

ARTS & VARIETY

Music Review: *Genesis – Trespass*

ETHAN LANGEMO

ONE OF THE MORE DIVISIVE MUSICAL ACTS of the 70s and 80s, Genesis was a definitive progressive rock band that was not only influential in its music, but its stage productions as well, featuring incredible light shows and former lead singer Peter Gabriel's extravagant costumes. When drummer Phil Collins took reign of the band, it still holds its place as one of the best prog-rock bands around, but it slowly transitioned into a pop band, which pushed away many long-time fans but also drew in new crowds.

Trespass, released in 1970, is an often-overlooked gem in the Genesis discography, due to it being released a year prior to their first breakthrough album *Nursery Cryme*, which went gold in France and silver in the UK. It is also one of the few albums not to have Phil Collins on drums. *Trespass* featured much of the same sounds and musical styles as some of their other landmark LPs such as *Foxtrot*, *The Lamb Lies Down on Broadway*, and . . . *And Then There Were Three . . .*, and should be associated with them as such.

Trespass opens with the contemplative "Looking for Someone." Through clever lyrics and melodies ranging from a sickly-sweet melancholy to hopefully optimistic, we are put into the spirit of a man lost in life, who is not only looking for someone but is also looking for himself and the meaning of life. "White Mountain" employs a familiar, huge, string-filled sound and makes use of lyrics that tell the stories of medieval kings and battles, a theme present throughout many of Genesis's early works in the 70s. "Visions of Angels" is an epic song with expansive vocals which tells of a lost love and how the singer sees lights dancing in the sky before him. It is an early example of Peter Gabriel's use of effects on his voice, giving himself an ethereal presence on the track.

The second half is home to the songs "Stagnation," "Dusk," and, "The Knife." The beginning of the first song contrasts the first half of the album's energy with an intense, searching, coolness, and features a haunting sinewave synth solo which sounds not unlike a whistle echoing through a deep forest. It then bounces back and forth between upbeatness and calmness, in which Gabriel sings of things as simple as fishing for minnows and drinking water for self-purification.

"Dusk" is another calm, woodsy piece that features the other members of the band on vocals, sounding as though they are coming from beyond a horizon, perhaps from the sunset itself. The lovely guitar arpeggiations outline the beautiful, dimly lit scene the band is painting. *Trespass* closes out with the high energy of "The Knife," a song about revolution and an uprising of people against an evil tyrant. This piece most resembles the band's future style and could easily fit on any of their mid-70s albums, excluding *The Lamb Lies Down on Broadway* for conceptual reasons.

As one of the few who will proudly admit to being a Genesis fan, I would love to see this "oldie but goldie" get more attention. It is a wonderful album to kick back and listen to, as well as being a great example of the group's early experimentation. Many of the sounds found on this album can be also be found on later, more well-known masterpieces that fans know and love. †



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Theater Spotlight: *Marja Bjornstad*

BY BROOKE STEIGAUF



Photography provided by Brooke Steigauf
Pictured above is Marja Bjornstad

MARJA BJORNSTAD is a multifaceted creative who's brilliance gleams on stage and behind the scenes. While her focus is on acting, her creative nature has led her to costume design and writing plays as well. Bjornstad said, "Plays are so wonderful because they give the audience a chance to escape their own lives and view another's. Each one gives a different message and is intended to be thought-provoking. The audience is left to question their own life, choices, and relationships."

The actress/artist explained that the most difficult part of acting is making the character's words her own. "You, as an actor, want to feel the emotions that the character is feeling so that you can truly become that character," Bjornstad says that she sometimes experiences difficulty shedding the emotions and struggles of her

characters after rehearsing. "Even when I was writing my own play, there were some really difficult issues throughout the scenes, and you are so engulfed in your work that you take on a bit of your character."

Bjornstad expressed that what makes it all worth it is "feeling confident that you have portrayed your character in the correct way and that the audience receives something from that character." Especially in the college theater setting, she says it takes extra effort but reaps additional rewards when your friends see the person on stage, whom they know so well, as the character and not their friend or peer.

In regard to writing, Bjornstad says that has always had an interest in it, but only recently turned to creating character dialogues. This hobby is a recent discovery for her and has come to find that her stories and roles often develop by their own will. "You're the one creating it, but then the characters begin to write it, not you," she states. CSP theater professor Mark Rosenwinkel has been the source of the most learning for the budding actress, as well as the most challenges. For one, he has stressed how much plays change while you're writing them, leading Bjornstad to have little difficulty scrapping entire in-progress plays and starting over. This new perspective on writing has been one of the aspects she has enjoyed most in her journey.

"I haven't peaked yet," she says. "High school and college have been two totally different worlds for me... More competition, more people, more talented people. It motivates me. There will be even more competition in the outside world. It is a slow process of growth, but it has certainly helped me become my own person."

Bjornstad is a complex thinker, a seeker of experience, and a force to be reckoned with. Aside from that, she made it explicitly clear that she loves cats, a very pertinent detail to her story and personal development. "I look into their eyes and I see myself; my desire to sleep and eat and do nothing else," she said with a smile. "Also, I like hugs! I just don't look like I would like hugs." There you have it, folks: An actress, writer, and hugger. †