

Rebirth, resounding, recreation: making seventies rock in the 21st century

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Abstract

The aim of the article is to explore ways of conceiving and organizing the recent past in contemporary rock music taking place in Sweden. The empirical basis is a mixture of observations at music events, in-depth interviews, reading of news media and web pages, and analysis of recorded music, conducted within a current research project. The article develops three 'retrologies', literally 'ways of thinking back'. 'Rebirth' is when musicians disappear and after many years reappear. In this case identity, the authority to claim personal continuity, and the capability to represent and manage a lost context, are keys to an authentic performance and central to the musicians' chances to update and develop their sound. 'Resounding' is the use of past sounds, instruments, grooves and melodic fragments that are put together in new ways. These bands are associated with the seventies, and listeners will find a number of historic references, but rarely or never actual copies. 'Recreation' is the meticulous work characterizing certain tribute bands in their effort to recreate historical performances. In this case, the identity of the performing artist is erased in favor of the identity of the performed artist, placing authenticity in the matching of performance detail and audience expectations. To conclude, each retrology points to different conceptions of authenticity, but they all create intimate historical spaces for their audiences to enter into.

Keywords: retrology, resounding, recreation, rebirth, tribute bands, historiographies, rock music.

Introduction

In February of 2007, the Swedish rock band November were reunited after almost 35 years to perform on a cruise ship in the middle of the Baltic Sea. Before the band entered the stage, the audience chanted '*sekunder förvandlas till år*' (seconds turn to years), one of their limited number of hits in the Swedish charts from the early 1970s. The master of ceremonies tried to calm down the impatient audience: 'If you've waited for thirty-five years, you can wait for another ten minutes'. The audience was dominated by men aged between twenty-five and forty, but the oldest audience members appeared to be in their early seventies, and the youngest around twenty. The proportion of women in the audience was around 20%. Other bands playing during this boat trip were Trettioåriga Kriget, The Mecki Mark Men, Fläsket Brinner and other Swedish acts from the late 1960s and 1970s, along with a few younger bands with a retro sound, such as Morte Macabre and Anekdoten. The organizer behind the event was Swedish rock label and internet record store Mellotronen, and the whole event was arranged as a celebration of its twentieth birthday. After getting over the worst of their seasickness, November entered the stage to perform updated versions of their old songs. The song '*Sekunder förvandlas till år*' is one example. The original from 1970 is a bluesy up-tempo riff-based song with a sound reminiscent of British 1960s blues rock icons Cream (just like them November is a trio of bass, electric guitar and drums). The updated version had a radically lower tempo and heavier distortion, resulting in a gloomier character.¹

In this article I will discuss some preliminary reflections on ways of approaching the 1970s evident in rock music taking place in contemporary Sweden. These ways of approaching the past, putting bits and pieces together in different ways, I will refer to as 'retrologies' – literally 'ways of thinking backwards' (Hyltén-Cavallius 2007). The term is intended as an alternative to other recurring concepts in discussions on popular historiographies such as 'narrative' or 're-enactment' (Aronsson 2004), since it seems I am here dealing with ways of constructing a past that does not necessarily have a clear-cut order with a beginning and an end. Nor can these bits and pieces easily be thought of as dramatic material, already there, just waiting for enactment. Narrative is, after all, only one of many ways to organize things. Sometimes material from the past come to us in a stable condition, but just as often we have to build it up, or even tear it down, before putting it together again. As Elisabeth Guffey points out in her book *Retro – the culture of revival*, retro styles are characterized by an eclectic and anachronistic bricolage where irony and playfulness can be more important than memory or context (Guffey 2006). To look for narrative order here would be to presuppose a logic and neatness that might simply not be there. Instead I suggest three different retrologies, rebirth, resounding and recreation.²

This article is written at the starting point of a research project, and is based on pilot studies carried out intermittently over the last three years. Thus, my intention is to put forward preliminary reflections rather than to offer a conclusive analysis. The project is called *Ekoaffekter* (Echo Affects) and studies formations and negotiations of music history in popular musical networks, with focus on ways of constructing and deconstructing the 1970s.³ Its wider ambition is to both widen the scope of discussions on historiography and social memory to include popular music, and to explore also the wordless aspects (such as sonic, material and kinaesthetic) in constructions of a recent past. In an initial overview of studies on social and cultural mnemonics, I could discern two distinct strands. On the one hand there are studies of how more recent national, ethnic or international traumas are displayed and negotiated in monuments, heritage sites and written history (Olick & Robbins 1996, Zerubavel 1996), on the other hand exist studies of how an often more distant past is creatively imagined and re-enacted (Fife 2004, Gustafsson 2002, Handler & Gable 1997). The project began in an attempt to add to these strands through combining the latter's interest for creative constructions and the former's nearer temporal perspective.

Through both virtual and more traditional ethnography, in-depth interviews and printed media, "Echo affects" follows a limited set of networks on rock music that is commonly ascribed a specific historical character. Central questions of concern within the project are: how do people put together bits and pieces of the past, and how do they make sense of it? What versions of the past gain status as valid, through what kinds of negotiations and by what kinds of authority? The project takes an ethnographic approach to the idea of networks, inspired by on the one hand Ruth Finnegan's concept of 'pathways', encompassing both temporal and spatial dimensions of musical life (Finnegan 1989), on the other hand John Law's notion of networks as processes (rather than structures) involving both human and non-human agents (Law 1994, p. 18-24). This means that the links in the networks discussed here can be both historical relations between persons, and artefacts and sounds establishing material links between different times and places. All examples discussed in this article are related to two nodes in a wide network, the Stockholm-based record companies Mellotronen (including its physical record store) and Subliminal Sounds.

Rebirth

Mellotronen has focused right from its start in the late 1980s on progressive rock from the 1970s, especially Swedish acts. The musical history of the Swedish 1970s is often characterized by a binary opposition – on the one hand the "commercial" side with the hit industry of ABBA and the so-called dance bands, on the other hand the Swedish politically 'progressive' music movement with its do-it-yourself-aesthetic and leftist critique

of commercialism (Lilliestam 1996, pp. 102-117). Genres that don't fit in this picture such as Swedish heavy metal, art rock, funk and soul music have only recently been placed within this history. One of the aims of Mellotronen is to add to this picture by introducing bands that have been more or less forgotten, in some cases bands that never even reached the audience in those days. For example, on the boat we could also witness a band called Friendship Time. This band had recorded material for an entire album that was never released. Now, more than thirty years later, the tapes were rediscovered and Mellotronen's owner could release an album that had waited for three decades – what seems to be almost an ideal situation for the company owner. A band that in this way comes 'intact' from the seventies, their sound clearly departing from common notions of Swedish seventies rock and rather reminiscent of British bands like Yes or Emerson, Lake and Palmer, can at the same time establish an untainted link to the past and become another missing piece in a historiographical jigsaw puzzle. Historical knowledge is important to many within this network, among entrepreneurs, musicians and audiences alike. One record store owner told me that he was alarmed by the historical ignorance of younger people, that they do not know who played on what record, or sometimes not even the title of songs. Instead they carry around 1500 songs in a 'tampon' tied around their neck (conversation 8 February 2007).⁴ Many of the bands that were featured on the boat have reunited and started playing regularly again after having been asked to play at release parties for reissues. Trettioåriga Kriget for example, have recorded two new albums since their first reissue on the Mellotronen label in 1992, and together with a row of reissues, their recent albums now outnumber those from their 'original' career. Apparently November have also resumed playing again, appearing at various rock festivals since 2006. In a conversation with me, the owner of Mellotronen compared the reissuing of these artists to giving birth, 'they come out, and then they live their own life, it's nothing you can control' (conversation 8 February 2007). His remark seems quite astute, since these artists are born into a second life as performers, one in which their historical connections to times and places become important symbolical assets. Rebirth might then be described as the process in which an artist's symbolic death is followed by his or her re-entry on stages, now with new symbolic dimensions added to performance and persona. This is a process that shows close resemblance to the formation of heritage, as described by Canadian folklorist Barbara Kirshenblatt-Gimblett (Kirshenblatt-Gimblett 1997). Yet rebirth as a concept might also hide important aspects, perhaps it is in some ways more like a metamorphosis, because reborn bands seem to have a large degree of artistic freedom with their old material. Their capacity to represent themselves makes way for new interpretations of old songs, new instruments and new sounds.

Resounding

'Seventyish sound', 'new-progg', and 'seventies-inspired' (Hansson 2005, Yeaman 2008) are terms that appear every now and then in Swedish rock criticism. One aim of the project is to outline a field by the use of such concepts, to ask which contemporary artists get these judgements, and what unites them? A hint might be found in a cartoon in the Swedish newspaper *Svenska Dagbladet* in which two people are discussing a fictional government campaign against the abuse among young adults of old progressive rock. In a corner of the picture a man in an afghan coat is trying to sell two youngsters a transverse flute. 'You wanna buy a transverse flute, three hundred bucks' he says, 'no harm in just trying a little', as if he was pushing drugs. In my interview with music critic Nils Hansson, he remembers how the reappearance of the transverse flute in various popular music genres in the early 1990s made him realize how little transverse flute had been heard in popular music since the 1970s (interview 30 September 2009). Perhaps its very period of relative absence has made the flute a key symbol of the seventies, in the same way as the mellotron.

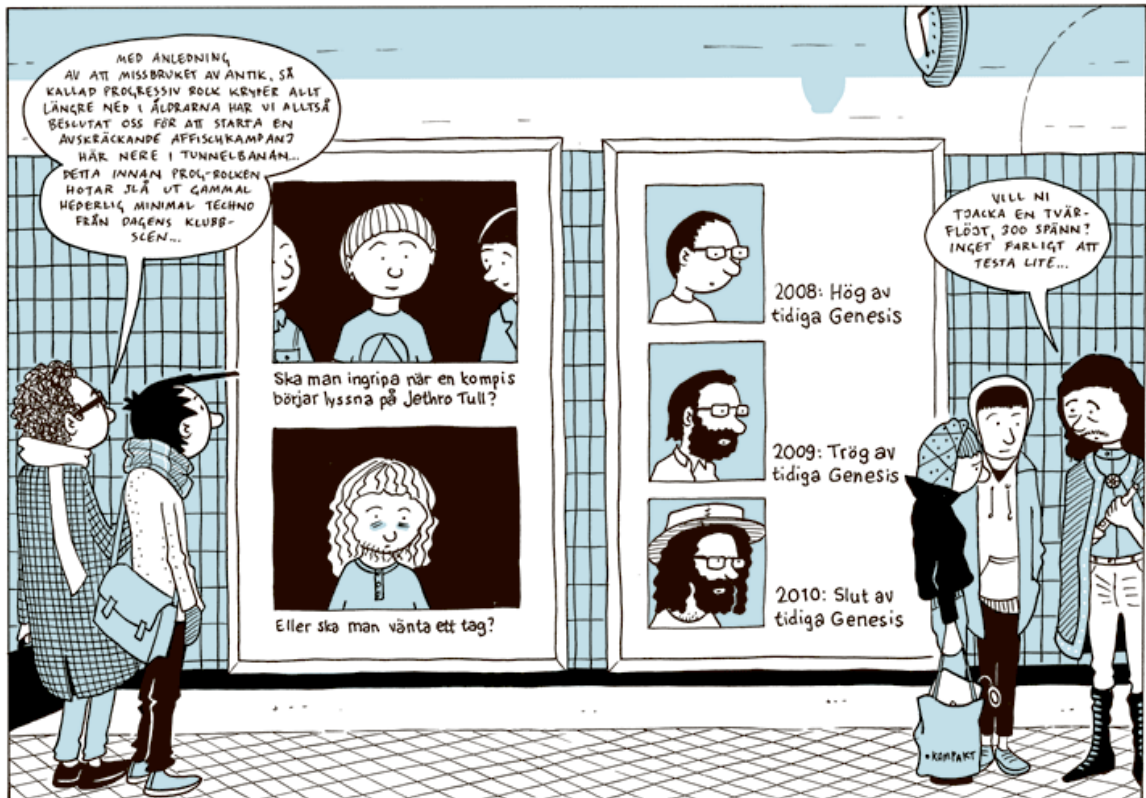


Figure 1 – Cartoon published in *Svenska Dagbladet* 16 Feb 2009.⁵

But what else is there? Guitar effects such as wah-pedals and fuzz effects, studio equipment (such as analogue taping instead of digital) and recording procedures in general, other aspects of sound (an airy, more acoustic sound rather than one that is highly 'produced') seem to be aspects that are associated with the seventies. In an interview Reine Fiske, guitarist with Dungen, probably one of the most seventies-associated bands in Sweden, explains to a guitarist magazine about his dream of trying out all the pedals in what he refers to as the 'probably coolest' collection of fuzz pedals in the world, belonging to one Dennis Johansson in Malmö.⁶ But no matter how important this vintage equipment is to getting the right sound, Fiske's attitude is pragmatic rather than orthodox, his guitar actually goes into the mixing desk through a pod (a digital amplifier).

'Groove-filled seventies rock' claimed a newspaper article in the early 2000s about Abramis Brama, a popular band within Swedish stoner rock. Back-beat tambourines and cow bells, Jimi Hendrix-inspired wah-figures, an introductory rustle from a vinyl record on the CD, and riffs that echo Led Zeppelin probably all add to these impressions on their second album *När tystnaden lagt sig* (2000). In heavier rock, even the singing of Swedish lyrics (in contrast to English) in full voice, can likely signal a similar historical positioning. The role of language in these bands poses further interesting questions. Might it be that Dungen and Abramis Brama gain authenticity on international scenes from their very use of Swedish rather than English? Life on Earth, a band from the same label as Dungen (Subliminal Sounds), are at the moment of writing releasing a live vinyl single in Swedish under the name of *Liv på jorden* (a direct translation of Life on Earth), just after two US concert trips (E-mail newsletter, 30 January 2010).

I have come to think of the attitude of such bands as Dungen, Abramis Brama, Life on Earth and other current bands, as a resounding. By this I mean that in their music, you can hear instruments and effects, melodic fragments, riffs, rhythmic figures and sound textures that remind you of seventies rock, but in the moment when you think you can

pinpoint the source for that vague association, the music escapes into something else. Resounding uses qualities from a past era, but creatively puts them together in new ways, producing a historical space. The result is an ideal past, better than it was, sometimes perhaps perceived today as more 'seventies' than the real 1970s, in the sense that both visual and sonic key symbols of the era have been exaggerated. Of course attitudes vary, in my interview with the bassist and composer of *Abramis Brama* Dennis Berg, he mused over how other bands within their genre went to great lengths to reproduce the sound of 1970s heavy rock (interview 17 March 2009). At the same time he admitted that they had themselves never played better than the time their singer dressed up in a white suit, mimicking a 1970s version of Ozzy Osbourne. So, if on the one hand resounding seems to involve everything from detailed sound copies to a collage of historical references in new arrangements, on the other hand it is an attitude that gives much room for discovery and creativity, departing from a raw material of vinyl records and vintage equipment.

Recreation

In March of 2007 I went to Gothenburg on the Swedish west coast to see the only concert in Sweden of the touring Canadian tribute band *The Musical Box*. A flyer announcing the concert had been lying on the desk in the *Mellotronen* store, immediately capturing my attention. Over the last fifteen years the band had been touring with detailed replications of Genesis concerts from the now authenticity-laden Peter Gabriel era, from tours from 1971 to 1974. To illustrate what detailed means in this context, the concert flyer promises 'original light, setlist, clothes, instruments, effects and slideshow'. According to Andy Bennett, some of this material had reached the band as a donation from Peter Gabriel himself, apparently a pattern not uncommon in the relations between tribute bands and the tributed acts (Bennett 2006, p.19).

A Swedish journalist even claimed that their guitar strings were original 1970s strings (Hansson 2007). To further stress the faithfulness of their reproduction, on the flyer the band quotes members of the original band asserting how perfectly they recapture the original concerts (see above). In an interview Phil Collins, drummer and backing vocalist with the original band, even testifies that the *Musical Box* performs the songs better than they originally did – on tour a thousand things from the actual musical performance to the slideshow would go wrong, a few concerts on a whole tour would be perfect, while with *The Musical Box* everything is always perfect down to the last detail. To defend himself, he adds 'the big difference though is that they didn't write the songs, we did'.⁷

This kind of recreation is yet another way of putting together pieces from the past. In recreation every detail is vital, and the more accurate the replica, the better the act. Compared to the reborn bands, who seem to have vast artistic freedom, a highly acclaimed tribute band such as the *Musical Box* seems to have no freedom whatsoever. One could argue that a concert from a Genesis tour in 1974 is a fully appropriate performance to copy, the original performances were reproductions of a self-made original. Genesis concerts were a theatrical staging of a studio recording with little room for musical improvisation. Apart from the rare musical improvisations in a Genesis live performance, other parts could have been varied. The band were free to respond to audience comments, sometimes the short performances of poetry and theatre between songs could have been changed slightly. But the *Musical Box*' performance contains almost no audience interaction apart from quoting the original's interaction with the audience. Considering this, on top of the detailed repetition of everything from clothes and bodily movement to instruments and sound, the closest affinity is perhaps a historically informed opera performance. It is even quite possible that in case they should deviate from the original, it would be experienced as a mistake. Both audience and musicians seem to agree that it's not the *Musical Box* that is interesting here, but the Genesis original. The *Musical Box* are appreciated because they, perhaps better than other Genesis tribute bands, can recreate an entire performance. Listening to conversations between audience members around me, I heard how they referred to 'Gabriel', 'Collins' and 'Hackett' as if it

was an original concert, and on a German web page announcing the band's tour, the event is phrased as a 'time machine'.⁸ The perfect performance would then be a performance where the audience forgets that it's 2007 and a tribute band on stage. In order for this to happen, nothing must disturb the illusion. And perhaps this explains the success of the Musical Box. The audience, including myself, bloggers and journalists are equally overwhelmed. In the terms of Baudrillard, the Musical Box' performance could be described as a simulation of the second order, a simulation that blurs the boundary of copy and original (Baudrillard 1983): this blurring is evident not least in the way the audience works with establishing a bygone timespace, in the way the event is framed as a time machine, and in the way the 'original' musicians in different ways have contributed to the band. Still, all of these aspects point to the important role authenticity still plays within this context, and the way the 'now' of the recreation constantly refers to the 'then' of the recreated performance. With Baudrillard, this simulation of the second order maintains a distinction between original and copy, but in different ways plays with the possibility of reversing time.

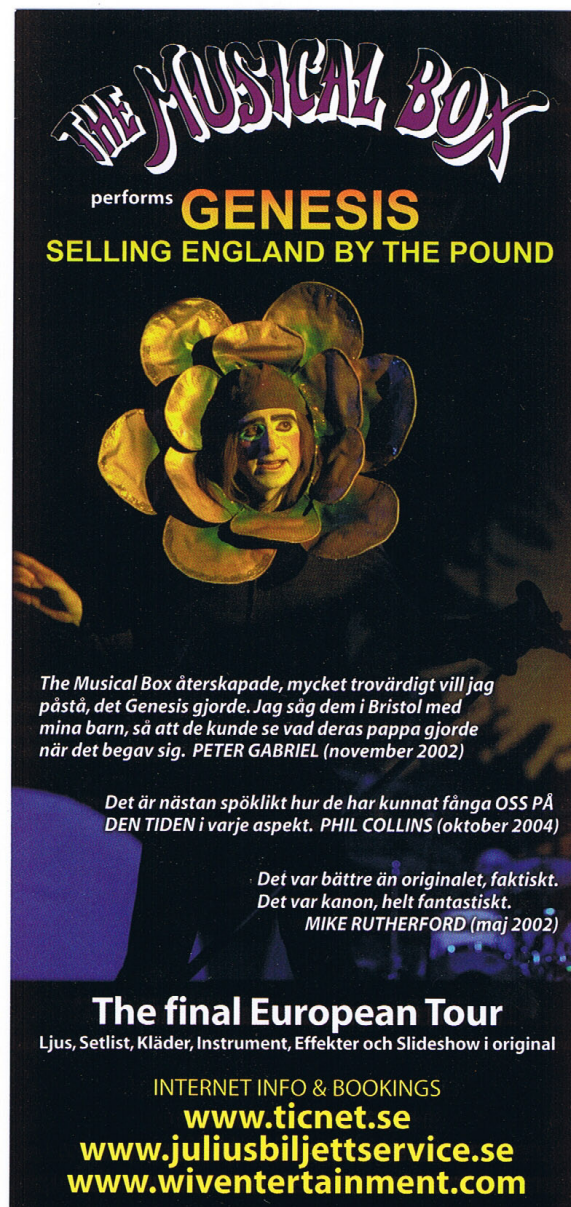


Figure 2 Flyer announcing The Musical Box' concert in Gothenburg 2007.⁹

.Three retrologies, three authenticities?

How might one understand these three different retrologies? What appears to be an essential aspect is how they might point out different ways of approaching authenticity. In rebirth it seems that the physical continuity of the performers lies at the heart of their success (Hyltén-Cavallius 2005, p. 73). The identity of the performer is guaranteed by his or her change, just as one would expect a person we have not seen for a long time to have changed, one would expect some aspects of the performer's music to have changed if 35 years have passed. In these bands, one would rather be surprised if they stuck to the same equipment and instruments they used in the past. Authenticity here seems to imply transformation, that the authentic performance is one that is true to a creative self rather than true to an original. One way to understand this kind of authenticity is as a corporal authenticity, that lies in the physical continuity of the performing musician. Or maybe, following Lionel Trilling, the reborn band is valued on sincerity, that it does not pretend, rather than authenticity (Handler 1986, pp. 2-3 referring to Trilling 1971).

In resounding it is rather the ability to artistically and creatively, but also correctly, put together sounds, motifs or recording qualities from the past in new ways, that seems to be in focus. However, originality is highly valued, and it is important to sound not too much like something from the past, but enough for people to make the connection and get the right seventies inferences. In interviews with, and articles on, front man Gustav Ejstes of Dungen, he often seems to point out exactly that which is not primarily associated with the 1970s, the Aphex Twin, hip hop and Swedish traditional music influences for example (Hansson 2005). Here two aspects of authenticity come into conflict, on the one hand similarity, such as in sound, between the resounding and the resounded music, the other based on the uniqueness of a musical product. The compound of authentic seventies elements and new configurations have to be compatible with the notion of the unique work of art, also central to notions of authenticity (Taylor 1991).

In recreation it is the identity of the performance rather than the performer that is central (Homan 2006). In fact, the way the audience discusses the performed artists rather than the performing artists might be read as a way to erase the identities of the performing artists. The great detail in which the Musical Box stages a specific tour performance points to the way completeness makes for an authentic performance. Should the band improvise or in other ways add to the original performance it might be regarded as a flaw, something that disturbs the illusion. From a musical box we expect a mechanical and exact repetition every time we wind it up, which means that in a way the band has already in their name promised to render a faithful replica without any alterations. To some, this might be a time machine to one's own or someone else's past, but to many it will more than anything else be a unique musical experience beyond all historical correctness. In the tribute band's 'performance of a performance' as Shane Homan puts it, history is replaced by momentary simulacra (Homan 2006, p.13). One way of understanding authenticity here would be to interpret it as existential, in the sense that the authentic experience of the perceiving audience rather than the authenticity of the act is in focus (Bendix 1997, pp. 13-14). However, as Andy Bennett convincingly shows, tribute bands tread a narrow path between on the one hand matching audience expectations of an authentic performance (in the sense of an accurate and detailed imitation), and on the other, through various signals, reminding the audience that they do not claim to 'be' the tributed act (Bennett 2006, pp. 27-28). In the case of a The Musical Box concert, these reminders appear to be accidental rather than intended. Anyone trying to photograph during the concert is rapidly disturbed by a laser dot directed from somewhere behind the audience. This attempt to prevent the audience from 'copying the copy' thus paradoxically disturbs the completeness of the illusion so minutely built up during the concert. If one compares resounding to recreation, the two come forth as opposites in relation to the idea of imitation. In resounding a pure imitation would be inauthentic (not being unique), in recreation it would be authentic (being identical to the original). Interestingly, we are not necessarily dealing here with

genre-related differences in notions of authenticity (as discussed by Auslander 1999) but rather differences that relate to retrology, the way in which the past is organized.

Time expansion – reflections on doing history in rock music

In his book *Theatres of Memory*, Raphael Samuel directed our attention to 'unofficial forms of knowledge' (Samuel 1994). History, he claimed, is not only to be found in books, monuments and museums, but also in clothing, music and popular fiction. A similar thought was proposed by David Connerton some twenty years ago in his *How societies remember* – that we need to look more to how social memory is incorporated and transmitted in embodied social practice rather than in what he refers to as 'inscribed memory' (Connerton 1989). One aspect that seems clear when comparing expressive forms such as music to other forms of social mnemonics and official memory institutions, is that in all, the past expands, meaning that a short time frame can make for a long-term dwelling on that time span. The Musical Box have spent fifteen years reproducing what originally went on during a four-year period. Parallels can be found in other forms of historical recreation. Just to take one example, the so called 'medieval festivals' of our time have long since seen the performance of more tournaments than were likely performed during the entire Middle Ages (Gustafsson 2002).

If the past expands, would this imply that it is constantly evolving? Layers upon layers of new interpretations and enactments make it impossible to ever be able to twice plunge into the same historiographical river. The appearance of Friendship Time's lost album will, even if very slightly, alter notions of the past, just as will the re-enactments of Genesis concerts and the creative anachronisms of bands like Dungen and Abramis Brama. On the other hand, not all periods and expressions gather the same amount of interest, and not the same kind of interest either. In Swedish music criticism a 'seventies sound' seems to be a set of specific sonic traits, which excludes lots of seventies music. And on top of this, one aspect of the expanding past is its solidification. With every piece that is added to complete history, certain elements in its structure become more and more stable. The great detail in which the Musical Box recreates the 1970s also reminds one of Barbara Kirshenblatt-Gimblett's analysis of how museums and other heritage institutions ritually transform everyday objects into symbolically charged cultural heritage (Kirshenblatt-Gimblett 1997). In the retrology I referred to as recreation, this ritual process might then end with the rebirth of rock music as historical symbol, as an icon of a timespace.

Conclusions

I have in this article described three retrologies in rock music taking place in contemporary Sweden, focusing events and recordings connected to each other in a network of both human agents such as musicians, entrepreneurs and audience members, and non-human agents such as records, instruments and printed material. The three retrologies point to different ways of dealing with authenticity. Rebirth rests on the physical continuity (as a basis for identity or sameness) of the performer and thereby allows for or even requires musical change. Resounding balances between the authenticity of vintage equipment, production and vinyl record inspiration on the one hand, and the authenticity of the unique work of art on the other. Recreation is based on the authenticity of the detailed copy but also raises questions concerning what could be described as an existential authenticity rooted in audience experience. But what then do these different examples have in common? They relate to a finite past, an 'original' career, a timeframe for specific sounds and music or an era in a successful rock band's career. They require of both musicians and audiences the management of important contexts both in the past and in the present, and it appears as if they also work on establishing some form of intimacy, through their very reference to the past. This might come in the form of a symbolic generational community that includes audience members with whom the reborn bands

share historical experiences, in the bands' biographical links to a time-space that within the network tends to be imagined as more intimate, or in the small-scale reproductions of originally larger-scale musical performances (Bennett 2006, p. 26). Here maybe lies one of the great advantages of these retrologies, compared to the sometimes abstract narratives we find in history books or the condensed messages of grand monuments, namely that they all perform the past as an intimate room for their audiences to enter into. And in that way, no matter how strikingly postmodern these phenomena ever may seem, as simulacra, copies of copies or as anachronistic bricolage, this intimate room is perhaps more than anything an expression of a quintessentially modern nostalgia for community and intimacy (Terdiman 1993).

NOTES

1. Please compare the audience footage at http://www.youtube.com/watch?v=6U7PT2_wOdc&feature 12 November 2009, to the original recording on *En ny tid är här...* (1970, see discography). The audience footage has likely been made with a cell phone, resulting in a poor resolution, but the audio reveals the chanting audience, the heavy distortion and a great deal of echo on voice and guitar. Four similar 1970s-oriented cruises have been investigated in the study, two arranged by Mellotronen and two by a competing organizer, the Eskilstuna-based record store July Morning.
2. These retrologies are to be understood as points on a continuum, and the three discussed here are not the only possibilities. When presenting my thoughts at a symposium on pop historiographies in 2008, my colleague Sven-Erik Klinkmann suggested 'resurrection' as yet another alternative, where artists physically die and are resurrected, such as the recurrent 'Elvis in concert' tours since 1998, and Natalie Cole's duet with her deceased father on 'Unforgettable'.
3. The project is run together with Lars Kaijser, also of Stockholm University.
4. The 'tampon' refers to tiny mp3-players. His choice of metaphor indicates a feminization of a mass-cultural decontextualized historical knowledge. It also indicates that his idea of proper historiography is one among many, one that can be broken down into for example artists, records, producers, labels, chronology and social relations.
5. The setting is a subway station in Stockholm. To the left, one guy is commenting on a campaign against young people abusing progressive rock. 'Due to the fact that the abuse of antique, so called progressive rock, crawls down to lower ages we have decided to start a deterring campaign in the subway. This before prog rock threatens to wipe out old irreproachable minimal techno from the contemporary club scene'. The poster that they are watching displays to the right, two pictures of a young man, the upper one with the text 'Should you intervene when a friend starts listening to Jethro Tull?' and the lower one (here the young man has grown a beard) with the text 'Or should you wait a while?'. The picture to the left shows the devolution of a young man in three stages: '2008: high on early Genesis', '2009: sluggish from early Genesis' and finally '2010: over on early Genesis'. The campaign alludes to the rhetoric in real campaigns against drug abuse.
6. <http://www.fuzz.se/main.asp?go=8&src=8&sgo=0&am=1&aid=474> August 30 2009.
7. http://www.wivertainment.de/wiv/shows/lamb/pages_int/content_interview.html 6 March 2008.
8. http://www.wivertainment.de/wiv/shows/tmb/pages/content_compare.html 6 March 2008.
9. The flyer quotes Peter Gabriel ('The Musical Box recreated, very trustworthily I'd say, what Genesis did. I saw them in Bristol with my kids, so that they could see what their dad was up to back in the day'), Phil Collins ('It's almost spooky how they could capture US IN THOSE DAYS in every aspect') and Mike Rutherford ('It was better than the original actually. It was great, completely fantastic').

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