, 129, 137
- Kafka, Franz 90  
*Karma* 69, 127  
 Kasem, Casey 133  
 Keats, John 46, 86–7, 98  
 Kennedy, John F. 17, 41  
 Killen, Andreas 120  
 King, Jonathan 23–4, 125  
 King Crimson (musical group) 16, 32, 41, 103, 109, 132, 148  
 “Epitaph” 41  
*Great Deceiver, The* 148  
*In the Court of the Crimson King* 103  
 Kinks, The (musical group) 26, 31  
 Klein, Allen 135  
 Knievel, Evel 93  
 Knight, Gladys 147  
 Knight, Ian 106  
 Knippenberg, Jim 37  
 Kristal, Hilly 7
- Lamb for Supper* 144  
*Lamb Lies Down at ProgFest* 133  
*Lamb* tour, stage design 106  
 “Lamia” (Keats) 86–7  
 Lamothe, Sébastien 144, 145  
 Landau, Jon 8  
*Last Temptation of Christ, The* 3, 125, 137  
 Lawrence, Dave 106  
 Led Zeppelin 15, 20, 25, 43, 49, 55, 66  
*Houses of the Holy* 15, 55  
*Physical Graffiti* 43, 55  
*Presence* 55
- Leiber, Jerry 130  
 Lennon, John 40, 43, 47, 59, 67, 72, 95, 131, 138  
*Lenny* (film) 67  
 Leone, Sergio 135  
 Leshinski, Guy 144  
 Levac, Martin 144  
*Liege and Lief* 26  
 Lilith (in mythology) 82, 89  
 Lilly, John C. 81  
 “Lily” 80  
 Lindisfarne (musical group) 27  
*Little Prince, The* 46  
 Logan, Nick 32  
*Lord of the Rings, The* 124, 135
- Macan, Edward 10, 11, 13, 14, 15, 16, 18, 19, 30, 31, 33, 71, 80, 81, 100, 125, 133, 146  
 McCartney, Paul 47, 59  
 McClary, Susan 81  
 McLuhan, Marshall 67, 68  
 McMahan, Scott 55, 74, 82, 89, 92–3  
 MacPhail, Richard 22, 24  
 Mahler, Gustav 117  
 Marillion (musical group) 143

- compared to Genesis 143  
 Marley, Bob 43  
 “Mars, The Bringer of War” 130  
 Martin, Bill 39  
 Marx, Groucho 67  
 Mayfield, Curtis 146  
 Mayhew John 27, 102  
*Melody Maker* 20, 27, 46, 64, 78, 97, 106,  
 108, 112, 142  
 Mellonta Tauta 64  
 Mellotron 35, 37, 68, 80–82, 88, 89, 90,  
 93, 101, 102, 109, 128  
 Mengele, Josef 91  
 Mercury Records 136  
 Mineo, Sal 46  
*Misplaced Childhood* 143  
 Moby 146  
 “monomyth” 122, 128, 129  
 Moody Blues 24, 57  
     *Days of Future Passed* 24, 57  
 Moore, Allan 8, 11, 14, 19, 57, 63, 66, 86  
 Moraz, Patrick 45  
 Morissette, Serge 144  
 Morrison, Van 146  
 Morse, Tim 50  
 music industry 3, 4, 8–13, 114, 118, 137,  
 138  
     changes during the 1970s 17–19, 41,  
     42–3, 44, 148  
     economics of 39, 42  
 Musical Box, The (tribute band) 5, 143–5  
 “My Sweet Lord” 119  
 Myers, David 144  
  
 “Needles and Pins” 68, 130  
 neo-classicism 118  
 “neo-progressive” rock 143  
*New Musical Express* 32, 38, 46, 64, 86,  
 113, 134  
 Newman, Tom 8  
 New York City 7–8, 64–5, 66, 74, 118  
 Nietzsche, Friedrich 146  
 Nine Inch Nails 146  
 Nitzsche, Jack 68, 130  
 Nixon, Richard 41  
 nostalgia (in 1970s culture) 43, 74, 118  
  
 Ochs, Phil 67  
  
*Ogden’s Gone Nut Flake* 43  
*OK Computer* 98  
*Old Grey Whistle Test* (television program)  
 14  
 Oldfield, Mike 8, 25  
     *Hergest Ridge* 25  
     *Tubular Bells* 8  
*Omega Man, The* 41  
 “On Broadway” 65, 130  
 OPEC (Organization of the Petroleum  
 Exporting Countries) 4, 42  
  
 Palmer, Carl 147  
*Paper Moon* 74  
*Paperlate* (fanzine) 98  
 Peckinpah, Sam 135  
 Peel, John 13  
 Phillips, Anthony 24–9, 34, 102, 125  
     and Charterhouse 20–23  
 photism 83  
*Pilgrim’s Progress* 3, 46, 119, 125  
 Pink Floyd (musical group) 5, 8, 9, 15,  
 16, 17, 18, 26, 32, 33, 38, 45, 55,  
 58, 74, 110, 142  
     *Animals* 15  
     *Dark Side of the Moon* 5, 8, 45, 55, 58  
     “Grantchester Meadows” 26  
     “Have a Cigar” 148  
     *A Saucerful of Secrets* 15  
     *Ummagumma* 17  
     *The Wall* 16, 74, 142  
     *Wish You Were Here* 55, 148  
*Planet of the Apes* 41  
*Planets, The* 130  
 Platts, Robin 24, 52  
 Popol Vuh (musical group) 89, 90  
 “Portobello Road” 26  
 Powell, Aubrey 15  
*Prague Rock* 93  
 Procol Harum 9, 15, 18, 77  
     “A Salty Dog” 15  
     “A Whiter Shade of Pale” 77  
 ProgFest 133, 144, 148  
 progressive rock  
     African-American musical influences  
         in 14, 21–2  
     Anglican influences in 80  
     and “art for art’s sake” aesthetic 14

- and the concept album 15–16  
 and the counterculture 9–10, 118, 120, 121  
 critical reception of 8–9, 21, 32, 37, 45, 118  
 and Gnosticism 14–15, 19, 98  
*jouissance* in 147  
 as marketing category 8–15  
 and modernism 9, 11, 103, 146  
 as outgrowth of psychedelia 10–11, 17, 118  
 political commentary in 11–12  
 and “progressive” record labels 13  
 and radio formats 19  
 regional market patterns in US 100  
 and Romanticism 9, 10, 15, 16, 20, 25, 27, 117–18, 120, 146  
 stylistic characteristics 8–9, 14, 17, 18, 78  
 and the sublime 146–7, 148  
 “taste public” of 98, 133  
 theatricality in 29–34, 36–8, 101–3, 106, 142–3  
 transcendence in 146–7  
 and university market 1, 100, 152  
 psychedelia 10–11, 17, 18, 118  
 Public Enemy (musical group) 146  
 punk rock 5, 7, 20, 44, 47, 118, 148  
 Pynchon, Thomas 117
- Rabbit Proof Fence* 137  
 radio formatting 19  
 Radiohead (musical group) 98  
 “Raindrops Keep Falling on My Head”  
 69, 130, 131  
 Ramones (musical group) 7  
 Rapidshare.com 139  
 RCA Records 13, 42  
 Redding, Otis 21, 22, 23  
 Re-Genesis (tribute band) 143–4  
*Lamb for Supper* (album) 144  
 Reed, Lou 7  
 Renaissance (musical group) 55  
 Righteous Brothers (musical group) 9  
 Robbins, Jerome 7  
 Rock In Opposition 11  
*Rolling Stone* 32
- Rolling Stones, The (musical group) 35, 95, 131, 132  
 Romanticism 9, 10, 15, 16, 20, 25, 27, 46, 78, 81, 90, 117, 120, 146  
 Ross, Ron 1  
 Rudis, Al 30  
*Rumours* 138  
 “Runaway” 130  
 Russell, Paul 27, 28, 111, 149, 150, 156  
 Rutherford, Mike 24, 26, 28, 34, 37, 46, 47, 48–9, 63, 92, 93, 98, 108, 109, 110, 114, 141, 145, 146  
 and Charterhouse 20–23  
 bass work in “In The Cage” 69–71
- Saint-Exupéry, Antoine de 46  
*Sangsara* 130  
*Satori* 119, 127, 130  
 Scarfe, Gerald 142  
 Schiller, Friedrich 146  
 Schoenberg, Arnold 11, 117  
 Schopenhauer, Arthur 146  
 Scorsese, Martin 3, 7, 125  
 Searchers, The (musical group) 68, 130  
 Seay, Davin 117  
 Sex Pistols (musical group) 20, 146  
*Sgt. Pepper’s Lonely Hearts Club Band*  
 10, 66, 92, 98  
 compared to *The Lamb Lies Down on Broadway* 57–8  
 impact on music industry 10  
 impact on progressive rock 10  
 Sha Na Na (musical group) 29  
 Shannon, Del 130, 131  
 Shaw, Geoffrey 106, 107  
*Sidpa Bardo* 127, 128, 129  
 Siegelman, Jim 123  
*Silent Running* 41  
 Simon, Paul 7  
 Simon and Garfunkel (musical group) 67  
 Simone, Nina 23  
 Sinclair, David 117, 118  
 Sledge, Percy 77  
 Sly & The Family Stone (musical group) 26  
 Small Faces, The (musical group) 43  
 Smith, Tony 38, 39, 112  
 “snapping” 123  
 Soft Machine (musical group) 8, 85, 86

- Sondheim, Steven 7  
*Sorcerer* 50  
*Sounds* 13, 97  
 Spector, Phil 9  
 Spectrum 26  
 Spedding, Chris 59  
 Spicer, Mark 60, 80, 93  
 “Spirit in the Sky” 119  
*Star Wars* 124, 136  
 Status Quo (musical group) 97, 103  
 Steppenwolf (musical group) 11  
 Stewart, Chris 22  
 Stewart, Rod 43  
*Sting, The* 74  
 Stoller, Mike, 130  
 Stratton-Smith, Tony 18, 37, 38, 39, 50  
 Stravinsky, Igor 117  
 Stump, Paul 9, 10, 11, 18, 20, 25, 26, 27,  
 42, 43, 97, 120, 147, 148, 152  
 “Sunny Goodge Street” 26  
 “swoon” music 68, 82, 128
- Tangerine Dream (musical group) 49, 50  
*Taxi Driver* 118  
 Television (musical group) 7  
 theatricality in rock 29–34, 36–8, 101–3,  
 106, 142–3  
 Thomas, B.J. 69, 131  
 Thorgerson, Storm 15  
*Tibetan Book of the Dead* 66, 93, 95,  
 127–30  
 Tolkien, J.R.R. 135  
*Top of the Pops* (television program) 14  
 Townshend, Pete 47  
 Traffic (musical group) 8  
*Tuesday Night Music Club* 133  
 Tyrell, Rob 22
- U2 (musical group) 16, 106, 142, 146  
*Un Chien Andalou* 76
- Van der Graaf Generator (musical group) 27  
*Varieties of Religious Experience, The* 65,  
 120
- Vietnam War 40, 135  
 Virgin Records 8, 25, 139  
 “The Voice of Britain” 93
- Wagner, Richard 32, 97, 103, 118  
 “The Waiting Room,” live performances of  
 108, 109–11  
 Wakeman, Rick 45, 106, 130, 147, 148  
 Wale, Michael 111  
 Warhol, Andy 7, 118  
 Watergate 4, 40  
 “Waterloo Sunset” 26  
 Weber, Eric 76  
 Welch, Chris 32, 46, 64, 67, 78, 81, 97,  
 106, 107, 108, 111, 112, 118  
 Wells, H.G. 124  
*West Side Story* 7, 46  
 “When a Man Loves a Woman” 77  
 Whitehead, Paul 15, 55  
 Whitman, Walt 7  
 Who, The 1, 38, 47, 73  
*The Who Sell Out* 47  
*Tommy* 73  
 Willis, Paul 9, 77, 98  
 Wilson, Harold 42  
 Winter, Johnny 9  
 Woffinden, Bob 32  
 WOMAD (World of Music and Dance) 134  
 Wordsworth, William 46, 90, 132
- Yes (musical group) 1, 2, 5, 8, 14, 16, 17,  
 18, 20, 32, 33, 39, 45, 102, 108,  
 117, 118, 130  
*Close to the Edge* 8  
*Relayer* 45  
*Tales from Topographic Oceans* 2, 5,  
 16, 108, 118  
 YouTube.com 137
- Zappa, Frank 10, 139  
*Freak Out!* 10  
*We’re Only In It for the Money* 10