

= Duke ( album ) =

Duke is the tenth studio album by English rock band Genesis , released in March 1980 on Charisma Records . It was the first album by the group to reach No. 1 in the UK charts and featured the singles " Turn It On Again " , " Duchess " , and " Misunderstanding " .

The album followed a period of inactivity for the band in early 1979 . Phil Collins moved to Vancouver , Canada , in an effort to salvage his failing first marriage , while Tony Banks and Mike Rutherford recorded solo albums . Collins returned to the UK after his marriage ended and wrote a significant amount of material , some of which was used for Duke and some was later reworked for his first solo album , Face Value . Duke contained a mix of individually @-@ written songs and tracks that evolved from jam sessions in mid @-@ 1979 , while recording took place at the end of the year .

The break in activity rejuvenated the band , and they found the album an easy one to work on . The album contained the first use of a drum machine by Genesis on " Duchess " , and as well as the hit singles included more experimental pieces such as the closing ten @-@ minute " Duke 's Travels " / " Duke 's End " suite . The album has since been certified Platinum in both the UK and U.S.

= = Background = =

By 1978 , Genesis were a trio of lead singer and drummer Phil Collins , keyboardist Tony Banks and guitarist / bassist Mike Rutherford . They had survived the loss of original frontman Peter Gabriel and guitarist Steve Hackett and released the album ... And Then There Were Three ... , which included the top ten single " Follow You Follow Me " . The group were still touring successfully , and enjoyed the songwriting collaborations between the three of them . They decided to take a break before writing and recording a new album , which would be largely group @-@ written in a rehearsal room , without many pre @-@ conceived ideas .

The group 's touring schedule had put particular pressure on Collins , whose marriage was at risk of collapse due to him being away from home frequently . His wife , Andrea , had warned him that if he committed himself to the full ... And Then There Were Three ... tour , she would not be there when he returned . Collins , however , was convinced that Genesis were on the verge of an international breakthrough and that his work with the band would pay dividends in the future . By the end of 1978 , Andrea had decided to move to Vancouver , Canada with their children . Realising that his marriage was more important than the band , Collins held a meeting with Banks , Rutherford and manager Tony Smith . He said he was moving to Vancouver and try and re @-@ build the family , and that the group would have to accommodate this . In an interview for Sounds , Collins said , " I went off for two months to try and sort things out ... I was never going to leave the band . It was just that if I was going to be living in Vancouver then we 'd have had to organise ourselves differently . " He also noted that the individual members of his side project Brand X were geographically dispersed .

Banks and Rutherford suggested the band take an extended hiatus , hoping Collins would save his marriage and that the band could work with him in Vancouver . Banks recorded a solo album A Curious Feeling in Polar Studios , Stockholm with Genesis touring drummer Chester Thompson and singer Kim Beacon , while Rutherford also recorded his first solo album , Smallcreep 's Day , at the same studio . In April 1979 , Collins returned to the UK after the attempt to salvage his marriage failed . With time to spare before working on the next Genesis album , he gigged with Brand X , and began work on demo tracks for what became his first solo album Face Value at his home in Shalford , Surrey . As well as playing piano and synthesizers , he had recently picked up a Roland drum machine and become interested in the possibilities of electronic drums .

= = Writing and recording = =

In autumn 1979 , Banks and Rutherford moved in with Collins in Shalford to start rehearsals on Duke . Collins had written a large number of songs , but he felt many of them would not suit Genesis

, while Banks and Rutherford were short of material having just recorded their solo albums . The three decided each member should contribute two of their own songs for the band to work on . Banks put forward " Heathaze " and " Cul @-@ de @-@ Sac " , Rutherford used " Man of Our Times " and " Alone Tonight " , and Collins had " Misunderstanding " and " Please Don 't Ask " . The remainder of the songs were written together in rehearsals . Banks later regretted not choosing Collins ' " In the Air Tonight " for the album .

The group found the writing process easier and more enjoyable than ... And Then There Were Three .... Rutherford summarised his time writing songs for Duke as " getting back to the basic stage of ideas being worked on jointly " . Banks reasoned much of the band 's refreshed attitude was " down to not having worked together in a while " which resulted in " good ideas " being put forward , something that he said had not " happened for some time . " Collins felt the band interacted " as a group much better ... there 's definitely a side to us coming out which wasn 't on the last album ; the playing side " . In contrast to earlier Genesis albums , most tracks were short with the exception of the ten @-@ minute " Duke 's Travels " / " Duke 's End " suite that closed the album .

In its original form , " Behind The Lines " , " Duchess " , " Guide Vocal " , " Turn It On Again " , " Duke 's Travels " , and " Duke 's End " were one 30 @-@ minute track that told a story of the fictional character " Albert " . The band decided against sequencing the tracks this way on the album , partly to avoid comparisons to their 23 @-@ minute track " Supper 's Ready " from Foxtrot , but also to have certain segments of the suite , such as " Duchess " and " Turn It On Again " released as singles . A " Duke Suite " was performed live on the album 's supporting tour with Collins introducing it as " The Story of Albert . " " Turn It On Again " was originally a short connecting piece in the middle of this medley , but the band enjoyed playing it so much , they decided to double its length and make it more of a standout track . The group considered placing the band written songs on side one and the individually written tracks on the other , but this was rejected . Rutherford described the final running order as " a very balanced album " .

The group went to Polar Studios to record the album , starting on 12 November 1979 , and recording up to the end of the year . As with several earlier albums , production duties were shared by the band and regular co @-@ producer David Hentschel . Collins used the Roland CR @-@ 78 drum machine for " Duchess " ; the first time he used one on a Genesis song .

The cover art was drawn by French illustrator Lionel Koechlin , featuring the character Albert . Koechlin 's artwork came from the book L 'Alphabet d 'Albert , published in 1979 .

= = Release = =

Duke was released in the UK on 28 March 1980 and in the U.S. on 31 March . It was the band 's greatest commercial success at the time of its release ; it spent two weeks at No. 1 on the UK Albums Chart and peaked at No. 11 on the U.S. Billboard 200 . The album spawned three singles ; " Turn It On Again " reached No. 8 in the UK and No. 58 in the U.S. ; " Duchess " reached No. 46 in the UK ; " Misunderstanding " reached No. 42 in the UK and No. 14 in the U.S. Duke was certified Platinum by the British Phonographic Industry on 3 July 1980 and by the Recording Industry Association of America on 11 March 1988 .

= = = Critical reception = = =

Duke received a mostly positive reception from music critics . In his review for Rolling Stone , David Fricke noted that " Turn It On Again " is " vibrant rock & roll " and thought that " Man of Our Times " , " Duchess " , " Duke 's Travels " , and " Duke 's End " " possess a refreshing urgency " . Fricke points out the band 's losses without Gabriel and Hackett in the line @-@ up , yet summarised Duke as " comforting : a reassurance that Genesis aren 't for an exodus yet . " Sounds ' Hugh Fielder gave the album four stars out of five , enjoying the opening of " Behind the Lines " and considering Collins 's vocals to be " more convincing than ... before " . He felt the first side was better than the second , and criticised some lyrics , but concluded " no Genesis fan could be disappointed " . The Los Angeles Times 's Steve Pond described the album 's music as " identifiably Genesis , but it is

toned @-@ down " and a " a more confident and successful album than ... And Then There Were Three ... " . He criticised the album as inconsistent with a lack of " melodic invention " on side one , but thought " Duke 's Travels " and " Duke 's End " were " one of the best and most consistent pieces of music that band has made in some time " .

In a retrospective review , AllMusic 's Stephen Thomas Erlewine felt Duke was the Genesis album that " leaped into the fray " of pop music but retained " a heavy dose " of progressive rock with the " Duke " suite . Erlewine thought the album comes off " a little bombastic " at times , " Misunderstanding " and " Turn It On Again " were the two tracks that " showcase the new version of Genesis at its absolute best " .

= = = Reissues = = =

A digitally remastered version of Duke was released on CD in 1994 on Virgin in Europe and Atlantic in the U.S. and Canada . The CD included the album 's original booklet , artwork and lyrics . It was reissued again in 2007 as part of the Genesis 1976 ? 1982 box set , which included a new stereo and 5 @.@ 1 surround sound mix and a DVD of bonus features including band interviews , music videos , live performances and tour programs .

= = Track listing = =

= = Personnel = =

Genesis

Tony Banks ? keyboards , backing vocals , 12 @-@ string guitar , duck

Mike Rutherford - guitars , basses , backing vocals

Phil Collins ? drums , vocals , drum machine , percussion , duck

Production

David Hentschel - backing vocals , production , audio engineering

Genesis ? production

Dave Bascombe - assistant engineering

Ray Staff - mastering

Lionel Koechlin ? cover

Bill Smith ? art direction

Recorded at Polar Studios , Sweden

Mixed at Maison Rouge , London

Mastered at Trident Studios , London