King Crimson
The Complete Guide
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King Crimson

King Crimson are a rock band founded in London in 1968 by members from western England. Widely recognized as a foundational progressive rock group,[5] the band have incorporated diverse influences and instrumentation during their history (including jazz and folk music, classical and experimental music, psychedelic rock, hard rock and heavy metal,[6] new wave, gamelan, electronica and drum and bass). They have been influential on many contemporary musical artists and have gained a large following, despite garnering little radio or music video airplay.[7]

Pete Sinfield, interviewed for Prog Rock Britannia: An Observation in Three Movements, described Crimson thus: "...we had an Ethos in Crimson...we just refused to play anything that sounded anything like a Tin Pan Alley record. If it sounded at all popular, it was out. So it had to be complicated, it had to be more expansive chords, it had to have strange influences. If it sounded, like, too simple, we'd make it more complicated, we'd play it in 7/8 or 5/8, just to show off."[8]

Though originating in England, King Crimson have had a mixture of English and American personnel since 1981. The band's line-up has persistently altered throughout their existence, with eighteen musicians and two lyricists passing through the ranks. The only musician to appear in every line-up of the band has been founding guitarist Robert Fripp, although drummer Bill Bruford was a member from 1972 to 1997 and guitarist Adrian Belew has been a consistent member since 1981.

"Everything you've heard about King Crimson is true; it's an absolutely terrifying place." - Bill Bruford[8]
The debut line-up of the band was influential but short-lived, lasting for just over one year. During 1970 and 1971, King Crimson were an unstable band, with many personnel changes and disjunctions between studio and live sound as they explored elements of jazz, funk and classical chamber music. By 1972 the band had a more stable line-up and developed an improvisational sound mingling hard rock, contemporary classical music, free jazz and jazz fusion before breaking up in 1974. They re-formed with a new line-up in 1981 for three years (this time influenced by new wave and gamelan music) before breaking up again for around a decade. Since reforming for the second time (in 1994), King Crimson have blended aspects of their 1980s and 1970s sound with influences from more recent musical genres such as industrial rock and grunge. The band's efforts to blend additional elements into their music have continued into the 21st century, with more recent developments including drum and bass-styled rhythm loops and extensive use of MIDI and guitar synthesis.

King Crimson's existence has been characterised by regular periods of hiatus initiated by Robert Fripp, and their current status is ambiguous. Despite online diary posts from Fripp suggesting that he does not feel a powerful desire to work within the King Crimson context, he and other members continue to work within the context of related "ProjeKCTs" (an ongoing succession of spin-offs from the main band initiated in 1997, of which the latest example is the song-based "Jakszyk, Fripp and Collins").

**History**

"The Giles Brothers were looking for a singing organist. I was a non-singing guitar player. After 30 days of recording and playing with them I asked if I got the job or not – joking like, you know? And Michael Giles rolled a cigarette and said, very slowly, 'Well, let's not be in too much of a hurry to commit ourselves, shall we? I still don't know if I ever got the job.'"

Robert Fripp on signing up with Michael and Peter Giles

In August 1967, brothers Michael Giles (drums) and Peter Giles (bass) who had been professional musicians in various jobbing bands since their mid-teens in Dorset, advertised for a singing organist to join their new project. Fellow Dorset musician Robert Fripp – a guitarist who did not sing – responded and the trio formed the band Giles, Giles and Fripp. Based on a format of eccentric pop songs and complex instrumentals, the band recorded several unsuccessful singles and one album, *The Cheerful Insanity of Giles, Giles and Fripp*. The band hovered on the edge of success, with several radio sessions and a television appearance, but never scored the hit that would have been crucial for a commercial breakthrough. The album was no more of a success than the singles, and was even disparaged by Keith Moon of The Who in a magazine review. Attempting to expand their sound, Giles, Giles and Fripp then recruited the multi-instrumentalist Ian McDonald on keyboards, reeds and woodwinds. McDonald brought along his then-girlfriend, the former Fairport Convention singer Judy Dyble, whose tenure with the group was brief and ended at the same time as her romantic split with McDonald (she would later resurface in Trader Horne). More significantly, McDonald brought in lyricist, roadie and art strategist Peter Sinfield, with whom he had been writing songs – a partnership initiated when McDonald had said to Sinfield, regarding his 1968 band Creation, "Peter, I have to tell you that your band is hopeless, but you write some great words. Would you like to get together on a couple of songs?" One of the first songs McDonald and Sinfield wrote together was "The Court of the Crimson King".

Fripp, meanwhile, had seen the band 1-2-3 (later known as Clouds) at the Marquee. This band would later inspire some of Crimson's penchant for classical melodies and jazz-like improvisation. Feeling that he no longer wished to pursue Peter Giles' more whimsical pop style, Fripp recommended his friend Greg Lake, a singer and guitarist, for recruitment into the band, with the suggestion that Lake should replace either him or Peter Giles. Although Peter Giles would later sardonically describe this as one of Fripp's "cute political moves", he himself had become disillusioned with Giles, Giles and Fripp's failure to break through, and stepped down to be replaced by Lake as the band's bass player, singer and frontman. At this point, the band morphed into what would become King Crimson.
King Crimson, line-up 1 (1968–1969)

The first incarnation of King Crimson were formed in London on 30 November 1968 and first rehearsed on 13 January 1969.[7][16] The band name was coined by lyricist Peter Sinfield as a synonym for Beelzebub, prince of demons. According to Fripp, Beelzebub would be an anglicised form of the Arabic phrase "B'il Sabab", meaning "the man with an aim" — although it literally means "with a cause".[17] At this point, Ian McDonald was King Crimson’s main composer, albeit with significant contributions from Lake and Fripp, while Sinfield not only wrote all the lyrics but designed and operated the band’s revolutionary stage lighting, and was therefore credited with "sounds and visions". McDonald suggested the new band purchase a Mellotron (the first example of the band's persistent involvement with music technology) and they began using it to create an orchestral rock sound, inspired by The Moody Blues.[18]

King Crimson made their live debut on 9 April 1969,[16] and made a breakthrough by playing the free concert in Hyde Park, London, staged by The Rolling Stones in July 1969 before 650,000 people.[7]

In the Court of the Crimson King

The band's debut album, In the Court of the Crimson King, was released in October 1969 on Island Records. Fripp would later describe it as having been "an instant smash" and "New York's acid album of 1970" (notwithstanding Fripp and Giles’ claim that the band never used psychedelic drugs).[16] The album received public compliments from Pete Townshend, The Who’s guitarist, who called the album "an uncanny masterpiece."[19] The sound of In the Court of the Crimson King (specifically the track, "21st Century Schizoid Man") has also been described as setting the antecedent for alternative rock and grunge, whilst the softer tracks are described as having an "ethereal" and "almost sacred" feel.[20] In contrast to the blues-based hard rock of the contemporary British and American scenes, King Crimson presented a more Europeanised approach that blended antiquity and modernity. The band's music drew on a wide range of influences provided by all five group members. These elements included romantic- and modernist-era classical music, the psychedelic rock spearheaded by Jimi Hendrix, folk, jazz, military music (partially inspired by McDonald’s stint as an army musician), ambient improvisation, Victoriana and British pop.

After playing shows in England, the band embarked on a tour of the United States, performing alongside many contemporary popular musicians and musical groups. Their first US show was performed at Goddard College, in Plainfield, Vermont. While their original sound astounded contemporary audiences and critics,[7] creative tensions were already developing within the band. Michael Giles and Ian McDonald, still striving to cope with King Crimson’s rapid success and the realities of life on the road, became uneasy with the band’s direction. Although he was neither the dominant composer in the band nor the frontman, Fripp was very much the band’s driving force and spokesman, leading King Crimson into progressively darker and more intense musical areas. McDonald and Giles, now favouring a lighter and more romantic style of music, became increasingly uncomfortable with their position and resigned from the band during the California tour. In order to salvage what he saw as the most important elements of King Crimson, Fripp offered to resign himself, but McDonald and Giles declared that the band was "more (him) than them" and that they should therefore be the ones to leave.[13]

The original line-up played their last show together in San Francisco at the Fillmore West on 16 December 1969.[16] Ian McDonald and Michael Giles then formally left King Crimson to pursue solo work, recording the semi-successful McDonald and Giles studio album in 1970 before dissolving their partnership (McDonald would later resurface as one of the founding members of Foreigner while Giles became a session drummer). Live recordings of the original King Crimson’s concerts were eventually released twenty-seven years later in 1996 as the double/quadruple live album Epitaph and in the King Crimson Collector's Club releases.

From the start of 1970 until mid-1971, King Crimson remained in a state of flux with fluctuating line-ups and break-ups, thwarted tour plans and difficulties in finding a satisfactory musical direction. (This period has subsequently been referred to as the "interregnum" — a nickname implying that the "King" (King Crimson) was not properly in place during this time.[13]) Greg Lake was the next member to leave, departing in early 1970 after being
approached by Keith Emerson to join what would become Emerson, Lake & Palmer. This left Fripp as the only remaining musician in the band, taking on part of the keyboard-playing role in addition to guitar. To compensate, Sinfield increased his own creative role and began developing his interest in synthesisers for use on subsequent records.

**In the Wake of Poseidon**

The band's second album, *In the Wake of Poseidon* was recorded by a mixture of the remaining members (Fripp and Sinfield) and their former associates. Michael Giles returned to play drums on a session only basis, joined by his brother Peter Giles on bass. At one point, the band considered hiring the then-unknown Elton John (on spec) to be the album's singer, but decided against it. Instead (and in exchange for receiving King Crimson's PA equipment as payment), Lake agreed to sing on the band's developing second album *In the Wake of Poseidon*, covering all of the album's vocal tracks except "Cadence And Cascade", which was sung by Fripp's old schoolfriend and teenage bandmate Gordon Haskell. Mel Collins (formerly of the band Circus) contributed saxophones and flute. Another key performer was jazz pianist Keith Tippett, who became an integral part of King Crimson's sound for the next few records. Although Fripp offered him full band membership, Tippett preferred to remain as a studio collaborator and performed live with the band only once. *In the Wake of Poseidon* was moderately well received on release, but was criticised as sounding very similar in both style and content to the band's debut album, to the point where it seemed like an imitation.

**Lizard**

With *In the Wake of Poseidon* on sale, Fripp and Sinfield had material and releases to promote, but no band to play them. In considerable desperation, Fripp persuaded Gordon Haskell to join permanently as singer and bass player and also recruited former Shy Limbs/Manfred Mann drummer Andy McCulloch (another Dorset musician moving in the West London progressive rock circle). Mel Collins was also retained as a full band member. Both Haskell and McCulloch joined King Crimson in time to participate in the recording sessions for the band's third album, *Lizard*, but had no say in the writing of the material. Fripp and Sinfield, now effectively equal artistic partners, had written the entire album themselves and had also brought in a squad of jazz musicians to help record it – Keith Tippett, cornet player Marc Charig, trombonist Nick Evans and oboe player Robin Miller. Jon Anderson of Yes was also brought in to perform vocals on one song ("Prince Rupert Awakes") which Fripp and Sinfield considered to be outside Haskell's range and style. *Lizard* featured much stronger avant-garde jazz and chamber-classical influences than previous albums, as well as Sinfield's upfront experiments with processing and distorting sound through the VCS3 synthesiser. It also featured Sinfield's most complex set of allusive lyrics to date, including a coded song about the break-up of the Beatles, with almost the entire second side taken up by a predominantly instrumental chamber suite describing a mediaeval battle and its outcome.

*Lizard* has subsequently been described as being an "acquired taste"; it was definitely not to the taste of the more rhythm-and-blues-oriented Haskell and McCulloch, who did not enjoy the sessions and rapidly became disillusioned. Haskell also realised that he would be playing material that he had no sympathy for, and that he would have no creative input into King Crimson for the foreseeable future. Just prior to the release of *Lizard*, Haskell quit the band acrimoniously, having refused to sing through distortion and electronic effects for live concerts. McCulloch quit immediately afterwards, later joining Arthur Brown's band and subsequently becoming the drummer for Greenslade in 1972. Fripp and Sinfield were forced to return to the arduous process of auditioning new members.
King Crimson, line-up 2 (1971–1972)

The next King Crimson line-up featured Fripp, Sinfield, Collins and drummer Ian Wallace (a former bandmate of Jon Anderson). Auditionees for the role of singer included Bryan Ferry and the band’s manager John Gaydon, but the post went to Raymond “Boz” Burrell,[7] who’d previously worked with his own band Boz People and at one point had been tipped to replace Roger Daltrey in The Who. Fripp approached bass player John Wetton (ex Mogul Thrash) in mid-1971 to complete the line-up, but Wetton declined in order to accept a place in Family, although he kept in touch with Fripp.[22] Rick Kemp was eventually selected as the new bass player but turned the band down at the last minute.[7][13] Once again faced with limited choices, Fripp and Wallace taught Boz to play the bass rather than start the search all over again. Although Boz had not played bass before, he had played enough occasional rhythm guitar to make learning the instrument easier.[7][13]

In 1971, King Crimson undertook their first tour since 1969 with the new line-up. The concerts were well received, but the roots-based musical inclinations and rock-and-roll lifestyle favoured by Burrell, Collins and Wallace began to alienate the drug-free, more cerebral Fripp. He began to withdraw socially from his colleagues, creating tension that spread to the rest of the band, although King Crimson completed the tour intact.[13]

Islands

Later in the year King Crimson recorded and released a new album, Islands. The band’s warmest-sounding record to date, it was strongly influenced by Miles Davis’s orchestral collaborations with Gil Evans and had a loose thematic connection with Homer’s Odyssey. It also showed signs of a stylistic divergence between Sinfield (who favoured the softer and more textural jazz-folk approach) and Fripp (who was drawn more towards the harsher instrumental style exemplified by the instrumental “Sailor’s Tale” with its dramatic Mellotron use and banjo-inspired guitar technique). Islands also featured the band’s one-and-only experiment with a string ensemble (“Prelude: Song of the Gulls”) and the raunchy rhythm-and-blues-inspired “Ladies of the Road” – by far the closest representation of the band’s live style, and probably the only track that the whole band liked. A hint of trouble to come came when one (unnamed) member of the band allegedly described the more delicate and meditative parts of Islands as “airy-fairy shit”.[13]

Following the next tour, Fripp ousted Sinfield[7] (with whom his relationship had deteriorated) claiming musical differences and a loss of faith in his partner’s ideas.[13] (Sinfield would go on to release a solo album, Still, featuring all of the current and previous members of King Crimson aside from Fripp, and then reunited with Greg Lake by becoming the principal lyricist for Emerson, Lake & Palmer.[23] many years later, he would achieve great success writing pop songs for Bucks Fizz.) The remaining band broke up acrimoniously in rehearsals shortly afterwards, due to Fripp’s refusal to incorporate other members’ compositions into the band’s repertoire. (He later cited this as “quality control” and an attempt to ensure that King Crimson was performing the “right kind” of music.[13])

The band were persuaded to reform in order to fulfil their 1972 tour commitments, with the intention of disbanding afterwards.[7] Recordings from this tour were later released as the Earthbound live album,[7] noted and criticised for its bootleg-level sound quality and a style that occasionally veered towards funk, with scat singing on the improvised pieces.[24][25] This was a flagrant sign of the musical rift between Fripp and all three of the other members, the latter of whom were attempting to steer the band back towards a rootsier rhythm-and-blues style in open defiance of Fripp.[13] Despite these problems, relationships across the band gradually improved during the tour to the point where Collins, Burrell and Wallace offered to continue with the band. However, Fripp had already decided to entirely restructure King Crimson with a new musical direction that he felt was entirely unsuited to the current band, and was already recruiting new members.[13]

Having spent a long time being critically overshadowed by the preceding and subsequent line-ups of King Crimson, the Islands line-up of the band benefited from positive reappraisal in the mid-2000s following the release of several live archive releases (including the double live set Ladies of the Road and various King Crimson Collectors Club recordings) and reassessments by Fripp and other band members. Fripp would subsequently mend his damaged relationships with Wallace and Collins, although not with Burrell.
King Crimson, line-up 3 (mid-1972–1974)

The third major line-up of King Crimson was radically different from the previous two and the interregnum work, being both the first without saxophone or woodwind and the first to embrace active improvisation as a major musical element. Fripp’s first new recruit was the free-improvising percussionist Jamie Muir,[7] who had previously worked with Sunship and Derek Bailey.[13] In the first of King Crimson’s “double drummer” line-ups, he was paired with former Yes drummer Bill Bruford,[7] who had chosen to leave the commercially successful Yes at the peak of their early career in favour of the comparatively unstable and unpredictable King Crimson.[26] Fripp also finally secured John Wetton as King Crimson’s singer and bass player, recruiting him directly from Family. The line-up was completed by David Cross, a relatively unknown violinist (doubling on keyboards) whom Fripp had encountered through work with music colleges.[7]

“I might have known it was going to be an interesting ride when the first of the two gifts (Fripp) gave me in some 35 years was a book called Initiation into Hermetics. I wasn’t given a setlist when I joined the band, more a reading list. Ouspensky, J.G. Bennett, Gurdjieff and Castaneda were all hot. Wicca, personality changes, low-level magic, pyromancy – all this from the magus in the court of the Crimson King. This was going to be more than three chords and a pint of Guinness.”

Bill Bruford on joining King Crimson in 1972[27]

With Sinfield gone, the band recruited a new lyricist, Wetton’s friend Richard Palmer-James (the former guitarist for Supertramp).[7] Unlike Sinfield, Palmer-James played no part in artistic, visual or sonic direction. His sole contributions to King Crimson were his lyrics, sent by post to Wetton from his home in Hamburg.

Larks’ Tongues In Aspic

Rehearsals and touring began in late 1972, with the new band’s penchant for improvisation (and Jamie Muir’s startling wild-man stage presence) immediately gaining King Crimson some excited press attention. A new album – Larks’ Tongues in Aspic – was released early the next year.[7][28] This was the first King Crimson record to demonstrate Fripp’s dominant compositional vision, without either the template of Ian McDonald’s songwriting and arrangements or the influence of Sinfield’s elaborate conceptual lyrics and references, and as such was also the first King Crimson record to escape from the shadow of the debut album.

The band’s new sound was exemplified by the album’s two-part title track – a significant change from what King Crimson had done before,[7] drawing from influences as diverse as Bartók, the free music scene, Vaughan Williams and the embryonic heavy metal sound,[29] and featuring a whisper-to-scream dynamic that was extreme even by the band’s previous standards. There were some nods to the past in the continued use of Mellotron, as well as in the inclusion of stately ballads, but the band now featured a small ensemble sound with an emphasis on instrumental music. In particular, the record was permeated by Muir’s freewheeling approach to percussion and “found” instrumentation, utilising everything from a prepared drumkit to bicycle-horn bulbs, toys, bullroarers, gongs hit with chains, foley-style sound effects and a joke laughing-bag. Wetton’s loud, crisp and overdriven playing style provided King Crimson’s most distinctive bass playing to date, while Fripp’s guitar playing had taken on a wiry and aggressive character previously seldom heard in the band’s studio recordings.

Following more touring, the group became a quartet in early 1973 when Muir suddenly departed. This was initially thought to have been due to an onstage injury – a dropped gong landing on his foot during a gig at the Marquee.[30] Twenty-seven years later it was revealed that Muir had gone through a personal spiritual crisis and had to immediately withdraw from the band, who themselves had not been told the truth about the situation by their management.[13] Bruford took on additional Muir-influenced percussion duties to flesh out the band’s sound.
King Crimson

Starless and Bible Black

During the lengthy tour that followed, the remaining members assembled material for their next album, *Starless and Bible Black*. This was released in January 1974,[7][31] earning them a positive *Rolling Stone* review.[32] The album built on the achievements of its predecessor, precariously balancing improvised material with careening heavy-metal riffs and songs that recalled both the Beatles’ *White Album* experiments and aspects of electric jazz fusion as performed by the Mahavishnu Orchestra and Miles Davis.

Two-thirds of the album was instrumental, including Fripp’s climactic moto perpetuo composition "Fracture" and the atonal sound painting of the title track. For the recording of "Trio" – a hushed and wistful improvised melody featuring Wetton on bass, Cross on violin and Fripp on Mellotron flute, Bruford notoriously contributed “admirable restraint” by sitting with his drumsticks crossed over his chest throughout the piece, understanding that the music did not require him to add anything, and was thus given compositional credit equal to the rest of his bandmates. Although most of *Starless and Bible Black* had been recorded at live performances,[29] it was painstakingly edited to sound like another studio album.[33] Fuller documentation of the quartet’s live work was revealed eighteen years later on 1992’s four-disc live recording *The Great Deceiver*, and again on 1997’s double live album *The Night Watch*, which used the original source tapes for much of the material on *Starless And Bible Black*.

By this time, the band were once again beginning to divide into performance factions. Musically, Fripp found himself positioned between Bruford and Wetton, who played with such force and increasing volume that Fripp once compared them to “a flying brick wall”,[13] and Cross whose amplified acoustic violin was increasingly being drowned out by the rhythm section, forcing him to concentrate more on keyboards. An increasingly frustrated Cross began to withdraw musically and personally, with the result that he was voted out of the group following the band’s 1974 tour of Europe and America,[13] playing his final performance in Central Park in New York.[7]

Red

The remaining trio reconvened to record a new album, which would be called *Red*. Unknown to the other two, Fripp, increasingly disillusioned with the music business, had been turning his attention to the writings of the mystic George Gurdjieff,[33] and experienced a spiritual crisis-cum-awakening immediately before the band entered the studio. He would later describe his experience as having seemed as if “the top of my head blew off.”[13] Although most of the album material had been written, the transformed Fripp retreated into himself in the studio and “withdrew his opinion”, leaving Bruford and Wetton to direct most of the sessions.

In spite of this, *Red* proved to be one of the strongest and most consistent King Crimson albums to date. It has been described as “an impressive achievement” for a group about to disband,[34] with “intensely dynamic” musical chemistry between the band members. Opening with the harsh, tritone-based instrumental that gave the album its name, the album also featured two relatively short and punchy Wetton-led songs, and a last look back at the period with David Cross via the live improvisation “Providence”, which was recorded on the preceding tour. The album finale was the majestic twelve-minute “Starless”, which acted, in effect, as a potted musical history of the band, travelling from Mellotron-driven ballad grandeur via intense improvisation to savagely structured metallic attack and back again. *Red* also included guest appearances by former members and collaborators. In addition to Cross’s appearance on "Providence", Robin Miller and Marc Charig returned on oboe and cornet for the first time since *Islands*, and both Mel Collins and Ian McDonald played saxophones on "Starless".
With one of their strongest albums ready to promote, King Crimson’s future prospects looked bright, and talks were underway regarding Ian McDonald rejoining the band. However, Fripp did not want to tour as he felt that the "world was coming to an end". He was, in any case, becoming discouraged by both the working relationships in the band and by the realities of high-profile rock band activity, which he increasingly saw as overblown and detrimental to both musicians and audience. Two months before the release of Red, Fripp announced that King Crimson had "ceased to exist" and was "completely over for ever and ever". The group formally disbanded on 25 September 1974. Much later on, it was revealed that Fripp had attempted to interest his managers in a Fripp-free version of King Crimson (consisting of Wetton, Bruford and McDonald) but had been turned down.

**USA**

A posthumous live album, USA, documenting this version of King Crimson's final tour of the United States, was released in 1975 to critical acclaim, reviewers calling it "a must" for fans of the band and "insanity you're better off having". Technical issues with some of the original tapes rendered some of David Cross' violin parts inaudible when mixed in 1974, so Roxy Music's Eddie Jobson was brought in to provide studio overdubs of violin and keyboards. Further edits were also necessary to allow for the time limitations of a single vinyl album. The album was reissued with two extra tracks, "Fracture" and "Starless", in 2005.

**King Crimson, line-up 4 (1981–1984)**

**Discipline**

By 1981, Fripp had opted to fold The League of Gentlemen in favour of a project that was more artistically and commercially ambitious. At the time, he had no intention of reforming King Crimson. However, his first step was to contact Bill Bruford and ask whether he wanted to join a new band, to which Bruford agreed. Fripp then contacted guitarist and singer Adrian Belew (ex-David Bowie/Frank Zappa), whom he had met when Belew's band Gaga had supported The League of Gentlemen. Belew was, at the time, a major collaborator with Talking Heads both on record and on tour. Fripp had never been in a band with another guitarist before, other than his stint in Peter Gabriel's 1977 touring band, so the decision to seek a second guitarist was indicative of Fripp's desire to create a sound unlike any of his previous work. Belew (who agreed to join the new band following his tour commitments with Talking Heads) would also become the band’s lyricist.

Having decided against selecting Bruford's colleague Jeff Berlin as bass player (on the grounds that his playing style was "too busy"), Fripp and Bruford resigned themselves to a long search and began auditioning scores of applicants in New York. On the third day, Fripp absented himself from the auditions after hearing about three musicians and returned several hours later accompanied by Tony Levin, who got the job after playing a single chorus of "Red". Fripp later confessed that, had he initially known that Levin was available and interested, he would have selected him as first-choice bass player without auditions. In addition to his bass-playing contributions, Levin introduced the band to the use of the Chapman Stick, a ten-string polyphonic two-handed tapping instrument of the guitar family that had both a bass and treble range and that Levin played in an "utterly original style".

Fripp named the new quartet Discipline, and the band flew to England to rehearse and write. They made their live debut at Moles Club in Bath on 30 April 1981 and went on to tour the UK, supported by The Lounge Lizards. By October 1981, the four members of Discipline had made the collective decision to ditch their original name and
The new version of King Crimson bore some resemblance to New Wave music, which can be attributed in part to the work of both Belew and Fripp with Talking Heads and David Bowie, Levin's work with Peter Gabriel, and Fripp's work on Exposure and with The League of Gentlemen. With this new band, described by J. D. Considine in The New Rolling Stone Album Guide as having a "jaw-dropping technique" of "knottily rhythmic, harmonically demanding workouts", Fripp intended to create the sound of a "rock gamelan", with an interlocking rhythmic quality to the paired guitars that he found similar to Indonesian gamelan ensembles. Fripp concentrated on playing complex picked arpeggios while Belew provided a striking arsenal of guitar sounds (including animal and insect noises, backward envelopes, industrial textures and demented lead guitar screams) utilising a broad range of electronic effects and unorthodox playing styles. Within the rhythm section, Levin brought elements of contemporary urban styles to the basslines, while Bruford experimented, at Fripp's behest, with a cymbal-free drumkit. As with previous incarnations of the band, the new King Crimson line-up also embraced new technology that in turn informed the music – in this case the Roland guitar synthesiser, the Chapman Stick and the Simmons electronic drumkit. Although King Crimson's trademark Mellotrons were no longer present, Fripp's rich and overdriven lead guitar breaks provided a link to the past, with the new band also having turned in animated versions of "Red" and "Larks' Tongues in Aspic, Part 2" during the original Discipline tour.

The first album by the new line-up was 1981's Discipline, an immediate benchmark for the new sound and still considered to be one of the band's finest records. The songs were short and snappy by King Crimson standards, with Belew's pop sense and quirky lyrical approach a surprising contrast to previous Crimson grandeur. The music incorporated additional influences including post-punk, latterday funk, go-go and African-styled polyrhythms. While the band's previous taste for improvisation was now tightly reined in, one of the album's two instrumentals (the serene "The Sheltering Sky") had emerged unplanned out of group rehearsals. The noisy, half-spoken/half-shouted "Indiscipline" had been partially written in order to give Bruford a chance to escape from the strict rhythmic demands of the rest of the album and to play against the beat in any way that he could.

Beat

Discipline was followed in 1982 by Beat, which was both the first King Crimson album to have been recorded with the same band line-up as the album preceding it and the first not to have been produced by a member of the group. The album had a loosely-linked theme of the beat generation and its writings, reflected in song titles such as "Neal and Jack and Me" (inspired by Neal Cassady and Jack Kerouac), "The Howler" (inspired by Allan Ginsberg's "Howl") and "Sartori in Tangier" (inspired by Paul Bowles). Fripp had asked Belew to read Kerouac's novel On the Road for inspiration, and the album was peppered with themes of travel, disorientation and loneliness. While the record was a noticeably poppier version of the Discipline template (and contained the limpid ballads "Heartbeat" and "Two Hands", the latter with lyrics by Belew's wife Margaret), it also featured the harsh, atonal and entirely improvised "Requiem", which was more reminiscent of the left-field work of King Crimson circa Starless And Bible Black.

The recording process of Beat was fraught, with Belew suffering high stress levels over his duties as frontman, lead singer, and main songwriter. On one occasion, he clashed with Fripp and ordered him out of the studio. Fripp would later sardonically comment "So much for my being the leader of King Crimson". The band's immediate differences were resolved and King Crimson toured again, followed by a recuperative time-out during which Belew recorded a solo album.
Three of a Perfect Pair

Reconvening to record *Three of a Perfect Pair* in 1984, the band found the compositional process hard and this time had difficulty reconciling the disparate musical ideas of the four members. They ultimately opted for a "two-sided" album consisting of "the left side"—four of the band's poppier songs and a melodical instrumental—and a "right side" of experimental material that ranged from extended and atonal improvisations in the tradition of the mid-1970s band to a third tightly-structured episode in the "Larks' Tongues in Aspic" sequence. The "left side" songs had a loose lyrical theme—this time the workings of the brain (from dysfunction to dream), and its impact on life. The "right side" had more of a preoccupation with technological society, from the lengthy instrumental "Industry" to the sprechstimme piece "Dig Me" (sung from the viewpoint of a scrapped automobile) and saw the band experimenting with more mechanistic sounds. The 2001 CD remaster of the album added "the other side", a collection of remixes and improvisation outtakes plus Levin's tongue-in-cheek vocal piece "The King Crimson Barbershop".

"Robert broke up the group, again, for the umpteenth time, dwelling at length, I suppose on our lack of imagination, ability, direction and a thousand other things we were doubtless missing. I suppose this only because I remember not listening to this litany of failures. Might as well quit while you're ahead, I thought."

Bill Bruford on the second King Crimson break-up in 1984[27]

The last concert of the *Three Of A Perfect Pair* tour, which was also the last concert played by the 1980s line-up, was recorded at the Spectrum club in Montreal and subsequently released in 1998 as the live album *Absent Lovers: Live in Montreal*. Immediately after this concert, Fripp dissolved the band for the second time, having become dissatisfied with its working methods. Bruford and Belew were to express some frustration over this (with the latter recalling that the first he had heard of the split was when he read about it in *Musician* magazine). Despite these circumstances, the musicians remained on fairly amicable terms. Belew would later refer to the band "taking a break" that ultimately lasted for ten years.

King Crimson, line-up 5 (1994–1997)

At some point in the early 1990s, Adrian Belew visited Fripp in England and strongly expressed his interest in playing in a reformed King Crimson. Following the end of his tour with David Sylvian, Fripp began to assemble a new version of the band, bringing Belew and Levin back from the 1980s line-up while adding Trey Gunn on Chapman Stick and Jerry Marotta on drums. In the early stages of planning, Marotta was replaced by Pat Mastelotto. The last addition to the line-up was Bill Bruford as second drummer. Fripp explained the unexpected sextet arrangement by claiming to have had the vision of a "double trio" (two guitarists, two bass/Stick players and two drummers) to explore a different type of King Crimson music. Bruford, however, would later assert that he had lobbied his own way into the band, believing that King Crimson was very much "his gig", and that Fripp had come up with the philosophical explanation later. In his 2009 autobiography, he also revealed that one of the conditions Fripp had imposed upon his rejoining was that Bruford would cede all creative control of the band to Fripp.[27]

Vroooom and B'Boom

The "double trio" convened for rehearsals in Woodstock in 1994 and released the EP *Vrooom* in the same year. This revealed the new King Crimson sound, which featured elements of the interlocking guitars on *Discipline* and the heavy rock feel of *Red*,[47] but also involved a greater use of ambient electronic sound and ideas from industrial music. In contrast, many of the actual songs – mostly written or finalised by Belew – displayed stronger elements of 1960s pop than before – in particular, a Beatles influence (although Bruford would also refer to the band as sounding like "a dissonant Shadows on steroids"[27]). As with previous line-ups, new technology was used for, and informed, the music. In this case, the technology was MIDI, used extensively by Fripp, Belew and Gunn, to which Gunn would add the Warr Guitar (a tapping guitar instrument with which he would replace his Chapman Stick after *VROOOM*). The apparent twinning of instruments was, in fact, used less than initially suggested. Using Soundscapes (the greatly expanded digital successor to Frippertronics) Fripp's guitar took on more of a textural and ambient role in many
pieces. Gunn’s Stick and Warr Guitar playing, rather than staying in the bass register with Levin, covered a proportion of the guitar arpeggios and functioned as another lead instrument (as well as producing experimental and distorted sounds and acting as a MIDI trigger). The main use of twinned instrumentation was in the drumming. Bruford initially took on a more exploratory role over Mastelotto’s steady beat, but this soon shifted toward a more equitable sharing of percussive roles.

The revived band made its concert debut in Buenos Aires October 6, 1994. The concert was recorded for the live album *B’Boom: Live in Argentina*, which was released in August 1995. In addition to a large body of new material, the band played three mid-1970s pieces (“Red”, ”Larks’ Tongues In Aspic Part 2” and ”The Talking Drum”) and six songs from the 1980s repertoire, predominantly from *Discipline*.

**Thrak and Thrakattak**

"What does THRAK mean? The meaning of THRAK – and I’ll give you two definitions – the first one is: a sudden and precise impact moving from direction and commitment in service of an aim. And again, it's a sudden impact moving from direction, intention and commitment in service of an aim. The second definition is: 117 guitars almost hitting the same chord simultaneously. So, the album THRAK, what is it? 56 minutes and 37 seconds of songs and music about love, dying, redemption and mature guys who get erections."

Robert Fripp's press release for the *Thrak* album

King Crimson released their next full-length studio album, *Thrak* in April 1995. Containing revised versions of most of the tracks on *Vrooom*, *Thrak* was described by reviewers as having "jazz-scented rock structures, characterised by noisy, angular, exquisite guitar interplay" and an "athletic, ever-inventive rhythm section", whilst being in tune with the sound of alternative rock musicians in the mid-1990s. Examples of the band's efforts to integrate their multiple elements could be heard on the complex post-prog songs “Dinosaur” and “Sex Sleep Eat Drink Dream” as well as the more straightforward “One Time” and the funk-pop inspired "People". Instrumentally, the album featured a couple of clear descendants of the driving “Red” (“VROOMM “ and “VROOOGM VROOOM”), the drum duet “B’Boom”, the savagely displaced and rhythmic “THRAK” and a couple of brief solo Soundscape from Fripp. The album also featured the brief return of Mellotron to the band’s sonic palette.

During 1995 and 1996 King Crimson continued to tour. In 1996, the band released the challenging avantgarde live album *Thrakattak*, which consisted entirely of concert improvisations from the midsection of performances of "THRAK", digitally combined into an hour-long extended improvisation. A more conventional live recording from the period was later made available on the 2001 double CD release *Vrooom Vrooom*, as was a 1995 concert on the 2003 *Déjà Vrooom* DVD.

Although musically exciting, the Double Trio was expensive and cumbersome to run, which in turn led to insecurity. In mid-1997, the band gathered for rehearsals in Nashville that came to a compositional impasse in which none of the generated material appeared to satisfy Fripp. At this point, the friction between Fripp and a particularly exasperated Bruford effectively ended the latter's time as a King Crimson member. Bruford would later comment "by now, Robert and I couldn't even agree where to have dinner. And if you can't agree that, you sure as heck can't play together." This, plus the lack of workable material and coherent group ideas, could have broken the band up altogether. Instead, the six members opted for an alternative solution – the ProjeKcts.


Rather than split up absolutely, the six musicians of the Double Trio decided to work in smaller “sub-groups” – or "fraKctalisations", according to Fripp – called ProjeKcts. This enabled the group to continue developing musical ideas and searching for Crimson's next direction without the practical difficulty and expense of convening all six members in one place at once. As with previous King Crimson endeavours, the ProjeKcts embraced new technology – in this case, Mastelotto's electronic drum loop devices, Trey Gunn's MIDI-triggered "talkbox" and the new electronic Roland V-Drums played by both Mastelotto and Belew. (Bruford had declined to play the V-drum
despite Fripp’s request). Various King Crimson members have continued to create new ProjeKcts up until the present
day, as and where necessary (and to cover recent hiatuses in main group activity).

The first four ProjeKcts played live in the US, Japan and the UK during 1998 and 1999 and released a number of
recordings that were in many respects similar to the Thrakattak album, demonstrating a high degree of free
improvisation.[44] These have been collectively described by music critic Considine as “frequently astonishing” but
also as lacking in melody, and thus too difficult for the casual listener.[44]

- ProjeKct One (Fripp, Bruford, Gunn and Levin) – assembled for a four-night stint in London. The band took on
an entirely improvised free-jazz direction and was primarily led by the more jazz-inclined Bruford and Levin
(who, for this project, favoured acoustic drums and upright bass respectively). This can also be seen as Bruford’s
final attempt to work within a King Crimson context.
- ProjeKct Two (Fripp, Gunn and Belew) – explored more Crimsonic instrumental structures with plenty of MIDI
triggering and virtual instrumentation (such as impossible piano lines played via MIDI guitar) plus the unusual
and stimulating element of Belew playing electronic drums rather than guitar. The music was generally more
light-hearted and humorous than most King Crimson-associated material.
- ProjeKct Three (Fripp, Gunn and Mastelotto) – explored similar territory to ProjeKct Two but was a much
faster-paced experiment driven primarily by Mastelotto’s multi-layered electronic rhythm approach (which drew
extensively on high-speed drum and bass and electronica)
- ProjeKct Four (Fripp, Gunn, Mastelotto and Levin) explored similar territory to ProjeKct Three, although it
actually preceded ProjeKct Three into action; however, the presence of Levin on bass and Stick resulted in a
much fuller “live band” sound and a more driving avant-rock approach.
- ProjeKct X – a studio-only rearrangement of the 2000 King Crimson line-up, with composition and ideas led by
the rhythm section rather than by Fripp and Belew.

**King Crimson, line-up 6 (2000–2004)**

By the time the ProjeKcts came to an end, Bruford had entirely left the King Crimson world in order to fully
embrace his jazz work with Earthworks and others. Levin’s session career commitments – mostly to Peter Gabriel
and Seal – were also obstructing future King Crimson activity. Fortunately, Levin’s lack of availability suited
Belew’s preference for working with a smaller unit following the logistical challenges of the Double Trio, and it was
decided that Levin could withdraw amicably from the band for the moment. (Fripp stated that he still considered
Levin to be a King Crimson member, albeit for now an inactive “fifth member”.)

The remaining four active members of King Crimson – Belew, Fripp, Gunn, and Mastelotto – continued with the
band, sometimes referring to themselves as the “Double Duo” in a tongue-in-cheek reference to the previous line-up.
Despite featuring two-thirds of the previous band’s personnel (and no new members), this incarnation of the band
would be strongly distinct from the Double Trio and was effectively a different, rather than reduced, line-up. The
altered membership and the experience of the ProjeKcts led to changes in role. Gunn began to concentrate on the
bass register for his Warr Guitar playing, and added work on the baritone guitar and Ashbory silicone-string bass
guitar. Mastelotto made a much greater use of electronics. Once again, new technology was employed (the
electronic V-Drums and rhythm-loop machines, which had been used for the ProjeKctts), while Belew took the
additional step of entirely embracing Fripp’s New Standard Tuning on guitar.

**The ConstruKction of Light**

King Crimson recorded their next album, The ConstruKction of Light,[19] in Adrian Belew’s basement and garage
near Nashville. The results were released in 2000 and proved to be the band’s most hard-rocking album to date. All
of the pieces were metallic and harsh in sound, similar to the work of contemporary alternative metal bands such as
Tool, with a distinct electronic texture, a heavy, processed drum sound from Mastelotto, and a different take on the
interlocked guitar sound that the band had used since the 1980s. With the exception of a parodic industrial blues,
sung by Belew through a voice changer, under the pseudonym of "Hooter J. Johnson", the songs were unrelentingly complex and challenging to the listener, with plenty of rhythmic displacement to add to the harsh textures. The album also contained a lengthy fourth installment of the "Larks' Tongues In Aspic" series and another piece, "FraKCtured", which effectively rewrote the 1973 piece "Fracture". Fripp argued that the original "Fracture" had been written for and interpreted by a specific group of musicians, and that in order to pursue a similar theme in 2000 it had been necessary to rewrite the music in accordance with the skills and personalities of the current line-up. This explanation, however, did not protect the album from criticism for apparently lacking new ideas.\(^{52}\)

Although the whole band contributed to arrangements, the basic material on The ConstruKction of Light was almost entirely composed by Belew (songs) and Fripp (instrumentals). To avoid creative frustration, the band recorded a parallel album at the same time under the name of ProjeKct X, called Heaven and Earth.\(^{53}\) This second album was conceived and led by Mastelotto and Gunn (with Fripp and Belew playing subsidiary roles in the band) and was a further development of the polyrhythmic/dance music approach seen earlier in the ProjeKCts. The album's title track was also included as a bonus track on The ConstruKCtion of Light. Like The ConstruKCtion of Light, Heaven and Earth was criticised for an apparent lack of new ideas.\(^{53}\)

King Crimson toured to support the records, releasing a live document of the results as the triple live album Heavy ConstruKction. This showed the band constantly switching between the structured album pieces and ferocious ProjeKCt-style Soundscape-and-percussion improvisations. Among King Crimson's live engagements were shows opening for self-confessed Crimson disciples Tool in 2001. At one of these, Tool's lead singer Maynard James Keenan joked onstage: "For me, being on stage with King Crimson is like Lenny Kravitz playing with Led Zeppelin, or Britney Spears onstage with Debbie Gibson."\(^{54}\)

**Level Five and Happy With What You Have To Be Happy With**

Later in 2001, the band released a limited edition live EP called Level Five, which featured three new pieces. A version of "The Deception of the Thrush", a ProjeKCt track now regularly featuring in the live set, plus the new tracks "Dangerous Curves" and "Virtuous Circle" suggested that the band was heading back towards a broader dynamic including quieter, more textural work. In 2002, King Crimson released another EP Happy With What You Have to Be Happy With.\(^{55}\) This featured eleven tracks (including a live version of "Larks' Tongues In Aspic, Part IV") and confirmed that the band were moving back towards greater diversity. Half of the tracks were brief processed vocal snippets sung by Belew, and the songs themselves varied between gamelan pop, Soundscales and slightly parodic takes on heavy metal and blues.

**The Power to Believe**

The two EPs both acted as work-in-progress reveals for King Crimson's 2003 album The Power to Believe,\(^{56}\) which Fripp described as "the culmination of three years of Crimsonising" and which was possibly the most self-referential album of the band's career. The album incorporated reworked and/or retitled versions of "Deception of the Thrush" and four of the EP tracks, plus a 1997 Soundscape with added instrumentation and vocals, and also used lyrics from an Adrian Belew solo song ("All Her Love Is Mine") as a linking theme across four songs. It did, however, confirm the band's return to more diverse songwriting and instrumentation, with a greater reliance on space and Soundscales and with Mastelotto using more ProjeKCt-style percussion textures. Songs such as "EleKtrik" fused 1970s, 1980s and 21st century Crimson styles, and the album ran the gamut from metal to ambient. Once again, the band toured to support the album, resulting in the 2003 live album EleKtrik: Live in Japan, recorded in Tokyo.

In late November 2003, Trey Gunn announced his departure from King Crimson. He would continue his active association with Mastelotto in projects such as TU and KTU, as well as leading his own band. Tony Levin was subsequently reinstalled as King Crimson's bass player, reconvening with Fripp, Belew and Mastelotto for rehearsals in early 2004.
Hiatus and related projects (2004–2007)

Following the early 2004 rehearsals, King Crimson was placed on hold for another three years, although the band did not formally split up. By this point, Fripp was continually reassessing King Crimson in view of his dislike of the music industry and what he saw as the unsympathetic side of touring. While this did not break up the band, it contributed to changes in approach. During the hiatus, ProjeKct Six (Fripp on guitar and Soundscapes, Belew on drums, bass and guitar) — played four shows in the north-eastern United States in 2006, opening for Porcupine Tree.[57]

King Crimson, line-up 7 (2007–2009)

A new King Crimson line-up was announced in late 2007,[58] consisting of Fripp, Belew, Levin, Mastelotto, and a new second drummer — Gavin Harrison[59] (the band's first new British member since 1972). Although best known as the drummer for Porcupine Tree (a position he continues to hold alongside his King Crimson work), Harrison had a formidable reputation as one of the best session drummers in the music industry and had had a long career including work with Level 42, The Lodge, Jakko Jakszyk, Sam Brown and innumerable others.

The new five-man line-up began rehearsals in spring 2008.[60] In August of the same year, the band set out on a brief four-city tour in preparation for the group's 40th Anniversary in 2009. Live, the band revealed an increasingly drum-centric direction but no new material or any extended improvisations. However, many of the pieces from the back catalogue received striking new arrangements, most notably the renditions of "Neurotica," "Sleepless," and "Level Five", all of which were given percussion-heavy overhauls, presumably to highlight the return to the dual-drummer format.

On 20 August 2008, DGMLive issued a download-only release of the 7 August 2008 concert in Chicago. More rehearsals and shows had been intended for 2009, but these were cancelled following scheduling clashes with various members' other projects and developments with Fripp's own priorities.

Hiatus and related projects (2009–present)

Following the cancellation of the 2009 tour, King Crimson went on another hiatus pending further developments (in particular Fripp's ongoing litigation against King Crimson's outstanding debtors, as well as his attempts to settle his own financial debts and organise his personal life).[61] During 2009 and 2010, Belew revealed in various interviews that he had discussed reactivating King Crimson with Fripp but that the band was "on leave right now for an indeterminate amount of time..."[62] In June 2010, Belew suggested reuniting the 1980s King Crimson line-up of himself, Fripp, Tony Levin and Bill Bruford for a 30th anniversary tour[63] (while also stating that this did not constitute a rejection of Mastelotto or Harrison as current King Crimson drummers).[64]). The reunion idea was politely turned down by Bruford and Fripp, with Bruford commenting, "it's precisely because I loved the '80s band so much that I would be highly unlikely to try to recreate the same thing, a mission I fear destined to failure",[65] while Fripp pleaded commitment to other activities (using the expression "rather than saying no, I can't say yes") and commented that he would "rather spend his energies toward new music, although not in the near future."

On December 5, 2010, Fripp wrote a diary entry on his DGM website outlining his current stage of involvement in the music industry. The diary entry suggested that the King Crimson "switch" had been set to "off" and detailed a
number of reasons why he was not currently interested in performing or writing with the band.\[^9\]\ In spite of this, activity related to the band continues. A separate band based around Jakko Jakszyk and King Crimson alumni Robert Fripp and Mel Collins (who played last with King Crimson on Red) was announced in 2011 as being called "A King Crimson ProjeKct". Fripp has also referred to it as "P7".\[^66\]\ An album *A Scarcity of Miracles* features these three musicians, along with other Crimson alumni Tony Levin and Gavin Harrison.\[^10\]

### 21st Century Schizoid Band and King Crimson ProjeKct

The 2000s also saw the reunion of former King Crimson members from the band's first four albums. The 21st Century Schizoid Band (fronted by Jakko Jakszyk and featuring Ian McDonald, Mel Collins, Peter Giles and Michael Giles – the latter later replaced by Ian Wallace) toured and played material from the band's 1960s and 1970s catalogue.\[^67\]\ In September 2008, a line-up called Crimson Project with Adrian Belew, Tony Levin, Pat Mastelotto, Eddie Jobson and Eric Slick (from the Adrian Belew Power Trio) played a short set at a Russian festival.\[^68\]\ In 2011–2, a band consisting of Belew, Levin, Mastelotto, Julie Slick and Tobias Ralph (both from the Adrian Belew Power Trio) and Markus Reuter (from Stick Men with Levin and Mastelotto) played King Crimson material live, latterly under the name Crimson ProjeKct.

### Musical style and influences

#### Music sourced from outside the rock canon

The band's music was initially grounded in the rock of the 1960s, especially the acid rock and psychedelic rock movements. The band played Donovan's "Get Thy Bearings" in concert,\[^21\]\ and were known to play The Beatles' "Lucy in the Sky with Diamonds" in their rehearsals.\[^21\]\ However, for their own compositions, King Crimson (unlike the rock bands that had come before them) largely stripped away the blues-based foundations of rock music and replaced them with influences derived from classical composers. The first incarnation of King Crimson played the Mars section of Gustav Holst's suite *The Planets* as a regular part of their live set\[^21\] and Fripp has frequently cited the influence of Béla Bartók.\[^69\]\ As a result of this influence, *In the Court of the Crimson King* is frequently viewed as the nominal starting point of the symphonic rock or progressive rock movements.\[^5\]\ From its earliest years King Crimson also initially displayed strong jazz influences, most obviously on its signature track "21st Century Schizoid Man".\[^5\][^70]\ The band also drew on English folk music for compositions such as "Moonchild"\[^71\] and "I Talk to the Wind".\[^70][^71]\ The 1981 reunion of the band brought in even more elements, displaying the influence of gamelan music\[^33\] and of late 20th century classical composers such as Philip Glass,\[^72\] Steve Reich,\[^73\] and Terry Riley.\[^74\]\ For its 1994 reunion, King Crimson reassessed both the mid-1970s and 1980s approaches in the light of new technology, intervening music forms such as grunge, and further developments in industrial music, as well as expanding the band's ambient textural content via Fripp's Soundscapes looping approach.

#### Compositional approaches

Several King Crimson compositional approaches have remained constant from the earliest versions of the band to the present. These include:

- the use of a gradually building rhythmic motif.\[^75\]\ These include "The Devil's Triangle" (an adaptation and variation on the Gustav Holst piece Mars played by the original King Crimson, based on a complex pulse in 5/4 time over which a skirling melody is played Mellotron), 1972's "The Talking Drum" (from *Larks' Tongues in Aspic*), 1984's "Industry" (from *Three of a Perfect Pair*) and 2003's "Dangerous Curves" (from *The Power to Believe* and the *Level Five* EP).\[^76\]
• an instrumental piece (often embedded as a break in a song) in which the band plays an ensemble passage of considerable rhythmic and polyrhythmic complexity. An early example is the band's initial signature tune "21st Century Schizoid Man", but the Larks' Tongues in Aspic series of compositions (as well as pieces of similar intent such as "THRaK" and "Level Five") go deeper into polyrhythmic complexity, delving into rhythms that wander into and out of general synchronisation with each other, but that all 'finish' together through polyrhythmic synchronisation. These polyrhythms were particularly abundant in the band's 1980s work, which contained gamelan-like rhythmic layers and continual overlaid staccato patterns in counterpoint.

• the composition of difficult solo passages for individual instruments, such as the guitar break on "Fracture" on Starless and Bible Black.

• pieces with a loud, aggressive sound akin to heavy metal music.

• the juxtaposition of ornate tunes and ballads with unusual, often dissonant noises (such as "Cirkus" on Lizard, "Ladies of the Road" from Islands and "Eyes Wide Open" from The Power to Believe).

• the use of improvisation.

• Ascending note structure (i.e. "Facts of Life", "Thrak")

**Improvisation**

King Crimson have incorporated improvisation into their performances and studio recordings from the beginning, some of which has been embedded into loosely-composed pieces such as "Moonchild" or "THRaK". Most of the band's performances over the years have included at least one stand-alone improvisation where the band simply started playing and took the music wherever it went, sometimes including passages of restrained silence, as with Bill Bruford's contribution to the improvised "Trio". The earliest example of an unambiguously improvising King Crimson on record is the spacious, oft-criticised extended coda of "Moonchild" from In the Court of the Crimson King.

"We're so different from each other that one night someone in the band will play something that the rest of us have never heard before and you just have to listen for a second. Then you react to his statement, usually in a different way than they would expect. It's the improvisation that makes the group amazing for me. You know, taking chances. There is no format really in which we fall into. We discover things while improvising and if they're really basically good ideas we try and work them in as new numbers, all the while keeping the improvisation thing alive and continually expanding."

King Crimson violinist David Cross on the mid-1970s band's approach to improvisation

Rather than using the standard jazz or blues "jamming" format for improvisation (in which one soloist at a time takes centre stage while the rest of the band lies back and plays along with established rhythm and chord changes), King Crimson improvisation is a group affair in which each member of the band is able to make creative decisions and contributions as the music is being played. Individual soloing is largely eschewed; each musician is to listen to each other and to the group sound, to be able to react creatively within the group dynamic. A slightly similar method of continuous improvisation ("everybody solos and nobody solos") was initially used by King Crimson's jazz-fusion contemporaries Weather Report. Fripp has used the metaphor of "white magic" to describe this process, in particular when the method works particularly well.

Similarly, King Crimson's improvised music is rarely jazz or blues-based, and varies so much in sound that the band has been able to release several albums consisting entirely of improvised music, such as the Thrakattak album. Occasionally, particular improvised pieces will be recalled and reworked in different forms at different shows, becoming more and more refined and eventually appearing on official studio releases (the most recent example being "Power to Believe III", which originally existed as the stage improvisation "Deception of the Thrush", a piece played onstage for a long time before appearing on record).
Influence on other bands

King Crimson have been influential both on the early 1970s progressive rock movement and numerous contemporary artists.

- First-wave progressive rock bands such as Genesis and Yes were directly influenced by the band's initial style of symphonic mellotron rock,[19] and many King Crimson band members went on to other notable bands: Greg Lake to Emerson, Lake & Palmer; Ian McDonald to co-found Foreigner; Boz Burrell to Bad Company and John Wetton to the supergroups UK and Asia (the latter of which also drew members from Yes, ELP, and The Buggles). Some aspects of the work of Emerson, Lake & Palmer can be seen as Greg Lake's attempt to continue the early work of King Crimson. The veteran Canadian hard rock/progressive rock band Rush cites King Crimson as a strong early influence on their sound (drummer Neil Peart specifically credits the adventurous and innovative style of original King Crimson drummer Michael Giles as a very important influence on his own approach to percussion).

- Latterday progressive rock bands also cite King Crimson as an influence. These include Porcupine Tree[19] who, as with Tool, have invited King Crimson (this time, in the form of ProjeKct Six) to play as their support band.[57] Progressive/heavy metal rock band Between the Buried and Me are heavily influenced by King Crimson, covering the song "Three of a Perfect Pair" on their 2006 album The Anatomy Of, as are Primus, whose Les Claypool routinely opened his 2002 tour concerts of Colonel Les Claypool's Fearless Flying Frog Brigade with a cover of the song Thela Hun Ginjeet. Progressive metal band Dream Theater included a cover of King Crimson's "Larks Tongues In Aspic, Pt. 2" on disk 2 of the special edition of their 2009 release, Black Clouds & Silver Linings.

- King Crimson's influence extends to alternative rock bands of the 1990s and 2000s. Nirvana are known to have been influenced by King Crimson as a result of Kurt Cobain having mentioned the importance of the Red album to him.[50][83][84] Tool are widely held to have been heavily influenced by King Crimson,[19][54][85][86] with their vocalist Maynard James Keenan even joking on a tour with them that "Now you know who we ripped off. Just don't tell anyone, especially the members of King Crimson."[87] Los Angeles punk band Bad Religion quotes the lyrics of "21st Century Schizoid Man" in their hit single 21st Century (Digital Boy). Steve Steele, mentioned in an interview[88] that King Crimson was a prime influence on his songwriting and arrangements, and in a biography,[89] he cites that other than traditional literary sources, Richard Palmer-James (King Crimson's lyricist from 1972–1974), is one of the only lyricist he credits as having a personal impact.

- King Crimson have frequently been cited as pioneers of progressive metal. Members of both Iron Maiden and Mudvayne[90] have cited King Crimson as an influence. The angular, dissonant guitar patterns associated with Fripp's distinctive approach are also evident in the music of Thrash-Metal pioneers Voivod, especially in the band's mid-period work.[91] Voivod also did a cover of "21st Century Schizoid Man" on their 1997 recording Phobos.

- King Crimson have also provided source material and inspiration for hip-hop and dance music acts. Rap star Kanye West sampled King Crimson's "21st Century Schizoid Man" on his 2010 single "Power" and British hip-hoppers The Brotherhood used a prominent sample from "Starless" to open their debut album. British techno/house music act Opus III covered "I Talk to the Wind" on their 1992 album Mind Fruit and released the track as a single.

- King Crimson has also influenced the Japanese noise artist Merzbow who has stated his passion for the progressive genre and among those King Crimson and has influenced several tracks on both his solo career as well as his collaborations like taking samples from "The Great Deceiver" for a track on Spiral Honey while in collaboration with the Japanese band Boris released Walrus/Groon where they take the name from one of Crimson's improvisational pieces called "Groon".
Membership

King Crimson has had 18 musicians pass through its ranks as full band members. Many others have collaborated with the band at various points in lyric-writing, studio recordings, and live performances. Most of the band members had notable musical careers outside the band, to the extent that it has been calculated that there are over fifteen-hundred releases on which members and former members of King Crimson appear.[92]

Leadership

Robert Fripp has been the sole consistent member of King Crimson throughout the group’s history. He has stated that he does not necessarily consider himself the band's leader and instead describes King Crimson as "a way of doing things".[133] Fripp has also noted that he never originally intended to be seen as the head of the group.[16] However, Fripp has strongly dominated the band’s musical approach and compositional approach since their second album (albeit with other members tending to write the more song-oriented elements, to the point where other members have left the band because of creative frustration, notably Ian McDonald, Gordon Haskell and Mel Collins). Trey Gunn, who played with the group between 1994 and 2003, has stated that "King Crimson is Robert's vision. Period."[13]

Members

Current members

King Crimson is currently on hiatus, and the lineup of the band when (or if) they return is unknown. The most recent lineup was:

- Pat Mastelotto — acoustic and electronic drums and percussion (1994–2009)

These musicians were part of the most recent proper King Crimson formation, which went on hiatus in 2009, but only Fripp is listed as a formal part of the latest ProjeKct. (Levin and Harrison perform as the guest rhythm section). Historically, absence from a ProjeKct has not precluded a musician from continued participation in the next proper formation of King Crimson, although it’s not unusual for a ProjeKct member or two to drop off before the next formal King Crimson line-up is announced. Therefore it is, at present, unknown who will be in King Crimson if/when they regroup, and whether it will be a continuation of the last known King Crimson lineup or the current ProjeKct.

Jakszyk/Fripp/Collins (A King Crimson ProjeKct), (2011 - Present) featuring:

- Robert Fripp — guitars, guitar synthesiser/MIDI guitar
- Jakko Jakszyk — vocals, guitars, keyboards (he was the frontman of 21st Century Schizoid Band)
- Mel Collins — sax

with

- Tony Levin — bass guitars, Chapman Stick, upright bass, synthesiser, backing vocals
- Gavin Harrison — drums
Crimson ProjeKct. (2011 - Present) featuring:

- Adrian Belew — lead vocals, guitars, guitar synthesiser/MIDI guitar, electronic percussion
- Tony Levin — bass guitars, Chapman Stick, upright bass, synthesiser, backing vocals
- Pat Mastelotto — acoustic and electronic drums and percussion

with
- Markus Reuter - touch-style guitars
- Julie Slick - bass guitars
- Tobias Ralph - drums

Former members

- Peter Sinfield — lyrics, synthesiser (1969–1971)
- Ian McDonald — saxophone, clarinet, flute, mellotron, vibes, vocals (1969, 1974)
- John Wetton — bass guitar, vocals, occasional electric guitar and piano (1972–1974)
- David Cross — violin, viola, flute, mellotron, electric piano, keyboards (1972–1974)
- Jamie Muir — percussion, allsorts (1972–1973)

Additional/guest musicians

- Peter Giles — bass guitar on In the Wake of Poseidon
- Keith Tippett — acoustic and electric pianos on In The Wake Of Poseidon, Lizard and Islands
- Mark Charig — cornet on Lizard, Islands and Red (from Keith Tippett Sextet and Centipede)
- Robin Miller — oboe on Lizard, Islands and Red
- Nick Evans — trombone on Lizard and Islands
- Jon Anderson — guest lead vocals on Lizard (from Yes)
- Rick Kemp — bass guitar, played for two weeks in band prior to recording of 'Islands' and Boz Burrell's hiring
- Harry Miller — double bass on Islands
- Paulina Lucas — soprano vocals (Islands).
- Eddie Jobson — violin and electric piano studio overdubs on USA
- Margaret Belew — source text for "Indiscipline" (on Discipline) and lyrics for "Two Hands" (on Beat). (Margaret Belew was an artist and was also Adrian Belew's wife during the time of King Crimson line-up 4).

Personnel / album chart
### Discography

**Studio albums**
- *In the Court of the Crimson King* (1969)
- *In the Wake of Poseidon* (1970)
- *Islands* (1971)
- *Larks' Tongues in Aspic* (1973)
- *Starless and Bible Black* (1974)
- *Discipline* (1981)

### Reissues

In 1999, Robert Fripp collaborated with Virgin Records on a gradual reissue of the complete pre-1994 King Crimson catalogue. Various "definitive editions" followed.

DGM has announced details of the first three reissues in the revamping of the King Crimson back catalogue, to be released in September and October 2009 as CD/DVDA editions. Steven Wilson of Porcupine Tree has been working on these over the past year, restoring the multi-track tapes from the best possible sources, remixing the albums into 5.1 surround sound, mixing unreleased tracks and alternate takes from the master tapes for the first time, and in some cases also creating new stereo mixes that enhance the sonics of the originals significantly. All of this work has been personally overseen by Robert Fripp, who also took part in the stereo remixing. The first three titles are *Red*, *In the Court of the Crimson King* (released as close to the exact 40th anniversary of its original release as possible), and *Lizard*. October 2010 saw reissues of *In the Wake of Poseidon* and *Islands* and October 2011 saw reissues of *Starless*
and Bible Black and Discipline.

Further reissues in the works include THRAK, with engineering by Jakko Jakszyk,\textsuperscript{[93]} and Larks' Tongues in Aspic.\textsuperscript{[94]}

**References**


**Notes**

**External links**

- Discipline Global Mobile Live (http://www.dgmlive.com/)
- Crimson Jazz Trio (http://www.crimsonjazztrio.com/)
- Elephant Talk (http://www.elephant-talk.com/)
- Discography (http://www.connollyco.com/discography/king_crimson/index.html)
- King Crimson and The Marquee Club (http://www.themarqueeclub.net/king-crimson)
- ProjeKction (http://www.projekction.net/)
- LinkedIn Group King Crimson (http://www.linkedin.com/groupInvitation?groupId=157672&sharedKey=1CF2D0307696)
- King Crimson (http://www.discogs.com/artist/King+Crimson) discography at Discogs
- King Crimson (http://www.myspace.com/officialkingcrimson) on Myspace
Robert Fripp (born 16 May 1946) is an English guitarist, composer and record producer. He was ranked 42nd on Rolling Stone magazine's 2003 list of the "100 Greatest Guitarists of All Time"[6] and No. 47 on Gibson.com's "Top 50 Guitarists of All Time".[7] Among rock guitarists, Fripp is a master of crosspicking, a technique often associated with the banjo. His compositions often feature unusual time signatures, which have been influenced by classical and folk traditions. His innovations have included Frippertronics following collaboration with Brian Eno, soundscapes, and New Standard Tuning.

As a guitarist for the progressive rock band King Crimson, Fripp has been the only member to have played in all of King Crimson's line-ups. As a studio musician, Fripp improvised the guitar solo to David Bowie's Heroes, and contributed sounds to the Windows Vista operating system. His complete discography lists more than seven hundred releases over four decades.[8]
Career

Early career

Fripp was born in Wimborne Minster, Dorset, England. His earliest professional work began in 1967, when he responded to an ad looking for a singing organist for a band being formed by bassist Peter Giles and drummer Michael Giles, despite being neither a singer nor an organist. Though unsuccessful as a live act, Giles, Giles and Fripp released two singles, as well as an album, *The Cheerful Insanity of Giles, Giles and Fripp*.

Early King Crimson

Following the band's break-up, Fripp, along with drummer Michael Giles, made plans for the formation of King Crimson in 1968, with Greg Lake, Peter Sinfield and Ian McDonald. Their first album, *In the Court of the Crimson King*, was released in late 1969 to great success, and is now known as one of the most influential albums in the history of progressive rock. Because of musical differences with Giles and McDonald, King Crimson broke up shortly after the release of the first album, to be re-formed again several times over the years. Initially Fripp offered to leave the group; however, Giles and McDonald announced that they were going to leave regardless, and so Fripp remained instead in order to keep Crimson going. He has remained the only consistent member of the band since. Crimson went through a number of line-ups before Fripp disbanded the group for the first time in 1974.

Side projects and collaborations

During King Crimson's less active periods, Fripp has pursued a number of side-projects. He worked with Keith Tippett (and others who appeared on King Crimson records) on projects far from rock music, producing Centipede's *Septober Energy* in 1971 and *Ovary Lodge* in 1973. During this period he also worked with Van der Graaf Generator, playing on the 1970 album *H to He, Who Am the Only One*, and in 1971, on *Pawn Hearts*. He produced Matching Mole's 2nd LP *Matching Mole's Little Red Record* in 1972. Collaborating with Brian Eno, he recorded *No Pussyfooting* in 1972, and *Evening Star* in 1974. These two albums featured experimentation with several novel musical techniques, including a tape delay system utilising dual reel to reel Revox tape machines that would come to play a central role in Fripp's later work. This system came to be known as "Frippertronics". Also in 1974, Fripp performed the blistering guitar solo on *Baby's on Fire*, perhaps the best-known track on Eno's debut solo album *Here Come the Warm Jets*. In 1975, Fripp and Eno played several live shows in Europe, and Fripp also contributed melodic and soaring guitar solos throughout Eno's groundbreaking *Another Green World* album.

Fripp spent some time away from the music industry in the later 1970s, during which he cultivated an interest in the teachings of Gurdjieff via J. G. Bennett (studies which would later be influential in his work with Guitar Craft). He returned to musical work as a studio guitarist on Peter Gabriel's first self-titled album in 1976, released the following year. Fripp toured with Gabriel to support the album, but remained out of sight (either in the wings or behind a curtain) and used the pseudonym "Dusty Rhodes." He produced and played on Gabriel's second album in 1978 (often called 'Scratch').

In 1977, Fripp received a phone call from Eno, who was working on David Bowie's album *"Heroes"*. Fripp agreed to play guitar for the album, a move that initiated a series of collaborations with other musicians. Fripp soon contributed his musical and production talents to Peter Gabriel's second album, and collaborated with Daryl Hall on
Robert Fripp during this period, Fripp began working on solo material, with contributions from poet/lyricist Joanna Walton and several other musicians, including Eno, Gabriel, and Hall, as well as Peter Hammill, Jerry Marotta, Phil Collins, Tony Levin and Terre Roche. This material eventually became his first solo album, *Exposure*, released in 1979, followed by the *Frippertronics* tour in the same year. While living in New York, Fripp contributed to albums and live performances by Blondie (*Parallel Lines*) and Talking Heads (*Fear of Music*), and produced The Roches' first and third albums, which featured several of Fripp's characteristic guitar solos. A second set of creative sessions with David Bowie produced distinctive guitar parts on *Scary Monsters (and Super Creeps)* (1980).

Fripp's collaboration with bassist Busta Jones, drummer Paul Duskin, and vocals by David Byrne (Byrne credited as Absalm el Habib) produced *God Save the Queen/Under Heavy Manners* in the following year. He simultaneously assembled what he called a "second-division touring new wave instrumental dance band" under the name League of Gentlemen, with bassist Sara Lee, keyboardist Barry Andrews and drummer Johnny Toobad (later replaced by Kevin Wilkinson). The LOG toured for the duration of 1980.

In the early and mid 1990s Fripp contributed guitar/soundscapes to *Lifeforms* (1994) by The Future Sound of London and *Cydonia* (released 2001) by The Orb, as well as *FFWD*, a collaborative effort with the latter's members. In addition, Fripp worked with Brian Eno co-writing and supplying guitar to two tracks for a CD-ROM project released in 1994 entitled *Headcandy* created by Chris Juul and Doug Jipson. Eno thought the visual aspects of the disc (video feedback effects) were very disappointing upon completion, and regretted participation. During this period, Fripp also contributed to albums by No-Man (a band featuring Porcupine Tree's Steven Wilson) and The Beloved (1994's *Flowermouth* and 1996's *X*, respectively). He also contributed soundscapes and guitar to two albums by the UK band Iona: 1993's *Beyond These Shores* and 1996's *Journey into the Morn*. He also provided guitar and soundscapes for Porcupine Tree's album *Fear of a Blank Planet*.

**King Crimson again**

1981 saw the formation of King Crimson's fourth incarnation, along with complementary lead guitarist, lyricist, and singer Adrian Belew, percussionist Bill Bruford, and bassist Tony Levin, who contributed backing vocals. The group was conceptualised under the name Discipline, but it came to Fripp's attention that the other members thought the name King Crimson was more appropriate. For Fripp, King Crimson had always been a way of doing things, rather than a particular group of musicians, and the group felt that their music captured that methodology. After releasing three albums (*Discipline, Beat, Three of a Perfect Pair*), this new King Crimson broke up in 1984.

During this period Fripp made two records with his old friend Andy Summers of The Police. On *I Advance Masked*, Fripp and Summers played all the instruments. *Bewitched* was dominated more by Summers, who produced the record and collaborated with other musicians in addition to Fripp.

In 1982 Fripp produced and played guitar on *Keep On Doing* by The Roches. As in his previous guesting on David Bowie's *Scary Monsters* (which also boasted Pete Townshend and Chuck Hammer on infinite sustain guitar), the "skysaw" guitar style that characterised this period of Fripp's pedagogy is featured alongside the sisters' songs and harmony.
Guitar Craft

Fripp was offered a teaching position at the American Society for Continuous Education (ASCE) in Claymont Court, West Virginia in 1984. He had been involved with the ASCE since 1978, eventually serving on its board of directors, and had long been considering the idea of teaching guitar. His course, Guitar Craft, was begun in 1985, an offshoot of which was a performance group, "The League of Crafty Guitarists", which has released several albums. In 1986, he released the first of two collaborations with his wife, Toyah Willcox. The members of the California Guitar Trio are former members of The League of Crafty Guitarists, and Gitbox Rebellion includes several former Guitar Craft students. The California Guitar Trio has also toured with King Crimson. Fripp is the patron of the Guitar Circle of Europe, which was founded in 2007, and of the Seattle Circle Guitar School, which was founded in 2010.

In February 2009, Fripp recommended that Guitar Craft cease to exist on its 25th anniversary in 2010.

Soundscapes

Fripp returned to recording solo in 1994, using an updated version of the Frippertronics technique that creates loops employing digital technology instead of analogue tapes. Fripp has released a number of records that he called "Soundscapes", including 1999, Radiophonics, A Blessing of Tears, That Which Passes, November Suite, The Gates of Paradise, Love Cannot Bear and At the End of Time, as well as numerous download-only live recordings. (The sampler Pie Jesu consists of material compiled from A Blessing of Tears and The Gates of Paradise.) On the Soundscapes recordings, the inner workings of the music are not as clearly laid bare as they are on Let the Power Fall, perhaps because of the greater possibilities offered by the new technology.

Sylvian/Fripp

Fripp's collaborations with David Sylvian feature some of his most exuberant guitar playing. Fripp contributed to Sylvian's twenty-minute track "Steel Cathedrals" from his Alchemy: An Index of Possibilities album of 1985. Then Fripp performed on several tracks from Sylvian's 1986 release, Gone to Earth.

In late 1991, Fripp had asked Sylvian to join a re-forming King Crimson as a vocalist. Sylvian declined the invitation, but proposed a possible collaboration between the two that would eventually become a tour of Japan and Italy in the spring of 1992. In July 1993, Sylvian and Fripp released the collaborative effort The First Day. Other contributors were soon-to-be King Crimson member Trey Gunn on stick and nearly-was King Crimson member Jerry Marotta on drums. When the group toured to promote the CD, future King Crimson member Pat Mastelotto took over the drumming spot. The live document Damage was released in 1994, as was the joint venture, Redemption – Approaching Silence, which featured Sylvian's ambient sound sculptures (Approaching Silence) accompanying Fripp reading his own text (Redemption).
**King Crimson redux**

In late 1994, Fripp re-formed the 1981 line-up of King Crimson for its fifth incarnation, adding Trey Gunn and drummer Pat Mastelotto in a configuration known as the "double trio" (the line-up included two guitars, two bass/ Stick players and two drummers). This line-up released the VROOOM EP in 1994, and the Thrak full album in 1995; also in 1994 he supplied guitar textures on the track Flak on The Future Sound of London's album Lifeforms.

From 1997 to 1999, and again in 2006, the band King Crimson "fraKctalised" into five sub-groups known as ProjeKcts.

2000 saw the release of a studio album, The ConstruKction of Light, from a sixth line-up of King Crimson (Fripp, Adrian Belew, Trey Gunn, Pat Mastelotto) with The Power to Believe following in 2003. At the end of the year Gunn decided to leave the band. In March 2004, a seventh line-up had been formulated and practised with Tony Levin returning to replace Trey Gunn, although nothing happened beyond a few studio rehearsals and the band remained inactive again until 2007.

In 2007 Gavin Harrison joined the group to perform as a second drummer, and this new line-up played a short tour in the eastern US in August 2008. As yet there has been no definite word on anything further.

**Recent work**

During 2004, Fripp toured with Joe Satriani and Steve Vai as the guitar trio G3. Robert Fripp worked at Microsoft's studios to record new sounds and atmospheres for Windows Vista.\(^{[14]}\)\(^{[15]}\) this interesting factoid: in addition to 200 million Vista users with the 4 note splash, an extract from the Soundscapes' Vista sessions is estimated to strike up 91% of 32 trillion times on the new MS Mail programme this year. So, one of the planet's least popular music forms will also be the planet's most sounded in 2008. This has to be some kind of a record.

Fripp's online diary at dgmlive.com\(^{[16]}\)

In late 2005 and early 2006, Fripp joined Bill Rieflin's improvisational Slow Music project, along with guitarist Peter Buck, Fred Chalenor (acoustic bass), Matt Chamberlain (drums) and Hector Zazou (electronics). This collective of musicians toured the west coast in May 2006. In October 2006, ProjeKct Six (Robert Fripp, Adrian Belew) played at select venues on the east coast of the U.S.,\(^{[17]}\) opening for Porcupine Tree. Throughout 2006, Fripp performed many solo concerts of soundscapes in intimate settings, especially in churches around the West Midlands in England, where he lives.

Fripp has contributed soundscapes to two songs for Porcupine Tree's Fear of a Blank Planet. He is featured on the tracks "Way Out Of Here" and "Nil Recurring," the second of which was released in September 2007 as part of the "Nil Recurring" EP. Robert has also sporadically performed Soundscapes as an opening act for Porcupine Tree on various tours from 2006 through 2009. In 2008, he collaborated with Theo Travis on 'Thread', an album of guitar & flute or saxophone duets. They also did some live concerts in England in mid-2009 in support of that album. Fripp also played a 2009 concert with the band The Humans, which consists of his wife Toyah Willcox, Bill Rieflin and Chris Wong. The performance in Tartu marked the release of The Humans's first album We Are the Humans.

Fripp (along with Pat Mastelotto and others) appears on Judy Dyble's (Giles, Giles & Fripp; Fairport Convention; Trader Horne) album Talking With Strangers released August 2009. Fripp also played on two tracks on Jakko M. Jakszyk's album The Bruised Romantic Glee Club and has been collaborating, casually, with Jakszyk and former Crimson member Mel Collins. Jakszyk is married to Michael Giles' younger daughter Amanda. Fripp also contributed with a guitar solo to an extended version of the song 'Heathen Child' by Grinderman in 2010, released as a B-side on the single under the title 'Super Heathen Child'.

In January 2010, Fripp began recording sessions for a full project with Jakko Jakszyk and Mel Collins (a former King Crimson member). The album, called A Scarcity of Miracles: A King Crimson ProjeKct, was released by Jakszyk, Fripp and Collins in May 2011 on the Panegyric label. It also features further contributions by Tony Levin and Gavin Harrison, two-thirds of the current King Crimson rhythm section.
Robert Fripp

Equipment
During the early years of King Crimson (1969–1974), Fripp used two Gibson Les Paul guitars from 1957 and 1959. The '57 guitar featured three humbucker pick-ups (with one volume control on the pickguard controlling the middle pick-up). A signature model named for the guitarist (Crimson Guitars Robert Fripp Signature) features Fernandes Sustainer and MIDI elements, with a Les Paul Model Body. Another difference from the Gibson Les Paul is that Fripp's guitar is built using a deep set neck tenon rather than a traditional set neck.

Fripp recommended that Guitar Craft students adopt the Ovation 1867 Legend steel-string guitar, which had a shallow body. Fripp liked the way the Ovation 1867 fitted against his body, which made it possible for him to assume the right-arm picking position he had developed using electric guitars over the years; on deeper-bodied guitars, the Frippian arm position is impossible without uncomfortable contortions, according to Tamm. While the 1867 Legend is no longer manufactured, it influenced the design of the Guitar Craft Pro Model of Guitar Craft Guitars, which has been endorsed by Fripp.

Guitar technique
Fripp began playing guitar at the age of eleven. When he started, he was tone deaf and had no rhythmic sense, weaknesses which led him later to comment "Music so wishes to be heard that it sometimes calls on unlikely characters to give it voice." Fripp began to develop the technique of crosspicking, which became one of his specialties. Fripp teaches crosspicking to his students in Guitar Craft.

In 1985, Fripp began using a tuning he called "New Standard tuning", which would also become popularised in Guitar Craft.

Fripp's guitar technique, unlike most rock guitarists of his era, is not blues-based but rather influenced by avant-garde jazz and European classical music, combining rapid alternate picking with motifs employing whole-tone or diminished pitch structures, continuous cross-picked (and polka-influenced) sixteenth-note patterns for long stretches in a form called moto perpetuo (perpetual motion).

Fripp is left-handed, but plays guitar right-handed.

Personal life
He married Toyah Willcox in 1986 in Poole, Dorset. From December 1987 until July 1999 they lived at and renovated Reddish House, the former home of Cecil Beaton, in Broadchalke Wiltshire. At present his home is in Pershore, Worcestershire. Fripp is the patron of the Seattle Circle Guitar School and the Shallal Dance Theatre in Penzance, England. He also has had engagements as a motivational speaker, often at events with his sister Patricia, who is a keynote speaker and speech coach.
Discipline Global Mobile

In 1992 Fripp founded Discipline Global Mobile (DGM) as an independent music label. DGM releases music by Fripp, KC, related acts, and other artists in CDs and as downloadable files. A 1998 Billboard profile stated that DGM had ten staff members in Salisbury (England) and Los Angeles (USA). DGM has an aim "to be a model of ethical business in an industry founded on exploitation, oiled by deceit, riven with theft and fueled by greed."[33] DGM insists that its artists retain all copyrights; consequently, even DGM's "knotwork" corporate logo (pictured above) is owned by its designer,[34] Steve Ball;[35] the "knotwork" logo appeared earlier on the cover of later versions of the Discipline album. DGM's aims were called "exemplary" by Martin (1997), who wrote that "Fripp has done something very important for the possibilities of experimental music" in creating DGM, which "has played a major role in creating favorable conditions for" King Crimson.[36]

DGM publishes an online diary by Robert Fripp, who often comments on performances and on relations with fans. A moderated forum allows fans to ask questions or to leave comments. Together, Fripp's diary and the fan forum display delayed dialogs in which Fripp and fans discuss diary-entries and forum-postings. Fripp's public writing of his diary has challenged his readers to become more active listeners and intelligent participants in performances of music.[37]

Copyright complaints against Grooveshark

In 2011, Fripp complained that the music-distribution service Grooveshark continued to stream his music despite his having repeatedly delivered takedown notices. Fripp and Grooveshark's correspondence was published by Digital Music News[38][39][40] and in his diaries,[41] which appear on the website of Discipline Global Mobile.[37]

Fripp's published exchange was included in a suit against Grooveshark by Universal Music Group, which was filed in November 2011.[42][38] UMG cited internal documents revealing that Grooveshark employees uploaded thousands of illegal copies of UMG-owned recordings.[42]

Fripp had previous experience protecting his music in litigation with music companies.[43]

Discography

Over 45 years, Robert Fripp has been extremely active as a recording musician and a producer. He has contributed to more than 700 official releases. The Robert Fripp Discography Summary, compiled by John Relph, also lists 120 compilations and 315 unauthorised releases (such as bootlegs). This means that more than 1100 releases (including both official and unofficial ones, as well as both studio and live recordings) can be found with Robert Fripp participating. A full list can be found at the location provided above. Studio releases are listed here (see also King Crimson discography).

Studio albums

- Exposure (1979)
- God Save the Queen/Under Heavy Manners (1980)
- Let the Power Fall: An Album of Frippertronics (1981)
Notes


[23] "History of the Guitar Craft Plectrum" (http://www.steveball.com/words/history/PickHistory/index.htm), by Steve Ball, SteveBall.com


[29] Broad Chalkle, A History of a South Westlthne Village, its Land & People Over 2,000 years. By 'The People of the Village', 1999


"Recording Industry Association of America".


References

Further reading


External links

- Discipline Global Mobile, DGM (2012). "Welcome to DGM Live" (http://www.dgmlive.com). Discipline Global Mobile. DGM is an independent music and merchandise label that was founded by Fripp; DGM features the music of Fripp and King Crimson amid other artists. It also contains tour information, Robert Fripp's diary, and more. Retrieved 25 February 2012.
Adrian Belew

Adrian Belew (born Robert Steven Belew, December 23, 1949, in Covington, Kentucky) is an American guitarist, singer, songwriter, multi-instrumentalist and record producer. He is perhaps best known for his work as a member of the progressive rock group King Crimson (which he has fronted since 1981) and for his unusual impressionistic approach to guitar playing (involving arresting, yet frequently melodic sounds more akin to animals and machines than to standard instrumental tones).

Widely recognized as an "incredibly versatile player", Adrian Belew has released nearly twenty solo albums for Island Records and Atlantic Records which blend Beatles-inspired pop-rock with more experimental fare. His 2005 single "Beat Box Guitar" was nominated for a Grammy in the Best Rock Instrumental Performance category. In addition to being a member of King Crimson, he is also in the more straightforward pop band The Bears and fronted his own band, "Gaga", in the late 1970s and early 1980s. He has worked extensively as a session and touring musician, most famously with Talking Heads, David Bowie, Frank Zappa, and Nine Inch Nails.
Belew has recently moved into instrument design, collaborating with Parker Guitars to help design his own Parker Fly signature guitar. This guitar is noticeably different from the standard design, containing advanced electronics such as a sustainer pickup and a Line 6 Variax guitar modelling system. It is also MIDI-capable, allowing it to be used with any synthesizer with MIDI connectivity.[3]

Biography

Early life and musical development

Born to a middle-class family - and initially known to friends and classmates as "Steve Belew" - Adrian Belew played drums in his teen years (playing with the Ludlow High School marching band) and later with the high-school covers band The Denems. Inspired by Jimi Hendrix, he took up guitar when he was bedridden for several months with mononucleosis.[4] Not inclined to formal music study, Belew was nonetheless a quick developer and rapidly became a high-school guitar hero. Mostly teaching himself by listening to records, he was ignorant of the studio trickery and sound manipulation used to create particular guitar lines, and so found ways of replicating them himself manually using unusual playing techniques and a growing interest in effects and treatments.

As he matured as a player and mastered various playing styles, Belew became increasingly preoccupied with finding his own sound rather than "sounding like everybody else". He eventually found his own style by learning how to make his guitar mimic sound effects (such as car horns, animal noises, or industrial sound) and then applying those sounds to relatively standard songs. (While Belew is frequently tagged as an "experimental" guitarist, he has a firm attachment to the traditional song which is rare among such musicians).

In the mid-1970s (and having now formally changed his first name to "Adrian", a name he had always liked and wanted to use), Belew moved to Nashville to pursue a full-time career as a professional musician. By 1977, he was playing with the regionally-popular cover band Sweetheart, but wondering whether (at age 27) he had missed his chance to make a living with original music.

Work with Frank Zappa (1977-1978)

In 1977, while playing at a Sweetheart gig in Nashville, Belew was discovered by Frank Zappa, who had been tipped off regarding the band's talents by his chauffeur. Zappa approached Belew and discussed auditioning him for an upcoming tour, although he did not make good on this offer for the best part of a year, during which time Sweetheart split up. Once the formal invitation came, Belew flew out to Los Angeles and found himself auditioning alongside more formally-trained musicians. Believing that he'd messed up his first audition, Belew persuaded Zappa to give him a second one. Zappa was impressed enough to hire Belew on a handshake deal for a year.

Belew toured with the Zappa band and appeared on Zappa's 1979 album Sheik Yerbouti - most notably performing a Bob Dylan impersonation on the song 'Flakes'. He also appeared in Zappa's 1979 concert film Baby Snakes. While with Zappa, Belew was mostly credited as rhythm guitarist although he also played lead, melody or noise lines as well as singing lead on a couple of songs ("Jones Crusher" and "City of Tiny Lites"). Belew has described his year in Zappa's band as a "crash course" in music theory due to Zappa's rigorous rehearsals and often technically demanding music, and has commented "I went to the Frank Zappa School of Rock."[5]
Work with David Bowie (1979)

After seeing a Zappa concert, art-rock star David Bowie offered to hire Belew once the Zappa tour was finished. Belew then played on Bowie's "Heroes" tour in 1978, recorded for the double live album Stage, and contributed to Bowie's next album, Lodger. Twelve years later, he would return to working with Bowie, acting as musical director on the 1990 Sound+Vision Tour, while also playing guitar and singing.


By now a frequent visitor to New York City, Belew became friends with the up-and-coming new wave/art-rock band Talking Heads. Invited to join the band onstage for performances of their signature song "Psycho Killer", Belew impressed them with his wild and unorthodox guitar soloing and became an occasional guest performer at live concerts. Around this time, Belew also met King Crimson guitarist Robert Fripp at a Steve Reich concert.

In 1980, Belew formed a new band, GaGa (based in his then-current hometown of Springfield, Illinois) for which he served as the singer, guitarist and primary songwriter (as well as, via backing tapes, the drummer). In July of that year, GaGa was invited to open several New York-area concerts for Robert Fripp's band The League of Gentlemen.[6]

At the same time, Belew had been tapped by both Talking Heads and their producer Brian Eno to add guitar solos to several tracks on their new album Melody Attack (eventually renamed Remain in Light). Belew was subsequently added to the expanded nine-piece Talking Heads live band for the subsequent tours in late 1980 and early 1981. These concerts were documented in the DVD Live in Roma and in the second half of the band's 1982 live album The Name of This Band is Talking Heads. Belew's involvement with Talking Heads extended to playing on the band's spin-off projects - he played on keyboard player/guitarist Jerry Harrison's debut album The Red and the Black and on several tracks on David Byrne's soundtrack to the Twyla Tharp dance piece The Catherine Wheel (with his guitar noises credited, amongst other things, as "beasts").

At the time, the internal relationships in Talking Heads were particularly strained. The band's rhythm section, Tina Weymouth and Chris Frantz, covertly approached Belew with the suggestion that he should replace Byrne as the band's frontman - an offer which Belew politely turned down.[7] He did however go on to work with Weymouth and Frantz on their own spin-off project, Tom Tom Club. Joining them for recordings in Compass Point, Nassau, Belew played rhythm guitar on the sessions for the band's debut album as well as adding his trademark processed solos (and even performing the entire instrumentation for the track "L'Elephant").

Unfortunately, Belew's experience with Tom Tom Club was less harmonious than his previous work with Talking Heads. Tom Tom Club's recording engineer, Steven Stanley, was vocal about his dislike of distorted guitar and erased the majority of Belew's solos during the mixing sessions. Worse was to follow when Belew queried Weymouth about songwriting credits, having co-written several of the album's songs in addition to his playing. He was apparently blanked, with Weymouth no longer returning his phone calls. Belew did not play live with Tom Tom Club or contribute to any further sessions. Recalling the situation when interviewed twenty years later, he claimed that he had opted to pursue other work rather than involve himself in legal or personal struggles with Weymouth and Frantz; and that he had chosen not to let it bother him, as several other more promising projects were happening for him at the same time.[7]

Beginning of solo career (1981)

By now Belew's rising profile had gained him a solo record contract with Island Records. During the record of the debut Tom Tom Club album, members of Gaga had joined Belew in Compass Point and backed him on a set of parallel sessions which would result in Belew's first solo album Lone Rhino (released in 1982). The album provided a home for various Gaga songs and blended various elements of Belew's work over the past decade, including snappy and noisy Zappa/Byrne-influenced songs, dabbings in world music, opportunities for animal/mechanical sounds on guitar, and sonic experiments reminiscent of Jimi Hendrix or The Beatles. It also included an instrumental
duet between Belew and his four-year-old daughter Audie (the latter improvising on acoustic piano, with Belew adding a processed guitar counterpoint).

**King Crimson (1981-present)**

Adrian Belew has been the singer, guitarist and frontman (as well as occasional drummer) in King Crimson since 1981, and has maintained the position ever since despite several splits or hiatuses in group activity (and despite a very brief period in the early 1990s during which group leader Fripp unsuccessfully invited singer David Sylvian to front a possible new version of the band[8]).

Belew's involvement with the band began while he was still involved with Talking Heads, Having been impressed by Belew's work with Gaga and David Bowie, Fripp asked Belew to join his new four-piece band (at that time called Discipliné) as singer and second guitarist. At the time Belew was busy not just with Talking Heads but also with the imminent Tom Tom Club sessions and the recording of his debut solo album. However, he was realising that Talking Heads' internal politics would eventually either sideline or obstruct him (coupled with the fact that the band looked as if it would be on hiatus for a while). Belew opted to uncouple himself from Talking Heads and join Fripp, with whom he would have more opportunities to develop and express himself. One of his conditions for joining the new band was that he would be allowed time to continue and develop his new solo career, to which Fripp agreed[9].

The Discipline lineup was completed by the former King Crimson drummer Bill Bruford and the New York session ace Tony Levin on bass guitar and Chapman Stick. During initial touring, the members of the band discussed the possibility of renaming themselves King Crimson. This had not been the original intention for the band, but all members generally agreed that this would be both appropriate and useful. This made Belew the first guitarist to formally play alongside Fripp within King Crimson on an equal footing (although both Ian McDonald and John Wetton had very occasionally contributed extra guitar to previous King Crimson recordings). He was also the first King Crimson singer to write all of his own lyrics.

The renamed band released and toured the well-received Discipline album later in 1981, bringing Belew further notoriety and acclaim. The follow-up, 1982's Beat, proved harder to record. Finding himself responsible for the bulk of the band's songwriting and dealing with the extra pressures of being the frontman in a high-level group, Belew squabbled with Fripp over group approach and sound. Disagreements were mostly resolved and the band continued to find success as a live act. However, 1984's Three of a Perfect Pair proved tortuous to write, and although King Crimson eventually created another successful album (including some Belew experiments with fretless guitar), Fripp opted to split the band in 1984. The live album Absent Lovers: Live in Montreal (released in 1998) captured the band in full force on their last gig.

Despite the disagreements of the time, the members of the 1981-1984 King Crimson maintained enough camaraderie and mutual respect to reunite in 1994 (adding second drummer Pat Mastelotto and Warr Guitarist Trey Gunn) with Belew continuing as the band's singer, guitarist and frontman. The six-piece King Crimson toured successfully and lasted until 1997, releasing the THRAK album and several live recordings. Belew remained in the slimmed down quartet version of King Crimson (minus Bruford and Levin) which played and recorded between 2000 and 2004, releasing The ConstruKction of Light and The Power to Believe (in additional to several live albums and EPs). After a four-year hiatus, the band returned to active work in 2008 as a five-piece (with the addition of Porcupine Tree drummer Gavin Harrison, and Levin returning to replace Gunn).

From 1997 until the present day, Belew has participated in several of the ProjeKcts, a series of instrumental and experimental King Crimson side projects active during band hiatuses, in which he has predominantly played electronic drums.

King Crimson has used Belew's studio at his home outside Mount Juliet, Tennessee, for rehearsals and recording since 2000.
Solo career, part two (1983-1986)

Following the release of his first solo album *Lone Rhino* in 1982, Belew recorded a 1983 follow-up called *Twang Bar King* which once again featured Gaga as backing band (now augmented by former Elvis Presley drummer Larry Londin).

His next solo album was recorded in 1986, and was an experimental all-instrumental album of processed guitar, guitar synthesizer and percussion called *Desire Caught By the Tail*. Belew has subsequently claimed that the record cost him his contract with Island Records due to its highly uncommercial nature.

From 1986 to 1989, Belew's solo career would be on hold while he concentrated on The Bears.

The Bears (1985-1989, 1997-present)

Following King Crimson's breakup/entry into hiatus in 1984, Belew formed the pop band The Bears with fellow guitarist and singer Rob Fetters, drummer Chris Arduser and bass guitarist Bob Nyswonger. All three were close friends of Belew's whom he'd met during his Sweetheart days in the mid-1970s, and were also ex-members of The Raisins (a Cincinnati-based band that had some local success in the early 1980s and had had an album produced by Belew).

As a band, The Bears was a conscious attempt to create a more unified and collective group, with Belew and Fetters sharing frontman and lead vocal duties. Although Belew's guitar skills were still in evidence, they took second place to the band's commitment to songs. Signing to the I.R.S. Records subsidiary Primitive Man Recording Company, The Bears recorded and released two albums, *The Bears* (1987) and *Rise and Shine* (1988). After three years of constant recording, promotion and touring the band broke up in 1989 following the collapse of PMRC. The success of Belew's solo hit single "Oh Daddy" led to him touring with David Bowie. The remaining three Bears regrouped as psychodots.

All four musicians remained friends, stayed in contact with each other and continued to help each other out. Arduser drummed on Belew's 1992 solo album *Inner Revolution* (with Fetters joining the 1992 touring band). On the tour supporting Belew's *Here* album in 1994, psychodots played as both the opening act and as Belew's backing band. Belew would also co-write two songs on Rob Fetters' *Lefty Loose - Righty Tight* album in 1998.

Since 1997, The Bears have regularly reunited in the studio for intermittent recording sessions. This has resulted in two further albums to date - 2001's *Car Caught Fire* and 2007's *Eureka*. The band perform short tours to promote the releases and continues to work together around the varied schedule of all four members.

Solo career, part three (1989-present)

Belew revived his solo career with 1989's *Mr. Music Head* on which he played virtually all the instruments (with the exception of double bass). The album was split between relatively straightforward pop and more experimental songs, with a strong emphasis on Belew's signature electric tones plus plenty of percussion and an unusual approach to acoustic production. *Mr. Music Head* also generated a hit single (number 5 on the US Modern Rock chart) in the shape of "Oh Daddy", on which Belew duetted with his 11-year-old daughter Audie.

In 1990, Belew produced a similar follow-up with *Young Lions*. This featured a number of cover versions plus two guest appearances by his past and current employer David Bowie, who'd hired Belew as musical director for his then-current Sound+Vision Tour. The album generated another US Modern rock chart hit (number 2) with the Belew-and-Bowie duet "Pretty Pink Rose" and a minor hit on the same chart with the subsequent single "Men In Helicopters" (number 17).

The following year, Belew released *Desire of the Rhino King*, a compilation of digitally-remastered material from his first three (now out-of-print) albums.

The next phase in Belew's career saw him pursuing a more traditional singing and songwriting style (albeit with his trademark unusual guitar tones) which owed a lot to his old heroes The Beatles. 1992's *Inner Revolution* and 1994's
Here (as well as 1993’s self-explanatory and back-catalogue-revisiting The Acoustic Adrian Belew) were all heavily song-oriented and accessible, but sold less than Belew expected. 1996's Op Zop Too Wah blended Belew's solid songwriting approach with more avant-garde instrumental colouration.

In parallel to Belew's work with a revived King Crimson, he released the first in a proposed Experimental Guitar Series The Guitar as Orchestra: Experimental Guitar Series, Vol. 1 in 1997. A return to the all-instrumental avant-garde territories of Desire Caught By the Tail, this was an album of atonal contemporary classical music entirely realized on MIDI guitar using digital models of orchestral instruments. Belew has mentioned plans for releasing more records in the Experimental Guitar series, including one called The Animal Kingdom, but to date no more have been released (probably due to the modest sales of the first volume).


In April and May 2006, Adrian toured Australia with local musicians John Prior from Matt Finish playing drums and Al Slavik playing bass guitar and Stick (as well as singing backing vocals). In August 2006 in Atlanta, Georgia, he performed on The Acoustic Planet Tour with Bela Fleck & The Flecktones and Umphrey's McGee.

Later in 2006, Belew formed a new long-term trio which his fans rapidly christened "The Adrian Belew Power Trio", featuring former Paul Green School of Rock students Eric Slick on drums and Julie Slick on bass. This band featured on the 2007 live recording Side Four and the 2009 download-only (Live Overseas). In June 2009, the band released an all-new studio record titled simply e., featuring a five-part long-form Belew instrumental composition.

Also in June 2009, Belew released A Cup Of Coffee And A Slice of Time, an album credited to "Clay & Belew". This was an album of improvised classical-based interpretations of Belew songs (both solo and from King Crimson) mostly performed by pianist Michael Clay, with addition guitar, cello and music concrete contributions from Belew.

Belew currently divides his time between the Power Trio and an intermittently-active King Crimson. The latter were last active between March and August 2008, when they played an 11-show tour of four cities in August. In the same year, Belew played at the Adelaide Guitar Festival.[10]

**Musical style**

Belew is best known as an unorthodox but accessible guitarist, with a playing style featuring bizarre electronic tones, unorthodox playing techniques and a wide variety of sonic effects (including guitar-based impressions of animals, birds, insects, vehicles and mechanical noise). Among his best-known guitar playing is the riff to Tom Tom Club's "Genius of Love", the overdriven solos on Talking Heads' "The Great Curve", the wild slide melodies on his own Top 10 hit "Oh Daddy" and the careening elephant impressions on King Crimson's "Elephant Talk".

Part of Belew's sound creation involves physical techniques including tapping, pick scrapes, bending the neck, unorthodox use of the guitar slide and occasionally employment of objects (such as files) to attack the strings. In his riffs, he generally includes fret intonation work, and is even known to produce sounds from off the fret board,
including the stringed portion of the nut and bridge. He is widely considered to be a master of the tremolo arm (whammy bar), something which he humorously referred to in his song "Twang Bar King" (which itself features a particularly demented whammy-bar solo).

Belew also uses a wide variety of heavily synthesized and electronically altered guitar tones. Over the years he has become known for playing various guitars processed through an immense array of electronic effects devices ("I'm surrounded by guitar pedals though, I can't step out the ring I'm surrounded in without stepping on a pedal," he told *Adelaide.*now in 2008.[10]) He has also stated that he composes specifically for certain amps and effects. Lamenting the demise of one specific amplifier made by now-defunct Johnson Amplification, he said, "I wrote specific sounds and types of looping and things that I just can't seem to make other amps do."[11] While he has used many brands of effects pedals, Electro Harmonix was one of his mainstays.[12][13]

Belew is a pioneer of guitar synthesizers, having been one of the first players to bring them to (and consistently use them in) popular music. In the late 1970s and early 1980s, he was a user of the Roland GR300 (alongside Andy Summers, Pat Metheny and Robert Fripp). In the late 1980s and the 1990s, he used the Roland GR1. He now favours the Line 6 Variax digital modelling system. In the early 1980s, Belew was notable for owning and using a rare Roland GR505 fretless guitar synthesizer.

Belew's first guitar was a Gibson Firebird that he bought for $170.[10] Belew now has a signature Parker Fly guitar, the company's first.[14]

Belew has also been seen playing an extraordinarily flexible rubber-neck guitar in the Laurie Anderson film *Home Of The Brave* and in the video clip for his 1989 single "Oh Daddy". In 2007, he revealed that the guitar's neck was rubber containing "metal vertebrae" and that it was solely a visual (and unplayable) prop.[15]

In addition to his readily recognisable guitar sounds, Belew is noted for the distinct, nasal, sometimes manic feel of his vocals. His singing voice is often compared to that of David Byrne, singer with Talking Heads, with whom Belew worked between 1979 and 1981. (During a particularly fraught period of Talking Heads' history, Belew was invited to replace Byrne but declined.)

Belew has cited Jimi Hendrix, The Beatles, Jeff Beck, Igor Stravinsky and George Gershwin as particular influences.

**Session credits and other work**

Belew is well regarded for his contributions, particularly on guitar, to various other artists' recordings.

In the 1980s, following his work with Talking Heads, he became a much in-demand session player. Among the albums he contributed to during this period were Ryuichi Sakamoto's *Left-handed Dream* (1981), Peter Wolf's *Lights Out* and Jean Michel Jarre's *Zoolook* (both 1984), Cyndi Lauper's *True Colors* (1986), Mike Oldfield's *Earth Moving* (1989) and Paul Simon's landmark *Graceland* (1986). During the mid-1980s he frequently worked with Laurie Anderson, appearing on 1983's *Mister Heartbreak* album and her subsequent concert film *Home of the Brave* (in which, among other things, he mimed playing on a specially constructed rubber-neck guitar and wore a paper bag over his head). In his 1984 instructional video *Electronic Guitar*, Belew explained and demonstrated the technology and techniques used to create some of his signature music.[16]

In 1993, Belew played "synthesized guitar" on the song "God Shuffled His Feet" by Crash Test Dummies and also contributed to Sara Hickman's *Necessary Angels* album. In 1994 he first established himself as Trent Reznor's guest guitarist of choice, contributing to three Nine Inch Nails albums over the next fourteen years (*The Downward Spiral*, *The Fragile*, and *Ghosts I-IV*). He worked again with Laurie Anderson on her 1994 album *Bright Red*. During the 2000s, Belew was prominently featured on Tori Amos's 2001 album of cover versions, *Strange Little Girls*, and played on William Shatner's second musical album *Has Been* in 2004. In 2005, he featured as "primary guitarist" on the album *Habitat* by progressive rock band Man on Fire and contributed a solo to Porcupine Tree's *Deadwing* (2005). In 2006 and 2007 Belew contributed to two Pink Floyd tribute albums produced by Billy Sherwood: *Back Against The Wall*, and *Return to the Dark Side of the Moon*.
Adrian Belew

Belew as producer
In 1983, Belew produced the eponymous debut album for The Raisins. In 1985, he produced The Elvis Brothers's second album *Adventure Time*.

During the 1990s, he began making more of a name for himself as a producer, most notably producing two tracks on Jars of Clay's debut album in 1995 (including the crossover Christian hit "Flood"), but also producing The Irresponsibles 1999 album *When Pigs Fly*.

Belew has also produced and played on albums by three Mexican rock bands - Caifanes (1992's *El silencio*), Santa Sabina (1994's *Símbolos*) and Jaguares (2005's *Cronicas de un Laberinto*).

Appearances in other media
Belew has appeared in a series of Japanese advertisements promoting the chemical and electronics company Daikin in which he emulated animal noises with his guitar and appeared as the conductor, conducting a symphony in which all the members were versions of himself playing guitar.\[17\]

Discography

**Studio albums**
- *Twang Bar King* (1983)
- *Desire Caught By the Tail* (1986)
- *Mr. Music Head* (1989)
- *Young Lions* (1990)
- *Inner Revolution* (1992)
- *Here* (1994)
- *Side One* (2005)
- *Side Two* (2005)
- *e* (2009)

**Live albums**
- *Side Four* (2007)

**Compilations**
- *Desire of the Rhino King* (1991) - compilation derived from first three albums
- *Salad Days* (1999)
- *Coming Attractions* (2000)
Other releases

- as Clay & Belew: A Cup Of Coffee And A Slice of Time (2009)

Singles

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<td>1990</td>
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References

[4] Locey, Bill (1996-07-25). "Ventura County Weekend; King Crimson Reigns in Times of Change; Led by Robert Fripp and Adrian Belew, the band brings its modern, muscular sound to Ventura Theatre". Los Angeles Times (Ventury County). p. 16.
External links

- Adrian Belew (http://www.adrianbelew.net) - official site
- Adrian Belew (http://web.archive.org/web/20080515001450/www.rollingstone.com/artists/adrianbelew/biography) at Rolling Stone
- 2008 Adrian Belew Interview (http://www.stateofmindmusic.com/entry/462/Adrian-Belew/) State of Mind - by Matthew Shapiro
**Tony Levin**

**Background information**

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<tr>
<th><strong>Born</strong></th>
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<tr>
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**Notable instruments**

- Chapman Stick
- Stingray
- Fender Precision Bass

**Anthony Charles "Tony" Levin** (born June 6, 1946, Boston, Massachusetts) is an American progressive rock musician, specializing in bass guitar, Chapman stick and upright bass (although he also sings and plays synthesizer). Levin is best known[2] for his work with progressive rock pioneers King Crimson and Peter Gabriel. He has also been a member of Liquid Tension Experiment; the King Crimson-related bands Bruford Levin Upper Extremities, ProjeKct One and ProjeKct Four; and currently leads his own band, "Stick Men."

A prolific session musician since the 1970s, Levin has played on five hundred albums, including those of Cher, Alice Cooper, John Lennon, Sarah McLachlan, Stevie Nicks, Pink Floyd, Dire Straits, Lou Reed, Tom Waits, Buddy Rich, The Roches, Todd Rundgren, Seal, Yes and Warren Zevon. Additionally, he has toured with artists including Paul Simon (with whom Tony appeared in Simon's 1980 film One Trick Pony), Gary Burton, James Taylor, Herbie Mann, Judy Collins, Carly Simon, Peter Frampton, Anderson Bruford Wakeman Howe, Peter Gabriel, Tim Finn, Richie Sambora, and Claudio Baglioni.

Levin helped to popularize the Chapman Stick and the NS upright bass. He also created "funk fingers", modified drumsticks attached to fingers used to hit the bass guitar strings (which sounds similar to slap style bass).

Levin is also one of the first[3] bloggers, as he began sharing his tour experiences in a diary fashion as early as in 1996, one year before the terms "weblog" and "blog" were coined.
Tony Levin

Biography

Early life and education
Levin was born in Boston, Massachusetts and grew up in the suburb of Brookline. He began playing double bass at 10 years old, primarily studying classical music. In high school, he learned tuba, soloing with the concert band, and also started a barbershop quartet.

After high school, he attended the Eastman School of Music in Rochester, NY and played in the Rochester Philharmonic Orchestra. Also at Eastman, he studied with drummer Steve Gadd. He traded in his Ampeg electric upright "Baby Bass" for a Fender Precision Bass; his first bass amplifier on early days was an Ampeg Portaflex B-15.

Tony's brother, Pete Levin, is a New York keyboardist and writer who is best known for his work with Gil Evans. In the 1970s, Tony and Pete collaborated with Steve Gadd in the comedy band The Clams. Levin has stated that some of the Clams's material may eventually be released.

1970s-1980s
In 1970, Levin moved to New York City, joining a band called Aha, the Attack of the Green Slime Beast, with Don Preston of The Mothers of Invention. Soon after, he began working as a session musician, and through the 1970s he played bass on many albums, including Buddy Rich's big band jazz album, The Roar of '74.

In 1976, Levin joined with Steve Gadd on drums to create the lush textures the two created on Andy Pratt's critically acclaimed "Resolution" album that included other A-list studio musicians like Arif Mardin, Andy Newmark, Hugh McDonald, and Luther Vandross. Allmusic.com and Rolling Stone Magazine rated this album as one of the best singer/songwriter albums of the 1970s.

In the late 1970s, Tony joined Peter Gabriel's band. He had met Gabriel through producer Bob Ezrin (with whom Tony had recorded Alice Cooper's Welcome to My Nightmare and Lou Reed's Berlin). Levin has been Gabriel's bass player of choice ever since, both on the road and in the studio. On Gabriel's first solo album, Levin played tuba as well as bass, and directed a short barbershop quartet version of a song.

In these early years with Gabriel, Levin developed his playing of the Chapman Stick. In 1986, the song "Big Time", from Gabriel's So album, inspired the development of funk fingers, which are chopped off drumsticks used to hammer on the bass strings. Levin credits Gabriel with the idea, and Andy Moore, his tech at the time, with actually making them workable.

In 1978, Levin moved to Woodstock, New York, to join the band L'Image, which included his old friend Steve Gadd, as well as Mike Mainieri and Warren Bernhardt. The band broke up after a year, and Levin stayed in Woodstock, where he still lives. While recording and touring Peter Gabriel's first album, Levin became acquainted with Robert Fripp, and in 1980, after having played on Fripp's solo album, Exposure, he became a member of the 1980s incarnation of King Crimson. He also played all of the bass guitar and Chapman Stick parts on Pink Floyd's 1987 album A Momentary Lapse of Reason as a session player.

In 1989 Bruford asked Levin to play in Anderson Bruford Wakeman Howe, a splinter group of the band Yes. Because of the obvious emphasis on this being a band of former Yes members, Levin was never invited to become an official member, but played on ABWH's eponymous album (as well as the accompanying tour), and also on Yes' 1991 album Union.

In 1984 Tony released Road Photos, a collection of black & white photos taken during his travels with Crimson, Gabriel, Simon and others. Another book of photos focusing on King Crimson's travels in the 1980s, The Crimson Chronicles volume 1, was released in 2004. There has been no word yet on the release of volume 2, which will cover the 1990s and possibly 2000s versions of the band. Levin has also written a book of career anecdotes and road stories called Beyond the Bass Clef.
Tony was part of King Crimson up until the mid-1990s breakup of the “Double Trio” line-up of the band which consisted of Tony Levin, Robert Fripp, Adrian Belew, Trey Gunn, Pat Mastelotto and Bill Bruford. Fripp then reformed King Crimson as a quartet, without Levin and Bruford. Levin also took part in two of the post-breakup experimental sub-groups, ProjeKct One (1997) and ProjeKct Four (1998).

1990s-2000s

In 1998, Levin and Bruford formed Bruford Levin Upper Extremities with trumpeter Chris Botti and guitarist David Torn; the group released albums in 1998 and 2000. Levin also continued producing albums with his own band, the Tony Levin Band. This band consists of Jerry Marotta, Jesse Gress, Larry Fast and his brother, Pete Levin.

In 1997, Levin teamed up with Mike Portnoy and John Petrucci, members of Dream Theater, as well as future Dream Theater keyboardist Jordan Rudess, for a project called Liquid Tension Experiment. The combo released two albums, Liquid Tension Experiment and Liquid Tension Experiment 2 in 1998 and 1999 respectively, as well as playing short tours in 1998 and 2008. There have also been two CDs of material released under the name Liquid Trio Experiment; the first composed of studio jams from the LTE2 sessions sans Petrucci (Spontaneous Combustion), released for the band’s tenth anniversary, and a live recording from a 2008 Chicago gig where Rudess’s rig crashed and the other three covered for it with a nearly hour-long improvisation (When the Keyboard Breaks).

Levin also regularly plays live and occasionally records with the California Guitar Trio when schedules permit.

In 2004 Trey Gunn left King Crimson, and Fripp reinstated Levin as the bassist, although the band remained inactive until a short tour in 2008. No further plans have been announced.

In 2006, Levin released Resonator an album which features long time band mates Jerry Marotta, Jesse Gress, Larry Fast, with the addition of his brother Pete Levin. The album is the first to feature Levin as a lead vocalist.

2007 saw the release of Stick Man, an album of pieces recorded on the Chapman Stick, which led to the formation of the band Stick Men with King Crimson drummer Pat Mastelotto and fellow Chapman Stick player Michael Bernier. The band released its first album Soup in 2010. Michael Bernier left the group shortly after the release of Soup and was replaced by Markus Reuter in early August 2010. This lineup has continued with a rigorous touring and recording schedule, releasing the EP Absalom in 2011 and the second full Stick Men album Open in June 2012.

In 2009, Levin reunited with his band from 1973, "L’Image", featuring Mike Mainieri, Warren Bernhardt, David Spinozza and Steve Gadd. The group performed at the Iridium Jazz Club in New York City, toured Japan, and released the album "L’Image 2.0".

In 2010 Levin toured with HoBoLeMa, a super group consisting of Allan Holdsworth on guitar, Levin on bass, and Pat Mastelotto and Terry Bozzio on drums. All their shows were completely improvised with no written music.
**Selected discography**

Levin has played on about five hundred records as session musician or guest artist. The following records are those on which he is credited as a fully contributing band member or composer.

- *Discipline* (1981) — King Crimson
- *Beat* (1982) — King Crimson
- *Three of a Perfect Pair* (1984) — King Crimson
- *Cloud About Mercury* (1986) — David Torn
- *Spin 1ne 2wo* (1993) — Spin 1ne 2wo
- *THRAK* (1995) — King Crimson
- *Black Light Syndrome* (1997) — Bozzio Levin Stevens
- *Liquid Tension Experiment* (1998) — Liquid Tension Experiment
- *Liquid Tension Experiment 2* (1999) — Liquid Tension Experiment
- *Situation Dangerous* (2000) — Bozzio Levin Stevens
- *Pieces of the Sun* (2002) — solo
- *Book of the Key* (2005) — Anthony Curtis and Tony Levin
- *Stick Man* (2007) — solo
- *Spontaneous Combustion* (2007) — Liquid Trio Experiment
- *When the Keyboard Breaks: Live in Chicago* (2009) — Liquid Trio Experiment 2
- *L’Image 2.0* (2009) — L’Image
- *Soup* (2010) — Stick Men
- *Levin Torn White* (2011) — Tony Levin, David Torn, Alan White
- *Open* (2012) — Stick Men
- *Deep* — Stick Men (forthcoming autumn 2012)

**References**


**External links**

- Official website (http://www.tonylevin.com/)
- Tony Levin discography (http://www.relayer35.com/Yescography/tonylevi.htm)
- Interview mit Tony Levin auf Deutsch (German interview) (http://www.musicmirror.net/interview-tonylevin.htm)
• Interview with Tony Levin in English (http://www.musicmirror.net/interview-tonylevin2.htm)
• Funk Fingers (http://www.papabear.com/pblff.htm)
• NS electric double bass (http://www.nedsteinberger.com/)
• Chapman Stick (http://www.stick.com/)
• BBC Blast interview with Tony Levin (http://www.bbc.co.uk/blast/music/people/tony_levin.shtml)
• TONY LEVIN World Diary reviews and MP3 (http://www.progarchives.com/album.asp?id=9021)
Pat Mastelotto (born Lee Patrick Mastelotto; September 10, 1955) is a rock drummer who has worked with Mr. Mister and King Crimson, amongst others. For King Crimson he initially formed part of the "double trio" lineup, joining Bill Bruford on drums.

**Career**

Mastelotto started playing the drums at the age of 10. By the time he was 16 he was playing in popular local bands, and while still in high school commuted several hours to Lake Tahoe for gigs. Moving to Los Angeles in the mid 1970s, Mastelotto worked for many bands and as a studio session drummer. In this capacity he worked for Martin Briley, Holly Knight, Scandal, Al Jarreau, The Pointer Sisters, Patti LaBelle, Kenny Loggins, Martika, Danny Wilde as well as playing drums on the double platinum album Rockland by Canadian rock musician Kim Mitchell.

In 1983, Mastelotto was a founding member of Mr. Mister. The band had a number one album, *Welcome to the Real World*, and two number one singles, "Broken Wings" and "Kyrie". They recorded four albums, with the fourth, "Pull", recorded in 1989-1990 but remaining unreleased until late 2010.

His tenure with Mr. Mister was followed by more session work for bands such as XTC, The Sugarcubes, Hall & Oates, Cock Robin, The Rembrandts, Jude Cole, Eddie Money, Tina Arena, Matthew Sweet, Julia Fordham, Robyn Hitchcock and David Sylvian. In 1991 Mastelotto co-produced Peter Kingsbery's first solo album before being asked to join King Crimson.

Mastelotto has been a member of King Crimson since 1994, and appears on over twenty King Crimson albums and several music videos. He also produced, edited mixed or played on several King Crimson ProjeKcts releases.
He has continued to guest on other projects, working with Jay Terrien, Cock Robin, drummer Terry Bozzio, Mecca, Herd of Instinct, Tony Levin and the California Guitar Trio, as well as working on solo work. He is also a member of the progressive/experimental bands TU (with fellow King Crimson alumnus Trey Gunn) and KTU (with Trey, Kimmo Pohjonen and Samuli Kosminen), and Tuner,[3] a duo with centrozoon's Markus Reuter that has released four albums and toured periodically. On stage Tuner have been known to reinterpret King Crimson material such as the 1984 track 'Industry', as evidenced on their 2009 live album ZWAR.

Since moving to Austin, Texas, he has worked with Austinites Storyville, Abra Moore, ...And You Will Know Us by the Trail of Dead and theremin player Pamelia Kurstin. Personal projects include, Mastica, BPMM and M.P.TU with guitarist Phil Brown (Little Feat), singer Malford Milligan and bassist Mark Andes (Spirit, Firefall, Heart).

In 2007 Mastelotto went on tour with The Flower Kings in Europe supporting their album The Sum Of No Evil. In 2008 a new King Crimson lineup formed, including a drumming team of Pat and Gavin Harrison, which played eleven shows in August. Then the enormous Creation of Peace festival in Kazan, Russia, with Adrian Belew, Tony Levin and Eddie Jobson. This was followed by another new project, HoBoLeMa, with Levin, Bozzio and Allan Holdsworth.

**References**


**External links**

- Biography at mastica.net (http://www.mastica.net/bio.html)
- Pat Mastelotto homepage (http://www.patomastelotto.com/)
- Tuner MySpace page (http://www.myspace.com/tunertunes)
Gavin Harrison

Gavin Harrison, performing live with Porcupine Tree

Background information

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<td><a href="http://www.gavharrison.com%5B%5E1">www.gavharrison.com[^1</a>]</td>
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Gavin Harrison is a British drummer and percussionist. He is best known for playing with the British progressive rock band Porcupine Tree which he joined in 2002. As of 2008, he also plays with the band King Crimson.

Harrison has authored two instructional drum books entitled *Rhythmic Illusions* and *Rhythmic Perspectives*. He also wrote and produced his own instructional DVDs, *Rhythmic Visions* and *Rhythmic Horizons*, at his home studio. 2010 saw the release of *Rhythmic Designs*, a book of transcriptions by Terry Branam, and a 3 hour DVD of Gavin's explanations and demonstrations. It won 'Best In Show' at the summer NAMM show in the USA.


In 2008, Gavin joined King Crimson as part of a dual-drummer lineup with Pat Mastelotto. Gavin played a number of shows in the United States in August with the band.


On August 23, 2011 he was a featured performer on 'The Late Show with David Letterman' as part of their second "Drum Solo Week", along with such players as Tony Royster, Jr., Stewart Copeland, and Dennis Chambers.

His influences come from his father's jazz collection and from drummers such as Steve Gadd and Jeff Porcaro. Kit Studies with Joe Hodson, Paul Brodie and Dave Cutler (Berklee '78 graduate – teacher relating to the evolving Gary Chaffee school of rhythmic concepts).
Equipment

Current kit (2012)

• Sonor SQ2 Maple Drums & Zildjian Cymbals:

  • Drums Sonor: SQ2 (Blue Tribal finish).
    • 8x7” Rack Tom (Medium Shell)
    • 10x8” Rack Tom (Medium Shell)
    • 12x9” Rack Tom (Medium Shell)
    • 15x13” Floor Tom (Medium Shell)
    • 18x15” Floor Tom (Medium Shell)
    • 22x15” Bass Drum (Heavy Shell)
    • 14x5” Birch Snare (Medium Shell)
    • 12x5” Maple Snare (Medium Shell)

  • Cymbals – Zildjian
    • 16” Oriental China Trash
    • 5 Custom-Made Chimes
    • 13” K Hi-Hats
    • 18” K Custom Crash
    • 7” custom crash bell
    • 15” A Custom Crash
    • 20” K Ride
    • 18” K Custom Crash
    • 12” Oriental China Trash
    • 18” Z Custom China

(Note: All cymbals are listed in the order they appear on Gavin's kit from left to right. The five custom chimes were made by Gavin himself from some used Zildjian crash cymbals.)[2]

• Drum Heads – Remo
  • Toms: (8”, 10”, 12”, 15”,16”) Coated Vintage Emperors – batter, Clear Ambassadors – resonant
  • Bass Drum: (22”) Powerstroke 3 Clear- batter,Standard Sonor Head – resonant
  • Snare (14”) Coated CS or Coated Pinstripe – batter, Hazy Ambassador – resonant

• Hardware
  • Sonor Stands
  • Pearl Icon 3 Sided Rack
  • S-Hoops fitted to all Toms and Snare drums
  • Puresound Snare Wires (8 strands)
  • Tama Speed Cobra bass drum pedals[3]
  • Tama Cobra Clutch

• Sticks – Vic Firth
  • Vic Firth Gavin Harrison Signature Model SHAR
Home studio setup

- Mackie 32-8-2 mixing desk
- Apogee 2 Rosettas 800 AD/DA
- Apple iMac Quadcore i7
- Apple Logic 9
- Beyerdynamic DT-150 headphones

Mics:
- Bass Drum (Sennheiser MKH40)
- Bass Drum (Shure SM91A)
- Bass Drum (Audix D6)
- Snare Top (Audix i5 or Shure SM57)
- Snare Bottom (Shure SM57)
- Hi Hat (AKG CK391)
- Tom1 (Sennheiser 421 or Electro Voice N/D 468)
- Tom2 (Sennheiser 421 or Electro Voice N/D 468)
- Tom3 (Sennheiser 421 or Electro Voice N/D 468)
- Tom4 (Sennheiser 421 or Electro Voice N/D 468)
- Tom5 (Sennheiser 421 or Electro Voice N/D 468)
- Overheads (Pair of Schoeps CMC5's)
- Close Ambience (Pair of Neumann TLM 103's)
- Distant Ambience (Pair of Royer 122's)

Discography

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Lene Lovich 1990 March
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Lisa Stansfield 1999 Swing
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Manfred Mann's Earth Band 1996 Soft Vengeance
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Paul Young 1995 Grazing in the Grass Live
Peter Cox 2001 Flame Still Burns
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Porcupine Tree 2003 Futile
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<td>Yasuaki Shimizu</td>
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<td>Zerra One</td>
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<td>The Domino Effect</td>
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References


External links

- Gavin's official website (http://www.gavharrison.com/)
- Ask Gavin Harrison – Hundreds of drumming questions answered by Gavin Harrison (http://www.askgavinharrison.com)
Past members

Greg Lake

Greg Lake

Lake in concert, Llandudno, Wales, 2005

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<td><strong>Birth name</strong></td>
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| **Born** | 10 November 1947
Poole, Dorset, England |
| **Genres** | Progressive rock, hard rock |
| **Occupations** | Musician, singer-songwriter, producer |
| **Instruments** | Vocals, bass, guitar, percussion |
| **Years active** | 1966–present |
| **Labels** | Manticore, Chrysalis |
| **Associated acts** | The Gods, King Crimson, Emerson, Lake & Palmer, Gary Moore, Asia, Emerson, Lake & Powell, Ringo Starr & His All-Starr Band |
| **Website** | [www.greglake.com](http://www.greglake.com) [1] |

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Gregory Stuart "Greg" Lake (born 10 November 1947) is an English musician, songwriter and producer, best known as a vocalist and bassist of King Crimson, and the bassist, guitarist, vocalist, and lyricist of Emerson, Lake & Palmer.
Biography

1960s: King Crimson

Greg Lake came to prominence as a founding member of King Crimson. He was a school friend of guitarist Robert Fripp, who invited Lake to join the new band and take on the tasks of lead singer and bass player. Lake was primarily a guitarist, but agreed to switch to bass at Fripp's request. Lake had some involvement in writing the lyrics for King Crimson's debut album, *In the Court of the Crimson King*, although Peter Sinfield was the primary lyricist. Aside from being the lead singer and bass player, Lake also ended up producing the album after their contracted producer, Tony Clarke, walked away from the project.

"In The Court of the Crimson King", released in 1969, made King Crimson far more successful than any of Fripp and Lake's earlier projects (such as the Shy Limbs or Giles, Giles and Fripp), and became a key influence and landmark in the emerging progressive rock genre. Lake's vocals, which ranged from serene and soothing to acerbic and distorted, were a striking element of the album. However, Lake stayed with King Crimson for only about a year, leaving soon after their debut album to start the rock trio Emerson, Lake & Palmer. However, at Fripp's request, Lake provided the vocals for King Crimson's second album, *In the Wake of Poseidon*.

1970s: Emerson, Lake & Palmer

Formation and debut album

King Crimson had played a couple of venues along with The Nice, and Lake had struck up a friendship with their wunderkind organist and keyboardist, Keith Emerson. As a result, they teamed up and brought in the drummer from The Crazy World of Arthur Brown and Atomic Rooster, Carl Palmer—forming the progressive rock 'supergroup,' ELP. From the outset, Greg Lake filled acoustic guitar, electric guitar, bass, lyrics, vocals and production duties for the band. The trio did not make use of external producers for any of their albums in the 1970s, nor did they ever employ session players for studio work or live performances—during concerts, Lake would play an acoustic guitar, electric guitar or bass as required. However, beginning with the 1973 album *Brain Salad Surgery*, Lake did collaborate with Peter Sinfield to write lyrics.

ELP became highly commercially successful in the 1970s (with album sales totalling more than 30 million), and significantly contributed to the evolution of progressive rock. Lake contributed to many of ELP's songs but was particularly noticeable for his guitar-orientated and soulful ballads. For example, on their debut album (*Emerson, Lake & Palmer*), Lake included an acoustic song (with a keyboard outro hastily recorded by Emerson) called "Lucky Man", based on a poem he had written at the age of 12. In determining the direction of the band, Lake's focus on ballads, radio-friendly material and "down-to-earth" compositions contrasted sharply with Emerson's desire to create rock symphonies and polyphonic, poly-rhythmic suites. The result was that ELP continuously merged classical and blues styles, producing albums with bewildering mixtures of classical pieces, ballads, hard rock songs and epic-length suites.
**Pictures at an Exhibition, Tarkus and Trilogy**

After their debut album, ELP recorded a live performance of their treatment of *Pictures at an Exhibition*, which brought in elements of electric rock, jazz, blues and, notably, Lake's acoustic ballad "The Sage". Due to management conflicts, this recording was not released until after their next studio album. Their second studio album, *Tarkus*, had a side-long epic on Side A, and Side B combined a series of hard rock songs, an instrumental and a couple of comic songs. It was immediately recognised as a landmark and defining album of progressive rock. As with *Pictures at an Exhibition*, Lake was not heavily involved with the early composition work of *Tarkus*, although all of the lyrics and production work on both albums are his. He did contribute a haunting electric guitar solo to the epic title track. Also, the evocative lyrics and acerbic vocals of various songs from Side B of *Tarkus* (particularly *Bitches Crystal* and *A Time and a Place*) have been acclaimed by fans.

This was followed by the album *Trilogy*, which Lake rates as his favourite ELP album. His ballad *From the Beginning* was their most commercially successful single. Lake continued to provide powerful lyrics and highly inventive and adroit vocals in songs such as *The Endless Enigma* and the title track. This album was the most refined of ELP's work, combining signature classical pieces (*Hoedown* and *Abaddon's Bolero*) with multi-part progressive tracks (such as *The Endless Enigma*) and shorter, more accessible songs (such as *Living Sin*).

**Brain Salad Surgery and international fame**

With ELP steadily becoming one of the highest-grossing live acts on earth, they released their most ambitious album yet in 1973, *Brain Salad Surgery*. Once again, Lake contributed a soulful ballad - "Still... You Turn Me On" - and was able to match the grandiose playing of Emerson and Palmer not only with tight guitar and bass work, but also with innovative lyrics, most notably for the apocalyptic and bizarre epic "Karn Evil 9" (the first ELP song in which Lake collaborated with Peter Sinfield to write lyrics). Lake's production skills ensured his continued success in harnessing the complex, multi-layered and polyrhythmic studio work of the band into tightly produced, highly successful albums. Although he gave Emerson a free rein to incorporate massive, virtuosic instrumentals (such as in "Toccata" and the second impression of "Karn Evil 9"), Lake ensured that each album contained familiar, accessible material (such as his cover of Hubert Parry's anthem "Jerusalem" based on William Blake's preface to "Milton a Poem"). In particular, the decision to release "Karn Evil 9: First Impression, Part 2" as a single resulted in continued radio play and commercial attention being given to ELP. The driving lyrics of this section, opening with the classic line "Welcome back my friends to the show that never ends," ensured that Lake's vocals and ELP's unique brand of musicality would continue to gain popular recognition.

ELP's massive commercial success continued when they were the headline act (along with Deep Purple) at 1974's *California Jam*, where they played live to an audience of some 180,000. In the midst of this unprecedented renown and immense financial success, ELP went on a two-year hiatus, most likely due to growing tension among the members. During the hiatus, Lake gained further popularity for his UK Christmas number two single, "I Believe in Father Christmas" (released in 1975). It continues to be a well-known Christmas pop song, and Lake actually travelled around the Middle East to record the haunting film clip. The song was recorded with an orchestra and released as a solo effort.

**Works albums**

ELP then emerged from the hiatus and in 1977 they released the double album *Works Volume I*, with each member having an entire side to himself. Lake's "side" consisted of five acoustic ballads, some of which included an orchestra (and all of which had lyrics co-credited to Peter Sinfield). The mournful "C'est la Vie" and the inspirational "Closer to Believing" were particularly noteworthy, marking a mature, restrained and introspective side to his artistry. Lake was also a driving force behind the 13-minute song "Pirates", which occupied side 4 of the album along with the song that has become ELP's greatest legacy: their overdriven, electric rendition of "Fanfare for the Common Man". The album was highly successful, but it has been described by Lake as "an image of a band fragmenting." ELP had successfully reinvented themselves as an orchestral band, and also turned out a timeless rock treatment of Copland's
"Fanfare", but a return to the heights they had reached a few years earlier was not to be.

"I Believe in Father Christmas" was later re-recorded with Emerson and Palmer, and included on their next album, Works Volume II; it contains a direct reference in the melody to Sergei Prokofiev. This album also contained a number of signature Lake ballads, such as "Show Me the Way to Go Home" and "Watching Over You" (a ballad written for his daughter). Lake was also pivotal in the creation of many other songs on the album, such as "Tiger in a Spotlight" (a minor hit) and "So Far to Fall". The album was, by far, the most radio-friendly, pop-oriented and accessible work that ELP had, thus far, ever produced - nonetheless, it was seen as a collection of leftovers, and it was their first commercial failure.

**Love Beach and ELP's first break-up**

Emerson spearheaded plans to embark on an orchestral tour to accompany the *Works* albums. The tour was a financial disaster that bankrupted the band and brought to the fore the growing tensions among the members, particularly between Lake and Emerson. They were obligated to make another album for their record label, and went to the Bahamas to record what became Love Beach. Lake was highly uninterested in the album, leaning heavily on Sinfield to write all of the lyrics, and flying home as soon as his final guitar work was recorded. Emerson was left with some technicians to finish cutting the album - no one is actually credited or recognised as being the album's "producer". ELP's final obligations were then filled by releasing the double album *In Concert* (later rebranded as *Works Live*), garnered from the ill-fated orchestral tour, which was released after they had already broken up.

**Lake's other production work**

In 1973, Lake founded Manticore Records and signed several very talented musicians such as Italy's PFM and Banco, and King Crimson / Emerson, Lake & Palmer lyricist Peter Sinfield. The company is named after a beast pictured inside the album Tarkus. (The fifth movement of the Tarkus suite is named "Manticore", which is the mythological creature who finally succeeds in beating Tarkus.) Having produced albums, on which he also played, for both King Crimson and ELP, Lake briefly produced albums for other artists, including Spontaneous Combustion (1972), Stray Dog (1973) and Keith Christmas (1974). His only other foray into production appears to be *The King's Singers* (1987) & (2005). [2]

**1980s: Asia and solo career**

After the break-up of ELP, Lake played a few concerts, including Los Angeles and Tokyo with the group Asia in 1983 as a temporary replacement for John Wetton.

He also released two well-received solo albums and toured with that band in the early 1980s. The albums were *Greg Lake* (1981) and *Manoeuvres* (1983), both of which featured ex-Thin Lizzy guitarist Gary Moore. The first also featured an unfinished Bob Dylan track, obtained through a mutual friend and completed by Lake.

In 1986 he reunited with Emerson to write and record an album, to be known as "Emerson-Lake". They recruited Cozy Powell and released the album as "Emerson, Lake & Powell". This was effectively an ELP reunion with Powell replacing Palmer, who was contractually obligated to Asia. The "new" ELP toured, and then Palmer replaced Powell, before the line-up split once more.

Having worked with Geoff Downes in Asia, Lake and Downes recorded 6 tracks in summer 1988 as Greg Lake's *Ride the Tiger*. A new Asia line-up for Downes curtailed the project, but ELP used one song ("Affairs of the Heart") on their next album, *Black Moon*, and Asia used another ("Love Under Fire") on their next album, *Aqua*. [3]
1990s: Emerson, Lake & Palmer again

Emerson, Lake & Palmer subsequently reunited in the early 1990s and played the progressive rock circuit, especially in outdoor summer concerts, and released two new studio albums. In 1998, the members of ELP had a rather acrimonious falling-out and Lake left the band.

2000s: Recent work, Greg Lake Band, guest appearances

Keith Emerson's 2004 memoirs "Pictures of an Exhibitionist" give an unflattering portrait of Lake, and Lake said at the time that he would never reunite with ELP in the future. He has not been especially visible on the music scene since then, though he did tour as a member of Ringo Starr's All-Starr Band in 2001. In late 2003 he played bass on The Who's "Real Good Looking Boy".

On 22 October 2005 Lake began touring the United Kingdom with a brand new "Greg Lake Band" to positive reviews. The band comprised David Arch on keyboards, Florian Opahle on guitar, Trevor Barry on bass, and Brett Morgan on drums. A double DVD was released by Warner Bros/Classic Pictures early 2006. The Greg Lake Band was ready for a new tour on September 2006 with rumours of a new album in the pipeline, although this tour was cancelled at the last minute due to "management troubles".

Lake performed "Karn Evil 9" with the Trans Siberian Orchestra at the Nassau Coliseum in Uniondale, Long Island, New York on December 20, 2006, at the Continental Airlines Arena in East Rutherford, New Jersey on December 21, 2006 and at the Quicken Loans Arena, aka the Q in Cleveland, Ohio, on December 30, 2007, at the end of both the 3:00pm and 7:30pm shows.

Lake played "Lucky Man" with Jethro Tull at their show at the Royal Festival Hall in London on 28 May 2008. In November 2008, U2 recorded Greg Lake's "I Believe in Father Christmas" to mark the launch of (RED)Wire.[4]

In 2009, Lake performed on the song "Nutrocker" on Trans-Siberian Orchestra's album Night Castle.

2010s: ELP reunion, solo U.S. theater tour

After more than a decade, Emerson, Lake & Palmer reunited in the Summer of 2010 at the High Voltage Festival.[5] As preparation for this show, Keith Emerson and Greg Lake toured North America in the Spring of 2010, presenting an intimate unplugged performance of King Crimson, ELP and The Nice selections featuring only Emerson and Lake performing[6]

Lake announced in January 2012 a new interactive North American theater tour, called “Songs of a Lifetime. (greglake.com) [7], to begin on April 11th in Quebec city followed by April 12th and 13th in Montreal and continuing in the US with the city of Boston. He said he would be playing songs and sharing stories from his time with King Crimson, Emerson Lake and Palmer and as a solo artist.[8]

Legacy and influence

Although Lake contributed to many of ELP's songs, he was particularly noticeable for his acoustic guitar-oriented and soulful tunes such as "Lucky Man" (Emerson, Lake & Palmer), "The Sage" (Pictures at an Exhibition), "From the Beginning" (Trilogy), "Still... You Turn Me On" (Brain Salad Surgery) and "C'est La Vie" (Works Volume I). Lake became popularly known for his UK Christmas number two single, "I Believe in Father Christmas" in 1975, which was later included on the ELP album Works Volume II.
In addition to the enduring notability of those ballads, Lake is also highly noted as a bass player (both for King Crimson and ELP) as well as his electric guitar work in songs such as "Tarkus". As a singer, he ranges from soulful ballads such as "The Sage" to acerbic, guttural singing in songs such as "A Time and a Place". He experiments with different vocal timbres in the songs "Living Sin" (with very low, downtempo vocals) and "Benny the Bouncer" (where he sings with an abrasive slang accent). Throughout the 1970s, Lake was known as the svelte singer who could nonetheless deliver powerful, rasping vocals such as those in "Karn Evil 9".

Although a great deal of ELP's most notable output is instrumental (for example, "Fanfare for the Common Man", "Toccata", "Abaddon's Bolero" and "Hoedown"), Lake's lyrical contributions to the band should not be overlooked. His lyrics are often bitingly cynical toward Christianity (as in "The Only Way" and "Hallowed be Thy Name", for example), although he is equally acerbic toward spellcraft in "Bitches Crystal". Lake covered Blake's anthem "Jerusalem", although it opens an album that also includes lyrics hostile to organized religion. While many of his lyrics defy simple interpretation (songs such as "The Endless Engima" and "The Great Gates of Kiev" continue to be discussed among fans), his simple ballads have endured as well-regarded love songs ("Still You Turn Me On" and "Closer to Believing", for example). Although he does write about many typical progressive rock themes - for example, war and apocalypse in "Tarkus" and "Karn Evil 9" - he was unique throughout the 1970s with his regular output of comical songs: "Jeremy Bender", "The Sheriff" and "Benny the Bouncer" being the most notable examples. He was known to agonise over his lyrics, much to the chagrin and bewilderment of Emerson - for example, he did a great deal of research to make "Pirates" historically detailed and plausible, and he spent years perfecting "Hallowed be Thy Name", turning a series of lines from the Lord's Prayer against their original intention.

**Discography**

**The Shame singles**
- *Don't Go Away Little Girl/Dreams Don't Bother Me* (1967)

**Shy Limbs singles**
- *Reputation / Love* (1968)

**King Crimson**
- *In the Court of the Crimson King* (October 1969); US #28 UK #5
- *In the Wake of Poseidon* (May 1970); US #31 UK #4
- *Epitaph* (1997)

**Emerson, Lake & Powell studio albums**
- *Emerson, Lake & Powell* (1986)

**Emerson, Lake & Palmer studio albums**
### Greg Lake

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<td>1970</td>
<td><em>Emerson, Lake &amp; Palmer</em></td>
<td>18</td>
<td>4</td>
<td>Gold</td>
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<td>1973</td>
<td><em>Brain Salad Surgery</em></td>
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<td>1977</td>
<td><em>Works, Vol. 2</em></td>
<td>37</td>
<td>20</td>
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<td>1978</td>
<td><em>Love Beach</em></td>
<td>55</td>
<td>48</td>
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<td><em>Black Moon</em></td>
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### Live albums

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Solo discography

Albums

- 1981 *Greg Lake* US #62; UK #62
- 1983 *Manoeuvres* US #209
- 1995 *King Biscuit Flower Hour Presents Greg Lake in Concert*
- 1997 *The Greg Lake Retrospective: From The Beginning*
- 1998 *From The Underground: The Official Bootleg*
- 2000 *Live*
- 2002 *Nuclear Attack*
- 2003 *From The Underground 2 : Deeper Into The Mine : An Official Greg Lake Bootleg*
- 2007 *Greg Lake* (Compilation)

References

[3] Liner notes for Greg Lake's *From the Underground II: Deeper Into the Mine*


External links

- Official website (http://www.greglake.com/)
- Official MySpace (http://www.myspace.com/greglakeuk)
- Seychelles Rescue Appeal (http://www.seychellesrescue.org)
- Tribute Site (http://www.ladiesofthelake.com)
Michael Giles

Michael Giles

| Born          | 1 March 1942  
|              | Waterlooville, Hampshire |
| Genres       | Jazz-fusion, progressive rock |
| Occupations  | Musician |
| Instruments  | Drums, keyboards, vocals |
| Years active | 1968 onwards |
| Associated acts | King Crimson, Giles, Giles and Fripp, Leo Sayer, 21st Century Schizoid Band, Michael Giles MAD BAND |

Michael Giles (born Michael Rex Giles, 1 March 1942, Waterlooville, Hampshire) is an English drummer, best known as a co-founder of King Crimson in 1969. Prior to the formation of Crimson, he also co-founded the short-lived Giles, Giles & Fripp with his brother, Peter, and Robert Fripp the previous year.

Biography

Giles' technique is complex and polyrhythmic, owing heavily to the jazz tradition, but grounding it in a rock context. Giles orchestrated much of the compositional structure of the first Crimson album In the Court of the Crimson King, and his ability to weave challenging yet seamless tempo changes and subtle melodic deviations into a piece is not only evident in the compositions, but also in his highly elaborate and skilled drumming.

Giles left King Crimson in December 1969, though he played as a session musician on the band's second album, In The Wake Of Poseidon. He joined Ian McDonald to record an album called McDonald and Giles, which was much lighter in style than King Crimson, but just as challenging musically. Giles then worked as a session musician for the duration of the 1970s, working with many popular artists including Leo Sayer, Steve Winwood, and Yvonne Elliman. A solo album, Progress, was recorded at his home studio in 1978, but wasn't released until 2003. He continues to work as a session musician; most recently he contributed to Ian McDonald's 1999 solo album Driver's Eyes.

In 2002, he co-founded the 21st Century Schizoid Band, a group composed mostly of former King Crimson members but that also included his son-in-law Jakko Jakszyk (ex-Level 42). However, after one tour, he tired of live work and passed the drum stool over to Ian Wallace, another former Crimson drummer, who died in February 2007. In late 2008, a new venture was announced, Michael Giles' MAD Band, with Ad Chivers and Dan Pennie. A release and live shows are planned for 2009.

Selected discography

- 1968 The Cheerful Insanity of Giles, Giles and Fripp (Giles, Giles and Fripp)
- 1968/2001 The Brondesbury Tapes (Giles, Giles and Fripp)
- 1969 In the Court of the Crimson King (King Crimson)
- 1970 In the Wake of Poseidon (King Crimson)
- 1970 McDonald and Giles (McDonald and Giles)
- 1972 Ragamuffins Fool (Jackson Heights)
- 1973 Silverbird (Leo Sayer)
- 1974 Just a Boy (Leo Sayer)
- 1974 The Confessions of Dr. Dream and Other Stories (Kevin Ayers)
- 1975 Another Year (Leo Sayer)
• 1978 Wise After the Event (Anthony Phillips)
• 1979 Sides (Anthony Phillips)
• 1978/2002 Progress (solo album)
• 1996 Ghost Dance (Giles, Muir, Cunningham)
• 1999 Driver’s Eyes (Ian McDonald)
• 2002 Official Bootleg Volume One (21st Century Schizoid Band)
• 2002 Live in Japan -- Official Bootleg Volume Two (21st Century Schizoid Band)

References
Ian McDonald

Table

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<tr>
<td>Website</td>
<td>allmusic.com/ian.mcdonald [1]</td>
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Ian McDonald (born 25 June 1946) is an English multi-instrumental musician, best known as a founding member of progressive rock group King Crimson, formed in 1969, and of the hard rock band Foreigner in 1976. He is well known as a rock session musician, predominantly as a saxophonist. He also plays flute, vibraphone, keyboards and guitar.

Biography

Born in Osterley, Middlesex, McDonald served five years in the Army as a bandsman. His music talent ranged from classical orchestra to dance bands to rock. In 1969, he was in King Crimson's initial line up, which recorded their first album *In the Court of the Crimson King*. McDonald and drummer Michael Giles departed and formed a spin-off group that released one album titled *McDonald and Giles*. He reappeared in King Crimson in 1974 and intended to rejoin the band as a full member but did not get the opportunity to do so given Fripp's decision to split the group.

He became a founding member of the band Foreigner in 1976, for whom he played guitar as well as his woodwinds and keyboards.[2] He has been a session musician and appeared in the recording of the hit single "Get It On (Bang a Gong)" by T. Rex, and recordings by Linda Lewis, Christine Harwood amongst others. He also has some production credits to his name, including albums by Fruupp, Darryl Way's Wolf and Fireballet. In 1999, he released a solo album, *Drivers Eyes*. 
In 1997, the release of the King Crimson four CD set *Epitaph*, consisting of rare live recordings of the 1969 version of King Crimson, renewed interest in the early Crimson material. Out of that interest, the 21st Century Schizoid Band was formed in 2002 and several tours and live albums have followed. The band includes former King Crimson members Michael Giles (drums and percussion), Peter Giles (bass), McDonald (sax, flute, keyboards), Mel Collins (alto/tenor sax, flute, keyboards) and also Jakko Jakszyk from Level 42 on guitar and lead vocals. After the first tour Michael Giles was replaced with another former King Crimson drummer Ian Wallace, who has since died.

McDonald has contributed saxophone and flute to several tracks on Judy Dyble’s 2009 release, Talking With Strangers. The album sees McDonald reunited with former King Crimson bandmate Robert Fripp on the 20 minute Harpsong.

On 28 July 2009, McDonald made a guest appearance with Asia during their opening set for Yes at the Tower Theater in Upper Darby, Philadelphia. McDonald played flute, clarinet, saxophone and sang backing vocals for "In the Court of the Crimson King" and also returned for the encore to sing backing vocals for "Heat of the Moment." His guest appearance on "In the Court of the Crimson King" is featured as a DVD bonus track on Asia’s 2011 release, "Spirit of the Night: Live."

On May 14, 2010 (Sherman Theatre, Stroudsburg, PA) and May 15, 2010 (Trump Taj Mahal Casino Resort, Atlantic City, NJ), Ian made guest appearances during "An Intimate Evening With Keith Emerson and Greg Lake." Played flute and shared lead vocals/vocal harmonies with Greg Lake on "I Talk To The Wind" while playing solo flute on "Lucky Man". For these two songs, it was essentially "Emerson, Lake & McDonald."

In 2012, the ever-eclectic McDonald began working with long-time neighbor Lynnea Benson and her husband Ted Zurkowski, directors of New York City's Frog and Peach Theatre Company which specializes in off-Broadway productions and readings of Shakespearean plays. In collaboration with Zurkowski, McDonald composed and performed guitar and piano music to accompany select Frog and Peach productions and readings (e.g. Hamlet, Julius Caesar). In addition, Ian became involved with Zurkowski’ band, Honey West, the self-described "US/ UK Indie Rock Country Fusion Invasion" band. According to the Honey West website, Ian is providing "lead guitar/sax/keys/harmony vocals" to their current NYC live performances and to a second album due for release in late Spring 2012. "The energy and melodic complexity of the group is taking off with a new sound and vision making its mark throughout the Metropolitan area. All this while their song-writing continues to evolve and grow."

**Discography**

**With King Crimson**

- *In the Court of the Crimson King* (1969)
- *Red* (1974) (played alto saxophone, but as a session musician)

**With McDonald and Giles**

- *McDonald and Giles* (1971)

**With Fruupp**

- *Modern Masquerades* (1975)
With Foreigner
• *Foreigner* (1977)
• *Double Vision* (1978)
• *Head Games* (1979)

With Steve Hackett
• *Genesis Revisited* (1997)
• *The Tokyo Tapes* (1998)
• *Darktown* (1999)

With John Wetton
• *Hazy Monet Live in New York City* (1997)

Solo album
• *Drivers Eyes* (1999)

With 21st Century Schizoid Band
• *Official Bootleg V.1* (2002)
• *Live in Japan* (2003)
• *Live in Japan* (2003) (DVD)
• *Live in Italy* (2003)
• *Pictures Of A City — Live in New York* (2006)

With Waking in the Blue
• *Isn’t It Pretty to Think So* (2003)

With Keith Tippett’s Centipede
• *Septober Energy* (1971)

Soundtrack
• *Wachenröder* (1998) (Sega Video Game)
• *Success Stories with Bruce Jenner* (1987) (Nationally Syndicated CBS Television Show)

As producer or guest instrumentalist
• Linda Lewis *Say No More* (1971)
• T Rex “Bang a Gong (Get It On)” (1972)
• Darryl Way’s Wolf *Canis Lupus* (1973)
• Fruupp *Modern Masquerades* (1974)
• Keith Christmas *Brighter Day* (1974)
• Fireballet *Night on Bald Mountain* (1975)
• Ian Lloyd *Ian Lloyd* (1976)
• Steve Taylor *On the Fritz* (1985)
• Park Stickney *Action Harp Play Set* (2000)
• Judy Dyble *Talking With Strangers* (2009)
• Asia *Spirit of the Night: Live* (2011)
References

- King Crimson Biography (http://www.leninimports.com/kingcrimson_bio.html)
- Gramy Records - Ian McDonald (http://www.gramy.com/eloadok/ianmcdonald_eng.html)

External links
- / Interview_with_Ian_McDonald_in_Big_Bang_Magazine (http://www.elephant-talk.com/wiki/Interview_with_Ian_McDonald_in_Big_Bang_Magazine)
- The Artist Shop IRC Chat with Ian McDonald on Wednesday, October 27, 1999 (http://www.artist-shop.com/irc/mcdon2.htm/)
- The Artist Shop/Talk City chat with King Crimson founding member Ian McDonald on Sunday, May 3, 1998 (http://www.artist-shop.com/irc/mcdonald.htm/)
- Frog and Peach Theatre Company (http://frogandpeachtheatre.org/)
- Honey West (http://www.honeywestband.com/)
## Peter Sinfield

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<tr>
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<tr>
<td></td>
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<tr>
<td><strong>Occupations</strong></td>
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### Background information

**Peter John Sinfield** (born 27 December 1943) is an English songwriter, most famously known as the lyricist and co-founding member of early incarnations of King Crimson, whose debut album *In the Court of the Crimson King* has been regarded as one of the most influential progressive rock albums ever released.\(^1\)

In 2005, Sinfield was noted as a "Prog rock hero" in *Q* magazine, for his impressive lyrical contribution and creative influence while working within the rock music industry.\(^2\)

As a lyricist, Sinfield has a distinctive approach to the sounds of words, filled with surreal imagery, and a special facility with water-images and ideas involving the sea. Later on in his career he adapted his writing for pop music, and co-wrote a succession of hits that were to be sung by artists such as Celine Dion, Cher, Cliff Richard, Leo Sayer, Five Star and Bucks Fizz.

### Early life

Sinfield was born at Fulham, London, to mixed English-Irish ancestry and a bohemian, activist, bisexual mother Deidre (also known as Joey or Daphne).\(^3\) He seldom had contact with his father Ian. Up until the age of eight, he was raised largely by his mother's German housekeeper Maria Wallenda, a high wire walker from the circus act The Flying Wallendas, after which he was sent to Danes Hill School in Oxshott.\(^4\) It was there that Sinfield discovered a love of words and their use and meanings, with the guidance of his tutor John Mawson. He came to devour books of all kinds, especially poetry. He left school at sixteen and worked briefly as a travel agent,\(^5\) believing that this would "allow him to see the world". He then went on to work for a computer company for six years, travelling around Europe when he could and hanging around with friends from the Chelsea School of Art. To compete with his art school friends, Sinfield began learning to play the guitar,\(^5\) and write poetry in the mid 1960s, and made a living on
market stalls selling handmade kites, lampshades, paintings and customised clothing. He spent a number of years drifting around Morocco and Spain before returning to England. Sometime in 1967, he started a band that did not have a lasting future,[6] but one of the members was Ian McDonald, who was impressed with Sinfield’s talents as a lyricist, if not his abilities as a singer or guitarist.

King Crimson

In 1968, McDonald decided to join Giles, Giles and Fripp, a progressive pop trio consisting of Michael Giles, Peter Giles, and Robert Fripp, who were looking to do more with music than their three-man line-up could manage. McDonald let the others know that he was already working with someone who could write lyrics. In their primordial form, Giles, Giles & Fripp, augmented by McDonald and ex-Fairport Convention vocalist Judy Dyble, recorded an early version of the McDonald-Sinfield song "I Talk to the Wind", which later became part of King Crimson's repertoire.

Peter Giles left the group at about this time, to be replaced by Greg Lake, and Sinfield joined around the same timespan. In his own words, "I became their pet hippie, because I could tell them where to go to buy the funny clothes that they saw everyone wearing". Sinfield also came up with the name King Crimson. Sinfield loved working with the band and, in addition to writing the phantasmagorical lyrics that came to be part of King Crimson's trademark, he also ran the group's light-show at their concerts. Apart from writing lyrics for In the Court of the Crimson King (1969), In the Wake of Poseidon (1970), Lizard (1970) and Islands (1971), and offering advice on artwork, album design, and other details of the band's releases, Sinfield's musical role in the band was limited over the first four albums. He was not a good enough singer to contribute to the band's vocals, and the presence of Robert Fripp made his guitar playing superfluous. It was during the recording of the song "Lizard" that his influence reached its peak. Fripp became involved with other projects (most notably the Centipede orchestra), which left Sinfield with much of the responsibility for the final version and design of the album, including the uniquely ornate jacket. Even so, the relationship between Sinfield and Fripp had become increasingly strained as the band progressed. On their next album, Islands, Sinfield began exploring new lyrical territory, with more sexual imagery juxtaposed with the languidly surreal title track. On 1 January 1972, however, following a tour of the United States, Fripp got tired of Sinfield's fantasy-based lyrics and Sinfield left.

ELP, Roxy Music, PFM and Still

In 1972, Sinfield remained associated with E.G. Records, which represented King Crimson and Roxy Music, and it was while Sinfield was producing Roxy Music's debut album and their hit single "Virginia Plain", that he first decided to try his own hand at recording a solo album. In 1973 he wrote English lyrics for the Italian group Premiata Forneria Marconi (also known as PFM) and produced their first album for ELP's Manticore Records, titled, Photos of Ghosts.

Sinfield's debut album, Still, united numerous former (Greg Lake, Mel Collins, Ian Wallace) and future (John Wetton) Crimson alumni. Sinfield intended Still as the start of a solo career, but while working on it, he was approached by Emerson, Lake & Palmer, who needed a lyricist of Sinfield's calibre. Still was originally released on ELP's own Manticore label in 1973, but Sinfield found himself subsumed into Emerson, Lake & Palmer. Already having a fear of the stage which he had little time to overcome due to writing demands, his solo career was stillborn, while he worked with the trio for the next few years, giving their music more lyrical facility than ever before. During this time, Sinfield lived with his first wife Stephanie in The Mill House,[7] Surrey, which was loaned to him by ELP. His neighbour was Gary Brooker of Procol Harum, with whom he co-wrote five songs on Brooker's first solo album No More Fear of Flying. He also released a book containing his previous lyrics and poems titled Under the Sky (named after one of the lyrics from Still). In 1975, his song co-written with Greg Lake called "I Believe in Father Christmas" was released.
**Ibiza years**

After naively overestimating his wealth and underestimating his percentage of royalties from ELP, he moved to Ibiza to live as a tax exile, and enjoyed his first break from continual work in the music industry. Here he met a circle of artists, actors and painters and members of the Chelsea Arts Club such as Peter Unsworth and Barry Flanagan, eventually parting from his first wife. During his time in Ibiza Sinfield had a break from songwriting and was able to spend his time travelling, socialising and reflecting, which he had been unable to do for the previous decade.

During the late 1970s, he continued to move in communities around Spain. In 1978, following the success of his previous lyrics for Emerson, Lake & Palmer, Sinfield was asked by ELP to produce lyrics for their album *Love Beach*, now regarded by many (including Sinfield himself) to be the worst of all ELP's albums.\(^8\) In 1978 he also narrated Robert Sheckley's *In a Land of Clear Colours*, an audio sci-fi story released the following year on a limited edition of 1000 vinyl records. The backing music for the story was provided by Brian Eno, with whom Sinfield had previously worked while producing Roxy Music. By the time he returned to London in 1980, with his new Spanish wife (a model and runner-up for Miss Spain), he discovered that progressive rock music was no longer in demand, and that punk had emerged in the UK.

In 1978–1980 Sinfield also wrote the lyrics for the English versions of *Alla fiera dell'est* (*Highdown Fair*) and *La pulce d'acqua* (*Fables and Fantasies*), by Italian singer-songwriter Angelo Branduardi.

**Pop years**

Upon his return to London in 1980, his publisher introduced him to Andy Hill, a composer and fellow songwriter who Sinfield worked with to create hits such as "The Land of Make Believe" by Bucks Fizz,\(^9\) which reached No. 1 in the UK Singles Chart,\(^10\) and became one of the biggest-selling hits of the decade. While re-educating himself to adapt to the pop music industry with the help of Hill, he returned to Spain, where he was already established in the communities within Ibiza and Barcelona, and as his career progressed, moved into a house in Majorca. At this time, he appeared on Spanish television programme *Musical Express*, where he was interviewed and performed a set with Boz Burrell, Tim Hinkley, Michael Giles, Bobby Tench, Mel Collins and Gary Brooker.

In the United Kingdom, he continued to release hits with Hill, such as "I Hear Talk" by Bucks Fizz and "Have You Ever Been in Love" by Leo Sayer (which they wrote with John Danter). He also co-wrote Five Star's "Rain or Shine" with Billy Livsey.\(^9\) After divorcing his wife and leaving Majorca, he returned to the UK around 1990 to a flat in Holland Park and continued to write lyrics for popular music. In 1993, he re-released his solo album as *Stillusion*. In the same year, he and Hill released "Think Twice" by Celine Dion, which went on to become a massive hit and won an Ivor Novello Award for "Best Song Musically and Lyrically". Sinfield and Hill had won an Ivor Novello a decade previously, for the Leo Sayer track, "Have You Ever Been in Love".

**Haiku**

There had been rumours of a second solo album, and Sinfield worked on it for a couple of years with vibraphone player and programmer Poli Palmer, formerly of Family. It was always a challenging project, made slightly more so by Sinfield's quadruple bypass operation in 2005. After a period of convalescence, Sinfield attempted to restart the project but it floundered.

During this time Sinfield wrote an increasing number of haiku. After his appearance at the Genoa Poetry Festival at the Ducal Palace in June 2010, he has turned his creative energies more towards poetry.

He is still active as a writer, and gives interviews to the media concerning progressive music and his career as a songwriter. He appeared in the 2009 BBC documentary *Prog Rock Britannia: An Observation in Three Movements*.
Personal life

Sinfield now lives in Aldeburgh. He is still active within the songwriting community and is a member of the British Academy of Songwriters, Composers and Authors committee. He underwent heart surgery in 2005, from which he is now fully recovered. He is a devoted herbalist and researcher of alternative medicine and has used various natural remedies to cure his own and others' health complaints. Sinfield's other main interests include cooking and gardening.

Influences

Sinfield had a fairly unusual and colourful upbringing, being an only child (bar his adopted brother, Dennis) of a bisexual mother who ran a hair salon and one of the first burger bars in London in the 1950s. He grew up in a bohemian household, and claims to have vivid memories of extravagant and wonderful Christmases, later inspiring the lyrics for his hit "I Believe in Father Christmas", which recalled a lost and naive faith in Father Christmas.[11] Sinfield claimed that A Poet's Notebook by Edith Sitwell[5] had an important influence on his writing, as well as the works of William Blake, Kahlil Gibran, Shakespeare, Enid Blyton and various science fiction writers.

Musically he was largely influenced by Bob Dylan and Donovan. Hearing Donovan's opening line of "Colours": "Yellow is the colour of my true love's hair" was, Sinfield stated, the defining moment when he decided he had the desire and ability to start writing songs.[12]

Discography

- *In the Court of the Crimson King* (1969) - King Crimson – lyrics, illumination
- *In the Wake of Poseidon* (1970) - King Crimson – lyrics
- *Lizard* (1970) - King Crimson – words, VCS3, pictures
- *McDonald and Giles* (1970) - McDonald and Giles – lyrics
- *Islands* (1971) - King Crimson – words, sounds, and visions
- *Earthbound* (1972) - King Crimson – lyrics
- *Still* (1973) - Solo - vocals, guitar (12 string), synthesizer, guitar (acoustic), guitar (producer, main performer, cover design)
- *Brain Salad Surgery* (1973) - ELP - lyrics
- *Welcome Back My Friends to the Show That Never Ends... Ladies and Gentlemen* (1974) - ELP - lyrics
- *USA* (1975) - King Crimson – lyrics
- *Works Volume I* (1977) - ELP - lyrics
- *Works Volume 2* (1977) - ELP - lyrics
- *Love Beach* (1978) - ELP - lyrics
References

[1] In his 1997 book Rocking the Classics, critic/musicologist Edward Macan noted that In the Court of the Crimson King "may be the most influential progressive rock album ever released". http://www.ulike.net/In_the_Court_of_the_Crimson_King
[4] Danes Hill School homepage (http://www.daneshillschool.co.uk/)

External links

Mel Collins

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<tr>
<td>Mel Collins playing with Kokomo. Live at Barnes, London on 17 May 2008 Photo by Acabashi</td>
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Background information

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Mel Collins (born Melvyn Desmond Collins, 5 September 1947, Isle of Man) is a British saxophonist and flutist and session musician.

He has worked in a wide variety of contexts ranging from R&B and blues rock to jazz, but is perhaps known for his work in progressive rock, as with King Crimson, Camel and the Alan Parsons Project.

Career

Collins has worked with a large number of notable recording artists, including 10cc, Alexis Korner, Clannad, Eric Clapton, Bad Company, Dire Straits, Bryan Ferry, Roger Chapman, Marianne Faithfull, The Rolling Stones, Roger Waters, Gerry Rafferty, Tears For Fears, and Go West.

He was a member of progressive rock bands King Crimson, Camel, Caravan and The Alan Parsons Project. For King Crimson he was Ian McDonald's replacement, playing the same three instruments as McDonald on the *In the Wake of Poseidon*, *Lizard* and *Islands* albums, and was a session musician on the *Red* album. He played on the Crimson Jazz Trio's second album, *The King Crimson Songbook, Volume Two*, released in 2009.

Collins played the saxophone solo on The Rolling Stones 1978 single, "Miss You," and played with Dire Straits on their live album, *Alchemy*. He was one of the members of Kokomo with Tony O'Malley, Neil Hubbard, Paddy McHugh, Frank Collins, Dyan Birch, and Alan Spenner, and is a frequent performer with Tony O'Malley. From 2002–07 Collins has been a member of the King Crimson "revival" group 21st century Schizoid Band, with other former Crimson members.

In 1985 Collins was part of the Willie and the Poor Boys video, in 1986 a musician on the animated film *When the Wind Blows*, and in 2006 a band member on *Die Harald Schmidt Show*.
In May 2008 Kokomo was reformed temporarily. With Collins were Tony O'Malley, Neil Hubbard, Mark Smith, Adam Phillips, Andy Hamilton, Paddy McHugh, Dyan Birch, Frank Collins, Bernie Holland, and Glen Le Fleur.

On April 13, 1997 Collins was interviewed by Chris Groom at the Half Moon in Putney. He talked about his life, and times in music.[5]

Collins played woodwinds on the 2011 King Crimson ProjeKct 7, A Scarcity of Miracles, appearing on a King Crimson album for the first time since 1972.

Selected discography

- The Alan Parsons Project: Eye in the Sky; Ammonia Avenue
- Joan Armatrading: Show Some Emotion; Walk Under Ladders; The Key
- Bad Company: Bad Company; Burnin' Sky; Rough Diamonds
- Barón Rojo: Volumen brutal
- Bucks Fizz: Bucks Fizz; Writing on the Wall
- Eric Burdon: Darkness Darkness
- David Byron: On the Rocks
- Camel: Rain Dances; A Live Record; Breathless; I Can See Your House from Here; Nude; Stationary Traveller; Pressure Points
- Jim Capaldi: The Sweet Smell of... Success; Let the Thunder Cry; Fierce Heart; Some Come Running
- Caravan: Back to Front
- Clannad: Macalla; Sirius; Past Present; Anam; Lore
- Eric Clapton: Slowhand
- Joe Cocker: Cocker
- Terence Trent D’arby: Introducing the Hardline According to Terence Trent D'Arby
- Dire Straits: Twisting by the Pool [EP]; Alchemy; Money for Nothing
- Bryan Ferry: Let's Stick Together; In Your Mind; Taxi
- Humble Pie: Thunderbox; Street Rats
- King Crimson: In the Wake of Poseidon; Lizard; Islands; Earthbound; Red
- Alexis Korner: Accidentally Born in New Orleans; Live on Tour in Germany ; Alexis Korner; Mr. Blues; The Party Album; And Friends
- Alvin Lee: Road to Freedom; In Flight; Pump Iron; Pure Blues
- Phil Lynott: The Philip Lynott Album
- Phil Manzanera/801: Listen Now; K Scope; Guitarissimo (1975–1982)
- Meat Loaf: Blind Before I Stop
- Miyuki Nakajima: Yoru wo Yuke
- No-Man: Flowermouth; Wild Opera
- Robert Palmer: Pressure Drop
- Cozy Powell: Tilt
- Gerry Rafferty: Night Owl; Snakes and Ladders; Sleepwalking; North & South; On A Wing And A Prayer; Over My Head
- Cliff Richard: 31st of February Street; Now You See Me...Now You Don't
- Rolling Stones: Love You Live; Some Girls
- Pete Sinfield: Still
- Small Faces: Playmates
- Chris Squire: Fish Out of Water
- Stray Cats: Rant N' Rave with the Stray Cats
- David Sylvian: Gone to Earth
• Tears for Fears: *The Hurting; Songs from the Big Chair*
• Pete Townshend/Ronnie Lane: *Rough Mix*
• Tina Turner: *Private Dancer*
• Uriah Heep: *Return to Fantasy*
• Roger Waters: *Radio K.A.O.S.*
• Kokomo: *Kokomo; Rise & Shine*
• Richard Wright: *Wet Dream*
• Tony O’Malley: *Oh!*
• Pete Bardens: *Heart To Heart*
• Mel Collins: *Saxophone Ballads*

### Bands by years

• Eric Burdon; saxophonist: 1965–1980
• Phillip Goodhand-Tait and the Stormsville Shakers; saxophonist 1966
• Circus; saxophonist 1967–69
• King Crimson; saxophonist/flautist 1970–72; 1974
• Alexis Korner; saxophonist 1972–82
• Kokomo; 1973–75
• Alvin Lee; saxophonist 1973–2000
• Bad Company; saxophone 1974–82
• Snafu; saxophonist 1974–75
• Humble Pie; saxophonist 1974–75
• Uriah Heep; saxophonist 1975
• Phil Manzanera; saxophonist 1975–87
• Bryan Ferry; 1976–93
• Eric Clapton; saxophonist 1977
• The Small Faces; saxophonist 1977
• Streetwalkers; saxophonist 1977
• Camel; saxophonist 1977–84
• Joan Armatrading; saxophonist 1977–83
• The Rolling Stones; saxophonist 1977–78
• Ian Matthews; saxophonist 1978–79
• Gerry Rafferty; saxophonist 78–94
• Anthony Phillips; saxophonist/Flautist 1978–80
• Sally Oldfield; saxophonist 1980–83
• Jim Capaldi; saxophonist 1980–88
• Marianne Faithfull; saxophonist 1981
• Caravan; saxophonist 1981
• The Alan Parsons Project; saxophonist 1982–84
• Cliff Richard; saxophonist 1982–83
• Dire Straits; saxophonist 1983
• Wang Chung; saxophonist 1983
• Tears for Fears; saxophonist 1983–85
• 10cc; saxophonist 1983
• Eberhard Schoener; saxophonist; 1983
• Roger Waters and the Bleeding Heart Band; saxophonist 1984–87, and played on the last shows of the 2000 *In the Flesh* tour.
Mel Collins

- Go West; saxophonist 1985
- Clannad; saxophonist 1985, 1994–98
- 21st century Schizoid Band; saxophonist/flautist (2002–present)

References

External links
- Mel Collins's full discography (http://www.elephant-talk.com/discog/collins.htm)
- Mel Collins Live with Kokomo – video. (http://www.dailymotion.com/user/JackSlipperProductions/video/x60u7l_kokomo-i-can-understand-it_music)
### Gordon Haskell

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**Gordon Haskell** (born Gordon Hionides, 27 April 1946, in Verwood, Dorset, England) is a Pop, Rock & Blues music vocalist, songwriter, and bassist. He first gained recognition as a member of the British band Les Fleur de Lys. He sang on one of the songs of King Crimson's second album, then played bass and sang on their third album. After departing from King Crimson, he continued his musical career as a solo musician & gained international recognition in 2001 with his hit song *How Wonderful You Are*.

A school friend of King Crimson guitarist Robert Fripp, the two first worked together in an amateur version of Fripp's group the League of Gentlemen in the mid-1960s. Since that time Gordon Haskell has been on the fringes of the English music scene. For a brief period he shared a London flat with Jimi Hendrix. While playing bass in the psychedelic pop band the Fleur De Lys he recorded a few singles with the group to minimal success. Haskell's debut solo album *Sail in My Boat* was recorded for the U.K. division of CBS Records in 1969. The album did not chart and today remains a rare collectible.
The 1970s

Haskell was asked to be the bassist and vocalist in the transitional King Crimson line-up of 1970. He appeared on the albums *In the Wake of Poseidon* and *Lizard*, but quit the group during rehearsals for live work. Haskell's preference for Nat King Cole and Ray Charles songs led to frustration in Fripp's band. Haskell's folk oriented interests were in conflict with Crimson's more complicated progressive rock musical style.

He auditioned for Atlantic Records head Ahmet Ertegün, which led to Arif Mardin producing Haskell's 1971 solo album *It Is and It Isn't*. The album has guest appearances from top session musicians, notably John Wetton, who would join King Crimson in late 1972. Again, the album was not a commercial success. As the 1970s progressed, Haskell found himself playing supporting stints with Cliff Richard and Tim Hardin. For a short time in 1974 he rehearsed with the group Stackridge. Though Haskell decided not to join the group, Stackridge did record a song from *It Is and It Isn't*. Originally called "Worms", the version on the 1975 album *Extravaganza* was re-titled, "No One's More Important Than the Earthworm".

The 1980s and 1990s

Haskell arrived at the doorstep of the 1980s deeply in debt and dissatisfied with the music business. He left for Denmark in 1984, playing "seven nights a week to drunks in bars." During this time his voice became a lot stronger. His debt eventually eliminated, he returned to England and continued playing solo and small-band gigs in tiny pubs and clubs. "I was trapped," Haskell recalls, "but the time wasn't wasted. I was practising. I was in the wilderness for a long time. But I met a lot of really interesting characters in bars, and that's where my songs tend to come from. I was self-contained, self-supporting, and I didn't really have anything to do with the recording industry."

His single "Almost Certainly" reached number one in South Africa in 1990. An album called *Hambledon Hill* followed. It did well on airplay with BBC Radio 1's DJ, Bob Harris saying "he loved it". A single of the same name was planned but the distributor went bankrupt and the deal fell through. However in 1994 the Voiceprint record label re-issued the album.

Success

*Look Out* contained a jazz-tinged ballad entitled "How Wonderful You Are". This was given to Johnnie Walker of BBC Radio 2 the day before 9/11. Even before its release as a single in late 2001, Haskell's song surpassed the Beatles' "Hey Jude" and Frank Sinatra's "My Way" to become the most-requested song on BBC Radio 2.\[2\][3] Despite limited promotion, it charted as the Christmas number two in the UK Singles Chart,\[4\] selling 400,000 copies.

As "How Wonderful You Are" scaled the UK pop charts, the British press began to pay attention towards the story of its unsung creator. Haskell was quoted saying, "Suddenly, after all these years, there's all this attention. But I've been living on skid row for so long that if I make a million now, it's back pay." He was approached by manager Ian Brown about recording opportunities. Haskell accepted, but specified that he wanted to make his record the old-fashioned way: live, no overdubs, and grounded in solid songwriting and classically styled performances.

As a result of the success of the single Haskell was offered a multi-million dollar recording contract from the UK label East West Records, distributed by Warner Bros. Records. The album *Harry's Bar* was released on 7 January 2002. It peaked at number 2 in the UK Albums Chart,\[4\] and found similar success in Europe. Later on that year *Shadows On The Wall* was released, but only made Number 44 in the UK Albums Chart.\[4\]

His next album reached Number 14 in the Polish album charts. Called *The Lady Wants To Know* it contained eleven tracks, was produced by Hamish Stuart and featured Tony O'Malley and Robbie McIntosh. A DVD came out in 2005 called "The Road To Harry's Bar." Most recently Haskell has been writing his autobiography with David Nobbs.
**Discography**

  (re-released by Voiceprint Records/Blueprint, 1997–2001, #BP256CD) - 24 tracks  
- 1969 - *Sail In My Boat*  
  (re-released by Voiceprint Records, 1997, #VP197CD) - 11 tracks  
- 1971 - *It Is And It Isn’t* (with John Wetton, Arif Mardin, David Spinozza, Eddie Brigati, David Brigati, et al.)  
  (re-released by Wounded Bird Records, 2008, #WOU3378) - 12 tracks  
- 1979 - *Serve At Room Temperature* (including 1 song written by Michael Franks)  
  (re-released by Evangel Records, 1997, #EV.005) - 10 tracks  
- 1992 - *Hambledon Hill*  
  (released by Voiceprint Records, #VP127CD) - 11 tracks  
- 1992 - *It's Just A Plot To Drive You Crazy*  
  (released by Voiceprint Records/Blueprint, 1992, #BP118CD) - 15 tracks  
- 1994 - *Voiceprint Radio Sessions*  
  (released by Voiceprint Records, 1994, #VPR001CD) - 5 tracks  
- 1996 - *Butterfly In China* (including a cover of *Things We Said Today*)  
  (released by Wilderness Records, #WLD-003CD) - 10 tracks  
- 2000 - *All In The Scheme of Things* (including a cover of *Eleanor Rigby*)  
  (released by Wilderness Records, #WLD-004CD) - 11 tracks  
- 2001 - *Look Out*  
  (released by Flying Sparks Records, #TDB-CD-053) - 11 tracks  
- 2001 - *How Wonderful You Are* (single) - the most requested song in history of BBC Radio 2  
  (released by Flying Sparks Records Limited, #TDBCDS04) - 2 tracks  
- 2002 - *Harry's Bar* (including the single *How Wonderful You Are*)  
  (released by East West Records & Flying Sparks Records, #0927-43976-2) - 12 tracks  
- 2002 - *All My Life* (a personal selection of songs from over ten years of solo recordings made before *Harry's Bar*)  
  (released by Union Square Music, UK, #USMCD001) - 13 tracks  
- 2002 - *Shadows On The Wall* (including covers of *Roll Away* written by Robbie McIntosh/Mark Feltham, and *If You Could Read My Mind* written by Gordon Lightfoot)  
  (released by Flying Sparks Records, #TDBCD068) - 12 tracks  
- 2004 - *The Lady Wants To Know* (single) - produced by Hamish Stuart  
  (released by RandM Records, #RAMCDS004) - 2 tracks, both written by Michael Franks  
- 2005 - A Polish singer, Kasia Skrzyniecka covers Gordon's song *All In The Scheme if Things* in her 2005 release *Koa*
• 2006 - Instant Karma: Authentic Records (single) - produced by Hamish Stuart, Gordon Haskell & John Gallen (released by Authentic Records, #AUT007) - 3 tracks, including Everybody Wants to Go to Heaven appeared on Bryn Haworth's Keep the Faith.

• 2008 - Gordon Haskell w Szczecinie live!, Live for Polskie Radio, Szczecin, Poland, recorded in 28 January 2008 (released by Polskie Radio Szczecin, #PRS11) - 11 tracks, including covers of Rainy Night in Georgia, Fever, Cry Me a River, Ain't No Sunshine & Lady Madonna

• 2008, The Road To Harry's Bar, All Hits Live, recorded live at Teatr Śląski, Silesia, Poland, in 28 June 2005 - 2 CDs, also available on DVD.

• 2008, The Jazzymental Softmix Collection (a various artists collection) track#1: Gordon Haskell covers Take My Breath Away

• 20 September 2010 - One Day Soon (released under the name Gordon Haskell Hionides by Fullfill Records (FCCD121) - 10 tracks)

References


External links
• Official Gordon Haskell Website (http://www.gordonhaskell.net)
• Gordon Haskell My space Website (http://www.myspace.com/gordonhaskell)
• "You learn more on a bumpy road", article about Gordon Haskell from Times Online (http://www.timesonline.co.uk/tol/life_and_style/article411017.ece)
Andy McCulloch

Andrew McCulloch (born 19 November 1945) is an English drummer who worked with Fields, Greenslade, Manfred Mann, Anthony Phillips, Crazy World of Arthur Brown and King Crimson in the 1970s before becoming a yachtmaster.

Biography

McCulloch was born in Bournemouth.

After drumming for Manfred Mann in early 1970, he became Michael Giles' replacement in King Crimson. He appeared on just one King Crimson album, the jazz-influenced Lizard, released in 1970.

He joined Greenslade at its inception in 1972, remaining with them until their dissolution in 1976. He then guested on several releases, including "Opus One" with the London Philharmonic Orchestra, before leaving the music business. Despite at the time being referred to in The Guardian as being one of the most skillful and inventive drummers working anywhere in the jazz or rock spectrum, he left to become more involved with his other love, sailing.

As an RYA Yachtmaster instructor he skippered and taught on several yachts around Greece, Turkey, Cyprus, Italy, France, Spain, Lebanon and Antigua.

He now charters his own yachts around the Greek Islands in the summer season, as well as teaching, skippering and examining.

External links

- Andy McCulloch [1] at Allmusic
- Andy McCulloch [2] discography at Discogs

References

Rick Kemp

<table>
<thead>
<tr>
<th>Rick Kemp</th>
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<tbody>
<tr>
<td>Born</td>
</tr>
<tr>
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</tr>
<tr>
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<tr>
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</tr>
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<td>Years active</td>
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<td>Associated acts</td>
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Rick Kemp (born 15 November 1941 in Little Hanford, Dorset) is an English bass player, songwriter, vocalist and record producer, best known for his work with the pioneering electric folk band, Steeleye Span.

Projects

Kemp has been a member of Steeleye Span for around 25 years, having first joined the band in 1972, heralding their most commercially successful spell during the mid-1970s. He left in 1986, rejoined in 2000, and remains a member today.

In the 1960s he shot to prominence through his work with singer-songwriter Michael Chapman, and had a reputation within the music industry as a very strong rock and blues session bassist, before his transition into electric folk.

In 1971, Kemp played with King Crimson, shortly before the band recorded their album, *Islands*. However, he turned down the opportunity to join them on a full-time basis, and reportedly departed the band after just two weeks.1

Kemp has played bass on a number of Maddy Prior recordings, and was a member the Maddy Prior Band in the 1980s. The 1990 album *Happy Families* was officially credited to “Maddy Prior and Rick Kemp”.

He also played on albums by former Steeleye Span member Tim Hart in the 1970s and 1980s.

In 1979, Kemp co-founded the record label Plant Life with Steeleye Span drummer Nigel Pegrum. The label was discontinued in 1984.


Since 1997, Kemp has been the producer for the ceilidh dance band, Whapweasel. More recently he has played guitar (as opposed to bass) with them.

Musical style

Kemp's fearless, melodic bass playing is admired greatly among bassists who know of his work. He is unafraid to step outside the folk rock genre to incorporate slap techniques and the use of a fretless bass in his work.

Although Kemp usually plays a standard four string instrument, his playing frequently utilises the uppermost range of the instrument, stylistically similar to players of extended range basses. He currently plays instruments produced by Overwater.

His musical arrangements often feature busy basslines, and 'big' riffs, often with the bass doubling the lead guitar line in places. Another hallmark is the use of irregular length phrases within a conventional time signature, resulting...
in strong downbeats in unexpected places for musical effect.
Kemp is a keen hobbyist historian, and much of his songwriting for Steeleye Span is inspired by historical events.
Examples include the song “Take My Heart” about the death of Robert the Bruce, and the song cycle about the
Luddite movement that he contributed to the 2006 album *Bloody Men*. In recent years his lyrics have also included
strong Pagan influences.
On his solo albums, his lyrics are often philosophical, dealing with the subtleties and frailties of human existence and
humankind’s search for meaning.

**Personal life**
He was the husband of Steeleye Span lead vocalist Maddy Prior, but they have since divorced.[2] He is also the father
of the musician Rose Kemp.
He was, or is, a member of the Carlisle Pagan Society.
Rick Kemp was a Music Tutor at Cumbria College of Art and Design in Carlisle in 1989.
He was reported to be leaving Steeleye Span in 2004 and has hinted frequently that he may retire from regular
touring in the near future. Despite this, he has featured strongly on all their recent albums, and has been in the band
throughout all their recent tours, with the exception of the Spring 2009 where he was replaced by Pete Zorn due to ill
health. He returned for the winter tour that year, and despite suggesting during the tour that he would be retiring
from music, he went on to play on two tours during 2011.

**References**
[1] King Crimson biography (http://www.allmusic.com/artist/p4682)
    rose-kemp-i-will-not-conform-to-some-safe-ideal-of-a-saleable-woman-figure/)
Boz Burrell


Background information

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<thead>
<tr>
<th>Birth name</th>
<th>Raymond Burrell</th>
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<tr>
<td>Born</td>
<td>1 August 1946</td>
</tr>
<tr>
<td></td>
<td>Holbeach, Lincolnshire, England</td>
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<tr>
<td>Died</td>
<td>21 September 2006 (aged 60)</td>
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<td>Marbella, Spain</td>
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Notable instruments

| Ampeg AUB-1 |

Raymond "Boz" Burrell (1 August 1946 – 21 September 2006) was an English musician. Originally a vocalist, Burrell is best known for his bass playing and work with the rock bands King Crimson and Bad Company.
Boz Burrell

Career

In the mid 1960s Burrell featured as a singer in "The Boz People", which had originally been called "The Tea Time Four".[1] During this period he also replaced Roger Daltrey in The Who,[2] for a short period.[3]

In the late 1960s Burrell released solo singles as a vocalist credited as Boz. He was joined by Ritchie Blackmore, Ian Paice and Jon Lord, who would later form Deep Purple. During this period Burrell returned to Norwich, as the front man for "Feel for Soul",[4] who played soul cover songs.

In the early 1970s, he joined King Crimson as a vocalist and bass guitar player and was taught to how to play the instrument by guitarist Robert Fripp.[5] He recorded Islands (1971) with the band and featured on a post-breakup compilation live album Earthbound.[6] Burrell's vocals also appeared on Centipede's Septemto Energy (1971).[7]

In 1973 Burrell formed "Snape" with members of King Crimson and Alexis Korner[5] and then became a founder member and bass player for the rock band Bad Company,[6] in the same year he co-wrote songs performed by Bad Company such as, "Rhythm Machine" with Simon Kirke and "Gone Gone Gone" from Desolation Angels (1979), "Nuthin' on the TV" and "Ballad of the Band" from Rough Diamonds (1982).[8] Burrell remained with the band until 1999.

After his departure from Bad Company, Burrell worked with Tam White and in the new millennium appeared with Zoot Money's Big Roll Band. He died of a heart attack in Spain on 21 September 2006 aged 60.[9]

Notes


References

External links

- Boz Burrell (http://www.allmusic.com/artist/p61119) at Allmusic
- Boz Burrell (http://www.imdb.com/name/nm1723793/) at the Internet Movie Database

Ian Wallace

<table>
<thead>
<tr>
<th>Ian Wallace</th>
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<tr>
<td>Wallace playing in November 1972 with Alexis Korner &amp; Snape, in Hamburg</td>
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### Background information

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<tr>
<th>Birth name</th>
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<tr>
<td>Born</td>
<td>29 September 1946</td>
</tr>
<tr>
<td></td>
<td>Bury, Lancashire, England UK</td>
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<td>Died</td>
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### Associated acts

- Yes, Big Sound, Nalle, Bonzo Dog Doo Dah Band, Neil Innes, King Crimson, Peter Frampton, Bob Dylan, Ry Cooder, Don Henley, Bonnie Raitt, Joe Walsh, Johnny Hallyday, Keith Emerson, Roy Orbison, Jackson Browne, Traveling Wilburys, Eric Clapton, Jon Anderson, Alvin Lee, Crosby, Stills and Nash, Brian Eno, Larry Coryell, Stevie Nicks, Lindsey Buckingham, Steve Marriott, Badger, Al Kooper, Tim Buckley, Lonnie Mack, Procol Harum, Warren Zevon, Peter Banks, The Crimson Jazz Trio

### Website

Ian Wallace official website [1]

**Ian Russell Wallace** (29 September 1946 – 22 February 2007) was a rock and jazz drummer, most visible as a member of progressive rock band, King Crimson from 1971 to 1972; but known best in the musical community with his contributions as a session musician on his drum kit.
Early years
Wallace formed his first band, The Jaguars, at school, before going on to join The Warriors with Jon Anderson in his pre-Yes days. (Wallace later played with Yes once in November 1968 during Bill Bruford's hiatus from the band).
From The Warriors, Wallace went on to join Big Sound. In the 1960s, Big Sound worked in Denmark, Norway and Sweden as a backing band to Danish rock musician Nalle. The Big Sound and The Warriors had been mates, and had gigged together in the Storyville Club, Frankfurt, Cologne and Copenhagen. The Big Sound's drummer and bass player left, and Ian & The Warriors bass player Dave Foster joined the band. When the Big Sound split at the back end of 1967 during a tour of Norway, some members including Wallace, moved to London to back other artists including Sandie Shaw, David Garrick, Marv Johnson and Lou Christie.

Prime years
Wallace later joined Vivian Stanshall's, Bonzo Dog Doo Dah Band, and then The World with Neil Innes before King Crimson. He appeared on the album, Islands in 1971, and on the live album, Earthbound in 1972, as well as a number of later archival releases. In May 1972, at the end of a U.S. tour, he and fellow Crimson members Mel Collins and Boz Burrell left the band and went to work for Alexis Korner's Snape.
Wallace subsequently worked with Peter Frampton in 1975. He was invited to join Bob Dylan's band in 1978 and accompanied Dylan during his tour of Japan. Wallace's heavy drum style was the driving force behind the pop-heavy album Street-Legal. Musician Rob Stoner later derisively said "The man had a beat like a cop."
Other notable work includes Ry Cooder in 1979 and Don Henley in the 1980s and 1990s. Wallace's studio and live credits also include El Rayo-X with David Lindley, Bonnie Raitt, Joe Walsh, Bob Dylan, Johnny Hallyday, Keith Emerson, Roy Orbison, Jackson Browne, the Traveling Wilburys, Eric Clapton, Jon Anderson, Alvin Lee, Crosby, Stills and Nash, the Quireboys, Brian Eno, Larry Coryell, Stevie Nicks, Lindsey Buckingham, Steve Marriott, Badger, Al Kooper, Tim Buckley, Lonnie Mack, Procol Harum (1993 tour), and Warren Zevon.
For a short time, Wallace formed The Teabags in Los Angeles with Peter Banks (formerly of Yes), Jackie Lomax (formerly of Badger), David Mansfield, Kim Gardner (also formerly of Badger) and Graham Bell.

Later years and death
In 2003, he joined the 21st Century Schizoid Band, again replacing former King Crimson drummer Michael Giles, and released his only solo album, Happiness With Minimal Side Effects. In 2005 he formed the Crimson Jazz Trio with Tim Landers on bass and Jody Nardone on piano, which released King Crimson Songbook Volume One in November 2005 and King Crimson Songbook Volume Two in early 2009.
On 10 August 2006, Wallace was diagnosed with oesophageal cancer. He chronicled his illness in his online blog in the hope his story would encourage others with similar symptoms to pursue treatment. He died, aged 60, with his wife, Marjorie Pomeroy, at his side.[2]
Selective discography

- 1970: The World – Lucky Planet
- 1971: King Crimson – Islands
- 1972: Billy Burnette – Billy Burnette
- 1973: Alexis Korner & Snape – Accidentally Born in New Orleans
- 1973: Jackson Heights – Bump & Grind
- 1973: Alvin Lee & Mylon LeFevre – Road to Freedom
- 1973: Esther Phillips – Black-Eyed Blues
- 1974: Alexis Korner – Alexis Korner
- 1974: Big Jim Sullivan – Big Jims Back
- 1974: Alvin Lee – In Flight
- 1974: Alexis Korner – Mr. Blues
- 1974: Alexis Korner – Snape Live on Tour
- 1975: Steve Marriott – Marriott
- 1975: Alvin Lee – Pump Iron!
- 1978: Bob Dylan – Street-Legal
- 1979: Bob Dylan – Bob Dylan At Budokan
- 1981: Ronnie Wood – 1234
- 1982: Don Henley – I Can’t Stand Still
- 1982: David Lindley & El Rayo-X – Win This Record
- 1983: Jon Anderson – Animation
- 1983: Stevie Nicks – Wild Heart
- 1984: Don Henley – Building the Perfect Beast
- 1986: Graham Nash – Innocent Eyes
- 1986: Jackson Browne – Lives in the Balance
- 1989: Roy Orbison – Mystery Girl
- 1990: London Quireboys – Little Bit of What You Fancy
- 1995: Alvin Lee & Ten Years After – Pure Blues
- 1995: Joe Walsh – Robocop: The Series Soundtrack
- 1996: Johnny Hallyday – Destination Vegas
- 1998: King Crimson – Live at Jacksonville, 1972
- 2000: Billy Burnette – Are You With Me Baby
- 2000: King Crimson – Live at Summit Studios: Denver, 03/12/1972
- 2000: Alvin Lee & Ten Years After – Solid Rock
- 2001: Rodney Crowell – Houston Kid
- 2001: King Crimson – Live in Detroit 1971
- 2002: King Crimson – Earthbound
- 2002: King Crimson – Ladies of the Road
- 2003: The Warriors – Bolton Club ’65
- 2003: Ian Wallace – Happiness With Minimal Side Effects
- 2003: King Crimson – Live in Orlando, 1972
- 2003: Bob Dylan – Street-Legal [Remastered]
- 2005: Fission Trip – Fission Trip, Volume One
- 2005: Adrian Belew – Side One
• 2005: Crimson Jazz Trio – *King Crimson Songbook, Volume One*
• 2006: 21st Century Schizoid Band – *Pictures of a City: Live in New York*
• 2007: Traveling Wilburys – *Traveling Wilburys*
• 2007: Steve Marriott’s All Stars – *Wam Bam*
• 2009: Crimson Jazz Trio – *King Crimson Songbook, Volume Two*

**References**


**External links**

• Ian Wallace official website (http://www.ianrwallace.com)
• Crimson Jazz Trio official website (http://www.crimsonjazztrio.com)
John Kenneth Wetton (born 12 June 1949) is an English bassist, guitarist, keyboardist, singer and songwriter. He was born in Willington, Derbyshire, and grew up in Bournemouth. He has been a professional musician since the late 1960s. He initially rose to fame in progressive rock with bands such as Mogul Thrash, Family, King Crimson, Roxy Music/Bryan Ferry, Uriah Heep, UK, Jack-Knife, and Wishbone Ash. His biggest commercial success was as the
frontman and principal songwriter of the supergroup Asia. Their self-titled debut album sold 8 million copies worldwide and was Billboard magazine's #1 album of 1982.

Career

Wetten first cut his musical teeth on church music at his family’s piano. He often played the bass parts to help his brother rehearse tunes for services, an experience that led to his love of bass melodies. In his teens, Wetton focused those melodies on the bass guitar and honed his skills by playing and singing with local bands. He also started songwriting with an early bandmate, Richard Palmer-James, a relationship that would continue through five decades. Wetton achieved his bass guitar sound utilising a 1961 Fender Precision Bass, amplified through tubes. This style and approach was particularly evident during his stint with King Crimson from 1972 until 1974. Known initially for his bass guitar sound, Wetton's vocal and songwriting abilities garnered attention with his work in the band Asia in the early 1980s. Recorded highlights of Wetton's career include King Crimson's Larks’ Tongues In Aspic (1973), Starless and Bible Black (1974), Red (1974), UK's self-titled debut (1978) (reuniting the King Crimson rhythm section of Wetton and Bill Bruford) Jack-Knife's I Wish You Would (1979) a one-off recording project and Asia's self-titled debut (1982), the last being the biggest seller of his career. In 1986 he also contributed to Phenomena II and had a #1 hit with the single "Did It All For Love" in South America. Since the early 1990s, Wetton has released several solo albums, including studio albums Voice Mail/Battle Lines, Arkangel, Sinister/Welcome to Heaven and Rock of Faith, and a number of live recordings from his solo tours around the world. Wetton also created the Icon project with fellow Asia bandmate Geoff Downes. The duo have recorded three studio albums of original material (ICON, ICON II/Rubicon and Icon 3) and live releases.

Wetten has done extensive work as a session musician with acts such as Brian Eno, Bryan Ferry and Phil Manzanera. Through his connection with George Martin, Wetton also played bass on Only Visiting This Planet by Larry Norman, recorded in 1972 and produced by Martin. The album has been voted "The Best Contemporary Christian Album of All Time" by Contemporary Christian Music magazine. He also played bass on the 1973 Malcolm and Alwyn gospel beat music album Fool's Wisdom, another Larry Norman connection.

Wetten rejoined the other original members of Asia (Downes, Steve Howe and Carl Palmer) in early 2006 to announce a 25th anniversary world tour. This line-up performed a series of dates in the United States in September 2006, and in the United Kingdom in November/December 2006. The band also spent much of 2007 on the road, with shows in North and South America, Europe and Asia. A new Asia studio album titled Phoenix, the original band's first since 1983's Alpha, was released in April 2008 and peaked at #73 on the North American Top 200 albums charts.

UK have recently reformed with John Wetton, Eddie Jobson and Terry Bozzio for a world tour in 2012.

Personal life

Wetten has struggled with alcoholism in the past. After the first leg of Asia's 1983 tour, Asia replaced him temporarily with bassist and vocalist Greg Lake (previously of Emerson, Lake & Palmer and also a King Crimson alumnus), in part because of his drinking problem. Wetton has been sober since June 2005.

In August 2007 Wetton underwent heart surgery which placed the remainder of Asia's 2007 tour and recording plans on hold until he recovered. The band, including Wetton, released their new album entitled Phoenix worldwide in April 2008. Artist Roger Dean was commissioned to create the cover art. This release was followed by a world tour. Wetton is left-handed but plays bass and guitar right-handed.
Discography

With Mogul Thrash

• Mogul Thrash, 1971

With Gordon Haskell

• It Is and It Isn't, 1971

With Family

• Fearless, October 1971; US #177, UK #14
• Bandstand, September 1972; US #183, UK #15

With Larry Norman

• Only Visiting This Planet, 1972

With Malcolm and Alwyn

• Fool's Wisdom, 1973

With Peter Banks

• Two Sides of Peter Banks, 1973

With King Crimson

• Larks' Tongues in Aspic, April 1973; US #61, UK #20
• Starless and Bible Black, June 1974; US #64, UK #28
• Red, October 1974; US #66, UK #45
• USA, (Recorded live June 1974, released 1975, expanded edition 2002)

With Bryan Ferry

• Another Time, Another Place, July 1974; UK #4
• Let's Stick Together, September 1976; UK #19, US #160
• In Your Mind, February 1977; UK #5, US #126, Aust #1
• The Bride Stripped Bare, September 1978

With Roxy Music

• Viva!, July 1976

With Uriah Heep

• Return To Fantasy, 1975; UK #7, US #85
• High and Mighty, 1976; UK #56, US #161

With UK

• U.K., 1978
• Danger Money, 1979
• Night After Night, 1979 - Live
• Concert Classics, Vol. 4, 1999 - Live, unauthorized

With Jack-Knife

• I Wish You Would, 1979

With Roger Chapman

• Mail Order Magic, 1980
• Hyenas Only Laugh for Fun, 1981

With Wishbone Ash

• Number the Brave, 1981, MCA Records
With Martin Turner's Wishbone Ash
- Argus Through The Looking Glass, 2008, Mystic Records

With Asia
- Asia, 1982; #1 US, #15 JP
- Alpha, 1983; #6 US, #4 JP
- Astra, 1985; #67 US, #15 JP
- Then & Now, 1990; #114 US, #24 JP
- Live in Moscow, 1990
- Definitive Collection, 2006; #183 US
- Fantasia: Live in Tokyo, 2007
- Phoenix, 2008 #73 US #28 JP
- Omega, 2010
- XXX, 2012

With Steve Hackett
- Genesis Revisited 1997
- The Tokyo Tapes 1998

Solo albums
- Caught in the Crossfire, 1980, E'G/Polydor Records
- King's Road, 1972-1980, 1987, E'G/Virgin Records
- Voice Mail / Battle Lines, 1994, Pony Canyon / Magnetic Air Records
- Arkangel, 1997, Eagle Records
- Chasing the Deer (film soundtrack), 1998, Blueprint Records
- Monkey Business (with Richard Palmer-James), 1998, Blueprint Records
- Welcome to Heaven / Sinister, 2000, Avalon Records
- Rock of Faith, 2003, Giant Electric Pea Records
- Raised in Captivity, 2011, Frontiers Records

With Phil Manzanera
- Diamond Head, 1975
- K Scope, 1978
- Wetton Manzanera, 1987, Geffen Records

With Daniele Liverani
- Genius A Rock Opera - Episode 1, 2002

With Alan Simon
- Excalibur - The Celtic Ring

With Geoff Downes
- Wetton Downes (Demo Collection), 2002, Stallion Records
- Icon, 2005, Frontiers Records/UMe Digital (US)
- Icon Live: Never in a Million Years, 2006, Frontiers Records
- Acoustic TV Broadcast, 2006, Frontiers Records
- Icon II: Rubicon, 2006, Frontiers Records
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With Duncan Mackay
• *Score* 1977  
  With Atoll  
• *Rock Puzzle* 1979  
Live albums  
• *Chasing the Dragon*, 1995, Eclipse Records  
• *Akustika*, 1996, Blueprint Records  
• *Live in Tokyo*, 1998, Blueprint Records  
• *Nemansland Live in Poland*, 1999, Giant Electric Pea Records  
• *Hazy Monet Live in New York*, 1999, Blueprint Records  
• *Sub Rosa Live in Milan Italy*, 1999, Blueprint Records  
• *One Way or Another* (with Ken Hensley), 2002, Classic Rock Legends  
• *More Than Conquerors* (with Ken Hensley), 2002, Classic Rock Legends  
• *Live in Argentina*, 2003, Blueprint Records  
• *Live in Osaka*, 2003, Blueprint Records  
• *Live in the Underworld*, 2003, Classic Rock Legends  
• *Amata*, 2004, Metal Mind Records  

**References**

[1] [http://www.johnwetton.co.uk/](http://www.johnwetton.co.uk/)  

**External links**

• Official site ([http://www.johnwetton.com/](http://www.johnwetton.com/))  
• Official Asia Reunion Website ([http://www.originalasia.com/](http://www.originalasia.com/))
Jamie Muir

Jamie Muir (born in Edinburgh, Scotland) is a UK painter and former percussionist, best known for his work in King Crimson.

Biography

Muir attended the Edinburgh College of Art during the 1960s, and began playing jazz on trombone[1] before settling on percussion.[2]

After moving to London, Muir worked with choreographer Lindsay Kemp,[1] and was active in free improvisation, recording, and performing with Derek Bailey and Evan Parker in the Music Improvisation Company from 1968–1971. Muir used various found objects as part of his percussion repertoire. He spoke of "approach[ing] the rubbish with a total respect for its nature as rubbish", and that "The way to discover the undiscovered in performing terms is to immediately reject all situations as you identify them (the cloud of unknowing) — which is to give music a future".[3] During this period he also played in the band Boris with Don Weller and Jimmy Roche (both later of jazz-rock band Major Surgery) and Assagai with Alan Gowen and others.

Muir was a member of King Crimson from mid-1972 to early 1973. With King Crimson, Muir occasionally played a standard drum kit, but more often he contributed an assortment of unusual sounds from a wide variety of percussion instruments, including chimes, bells, thumb piano, mbiras, a musical saw, shakers, rattles, found objects, and miscellaneous drums. Muir initially appeared on a single King Crimson album, 1973's Larks' Tongues In Aspic; several live recordings featuring Muir have since been released by DGM records. King Crimson violinist/keyboardist David Cross reports that "We all learned an incredible amount from Jamie. He really was a catalyst of this band in the beginning and he opened up new areas for Bill [Bill Bruford, the group's "conventional" drummer] to look into as well as affecting the rest of us."

In 1972 Muir decided to pursue a monastic lifestyle, in accordance with the strict principles of Buddhism. He left King Crimson abruptly in 1973 to live in a monastery in Scotland. He had just completed his contribution to Lark's Tongues, released subsequent to his departure. The British Press at the time attributed his decision as the result of "personal injury sustained onstage during performance", a phrase attributed to the band's management company, E'G.

In 1980, Muir returned to the London music scene, recording with Evan Parker and Derek Bailey. He was also on the soundtrack of the film Ghost Dance, a collaboration with another Crimson alumnus, drummer Michael Giles and David Cunningham recorded in 1983, and eventually released in 1996.[5] Muir has since withdrawn completely from the music business and now devotes his energies to painting.[6]

References

[4] Chapter Six: King Crimson III and Brian Eno (http://www.progressiveears.com/frippbook/ch06.htm)
### William Scott "Bill" Bruford

William Scott "Bill" Bruford (born 17 May 1949 in Sevenoaks, Kent) is an English drummer, percussionist, composer, producer, and record label owner. He was the original drummer for the progressive rock group Yes, from 1968-1972. Bruford has performed for numerous popular acts since the early 1970s, including a stint as touring drummer for Genesis in 1976. Following his departure from Yes and at various times until 1997, Bruford was the drummer for progressive rock band King Crimson. Bruford moved away from progressive rock to concentrate on jazz, leading his own jazz group, Earthworks, for several years. He retired from public performance in 2009, but continues to run his two record labels and to speak about music. His autobiography, *Bill Bruford: The Autobiography*, was published in early 2009.

He began playing the drums when he was thirteen, and was influenced by jazz drumming, which manifested itself on early Yes albums and remained an influence on his style throughout his career. He had success in the early seventies during his time with Yes playing on their first five albums including the LPs *The Yes Album, Fragile*, and *Close to the Edge*. He left Yes in 1972, returning briefly for the *Union* album which was released in 1991.

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Biography

Early life

Bruford explained that he chose to play drums because he watched American jazz drummers of the 1960s on BBC TV on Saturday evenings. These programmes turned the head of the thirteen-year-old Bruford. He found all the instrumentalists to be fascinating and mysterious, but particularly the drummers. His sister then gave him his first pair of brushes as a present. He was educated at Tonbridge School. He later took a few lessons - while still attending Public School - from Lou Pocock of the Royal Philharmonic, but after that he picked up other techniques wherever he found them.

He said that he never acquired drum technique for the sake of acquiring it, but as a solution to a particular problem, and if he heard something that he couldn't do, he would learn how to do it. Bruford applied this way of learning to other instruments as well, although acknowledging that he has the 'classic amateur's technique'; meaning that he knows some very difficult bits and that he has some large gaping holes in his knowledge, but his amateurism can sometimes be helpful in forging a style, because he has to work around his weaknesses.

Bruford's pre-Yes bands included The Breed (1966–67), a Sevenoaks-based r'n'b/soul band which included future Flash bassist Ray Bennett, future Canned Rock singer/guitarist Doug Kennard and guitarist Stu Murray (since Bruford was at boarding school and not available for all gigs, the band occasionally used another drummer, Pete Skinner, and sometimes both), a short-lived band named The Noise (1967) with whom he gigged in Italy, and Savoy Brown (1968), his first professional engagement - which lasted all of three gigs.

Yes

Most of the early members of Yes all lived in the same house. They were almost confined to the property, because concert bookings came at short notice, so leaving the house for a few hours was their only freedom from the confines of the band. Bruford likened the lifestyle to that of a fireman.

Although seemingly a close-knit band, Bruford remembers the whole era as being very argumentative, and hot blooded. There was a constant state of friction between Bruford, Chris Squire, and Jon Anderson, all three of whom were from totally different social backgrounds. Bruford admitted that he found it hard to understand Anderson's northern English accent, and Anderson's penchant for speaking in strange sentences that nobody could understand, which later influenced Yes' lyrics. Bruford also had to contend with Squire's slow and deliberate style of writing his bass lines, being on time for recording sessions, or just getting ready to leave for shows. These personality traits amongst the three would be a foundation for Bill's eventual exit from the group in 1972.

The band members were no strangers to alcohol, but Bruford doesn't remember a lot of "sex, drugs and rock n' roll". The whole band used to drink a lot of alcohol, and they often visited a club in London called the Speakeasy that the band's manager, Roy Flynn, also managed. The Speakeasy stayed open until two or three in the morning, so Yes could play a gig in England within a hundred-and-fifty mile radius and still make it back to the Speakeasy at about two o'clock, where they drank "large amounts" of whisky and Coke.

Bruford, by 1972, had felt that Yes had come as far as it could, or at least as far as he could contribute to it. He didn't want to spend what he felt was an inordinate amount of time in the studio debating chords and producing records that he felt would only be in the shadow of Close To The Edge. In addition, his relationship with bassist Chris Squire was strained. He later commented, "Chris is, I'm sure, a wonderful guy. But in those days he was also very, very late. For all appointments and departures and arrivals and sound checks and anything. That, in a way, is the most grievous form of offense that one musician can visit upon another... I was a hot-blooded guy back then and I'd had enough of waiting for him, really." He also once had a fist-fight with Squire after a concert, because they had violently disagreed about who had played badly. Despite these personal issues, Bruford played all the drums on Squire's 1975 solo album, Fish Out of Water.
King Crimson

Bruford accepted an invitation from Robert Fripp to join King Crimson, a band he had wanted to join for quite some time. He later compared this to "going over the Berlin Wall into East Germany" - Bruford stated that "In Yes, there was an endless debate about should it be F natural in the bass with G sharp on top by the organ. In King Crimson...you were just supposed to know". His instinct to remember complicated drum parts was shown when he learned how to play the long percussion and guitar part in the middle of "21st Century Schizoid Man", "by listening to it and just learning it". He admits that his note-reading skills are slower than he would like: "I learned how to read the horizontal lines, but not the vertical notes." Despite this, he has successfully written lots of compositions over the years, albeit slowly.

Bruford was more interested in artistic pursuits, and the framework of King Crimson appealed to that sensibility in him. He cites the six months that the group contained avant-garde percussionist Jamie Muir as tremendously influential on him as a player, opening him up to "musical worlds I had only vaguely suspected existed". Violin, viola and keyboard player David Cross was selected to flesh out the sound of the new band. Rehearsals began in September 1972, followed by an extensive UK tour. *Larks' Tongues in Aspic* was released early the next year, and the group spent the remainder of 1973 touring Britain, Europe, and America.

Two albums were released with the four-member line-up (Fripp, Wetton, Bruford, Cross), *Starless and Bible Black*, and the posthumous live album *USA*, recorded on some of Cross's final dates with the band. Finally, as a 3-piece (Fripp, Wetton, Bruford) King Crimson recorded *Red* in July 1974. After the release of *Red* in September, Fripp decided to disband King Crimson.

Roy Harper

In 1975, Bruford played drums on the majority of Roy Harper's HQ, in addition to the aforementioned work on Fish Out of Water.

Genesis live

Bruford also spent six months touring with Genesis in 1976, recordings from which appeared on the Genesis live albums *Seconds Out* and *Three Sides Live*, as well as the theatrical release of Genesis: In Concert. Bruford, who was rehearsing (as guest percussionist) with Phil Collins' side project Brand X, suggested drumming while Collins sang until they found a permanent live drummer (this would be Chester Thompson, in 1977). Collins, a big Bruford fan going back to his early Genesis days, approved of the suggestion.

Solo career

Bill Bruford led his own band in the late 1970s, called simply "Bruford". Members of the band were initially Dave Stewart (keyboards), Jeff Berlin (bass), Allan Holdsworth (guitar) and Bruford (drums).

The first album *Feels Good to Me* (recorded as a solo project) also had Annette Peacock on vocals, Kenny Wheeler on flugelhorn and John Goodsall on rhythm guitar. The second album, *One of a Kind*, was entirely instrumental, except for some spoken lines during the introduction to "Fainting In Coils". There were two live albums from this period. *Bruford - Rock Goes To College* is a 2006 DVD release from the eponymous BBC Television series and *The Bruford Tapes*, compiled from live shows at My Father's Place in Roslyn, Long Island, in 1979 (including one broadcast on radio station WLIR -- most, but not all, of the tracks on the album are from that show), with 'the unknown' John Clark replacing Holdsworth on guitar.

The group's final studio album *Gradually Going Tornado* continued this lineup with bass player Berlin providing vocals on some songs. Backing vocals were provided by Canterbury scene stalwarts Barbara Gaskin and Amanda Parsons.
UK
Following his first solo album, he was reunited with King Crimson bassist/vocalist John Wetton in the progressive rock group UK. During his time in the band, from 1977 to 1978, the band released its eponymous debut album and conducted one UK tour and a couple of North American tours. After this he was dismissed from the band, due to his disagreement with Wetton and keyboardist Eddie Jobson's decision to fire guitarist Allan Holdsworth, whom he'd brought into the band. He subsequently turned his focus on his own band, Bruford.

In 1983 he joined up with former Yes pianist Patrick Moraz, who had played on the Relayer album; the duo released Music for Piano and Drums that year and Flags in 1985, followed by a short string of live shows.

Return to King Crimson
Bruford was part of a newly formed King Crimson again in 1981 with a different lineup, consisting of Bruford, Robert Fripp on guitar, Tony Levin on bass and Chapman Stick, and Adrian Belew on guitars and vocals. He recorded Discipline, Beat, and Three of a Perfect Pair with them, moving to a kit of both acoustic and electronic drums and using his renowned polyrhythmic style, before they disbanded again in 1984.

Anderson Bruford Wakeman Howe, and Yes again
Anderson Bruford Wakeman Howe (sometimes referred to by the acronym ABWH) was a subset of former members of the progressive rock-band Yes. The group consisted of vocalist Jon Anderson, drummer Bill Bruford, keyboardist Rick Wakeman, and guitarist Steve Howe, with Tony Levin providing the bass duties since Yes bassist Chris Squire was involved with the official Yes. Anderson Bruford Wakeman Howe recorded one self-titled studio album in 1989. A live recording from their subsequent concert tour was released in 1993.

Bruford would rejoin Yes briefly in 1991 and 1992 for the Union album and tour, so titled because it brought together ABWH and the members of Yes prior to the union as an eight-member band. His comments about the album and tour:

Well, the more money you pay for a record, the more money you interfere with it – and this was a big budget record. So, they eventually decided that the guys in France (Anderson, Bruford, Wakeman and Howe) needed the assistance of all the other Yes guys in California (Chris Squire, Tony Kaye, Trevor Rabin and Alan White). So, our work was duly e-mailed, I guess, to them. They were then put on and found lacking. Then, also put on was a cast of a thousand studio musicians. So, the whole thing turned into the most God awful, auto-corrected mess you could possibly imagine! The worst record I’ve ever been on.

About the tour:
It was just a sort of a summer vacation. It was fun to do in the sense there were some ‘old pals’ and it was possible to do because we didn't have to give rise to any new music. So in as much as the band was just playing repertoire material, there was kind of a 'ticket buy' in the idea of all those, you know, the entire cast of Dallas on stage at once, kind of thing. And there was some kind of attraction to that. But that was really all it was, I think. And I think I was probably an unnecessary spare part. So I didn't enjoy it terribly. But those gigs can be quite fun as performing in huge stadiums can be quite fun on a kind of purely visceral level. Just kind of being there and enjoying it. I don't venture, however, you'd want to give up your day job to do it.[5]

Bruford and Steve Howe would later undertake a recording project together in 1992/1993 to have an orchestra reinterpret some of Yes' works. The resulting album, titled Symphonic Music of Yes, was released on RCA records in 1993.
King Crimson, again

King Crimson re-emerged once more in 1994 as a six-piece band, consisting of its 1980s lineup along with Trey Gunn on Warr guitars and Pat Mastelotto sharing the drumming duties with Bruford. This so-called 'double trio' configuration recorded one full-length album, 1995’s THRAK, as well as experimenting with the ProjeKcts, before Levin and Bruford left the band. Bruford's reason for abandoning the double trio was his frustration with rehearsals, which he felt weren't going anywhere.[8]

Earthworks

Earthworks was formed in December 1985 and its original line-up (which lasted until 1993) featured two up-and-coming UK jazz musicians and composers, Django Bates on keyboards and tenor horn, and Iain Ballamy on saxes. The band reemerged in the 1990s with an acoustic line-up, notably featuring Tim Garland for a period, before splitting up in 2009 due to Bruford's retirement.

Bruford used Simmons electronic drums and his melodic drumming, though in the later years of his career he returned to using a primarily acoustic drum set. While Bruford has creative freedom with Earthworks, he continues to collaborate with many musicians, including one-time Yes keyboardist Patrick Moraz (with whom he recorded two albums in the 1980s) and bassist Tony Levin. Earthworks has been his primary focus in recent years, particularly after his departure from the latest incarnation of King Crimson.

In an interview for The San Diego Union-Tribune (15 May 2003) he said, “I have this image that I might be a 'rock guy on vacation'. That idea is anathema to me—and I've cured it by making eight albums with Earthworks.” He described Earthworks as "seeing music as a social encounter, where you look another guy in the eyes across the room, say 'one-two-three-four' and the music begins. That's where my pleasure lies, for sure" (Los Angeles Times, 16 May 2003).

Recent work

With Earthworks put on hold in 2007[9] (apart from a brief return in 2008), Bruford focused on new collaborations—including as a duo with pianist Michiel Borstlap; and with contemporary composer Colin Riley and collective pianocircus—and drum clinics.

He retired from public performance on 1 January 2009,[10] although he has since played live with Ann Bailey's Soul House.[11] He retired from studio recording at the same time,[12] although his studio work, Skin & Wire, was released later that year. His autobiography was released in early 2009.

Abortive projects

Bruford has been involved in a number of abortive projects, including a trio with Rick Wakeman and John Wetton which made the headlines of Melody Maker in October 1976; Bruford has also told of "an abortive and late rehearsal/audition with bass player Jack Bruce out at his mansion in Essex, once, but nothing came of that". He was also approached in 1985 by ex-Lead Zeppelin guitarist Jimmy Page to be the drummer for his new band with Paul Rodgers, The Firm, along with bass player Pino Palladino. "We rehearsed briefly, but I think decided we were mutually unsuited...!

[8]
[9]
[10]
[11]
[12]
[13]
Awards

In 1990, the readers of Modern Drummer Magazine voted him into that magazine's Hall of Fame.\[14]\n
Discography

Yes

- Yes (1969)
- Time and a Word (1970)
- The Yes Album (1971)
- Fragile (1972)
- Close to the Edge (1972)
- Yessongs (1973, live)
- Union (1991)

King Crimson

- Larks' Tongues in Aspic (1973)
- Starless and Bible Black (1974)
- Red (1974)
- USA (1975, recorded live 1974)
- Discipline (1981)
- Beat (1982)
- Three of a Perfect Pair (1984)
- VROOOOM (1994)
- THRaK (1995)
- THRaKkaTTaK (1996, recorded live 1995)
- The Night Watch (1997, recorded live 1973)
- Absent Lovers (1998, recorded live 1984)
- Live At The Jazz Café (1999 as part of The ProjeKcts sub-group box set, recorded live 1997)

Appearances

- Chris Squire - Fish Out of Water (1975)
- Steve Howe - Beginnings (1975)
- Roy Harper - HQ (1975)
- Pavlov's Dog - At the Sound of the Bell (1976)
- Absolute Elsewhere - In Search Of Ancient Gods (1976)
- Genesis - Seconds Out (1977, live)
- Annette Peacock - X Dreams (1978)
- Steve Howe - The Steve Howe Album (1979)
- Genesis - Three Sides Live (1982, live) (International edition only, until 1994 when the album was remastered with the US version being deleted.)
- Annette Peacock - Been In The Streets Too Long (1983)
- David Torn - Cloud About Mercury (ECM, 1986)
- Kazumi Watanabe - The Spice of Life (1987)
• Kazumi Watanabe - *The Spice of Life Too* (1988)
• Steve Howe - Turbulence (1991)
• Michiel Borstlap - *In Two Minds* (2007)

**UK**

• *U.K.* (1978)
• *Live in America* (1978, live recording - released 2007)

**Bruford**

• *Feels Good to Me* (1978)
• *One of a Kind* (1979)
• *Bruford - Rock Goes To College* (1979 - released 2006)
• *Gradually Going Tornado* (1980)
• *The Bruford Tapes* (1980, live recording)

**Duo with Patrick Moraz**

• *Music for Piano and Drums* (1983)
• *Flags* (1985)

**Anderson Bruford Wakeman Howe**

• *Anderson Bruford Wakeman Howe* (1989)
• *An Evening of Yes Music Plus* (1993)

**Orchestral project with Steve Howe and Jon Anderson**

• *Symphonic Music of Yes* (1993)

**Earthworks**

• *Earthworks* (1987)
• *Dig?* (1989)
• *All Heaven Broke Loose* (1991)
• *Stamping Ground: Bill Bruford's Earthworks Live* (1994, live)
• *Heavenly Bodies* (1997, compilation)
• *A Part & Yet Apart* (1999)
• *The Sound of Surprise* (2001)
• *Footloose and Fancy Free* (2002, live)
• *Earthworks Underground Orchestra* (2006)
With The New Percussion Group of Amsterdam
• *Go Between* (1987)

Bruford with Ralph Towner and Eddie Gomez
• *If Summer Had Its Ghosts* (1997)

Bruford Levin Upper Extremities
• *Bruford Levin Upper Extremities* (1998)
• *B.L.U.E. Nights* (2000, live)

Gordian Knot
• *Emergent* (2003)

Notes
[7] Album tracks that are from different shows than the July 12,1979 WLIR broadcast are 'Hell's Bells', 'Sample And Hold',and '5G'. The broadcast also included performances of three tunes that do no appear on the album: 'Joe Frazier', 'Forever Until Sunday', and 'Adios a la Posada'. In addition, the WLIR broadcast versions of 'Travels With Myself' and 'One of a Kind' were complete, but are truncated on the album.
[9] Bill Bruford drums on [http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/music/article2923582.ece]
[14] [http://www.billbruford.com/bill/bio.html]

External links
• Bill Bruford's official site [http://www.billbruford.com/]
• Bill Bruford discography [http://www.yescography.com/billbruf.htm]
• Bruford/Levin Upper Extremities [http://www.tonylevin.com/blue.html]
• Bill Bruford [http://www.myspace.com/billbruford] on Myspace
David Cross

This article refers to the musician, for other people named David Cross, see David Cross (disambiguation)

David Cross (born April 23, 1949) is an electric violinist born in Turnchapel near Plymouth, England, best known for playing with progressive rock band King Crimson during the 1970s[1] (particularly on Larks' Tongues in Aspic, Starless and Bible Black and Red). He also plays keyboards.[2]

Since the mid 1980s he has led his own band, the earlier incarnations of which featured American drummer Dan Maurer, English keyboard player Sheila Maloney and the Liverpool bassist/vocalist John Dillon. Former and current King Crimson members John Wetton, Robert Fripp, and Peter Sinfield, as well as guest lyricist Richard Palmer-James, have all guested on his solo projects.

Cross is currently a senior lecturer in Music Education at London Metropolitan University.

Discography

With King Crimson
- Larks Tongues in Aspic (1973)
- Starless and Bible Black (1974)
- Red (1974)
- USA (1975)

Solo
- Memos from Purgatory (1989)
- The Big Picture (1992)
- Testing to Destruction (1994)
- Exiles (1998)
- Closer Than Skin (2005)

With Radius
- Sightseeing (1988)
- Elevation (1989)
- Arc Measuring (1990)
- There Is No Peace (1994)
- Severe Test: System Collusion (1995)
- Civilisations (2000)

Collaborations
- The Butterfly Ball (With Rod Edwards and Roger Hand) (1975)
- Paul Egan: Island of Dreams (1978)
- Low Flying Aircraft: Low Flying Aircraft (1988)
- Danielle Dax: "Tomorrow Never Knows" (1990)
- Dossier: Dossiers (1990)
- Darling Buds: Crawdaddy (1990)
- Jade Warrior: Distant Echoes (1992)
Richard Palmer-James

Richard Jeffrey Charles Palmer-James (born 11 June 1947, in Bournemouth, England) is an English musician, best known for having written lyrics to several songs by the progressive rock group King Crimson in the early 1970s.\[1\]

Palmer-James got his start in the music business playing in various Bournemouth bands: The Corvettes, The Palmer-James Group (formed with Alec James), Tetrad, and Ginger Man, all of which also included John Wetton on bass and vocals. He was a founding member of Supertramp; he played guitar and vocals and wrote the lyrics for their self-titled debut album[^2] under the name Richard Palmer and co-wrote the lyrics of the song "Goldrush," a song written during his days in the band and finally recorded on their 2002 album *Slow Motion.*

Palmer wrote lyrics for three of King Crimson's albums: *Larks' Tongues in Aspic, Starless and Bible Black,* and *Red.* He did not participate in any of King Crimson's recordings, but worked with John Wetton and David Cross after Robert Fripp disbanded the group in 1974.

Palmer has lived in Munich since the early 1970s. In 1978 he was visited by John Wetton and W.J. Hutcheson, who were his bandmates in Tetrad, and they recorded an album with the German drummer Curt Cress in 10 days called *Jack-Knife* performing songs from the early days.

In 1997 he released a CD with former bandmate John Wetton under the title *Monkey Business,*[^3] a compilation of unreleased material including some songs that were recorded for the first time in studio, like a King Crimson tune called "Doctor Diamond".

Today he makes his living mainly as a lyricist and keeps playing guitar in bars.

References


External links

Trey Gunn

Trey Gunn playing Warr Guitar with KTU at Tampere Jazz Happening 2005

Trey Gunn (born December 13, 1960) is an American musician, known for his membership in progressive rock band King Crimson from 1994 to 2003, playing Warr Guitar and Chapman Stick.

**Biography**

A native Texan who now resides in Seattle, Washington, Gunn began his musical life at the age of seven playing classical piano. His interest in music grew through various instruments: electric bass, electric and acoustic guitar, keyboards, and the touch guitar. He moved to Eugene, Oregon, and played in punk bands while he completed a degree in classical music composition at the University of Oregon. He then moved to New York City where his professional career began.

He spent some time as a student of Guitar Craft with founder Robert Fripp and appeared on several Robert Fripp and the League of Crafty Guitarists recordings. From 1988 to 1991, he toured playing Chapman Stick in the UK and Europe, with Toyah Willcox, Robert Fripp and Paul Beavis, at first under the band project name “Fripp, Fripp” who by the second tour became "Sunday All Over the World". They recorded and released one album in 1991 entitled *Kneeling At the Shrine*. In the same year and with the SAOTW line up, he also played stick on the solo Toyah album *Ophelia's Shadow*, produced by Toyah who was to later guest on his album, *The Third Star*. 

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In 1992, he was asked to join David Sylvian and Robert Fripp in a collaborative project that toured the United States, Europe and Japan. The band released *The First Day* and *Damage* — a live recording from the Royal Albert Hall in London. During this period Gunn also recorded his first solo album *One Thousand Years*.

In 1994, Gunn joined King Crimson. With King Crimson he played Chapman Stick and subsequently diverse types of Warr guitar and was part of the "double trio" formation opposite Tony Levin. In 1997, King Crimson fragmented into smaller configurations known as the ProjeKcts. Gunn, along with Fripp, participated in all of the ProjeKcts performances and recordings. In 1999, the group mutated into a four piece — Belew, Fripp, Gunn and Mastelotto. He left Crimson after "The Power to Believe" tour in 2003. Over the course of his decade with the group he participated in thirty-three King Crimson CDs, two DVDs and hundreds of performances.

He has also performed and recorded with a number of other musicians: Tool, Puscifer, Robert Fripp, Sean Malone and Gordian Knot, David Sylvian, Vernon Reid, John Paul Jones, Eric Johnson, Italian singer Alice, Azam Ali, Matt Chamberlain, Michael Brook, Bill Rieflin, David Hykes of the Harmonic Choir and many more. He has released a number of solo albums, as Trey Gunn and as the leader of The Trey Gunn Band.

Years of working with broad-necked instruments like the Warr guiar affected Gunn physically and he had to seek less abusive outlets for his artistic expression. In 2003, Gunn founded the multi-media group Quodia with Joe Mendelson where he contributed more vocals than in previous projects and less Warr guitar. In 2004, he and Pat Mastelotto started collaborating with Kimmo Pohjonen and Samuli Kosminen, forming KTU out of their respective duos TU and Kluster. In 2007, he began working with Eddie Jobson in the group UKZ.

In addition to helping run a collective music label based in Seattle called First World (FWD) and a multi-media production company (7 Directions), he is currently dividing his time between his solo work, film and television scoring, music supervising, and building multi-dimensional media projects.

### Discography

**Solo albums**

- *Playing with Borrowed Time* (1985)
- *One Thousand Years* (1993)
- *Live Encounter* (2001)
- *Modulator* (2010)
With King Crimson (selected discography)

- **VROOOM** (1994)
- **THRAK** (1995)
- **THRaKaTTaK** (1996)
- **Deja VROOOM** (DVD) (1999)
- **The ProjeKcts** (4CD Box Set) (1999)
- **The ConstruKction of Light** (2000)
- **Level Five** (2002)
- **The Power to Believe** (2003)
- **Eyes Wide Open** (DVD) (2003)

With others

- 1991 *Ophelia's Shadow* (with Toyah)
- 1991 *Kneeling at the Shrine* (with Sunday All Over the World)
- 1993 *The First Day* (with David Sylvian / Robert Fripp)
- 1993 *Darshan (The Road To Graceland)* (with David Sylvian / Robert Fripp)
- 1994 *Damage: Live* (with David Sylvian / Robert Fripp)
- 1994 *Dream* (with U. Srinivas & Michael Brook)
- 1995 *Charade* (with Alice)
- 1996 *Cortlandt* (with Sean Malone)
- 1999 *Gordian Knot* (with Gordian Knot)
- 1999 *Zooma* (with John Paul Jones)
- 1999 *Birth of a Giant* (with Bill Rieflin / Robert Fripp / Trey Gunn)
- 1999 *The Repercussions of Angelic Behavior* (with Bill Rieflin / Robert Fripp / Trey Gunn)
- 2005 *TU* (with TU)
- 2005 *8 Armed Monkey* (with KTU)
- 2006 *Elysium for the Brave* (with Azam Ali)
- 2007 *V Is for Vagina* (with Puscifer)
- 2007 *The Arrow* (CD/DVD) (with Quodia)
- 2007 *Escape Plan* (with Stretching Madness)
- 2008 *Squeeze Me Ahead of Line* (with The Season Standard)
- 2009 *Quiver* (with KTU)
- 2009 *Down in Shadows* (with N.y.X)
- 2010 *Cocoon* (with Inna Zhelannaya)
- 2011 *Grace For Drowning* (with Steven Wilson)
References


External links

• Trey Gunn homepage (http://www.treygunn.com)
• Trey Gunn homepage (http://www.myspace.com/treygunn) on MySpace
• Quodia homepage (http://www.quodia.com)
• Quodia homepage (http://www.myspace.com/quodia) on MySpace
• DGM/King Crimson homepage (http://www.dgmlive.com)
• Interviews on Outsight Radio Hours (http://www.archive.org/details/TreyGunnInterviewsOnOutsightRadioHours)
Guest musicians

Peter Giles

Peter A. Giles (born 17 June 1944, Havant, Hampshire, England) is a bass player and vocalist.

Biography

With his brother Michael Giles and Robert Fripp, he formed Giles, Giles and Fripp in 1967-8.[1] Peter Giles was replaced by Greg Lake when Fripp and Michael Giles formed King Crimson. Peter Giles later made a guest appearance on King Crimson's second album In the Wake of Poseidon,[2] and in 2002-2007, he united with other Crimson alumni in 21st Century Schizoid Band. The band toured to critical acclaim.

Giles also appeared with his brother Michael and Ian McDonald on the eponymous McDonald and Giles (Island Records [ILPS 9126] UK; Cotillion Records [SD 9042] US).

As of 2009, Giles was producing an album of original material with his wife Yasmine, under the banner of Aluna. This was slated for worldwide release later that year.

References


External links

## Keith Tippett

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Keith Tippett (originally Keith Graham Tippetts, born 25 August 1947, in Bristol) is a British jazz pianist and composer.

Tippett, the son of a local police officer, went to Greenway Boys Secondary Modern school in Southmead, Bristol. He formed his first jazz band called The KT7 whilst still at school and they performed numbers popular at the time by The Temperance Seven. In the late 1960s, he led a sextet featuring Elton Dean on saxophone, Mark Charig on trumpet and Nick Evans on trombone. Tippett married singer Julie Driscoll and wrote scores for TV.

In the early 1970s, his big band Centipede brought together much of a generation of young British jazz and rock musicians. As well as performing some concerts (limited economically by the size of the band), they recorded one double-album, Septober Energy.

He formed, with Harry Miller and Louis Moholo a formidable rhythm section at the centre of some the most exciting combinations in the country, including the Elton Dean quartet, and Elton Dean's Ninesense. Around the same time, he was also in the vicinity of King Crimson, contributing piano to several of their records including Cat Food (and even appearing with them on Top of the Pops). His own groups, such as Ovary Lodge tended towards a more contemplative form of European free improvisation. He continues to perform with the improvising ensemble Mujician and more recently (2006) Work in Progress.

Tippett has appeared and recorded in a wide variety of settings, including a duet with Stan Tracey, duets with his wife Julie Tippetts, solo performances, and appeared on three King Crimson Albums.
Discography

with King Crimson:

• 1970 - *In the Wake of Poseidon*, as session musician (piano)
• 1970 - *Lizard*, as session musician (piano & electric piano)
• 1971 - *Islands* as session musician (piano)

other selected work (arranged by recording date):

• 1969 - 1970, *Album* (with Sheelah McDonald)
• 1970 - (January) The Keith Tippett Group - *You Are Here... I Am There* (recorded at Advision Studios, London)
• 1971 - The Keith Tippett Group - *Dedicated To You, But You Weren't Listening* (featuring Robert Wyatt on drums)
• 1971 - (June) Centipede - *Septober Energy* (recorded at Wessex Sound Studios, London, during three days, produced by Robert Fripp)
• 1972 - Keith Tippett, with Roy Babbington, Julie Tippetts, Frank Perry & Keith Bailey - *Blueprint* (produced by Robert Fripp)
• 1973 - *Ovary Lodge* (with Roy Babbington & Frank Perry)
• 1974 - (November 12) with Trevor Watts' Amalgam - *Innovation* (recorded at Chipping Norton Recording Studios, Oxfordshire, UK)
• 1974 - (December 21) piano duo with Stan Tracey - *TNT* (recorded live at the Wigmore Hall, London)
• 1975 - (May 19) with Elton Dean's Ninesense - *Live at The BBC Radio 3*
• 1975 - (August 6) *Ovary Lodge* (with Harry Miller, Julie Tippetts & Frank Perry) - Live at Nettlefold Hall, London
• 1975 - (November 20) with Harry Miller's Isipingo - *Which Way Now?* (recorded at Post-Aula, Bremen, Germany)
• 1975 - with Dudu Pukwana Group - *Diamond Express* (a.k.a. *Ubagile*)
• 1975 - with Gary Brooker, Bill Bruford, Phil Collins, Stephane Grappelli, Jack Lancaster, Jon Hiseman, Brian Eno, Alvin Lee, Gary Moore, Cozy Powell, Manfred Mann, Julie Tippett, Viv Stanshall, etc. - *The Rock Peter and the Wolf* (an arrangement of songs of the classic Peter and the Wolf story)
• 1976 - with Elton Dean's Ninesense - *Happy Daze*
• 1976 - (August 15) with Harry Miller's Isipingo for concert recording of a track named *Dancing Damon*, recorded in London ICA, released on Miller's Isipingo album *Full Steam Ahead* (2009)
• 1976 - (October) with Hugh Hopper, Elton Dean, Joe Gallivan - *Cruel But Fair* (recorded at The Basement, Oslo)
• 1976 - (December 20) with Harry Miller's Isipingo - *Live at 100 Club* (bootleg recording)
• 1977 - (January 14 & 15) with Mark Charig & Ann Winter - *Pipedream* (recorded at St. Stephen's Church, Southmead, Bristol, UK)
• 1977 - with Elton Dean's Ninesense - *Oh For The Edge*
• 1977 - (August 21) piano duo with Stan Tracey - *Supernova* (recorded live at the ICA, London)
• 1978 - (March 17) with Elton Dean's Ninesense - *Live at The BBC Radio 3*
• 1978 - (May 22 thru 24) Keith Tippett's Ark - *Frames: Music For An Imaginary Film* (recorded at Wessex Sound Studios, London)
• 1979 - (February 25) with Elton Dean's Quartet (K. Tippett/E. Dean/H. Millet/L. Moholo) - *Live at Teatro Cristallo, Milan, Italy* (bootleg recording)
• 1979 - (April 13 & 20 thru 22) *The Unlonely Raindancer* (his first solo tour)
• 1979 - (May 7) *Live in Milan '79* (his first solo tour - bootleg recording)
• 1980 - (February) with Elton Dean Quintet (Dean, Tippett, Mark Charig, Louis Moholo & Marcio Mattos) - *Boundaries* (recorded at Tonstudio Bauer, Ludwigsburg, Germany)
• 1981 - *Mujician I* (piano Solo)
• 1981 - (May 22) piano duo with Howard Riley - *First Encounter* (recorded live at Goldsmith's College, London)
• 1981 - (June 20) with Elton Dean's Ninesense - *Suite* (featuring Harry Beckett, Harry Miller, Louis Moholo and others) (recorded at Jazzwerkstatt Peitz No. 41, Berlin, released for the first time in June 2011)
• 1982 - (June 29 thru July 3) with Company (Ursula Oppens, Fred Frith, George Lewis, Akio Suzuki, Julie Tippett, Moto Yoshizawa, Anne Le Baron, Phil Wachsmann & Derek Bailey (recorded at ICA, London during Company Week)
• 1982 - (November 3 & 5) with Louis Moholo & Larry Stabbins - *Tern* (recorded during the Total Music Meeting, Quartier Latin, Berlin)
• 1983 - (July 5) with Peter Brötzmann, Harry Miller & Willi Kellers - *Live at Jazzclub Unterfahrt*, Munich, Germany (undocumented quartet - bootleg recording)
• 1984 - (June 13) piano duo with Howard Riley, *In Focus* (recorded live at The Tramshed, Woolwich, London, as part of the Greenwich Festival)
• 1984 - (October 25) Keith Tippett Septet (with Larry Stabbins, Elton Dean, Mark Charig, Nick Evans, Paul Rogers & Tony Levin) - *A Loose Kite In A Gentle Wind Floating With Only My Will For An Anchor* (Live at the Barnfield Theatre, Exeter, UK)
• 1985 - with Hugh Hopper, Elton Dean, Joe Gallivan - *Mercy Dash*
• 1985 - with Hans Reichel - *Duet Improvisation* (Vand'Oeuvre #8501)
• 1986 - *Mujician II* (piano solo)
• 1986 - (June) with Dreamtime (Roberto Bellatalla, Gary Curson, Jim Dvorak, Nick Evans & Jim Lebaigue) - *Cathanger '86* (recorded at Cathanger Studios, Somerset)
• 1987 - (June 25 & 26) *Mujician III (August Air)* (piano solo) (recorded live during the JUST MUSIC concert series at the FMP Studio, Berlin)
• 1987 - duet with Julie Tippetts - *Couple in Spirit* (mixed by Robert Fripp)
• 1987 - with David Cross, Dan Maurer & Jim Juhn - *Low Flying Aircraft* (a Rock/Fusion album)
• 1990 - (April 9 thru 11) *66 Shades of Lipstick* (with Andy Sheppard)
• 1990 - (August 2) *The Dartington Concert* (piano solo) (recorded in The Great Hall, Dartington, during the Dartington International Summer School)
• 1990 - (September 25) with Elton Dean, Louis Moholo & Marcio Mattos for a track named *Second Thoughts*, released on Elton Dean's album *The Vortex Tapes* (recorded live at the Vortex Jazz Bar, London)
• 1990 - (November 3 & 4) Keith conducts track #9, *Sun-the Living Son*, on *Mary Wiegold's Songbook* (*The Composers Ensemble*) recorded at All Saints' Church, Petersham)
• 1991 - (June 1) Mujician & The Georgian Ensemble - *The Bristol Concert* (recorded live at St. George's concert hall, Brandon Hill, Bristol, UK, for BBC)
• 1992 - (January 2 & 3) The Dedication Orchestra - *Spirits Rejoice* (recorded at Gateway Studios, Kingston, Surrey, UK)
• 1993 - (October 23) with Willi Kellers & Julie Tippetts - *Twilight Etchings* (recorded at the Podewil in Berlin during the Total Music Meeting)
• 1993 - (December 8) piano duo with Howard Riley, *Interchange* (a.k.a. *The Bern Concert*) (recorded at Studio Bern Swiss Radio DRS)
• 1994 - January 3 thru 5) The Dedication Orchestra - *Ixesha* (Time) (recorded at Gateway Studios, Kingston, Surrey, UK)
• 1994 - (February 5) Mujician - *Poem About The Hero* (recorded live at The Michael Tippett Centre, Bath, England)
1994 - (May 21) *Une Croix Dans L'Océan* (solo piano) (recorded live at Festival International de Musique Actuelle de Victoriaville)

1995 - (May 6) *Mujician* - *Birdman* (recorded at The Michael Tippett Centre, Bath, England)

1995 - (August 31) with Stefano Maltese, Evan Parker & Antonio Moncada - *Double Mirror* (recorded live at the Noto Jazz Festival, Noto, Sicily, Italy)

1995 - (September) with Louis Moholo-Moholo, Mervyn Africa & Pule Pheto - *Mpumi* (recorded at Gateway Studios, Kingston, Surrey, UK)


1996 - (September) with Francine Luce - *Bo Kay La Vi-a (Next To The House of Life)* (recorded at Gateway Studio, Kingston, Surrey, UK)

1996 - (October 28) with Elton Dean, Paul Dunmall, Tony Levin, Paul Rogers, & Roswell Rudd - *Bladik* (recorded at Protocol Studios, London)

1996 - (November 19) with Paul Dunmall Octet - *Desire and Liberation* (recorded at The Arnolfini Arts Centre, Bristol, UK, by BBC Radio 3)

1996 - duet with Julie Tippetts - *Couple In Spirit II* (recorded live at The Stadtgarten, Cologne)

1997 - (May 18) *Mujician* - *Colours Fulfilled* (recorded at Gateway Studio, Kingston, Surrey, UK)

1997 - (June 13) *Friday the 13th* (solo piano) (recorded on Friday the 13th, in Sendai, Japan)

1997 - (June 22) with Paul Dunmall Octet - *Bebop Starburst* (recorded at Gateway Studio, Kingston, Surrey, UK)

1998 - (February) with Dreamtime - *Zen Fish* (recorded at Gateway Studios, Kingston, Surrey, UK)

1998 - (February 6 & April 30) with RoTToR (Paul Rutherford, Julie & Keith Tippett, Paul Rogers) - *The First Full Turn* (recorded various locations)

1998 - (May 3) Keith Tippett Tapestry Orchestra - *First Weaving: Live at Le Mans Jazz Festival*

1999 - (July 27) with Daryl Runswick - *Set of 5 (2 pianos)* (recorded live at Dartington Great Hall, UK)

2000 - (March 26) with Paul Dunmall Octet - *The Great Divide* (recorded at Gateway Studio, Kingston, Surrey, UK)

2000 - (March) *Linuckea (Let The Music Speak)* (recorded at Gateway Studios, Kingston, Surrey, UK)

2000 - (November 15) with Paul Dunmall, Peter Fairlough & Philip Gibbs - *Onosante* (recorded at Victoria Rooms Studio, Bristol, UK)

2001 - (February 24) *Mujician* - *Spacetime* (recorded at Victoria Rooms, Bristol, UK)

2001 - (October 7) with Paul Dunmall, Peter Fairlough, Philip Gibbs & Roberto Bellatalla - *Kanikazu* (recorded at Victoria Rooms, Bristol, UK)

2001 - (October 11) with Peter Fairclough - *Imago* (recorded at the Bluecoat Arts Centre, Liverpool)

2002 - (August 8) with Paul Dunmall Octet - *Bridging: The Great Divide Live* (recorded at Calouste Gulbenkian Foundation's "open air theatre" during the Jazz em Agosto Festival, Lisbon, Portugal)

2002 - (August 12) with Howard Riley & John Tilbury - *Another Part of The Story* (recorded at Gateway Studios, Richmond, London)

2003 - (March 29) with Paul Dunmall Moksha Big Band - *I Wish You Peace* (recorded at Gateway Studios, Richmond, London)

2003 - (October 28) with Howard Riley, Stephen Grew & Pat Thomas - *Pianoforte* (recorded at Sheffield University, First Hall)

2003 - The Dartington Trio (with Julie Tippetts & Paul Dunmall) - *Live at The BBC & Live at The Vortex*

2004 - (August 8) Dartington Improvising Trio (with Julie Tippetts & Paul Dunmall) - *Live at The Priory* (recorded live at Priory Park, 3rd Southend International Jazz Festival)

2004 - (September 5) with Julie Tippetts, Louis Moholo-Moholo & Canto General - *Viva La Black: Live at Ruvo Jazz Festival*, in Ruvo di Puglia, Bari, Puglia, Italy
• 2005 - (March) with George Burt/Raymond McDonald Sextet - *A Day for A Reason* (recorded at An Tobar Arts Centre, Tobermory, Mull, Scotland)
• 2005 - (April 24) with Paul Dunmall, Philip Gibbs & Julie Tippetts - *Mahogany Rain* (recorded at Victoria Rooms, Bristol, UK)
• 2005 - (May 5) RoToR (Paul Rutherford, Keith Tippett & Paul Roegrs) - *RoToR* (recorded live at Jazz Atelier, Ulrichsberger Kaleidophon, Austria -bootleg recording)
• 2005 - (June 12) Mujician - *There's No Going Back Now* (recorded at Voctoria Rooms, Bristol, UK)
• 2005 - (July 19 & 20) with The Number (Gary Curson, John Edwards & Mark Sanders) - *The Making of Quiet Things*
• 2006 - (March) with George Burt/Raymond McDonald Sextet - *Boohoo Fever* (recorded at An Tobar Arts Centre, Tobermory, Isle of Mull, Scotland)
• 2007 - (September 24 & 25) with Stefano Maltese - *The Lion Is Dreaming* (recorded at Sonoria Studio, Scordia, Sicily, Italy)
• 2008 - (September 2) with Julie Tippetts, Louis Moholo-Moholo & Minafric Orchestra - *Viva La Black* (recorded live at Piazza del Nuraghe, in Sant'Anna Arresi, Cagliari, Italy - bootleg recording)
• 2008 - *Nostalgia 77 Sessions featuring Keith & Julie Tippett* (recorded at Red Kite Studios, Wales, released in 2009)
• 2008 - (November 14) duet with Julie Tippetts, *Couple In Spirit - Live at the Purcell Room* (recorded at the Purcell Room, London, as part of the 2008 London Jazz Festival)
• 2011 - (January 30 & 31) Keith Tippett Octet (with Paul Dunmall, James Gardiner-Bateman, Peter Fairclough, Kevin Figes, Thad Kelly, Julie Tippetts & Ben Waghorn) - *From Granite To Wind* (recorded at Real World Studios, Box, Wiltshire, UK)
• 2011 - with Michael Giles MAD BAND - *In The Moment* (recorded at Real World Studios, Box, Wiltshire, UK)

See external links for his complete discography.

References

External links
• Mind Your Own Music (http://www.mindyourownmusic.co.uk/), the Keith Tippett/Julie Tippetts website.
• Free Music Production (http://www.fmp-label.de/freemusicproduction/musiker/tippettkeith.html), Tippetts FMP releases
• Keith Tippett Discography (http://www.dtmgallery.com/Main/TippettDiscography.htm)
• Keith Tippett (http://www.allmusic.com/artist/p9807) at Allmusic
• Keith Tippett (http://calyx.club.fr/mus/tippett_keith.html) at Calyx
• Interview with Keith Tippett (http://www.jazzwise.com/news/item/5581)
Mark Charig

Mark Charig (born 22 February 1944 in London) is a British trumpeter and cornetist. He was particularly active in the late 1960s and early 1970s, when he played in settings as diverse as Long John Baldry's group, Bluesology, Soft Machine, and Keith Tippett's group and his Centipede big band. Charig also featured on several King Crimson albums, being particularly prominent in a long solo on the title track of Islands, on the title track of Lizard and on the track 'Fallen Angel' on the 'Red' album.

In the mid 1970s he also toured with the group Red Brass, which featured singer Annie Lennox. He also appeared with the Brotherhood of Breath and recorded with Mike Osborne, as well as releasing his own Pipedream LP on Ogun Records.

He is also a member of the London Jazz Composers Orchestra. He now lives in Germany and is a member of the Wuppertal based Conduction Orchestra.

More recently, he has recorded KJU: a CD of quartet improvisations with the group "Quatuohr"

External links

- Biography\[^{[1]}\] at Calyx, the Canterbury website \[^{[2]}\]

References

\[^{[1]}\] http://calyx.club.fr/mus/charig_mark.html
\[^{[2]}\] http://calyx.club.fr/

Nick Evans

Nicholas "Nick" Evans (born 1947 in Newport, Monmouthshire, South Wales) is a Welsh jazz and progressive rock trombonist.

Career


Early years

He started playing the trombone at age 11 and by 1966 he had joined the New Welsh Jazz Orchestra. In that period he first joined the Graham Collier Sextet. In 1968 at the Barry school he worked with Keith Tippett and became a founding member of his sextet. He later worked with South African band Brotherhood of Breath and also Soft Machine. He is an important figure in the Canterbury Scene.

Evans also appeared on the album Lizard by the progressive rock band, King Crimson, in 1970.
References

External links

- Calyx club (http://calyx.club.fr/mus/evans_nick.html)
- Brotherhood of Breath (http://www.cuneiformrecords.com/bandshtml/brotherhood.html)
# Jon Anderson

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Jon Anderson (born John Roy Anderson on 25 October 1944) is an English singer-songwriter and musician best known as the former lead vocalist in the progressive rock band Yes. He is also an accomplished solo artist and has collaborated with artists such as the Greek musician Vangelis, among others.

## Biography

### Early life and childhood

Jon Anderson was born John Roy Anderson in Accrington, Lancashire, England, to Albert and Kathleen Anderson. His father was from Scotland whilst his mother was of Irish ancestry. Anderson dropped the "h" from his first name in 1970.

Anderson attended St. John's Infants School in Baxenden, Accrington. There he made a tentative start to a musical career playing the washboard in "Little John's Skiffle Group", which played songs by Lonnie Donegan, among others. Anderson left school at the age of fifteen and went through a series of jobs including farm hand, lorry driver and milkman. Anderson tried to pursue a football career at Accrington Stanley F.C., but at 5 feet 5 inches tall, Anderson was turned down because of his frail constitution. He remains a fan of the
Early career

In 1962 Anderson joined The Warriors (also known as The Electric Warriors), where he and his brother Tony shared the role of lead vocalist. He quit this band in 1967, released two solo singles in 1968 under the pseudonym Hans Christian, and then briefly sang for the bands The Gun and The Open Mind. One of Anderson's first producers at EMI was songwriter Paul Korda.

In March 1968 Anderson met bassist Chris Squire and joined him in a group called Mabel Greer's Toyshop, which had previously included guitarist Peter Banks. Anderson fronted this band but ended up leaving again before the summer was over. He remarks on his website that his time with the band consisted of "too many drugs, not enough fun!".

Yes

Anderson, Squire and Banks went on to form Yes with drummer Bill Bruford and keyboardist Tony Kaye. Their debut album was released in 1969. Rick Wakeman joined in 1971, and Anderson stayed with the group until a 'bitter dispute' in 1980. This has been known as the 'classic' period of Yes. Jon was a major creative force and band leader throughout this period. He has described himself as the 'team captain' and was nicknamed by his bandmates "Napoleon" for his diminutive stature and leadership of the band. He is also recognized as the main instigator of a series of epic works produced by Yes at the time. He played an indispensable role in creating such complex pieces as "Close to the Edge", "Awaken" and especially "The Gates of Delirium".

He rejoined a reformed Yes in 1983 which produced their most commercially successful album 90125 with newcomer Trevor Rabin. He departed again in 1988 over creative differences relating to the band's continued pursuit of major commercial success and mainstream radio play.

In 1989 Anderson and other former Yes members formed the group Anderson, Bruford, Wakeman, Howe (ABWH), augmented by bassist Tony Levin, who had played with drummer Bill Bruford in King Crimson. After the successful first ABWH album, a series of business deals caused ABWH to reunite with the then-current members of Yes, who had been out of the public eye while searching for a new lead singer. The resulting eight-man band assumed the name Yes, and the album Union (1991) was assembled from various pieces of an in-progress second ABWH album, as well as recordings that the "Yes proper" band had been working on without Anderson. A successful tour followed, but the eight-man line-up of Yes never recorded a complete album together before splintering in 1992. Many more personnel changes followed, but Anderson stayed in the band until 2008. He appears on all Yes albums except for their 1980 album Drama, and their 2011 album Fly From Here.

Anderson was fond of experimenting within the band and in so doing contributed to occasionally conflicted relationships within the band and with management. He originally wanted to record the album Tales from Topographic Oceans in the middle of the woods, and instead decided to put hay and animal cut-outs all over the recording studio. In another incident Anderson had tiles installed in the studio to simulate the echo effect of one's vocals in a bathroom.
Anderson last performed with Yes in 2004. A tour planned for summer 2008 with Anderson was cancelled when he suffered acute respiratory failure. The band have since announced a tour without him and he has been replaced by Benoît David, the lead vocalist in Yes tribute act Close to the Edge.

As of mid-2011, Anderson is collaborating with Rabin and Wakeman on a new Anderson-Wakeman-Rabin album, and likely some concerts in 2012. They're writing music, and Wakeman said he hopes the album is completed by the end of 2011. On tour, the group plans to perform Yes songs and new music. The group has unsuccessfully attempted to recruit Bruford to drum on the album.

### Vocal and lyrical style

It is a commonly held misconception that Jon Anderson sings falsetto, a vocal technique which artificially produces high, airy notes by using only the ligamentous edges of the vocal cords; however, Jon Anderson does not sing falsetto. His normal singing (and speaking) voice is naturally above the tenor range. In a 2008 interview with the *Pittsburgh Post-Gazette*, Jon stated, "I'm an alto tenor and I can sing certain high notes, but I could never sing falsetto, so I go and hit them high." He is also noted for singing in his original Lancashire accent. Anderson is capable of hitting many high notes, such as his E5s at the end of Heart of the Sunrise from the album *Fragile* (1971), and is able to get at least as low as G#2, which he displays once and briefly in the song The Ancient (Giants Under The Sun) from *Tales from Topographic Oceans* (1973).

Anderson is also responsible for most of the mystically themed lyrics and concepts which are part of many Yes releases. These have occasionally alienated some members of the band (most notably Bruford and Rick Wakeman), contributing to their leaving the group. The lyrics are frequently inspired by various books Anderson has enjoyed, from Tolstoy's *War and Peace* to Hermann Hesse's *Siddhartha*. A footnote in Paramahansa Yogananda's *Autobiography of a Yogi* inspired an entire double album *Tales from Topographic Oceans* (1973). Recurring themes include environmentalism, pacifism and sun worship.

### Beyond Yes

#### 1970s

In 1970 Anderson appeared as a featured guest singer on King Crimson's *Lizard* album, on the track "Prince Rupert Awakes". The tune was outside the range of the group's then-vocalist, Gordon Haskell. He also co-wrote the song "Pearly Gates", which appears on Iron Butterfly's January 1975 album *Scorching Beauty*. In September 1975 he appeared on the Vangelis album *Heaven and Hell* and in the following year released his first solo album *Olias of Sunhillow*. In 1979 he composed the score for a ballet, Ursprung which was part of a grouping of three dance works, collectively entitled Underground Rumours, commissioned and performed by The Scottish Ballet. The choreographer was Royston Maldoom, the theatrical set and costume designer was Graham Bowers, and the lighting designer was David Hersey. The principal dancers were Andrea Durant and Paul Russell.
1980s

In early 1980, when Anderson and Wakeman left Yes, Anderson started recording again with Vangelis; and by summer 1980, Jon & Vangelis had released *Short Stories*, followed in November by Jon’s solo album *Song of Seven* and a major British tour with The New Life Band. In 1981 he appeared on Rick Wakeman’s concept album *1984*. He also released another album with Vangelis in July 1981 called *The Friends of Mr. Cairo*. The album produced two singles: "I'll Find My Way Home" and "State of Independence"; the latter was a bigger hit for Donna Summer than for Jon and Vangelis, getting to #14 in the British Charts. The album was also notable for the title track, which was an ode to classic Hollywood gangster films of the 1930s and ‘40s, with voice impressions of Humphrey Bogart, Peter Lorre and Jimmy Stewart which paid homage to the classic film noir *The Maltese Falcon*. In 1982, he released *Animation* and in 1983 he appeared on Mike Oldfield’s "In High Places" from the album *Crises* as well as another song called "Shine". In the same year he also appeared with Béla Fleck and the Flecktones. During this year, he tried to form a trio with Rick Wakeman and Keith Emerson, but it did not come to fruition.

In 1984 Anderson appeared on the song "Cage of Freedom" from the 1984 soundtrack for a re-release of the Fritz Lang silent film *Metropolis*. In 1985 his song "This Time It Was Really Right" was featured on the soundtrack for the movie *St. Elmo’s Fire*. He also sang "Silver Train" and "Christie" on the film soundtrack *Scream for Help*. Along with Tangerine Dream, he appeared on the song "Loved by the Sun" for the 1985 film *Legend* directed by Ridley Scott. The 1986 film *Biggles: Adventures in Time* features a song sung by Anderson. During this year, he recorded some demo tracks that would later be reworked. He and Vangelis also started writing and demo'ing new songs for another album. Though the album was not made, they performed live together on 6 November 1986.

The last three years of the eighties saw him singing (and briefly appearing in the music video) on "Moonlight Desires" on Gowan's album *Great Dirty World* in 1987. He recorded the album *In the City of Angels* and also sang on "Stop Loving You" on the Toto album *The Seventh One* in 1988, and in 1989 he recorded an album that would later be released as *The Lost Tapes of Opio*. He also sang on the songs "Within the Lost World" and "Far Far Cry" for the Jonathan Elias album *Requiem for the Americas*.

1990s

After *Big Generator* in 1987, Jon Anderson teamed up with ex-Yes members Steve Howe, Rick Wakeman and Bill Bruford. The result was Anderson Bruford Wakeman Howe, released in 1989 and supported by a successful tour. Because of the separate existence of Yes (part of the band's name still being owned by Anderson), this alternate incarnation were forced to use their surnames as the band’s name (after Chris Squire threatened legal action). Meanwhile, Yes began composing and recording material for their follow-up, while Anderson Bruford Wakeman Howe did the same, beginning production at Miraval Studios in the South of France in April 1990. Bowing to record company pressure to resurrect the Yes banner, Squire and Anderson came up with the idea of merging both projects, which resulted in the 1991 album *Union*.

Although the supporting world tour was a commercial and critical success, praised by fans and band as one of Yes' best ever, the album was not as well-received, resulting in sales figures equivalent to those of the ABWH album (750,000 copies worldwide). *Union* would turn out to be Yes’ last studio album to have significant sales, though it didn't match the popularity of 1987’s *Big Generator*. One of *Union*’s singles, "Lift Me Up", became Yes' biggest hit on Billboard's Album Rock Tracks chart, reaching the top spot and remaining there for six weeks in early 1991.
In 1992 Anderson appeared on Kitaro's album *Dream*, adding both lyrics and vocals to three songs: "Lady of Dreams", "Island of Life" and "Agreement". He planned to release an Ancient America-influenced solo album called *The Power of Silence* in 1993, but it was not released due to issues with Geffen Records. He also toured South America with a band that included his daughters, Deborah and Jade. He appeared on the song "Along The Amazon" which he co-wrote for guitarist Charlie Bisharat's album of the same name. He also recorded an orchestral solo album called *Change We Must* in 1993; it was released the following year.

In 1994 Anderson released a solo album of Latino-influenced music called *Deseo*. There were plans to release a live album called *The Best of South America*, but it was not released due to management issues though some copies were already released by *Yes Magazine*. Anderson sang on the 7th Level children's video game *Tuneland*. Also, his son Damion released a single called *Close 2 the Hype*, which featured him and Jon on vocals. The next year he released a solo album called *Angels Embrace* and spoke of a plan to tour and record in China, but this idea was soon abandoned in favour of focusing on work with Yes. In 1996 *The Power of Silence* was released under the title *Toltec*. This release included sound effects that were not on the original recording. Jon also played a *Mother's Day* concert in San Luis Obispo.

The year 1997 saw Anderson recording and releasing a Celtic-influenced solo album called *The Promise Ring*, around the time he married Jane Luttenberger. During their honeymoon, *Earthmotherearth* was recorded and later released, followed in 1998 by an album called *The More You Know* that Jon and Jane recorded in Paris, France, with Francis Jocky. Anderson appeared on the song "The Only Thing I Need" by act 4Him in 1999; it was recorded for a multi-group album called "Streams". Steve Howe's tribute album *Portraits of Bob Dylan* also featured a cover of the Bob Dylan song, "Sad Eyed Lady of the Lowlands", with Jon's vocals. He also recorded with a band called The Fellowship.

### 2000s

In 2000, Anderson and then Yes keyboardist Igor Khoroshev worked on an album called *True You, True Me*. A tour was to commence in 2001, but due to Khoroshev's sexual assault charges during Yes's 2000 Masterworks Tour, the project was shelved. In 2002, Anderson started recording songs for a project called *The Big If*, which has not been released (as of 2010). In 2004 he appeared with the Contemporary Youth Orchestra of Cleveland. The concert was recorded but only released to the orchestra members. He also recorded live on XM Satellite Radio in Washington D.C. on 1 April. This show was released on a DVD called *Tour of the Universe* in 2005, which incorporated visual effects. This release coincided with the release of Jon Anderson's single, "State of Independence".

Anderson's earlier albums *Olias of Sunhillow* and *Song of Seven* were re-issued in 2006. *Animation* was tardily released on CD to complaints about the professionalism of the sound. To some ears, a later pressing used a better master, although the label Voiceprint denies any differences between the pressings. In *Elven Lands*, an album containing Jon's recordings with The Fellowship, was also released as were the first seven volumes of a box set called *The Lost Tapes*. Also in 2006, Anderson appeared with the Trans-Siberian Orchestra (East Coast Troupe) during two 16 December shows in Philadelphia, PA to play "Roundabout".

In 2007, Anderson contributed vocals to an album *Culture of Ascent* by American progressive rock group Glass Hammer; and appeared as part of a vocal ensemble on the track "Repentance" from the Dream Theater album *Systematic Chaos*. During that year, Anderson also toured both the USA and England with The Paul Green School of
Rock Music. Anderson's 1985 Christmas album 3 Ships was also released on CD with bonus tracks. The year 2008 saw an ambient album using Anderson's voice and bird song called From Me to You added to The Lost Tapes. Anderson appeared on the song "Sadness of Flowing" which he co-wrote for Peter Machajdik's album Namah and he made similar contributions to a re-mastering of Tommy Zvoncheck's album "ZKG".

In 2009 Anderson played on a European tour called "Have Guitar, Will Travel". Later that year, his 1997 album EarthMotherEarth was re-released with bonus tracks. Rather than just have Jon Anderson's name, it was released under "Jon and Jane Anderson". In The City of Angels and Change We Must were also reprinted during this year.

2010 to present

Anderson played a series of shows in Canada and the United States in 2010. He and Rick Wakeman began an autumn tour of the UK at the Cambridge Corn Exchange, on 9 October. A sample of Anderson's vocals from Mike Oldfield's "In High Places" is prominently featured in Kanye West's 2010 album My Beautiful Dark Twisted Fantasy in the opening track "Dark Fantasy".

In 2011, Anderson played a rendition of "Owner of a Lonely Heart" with the Youth Orchestras of San Antonio (YOSA) Philharmonic of San Antonio. That same year, Anderson released a single-track album entitled Open, featuring orchestration by Stefan Podell.[13]

Family


Deborah Anderson sang on her father's solo album Song of Seven, and more recently has sung for the French electronica band Télépopmusik on the album Angel Milk (released 2005); she also works as a photographer.[16][17] Damion Anderson spoke the final lines in the Yes song "Circus of Heaven" which appeared on Tormato, and is also a musician; he released the EP Close To The Hype ("C2T Hype") in 1994 with his father (remixes). Jade Anderson's birth is celebrated in her father's song "Animation" on the album of the same name, and she sang back-up vocals on many of his later albums. She has released a solo album in Japan.[18]

In March 2009, after 25 years of living in the United States, Jon announced in a statement via his Facebook page that he had become an American citizen. The statement made no mention as to whether he had retained or renounced his UK citizenship.
Health and spirituality

Anderson was a smoker in the 1960s and 70s, but now prides himself on a much healthier lifestyle. In the mid 70s, Anderson became a vegetarian, as did most members of Yes; however in an interview he stated, "I was a veggie for a while, but again I grew out of that. But I do eat very healthy."[19] In an 16 August 2006 interview on The Howard Stern Show Anderson said he eats meat, mostly fish, on occasion. In the interview, he also stated he had a spiritual adviser that "helped him see into the fourth dimension". Before live performances he often meditates in a tent with crystals and dreamcatchers, a practice he started in the 1980s. Anderson's religious beliefs are syncretic and varied,[20] including respect for the Divine Mother Audrey Kitagawa.[21] He has worked with the Contemporary Christian music band 4HIM: in 1999, his vocal was featured on the song "The Only Thing I Need", which appeared on a 'various artists' CD entitled Streams.

One of Anderson's passions is painting, and he uses his art as another channel for his creativity and self-expression. His artwork is available to view on his official website. He lived in France with Jennifer Baker at a farm in Saint-Paul de Vence for over five years from the very late 1970s, becoming friend of painters Marc Chagall and André Verdet, nearest neighbours (inspiring some of his songs and musical themes). In 1990 he returned in France to record demos between Le Domaine de Miraval still in Provence at Le Val and Paris, this time with ABWH for the perspective of an hypothetical second album.

On 13 May 2008, Anderson suffered a severe asthma attack which required a stay in hospital. According to Yes' website, he was later "at home and resting comfortably."[22] Yes' planned summer 2008 tour was subsequently cancelled, with the press release saying, "Jon Anderson was admitted to the hospital last month after suffering a severe asthma attack. He was diagnosed with acute respiratory failure and was told by doctors to rest and not work for a period of at least six months or suffer further health complications."[23] In September 2008 Jon wrote that he's "so much better...so grateful and so blessed...I look forward to 2009 for the "Great Work" to come."[21] In 2009 he returned to touring (solo) and continued touring in 2010 and the autumn of 2011, with Rick Wakeman for a UK tour (2010) and the eastern US (2011).[21]

Discography

Solo

Studio albums

- Olias of Sunhillow (1976) [studio album #1]
- Song of Seven (1980) [studio album #2]
- Animation (1982) [studio album #3 (re-released on CD in 2006)]
- 3 Ships (1985) [studio album #4 (re-released on CD in 2007, packed with additional bonus tracks)]
- In the City of Angels (1988) [studio album #5]
- Deseo (1994) [studio album #6]
- Change We Must (1994) [studio album #7]
- Angels Embrace (1995) [studio album #8]
- Toltec (1996) [studio album #9]
- Lost Tapes of Opio (1996) [studio album #10 (album recorded in 1989/90, first issued in 1996 through Jon Anderson's Opio Foundation and re-released on CD as part of The Lost Tapes 20 CD Box-Set)]
- The Promise Ring (1997) [studio album #11]
- Earth Mother Earth (1997) [studio album #12]
- The More You Know (1998) [studio album #13]
- Survival & Other Stories (2010)[24] [studio album #14]
Collection

- *The Lost Tapes (20 CD Box-Set)* (2006–2007) (live performances, unreleased demo albums...)
  - *The Mother’s Day Concert* (2006) (demos) (JAVPBX02CD)
  - *Searching For Songs* (2006) (demos) (JAVPBX03CD)
  - *Watching The Flags That Fly* (2006) (JAVPBX05CD) (Jon Anderson's personal demos, worked on in the south of France in 1990, for the never-officially released second ABWH studio album whose working title was *Dialogue*)
  - *The Lost Tapes Of Opio* (2007) (JAVPBX06CD)
  - *From Me To You* (2008) (with birds songs) (JAVPBX07CD)

Singles

- *Flight of the Moorglade / To the Runner* (1976)
- *Some Are Born / Days* (1980)
- *Take Your Time / Heart Of The Matter* (1980)
- *Easier Said Than Done / Save All Your Love (Reprise)* (1985)
- *Easier Said Than Done / Day of Days* (1985)
- *Easier Said Than Done / Three Ships* (1985)
- *Easier Said Than Done / Three Ships / Oh Holy Night* (1985)
- *Hold On To Love / In a Lifetime / Sundancing* (1988)
- *Island of Life / Lady of Dreams* (1992)
- *Change We Must / State of Independence* (1994)
- *Give Hope* (Digital Single) (2011)
- *Open* (Digital Single) (2011)

With Yes

- *Yes* (1969)
- *Time and a Word* (1970)
- *The Yes Album* (1971)
- *Fragile* (1971)
- *Close to the Edge* (1972)
- *Tales from Topographic Oceans* (1973)
- *Going for the One* (1977)
- *Tormato* (1978)
- *90125* (1983)
- *Big Generator* (1987)
- *Union* (1991)
- *Talk* (1994)
• *Keys to Ascension* (1996) (studio & live double album)
• *Keys to Ascension 2* (1997) (studio & live double album)
• *Open Your Eyes* (1997)
• *The Ladder* (1999)
• *Magnification* (2001)

**As Anderson/Wakeman**

• *The Living Tree* (2010)

**As Jon and Vangelis**

• *Heaven and Hell* (1975) (vocals, on the only song *So Long Ago, So Clear*)
• *Short Stories* (1980)
• *The Friends of Mr. Cairo* (1981)
• *Private Collection* (1983)
• *The Best of Jon & Vangelis* (1984)
• *Page of Life* (1991)
• *Chronicles* (1994)
• *Page Of Life* (1998) – alternate version not approved by Vangelis

**As Anderson Bruford Wakeman Howe**

• *Anderson Bruford Wakeman Howe* (1989)

**Collaborations**

With The Warriors:

• "You Came Along" b/w "Don't Make Me Blue" (1964)
• "Bolton Club 65" (1965)

With Johnny Harris:

• "All To Bring You Morning" (1969; 1973 + Howe et White)

With King Crimson:

• *Lizard* (1970)

With Iron Butterfly:


With Vangelis:

• *Heaven and Hell* (1975) – Vangelis album with Anderson vocals on "So Long Ago, So Clear"
• *Opéra Sauvage* (1979) – Vangelis album with Anderson playing harp on "Flamants Roses"
• *See You Later* (1980) on "Suffocation" and "See You Later"

With Alan White:

• on the Album "Ramshackled" (1976) on track: "Spring Song Of Innocence"

With Mike Oldfield:

• "In High Places" on the album *Crises* (1983)
• "Shine" (1986), as well as different and extended Remix of "Shine"

With Rick Wakeman Album "1984" (released 1981):
• on track "The Hymn"

On Movies:
  • "Cage Of Freedom"
• Soundtrack – *Scream For Help* (1985 – with John Paul Jones):
  • "Silver Train"
  • "Christie"
• Soundtrack – *St. Elmo's Fire* (1985):
  • "This Time It Was Really Right"
• Soundtrack – *Biggles* (1986):
  • "Do You Want To Be A Hero"
  • "Chocks Away"

With Tangerine Dream:
• *Loved By The Sun* Legend soundtrack (1985)

With Lawrence Gowan:
• *Moonlight Desires* (1987)

With Toto:
• Backing vocals on the single version of *Stop Loving You* (1988) – This was the same year Toto members contributed to Anderson's *City of Angels*.

With Anderson, Harley & Batt:
• *Whatever You Believe* (1988)

With Jonathan Elias:
• *Requiem For The Americas: Songs From The Lost World* (1990) (first song *Within The Lost World* (lead vocals), and *Far Far Cry* (10th and 12th (single) songs)

With Kitaro:
• on the album: "Dreams" on the tracks: "Lady Of Dreams", "Agreement", "Dream Of Chant", "Island Of Life" (1992)

With London Philharmonic Orchestra:
• *Symphonic Music of Yes* (1993)

With Charlie Bisharat:
• *Along The Amazon* (1993)

With Ayman:
• *Dancing with My Soul* (1994)

With 7th Level:
• *Tuneland* (1994)

With Milton Nascimento:
• *Angelus* (1994)

With Cielo y Tierra:
• *Heaven And Earth* (1996)

With Steve Howe:
• Album: "Portraits Of Bob Dylan", on the track "Sad Eyed Lady Of The Lowlands" (1999)
With Béla Fleck and the Flecktones:

With 4 Him:
- sing the chorus of the song "The Only Thing I Need", on the "Streams" various artists album first released on Word Records "Dove Awards Album" (2002)

With The Fellowship:
- In Elven Lands (2006)

With Dream Theater:
- Systematic Chaos (2007)

With Tommy Zvoncheck:
- ZKG (2008)

With Peter Machajdik:
- Namah (2008)

Solo recordings chart positions

US album chart (Billboard) UK album chart

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Chart</th>
<th>Position</th>
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<tr>
<td>1976</td>
<td>Olias Of Sunhill</td>
<td>Pop Albums</td>
<td>47</td>
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<td>1976</td>
<td>Olias Of Sunhill</td>
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<td>Song of Seven</td>
<td>Pop Albums</td>
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<td>UK Albums Chart</td>
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<td>Animation</td>
<td>Pop Albums</td>
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<td>Animation</td>
<td>UK Albums Chart</td>
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<td>1985</td>
<td>3 Ships</td>
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<td>Change We Must</td>
<td>Top Classical Crossover</td>
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<td>The Promise Ring</td>
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US singles chart (Billboard)

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<td>&quot;Some Are Born&quot;</td>
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<td>&quot;Olympia&quot;</td>
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<td>&quot;Cage of Freedom&quot;</td>
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Music videos

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<td>1988</td>
<td>&quot;Hold On To Love&quot;</td>
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<td>1997</td>
<td>&quot;O'er&quot;</td>
<td>???</td>
</tr>
</tbody>
</table>

DVD

- *Tour Of The Universe*, 2005 (83’)

References

[18] VH1 website biography of Jade Anderson (http://www.vh1.com/artists/az/anderson_jade/bio.html)
External links

- Official website (http://www.jonanderson.com)

Harry Miller

Harold Simon 'Harry' Miller (born 25 April 1941 in Cape Town, Western Cape, South Africa - died 16 December 1983, in the Netherlands) was a South African jazz bass player.

Miller began his career as a bassist with Manfred Mann, and came to settle in London. He was a central figure in the mixture of South-African township music and free-jazz which dynamised the scene in London at the end of the sixties and into the seventies. Miller recorded frequently with musicians such as Mike Westbrook, Chris McGregor, John Surman, Mike Cooper, Louis Moholo, Keith Tippett and Elton Dean. At the end of the 1970s he went to the Netherlands due to economic reasons where he worked with musicians of Willem Breuker's circle. Miller also appeared on the album Islands by the progressive rock band, King Crimson, in 1971 as session musician.

The record label, Ogun Records which he founded with his wife Hazel Miller was vital for documenting that period, and is still active today.

Discography

- Children At Play (1972)
- Harry Miller's Isipingo: Which Way Now (1975)
- Harry Miller's Isipingo: Family Affair (1977)
- Harry Miller Sextett: In conference (1978)

External links

- Ogun collection [1]
- FMP releases [2]

References

Eddie Jobson

Born: 28 April 1955, Billingham, England
Genres: Progressive rock, experimental rock, art rock
Occupations: Musician, songwriter, producer
Instruments: Violin, keyboards, vocals
Labels: Capitol, EMI, Private, Globe Music
Associated acts: UK, Jethro Tull, Roxy Music, Frank Zappa, UKZ, Yes
Website: Official website [1]

Edwin "Eddie" Jobson (born 28 April 1955) is an English keyboardist and violinist noted for his use of synthesizers. He has been a member of several progressive rock bands, including Curved Air, Roxy Music, U.K., and Jethro Tull. He was also part of Frank Zappa's band in 1976-77. Aside from his keyboard work Jobson has also gained acclaim for his violin playing.

Biography

Jobson was born in Billingham, Stockton-on-Tees, England.

He began playing the piano at age 7 and violin at age 8. Later he attended Bede Hall Grammar School, leaving at age 16. At that point he joined the band Fat Grapple, playing locally in venues such as Redcar Jazz Club. It was at this venue that they played in support of Curved Air, which Jobson joined the following year.

At this time Jobson fronted Fat Grapple on electric violin, opening with a rendition of the current hit piece "Jig-a-Jig". The band played original compositions and were well regarded, but failed to break out beyond the Newcastle area. Nonetheless, Jobson's playing won him a place in Curved Air, though the group disbanded after just one album, 1973's Air Cut,[2] which brought Jobson little commercial success beyond what he'd had with Fat Grapple.

In 1973 he replaced Brian Eno in Roxy Music, getting the job partially through a connection between his sister and the sister of singer Bryan Ferry, who knew each other in college. Jobson found himself playing three roles: Eno's, Ferry's (who had stepped up as a frontman after first playing piano), and his own. Jobson stayed with the band for three studio albums and many tours.

In 1976, with Roxy on a hiatus, Jobson recorded an obscure solo single, "Yesterday Boulevard" b/w On a Still Night", playing all instruments himself with the exception of drums (by Simon Phillips). During his time with Roxy, Jobson also performed on King Crimson's "USA" album and on several solo albums by members of Roxy, The Who,
and Deep Purple. After turning down an offer to join Procol Harum, Jobson became a member of Frank Zappa's band in mid-1976. He appeared on the cover of the *Zoot Allures* album though he didn't play a note on it. He did however perform on the *Zappa in New York* live double album.

In 1977, Eddie helped form the prog rock supergroup UK. Other members included former King Crimson members Bill Bruford (drums) and John Wetton (bass and lead vocals) and Allan Holdsworth (guitar). Bruford was replaced by Terry Bozzio of Frank Zappa's band after their debut album. They released three albums: *UK*, *Danger Money* and the live set *Night After Night*.

After UK broke up in early 1980, Jobson started work on a solo project, but was then asked to participate in Jethro Tull frontman Ian Anderson's solo album, which became the Tull album *A*, on which Jobson was credited as a 'special guest'. He stayed on for the subsequent world tour, playing his final live show in France in February 1981.

Jobson was briefly a member of Yes in 1983 after Tony Kaye had left to join Badfinger. Jobson never recorded nor performed live with Yes. His only official appearance with Yes was on the video for "Owner of a Lonely Heart". But the video was released after Kaye had rejoined and Jobson left. This resulted in Jobson appearing (though edited out as much as possible) in the original version of the song’s video. Jobson has reported on his own website that he was first asked to replace Kaye and then (as relations were mended between Yes and Kaye) to share the keyboard duties. Jobson declined, and left the band.

In the 1980s, Jobson released two albums. *Zinc - The Green Album* (1983) was performed in a rock-band format with session musicians, and *Theme of Secrets* (1985) was an electronic album and one of the first releases from New Age record label Private Music. That same year Jobson wrote and performed three pieces on *Piano One*, also from Private Music. Throughout the 1980s and 1990s he also built a successful career as a composer of TV and film soundtracks. He scored nearly 100 episodes of the TV series Nash Bridges.[3] He also produced the Bulgarian Women Choir's 2000 album *Voices of Life*, contributing three new compositions (from an abortive UK reunion project called *Legacy*) and playing violin on two of the new pieces. Since 2000, he has run his own label, "Globe Music Media Arts," adding a second label, Glo Digital, in 2009. The official Eddie Jobson Forum went online on January 1, 2006.[4]
created an adjunct performing group, the 'U-Z Project,' which has featured a revolving line-up of guest musicians on a number of mini-tours through August 2009 in the eastern U.S., as well as Poland and Russia in November 2009.[7] Three performances in Poland (in the cities of Krakow, Warsaw, and Bydgoszcz) saw Jobson reunited with former Roxy Music and UK bandmate, John Wetton, for what was termed "The 30th Anniversary of UK." Additionally, on 9 August 2009, Eddie Jobson did a one-off reunion gig with Curved Air in Chislehurst, Kent.

In January 2010 Jobson was named to the technical advisory board of Austin, Texas based keyboard manufacturer, Infinite Response. He was involved in the development of the company's VAX77 folding MIDI keyboard controller,[8] which Jobson showcased at the January 2010 NAMM Show in Anaheim, California. Jobson's U-Z Project headlined NEARFest in Bethlehem, Pennsylvania on June 20, 2010. A CD compiled from various U-Z performances in 2009 was released in Japan in November 2010.

In January 2011, Jobson gave a series of "master classes" in Japan, featuring performances of compositions throughout his career and lecture-style discussions of his music. In April of that year, a Jobson-Wetton "UK" reunion tour provided performances in Japan and the US, with Alex Machacek (guitar) and Marco Minnemann (drums) completing the 4-piece lineup. Jobson headlined the 2011 Zappanale festival on August 21 in Bad Doberan, Germany, and played an earlier gig in Zoetermeer, Netherlands on August 19, with a U-Z project lineup of Marc Bonilla (vocals/bass), Alex Machacek (guitar) and Marco Minnemann (drums).

In early 2012, Jobson confirmed that he re-formed the UK trio lineup—Jobson, John Wetton, and Terry Bozzio -- for a one-off world tour scheduled to take place from from May–June 2012, with the trio playing dates in North America and Japan and Alex Machacek (guitar) and Gary Husband (drums) substituting for Bozzio in the band lineup during the European dates.[9]

Solo discography

- *Yesterday Boulevard b/w On a Still Night* (Island WIP-6287) (1976)
- *Theme of Secrets* (1985)

References

External links

- Eddie Jobson official website (http://www.eddiejobson.com/)
- Biography (http://www.j-tull.com/musicians/pastmembers/eddiejobson.html) at Jethro Tull official website
- Globe Music Media Arts website (http://www.globemusicmediaarts.com)
- Zealots Lounge subscription fan website (http://www.zealotslounge.com)
- UKZ official website (http://www.ukzband.com)
In the Court of the Crimson King

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King Crimson chronology

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<th>In the Court of the Crimson King</th>
<th>In the Wake of Poseidon</th>
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Singles from In the Court of the Crimson King

1. "The Court of the Crimson King"
   Released: 1969

*In the Court of the Crimson King* is the debut studio album by the British progressive rock group King Crimson. The album reached number five on the British charts, and is certified gold in the United States.[1]

The album is generally viewed as one of the strongest of the progressive rock genre, where King Crimson largely stripped away the blues-based foundations of rock music and mixed together jazz and classical symphonic elements. In his 1997 book Rocking the Classics, critic and musicologist Edward Macan notes that *In the Court of the Crimson King* "may be the most influential progressive rock album ever released".[2] The Who's Pete Townshend was quoted as calling the album "an uncanny masterpiece".[3] In the Q & Mojo Classic Special Edition Pink Floyd & The Story of Prog Rock, the album came fourth in its list of "40 Cosmic Rock Albums".[4] The album was named as one of Classic Rock magazine's "50 Albums That Built Prog Rock".[5]

The album was remastered and re-released on vinyl and CD several times during the 1980s and 1990s. All of these versions were based on tape copies that were several generations removed from the originals. The original first-generation stereo master tapes were thought to be lost, but were finally located in a storage vault in 2003. This led to a much improved remastered CD version (see below) in time for the album's 40th anniversary.

Once again, in November 2010 the album was re-released both on vinyl and CD with newly cut masters approved by Robert Fripp. Remastering was executed by Steven Wilson of Porcupine Tree.
**Album cover**

Barry Godber (1946–1970), a computer programmer, painted the album cover. Godber died in February 1970 of a heart attack, shortly after the album's release. It would be his only painting, and is now owned by Robert Fripp.[6][7] Fripp had this to say about Godber:

> Peter brought this painting in and the band loved it. I recently recovered the original from EG's offices because they kept it exposed to bright light, at the risk of ruining it, so I ended up removing it. The face on the outside is the Schizoid Man, and on the inside it's the Crimson King. If you cover the smiling face, the eyes reveal an incredible sadness. What can one add? It reflects the music.[8]

**Production details**

Initial sessions for the album were held in early 1969 with producer Tony Clarke, most famous for his work with The Moody Blues. After those sessions failed to work out the group were allowed to produce themselves. The album was recorded on an 8-channel master tape recorder at Wessex Sound Studios in London, engineered by Robin Thompson. It took many hours of overdubbing to build up the orchestral sound of multiple layers of Mellotron and woodwinds played by Ian McDonald.

Soon after the recording sessions were completed in 1969 it was discovered that a stereo tape recorder used to mix the album had recording heads that were mis-aligned. A loss of high-frequencies and undesired distortion affected some parts of the album, most apparently on "21st Century Schizoid Man". The first-generation stereo master tapes were filed away and forgotten for many years. While preparing the first American release on Atlantic Records a stereo sub-master tape copy was created that attempted to correct some of the sound problems.

**Critical reception**

<table>
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<td>Mojo</td>
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<td>Rolling Stone</td>
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Initial reception of *In the Court of the Crimson King* ran the gamut from bad to good. Robert Christgau hated it, calling it "ersatz shit".[10] *Rolling Stone* was more favourable, writing, "[t]hey have combined aspects of many musical forms to create a surreal work of force and originality."[12]

The album has since attained a classic status with Allmusic praising it "[a]s if somehow prophetic, King Crimson projected a darker and edgier brand of post-psychedelic rock" in its original review by Lindsay Planer but also calling it "definitive" and "daring" in its current review.[9]
CD editions

LP and CD re-issues during the 1980s and 1990s by Polydor and EG Records were taken from tape copies several generations removed from the corrected stereo sub-master tape. This resulted in a lack of clarity and excessive tape hiss. Several different remastered CD versions were released in this period while attempting to make the best use of the tape recordings that were available.


The first generation stereo master tapes for the album were finally rediscovered in a storage vault. A 2004 HDCD version (described as the "Original Master Edition", DGM0501) was released on Robert Fripp's Discipline Global Mobile label. This release has greatly improved sound over previous CD editions. Modern digital technology was used to repair high frequency problems caused during the original mixing sessions. 24 bit mastering was also used to enhance the sound. This edition also has a twelve-page booklet that includes pictures and press clippings from the period.

With Fripp's collaboration Steven Wilson remixed the original 8-channel master tapes into 5.1 Surround Sound, and a 40th Anniversary edition was released on 12 October 2009.[13][14] There are three different versions: a two-CD set, a CD+DVD set and a six-disc (5CD/1DVD) box.

Track listing

Original album

Side one
1. "21st Century Schizoid Man" (Fripp, McDonald, Lake, Giles, Sinfield) – 7:21
   including "Mirrors"
2. "I Talk to the Wind" (McDonald, Sinfield) – 6:05
3. "Epitaph" (Fripp, McDonald, Lake, Giles, Sinfield) – 8:47
   including "March for No Reason" and "Tomorrow and Tomorrow"

Side two

- "Moonchild" (Fripp, McDonald, Lake, Giles, Sinfield) – 12:13
  including "The Dream" and "The Illusion"
2. "The Court of the Crimson King" (McDonald, Sinfield) – 9:25
  including "The Return of the Fire Witch" and "The Dance of the Puppets"

40th Anniversary re-issue

The 40th Anniversary re-issue comes in 3 different formats:[15]

- The 2CD version (catalogue number DGM5009) comprising CD1 and CD2.
- The CD/DVD version (catalogue number KCSP1) comprising CD1 and DVD.
- The 5CD/DVD version (catalogue number KCCBX1) comprising all CDs and DVD.
### CD1
1. "21st Century Schizoid Man" – 7:24
2. "I Talk to the Wind" – 6:00
3. "Epitaph" – 8:52
4. "Moonchild" – 9:02
5. "The Court of the Crimson King" – 9:31
6. "Moonchild" – 12:15 (full version)
7. "I Talk to the Wind" – 4:55 (duo version)
8. "I Talk to the Wind" – 6:36 (alternative mix)
9. "Epitaph" – 9:05 (backing track)
10. "Wind Session" – 4:31 (extracts from the session that produced the intro to "21st Century Schizoid Man")
   - tracks 1–6: 2009 Robert Fripp & Steven Wilson remix from the original multitrack master tapes.

### CD2
1. "21st Century Schizoid Man" – 7:24
2. "I Talk to the Wind" – 6:04
3. "Epitaph" – 8:49
5. "The Court of the Crimson King" – 9:26
7. "I Talk to the Wind" – 4:40 (BBC session, from bootleg source)
8. "21st Century Schizoid Man" – 7:11 (BBC session, from a BBC transcription disc)
10. "The Court of the Crimson King (Part 2)" – 4:31
   - tracks 1–5: 2004 re-master, transferred of the original 1969 vinyl mix
   - tracks 7–8: BBC Radio 1 session
   - tracks 9–10: A-side and B-side from the original vinyl single

### CD3
2. "I Talk to the Wind" – 4:21 (studio run-through)
3. "Epitaph" – 9:27 (alternative version)
4. "Moonchild" – 2:21 (take 1)
5. "The Court of the Crimson King" – 7:15 (take 3)
7. "I Talk to the Wind" – 6:03
8. "Epitaph" – 8:56
9. "Moonchild" – 12:12
10. "The Court of the Crimson King" – 9:22
   - tracks 6–10: De-clicked vinyl transfer of the first Island Records stereo UK pressing run.
CD4
1. "21st Century Schizoid Man" – 6:36
2. "The Court of the Crimson King" – 6:31
3. "Get Thy Bearings" – 9:41
4. "Epitaph" – 4:29
5. "Mantra" – 3:05
7. "Mars" – 3:30
8. "The Court of the Crimson King" – 7:52
10. "Epitaph" – 8:32
• tracks 1–7: restored bootleg, recorded live at Hyde Park, London, 5 July 1969
• tracks 8–11: restored bootleg, recorded Live at Fillmore East, New York, November 1969

CD5
2. "I Talk to the Wind" – 6:04
3. "Epitaph" – 8:52
5. "The Court of the Crimson King" – 9:27
6. "The Court of the Crimson King" – 2:20
• tracks 1–5: mono album mix used for radio promotion only in the USA
• track 6: edited, mono single mix used for radio promotion only in the USA

DVD
1. 2009 remix, 5.1 surround, in DTS and MLP
2. 2009 remix, stereo, in 24/48 LPCM and 24/96 MLP
3. Alternative takes from the original studio recordings (CD3 tracks 1–5), stereo, in 24/48 LPCM and 24/96 MLP
4. 2004 remaster (CD2 tracks 1–5), stereo, in 24/48 LPCM and 24/96 MLP

Personnel
• Robert Fripp – guitar
• Ian McDonald – flute, clarinet, saxophone, vibes, keyboards, mellotron
• Greg Lake – bass, vocals
• Michael Giles – drums, percussion
• Peter Sinfield – lyrics, illumination
• Barry Godber – cover illustrations[16]
Production

• The original album featured the following credit: Produced By King Crimson for E.G. Productions – 'David & John'. David Enthoven & John Gaydon were the founders of EG Records, both of whom left the company during the 1970s. CD reissues of the album dating from the 1980s removed any mention of 'David & John'; the original full credit was restored in 2003 at the insistence of Robert Fripp.
• Recorded & Engineered By Robin Thompson & Tony Page (also assistant engineer)

Cultural references

• Stephen King makes references to "Crimson King" and "The Court of the Crimson King" in his novel Insomnia, the Dark Tower series and his two novels written alongside Peter Straub: The Talisman and Black House.
• S.M. Stirling's 2008 SF novel In the Courts of the Crimson Kings, featuring a plot set in an alternative universe Mars resembling Golden Age pulp fiction.[17]
• Howard Stern's band The Losers has covered the title track of this album live on the air.
• The popular MMORPG EverQuest II based all of the Non-Player Characters in the zone The Court of Al'Afaz on characters in this album.
• "The Court of the Crimson King" is featured in a scene of the 2006 movie Children of Men.
• "The Court of the Crimson King" LP album is featured in Katsuhiro Otomo's short story, Hair (1979).
• Ozzy Osbourne covered "21st Century Schizoid Man" on his 2005 compilation album Under Cover.
• "21st Century Schizoid Man" is a playable track in Guitar Hero 5.
• "21st Century Schizoid Man" was released in 2009 as a digital download[18] by The Human Experimente, featuring performances by Jeff Fayman, Robert Fripp, and Maynard James Keenan, in a mix resembling a movie soundtrack.
• The Song "21st Century (Digital Boy)" by punk rock band Bad Religion includes a lyrical passage borrowed from "21st Century Schizoid Man".
• Author Alastair Reynolds has named characters and at least one alien race in his SF novels after lyrics from this album.
• Genesis former member Steve Hackett played "The Court Of The Crimson King" and "I Talk To The Wind" on his live solo album The Tokyo Tapes (which also featured Ian McDonald).
• "In The Court of Crimson King" track briefly featured in Red Riding Trilogy first movie around 20' mark
• In Lexington, Kentucky there is a street called Crimson King Court.[19]
• Kanye West samples the song "21st Century Schizoid Man" in his song POWER from the album My Beautiful Dark Twisted Fantasy.
• The album cover is used as a piece of graffiti in the 1987 Troma film, Surf Nazis Must Die.
• Experimental jazz band Shining covered the song on their 2010 album Blackjazz

References

In the Wake of Poseidon

In the Wake of Poseidon is the second studio album by the progressive rock group King Crimson. By the time this album was released, the band had already undergone their first change in line-up, however they still maintained

<table>
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King Crimson chronology

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<th>In the Wake of Poseidon</th>
<th>Lizard</th>
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In the Wake of Poseidon
much of the style of their first album, In the Court of the Crimson King. Also like their first album, the mood of this album often changes from serene to chaotic.

**Background**

Greg Lake was the next member to leave, departing in early 1970 after being approached by Keith Emerson to join what would become Emerson, Lake & Palmer. This left Fripp as the only remaining musician in the band, taking on part of the keyboard-playing role in addition to guitar. To compensate, Sinfield increased his own creative role and began developing his interest in synthesisers for use on subsequent records.

Lake agreed to sing on the recordings for In the Wake of Poseidon (negotiating to receive King Crimson's PA equipment as payment). Eventually, he ended up singing on the band's early 1970 single "Cat Food" b/w "Groon" and on all but one of the album's vocal tracks. The exception was "Cadence and Cascade", which was sung by Fripp's old schoolfriend and teenage bandmate Gordon Haskell. There does exist however, an early mix of the song with Lake singing a guide vocal which was unearthed and featured on the DGM site as a download. At one point, the band considered hiring the then-unknown Elton John to be the album's singer, but decided against it. Other former members and associates returned – as session players only – for the Poseidon recordings, with all bass parts being handled by Peter Giles and Michael Giles performing the drumming. Mel Collins (formerly of the band Cirkus) contributed saxophones and flute. Another key performer was jazz pianist Keith Tippett, who became an integral part of King Crimson's sound for the next few records (although Fripp offered him full band membership, Tippett preferred to remain as a studio collaborator and only performed live with the band once).

On 25 March 1970, the line up of Fripp, Lake, Tippett, Mike and Peter Giles taped a mimed performance of the single version of "Cat Food" for the following night's broadcast of BBCTV's Top Of The Pops. It was to be King Crimson's sole British TV appearance until 1981. This footage has long since been wiped, though several photographs taken backstage and of the dress rehearsal do exist.

With the album on sale, Fripp and Sinfield remained in the awkward position of having King Crimson material and releases available, but not having a band to play it. Fripp persuaded Gordon Haskell to join permanently as singer and bass player, and recruited drummer Andy McCulloch, another Dorset musician moving in the West London progressive rock circle, who had previously been a member of Shy Limbs (alongside Greg Lake, who recommended him to Fripp) and Manfred Mann's Earth Band. Mel Collins was also retained as a full band member.

The album opens with an a cappella piece called "Peace – A Beginning", which is reprised instrumentally in the middle of the album and vocally again at the end. "Pictures of a City" was originally performed live, often extended to over ten minutes and was called "A Man. A City". An example of such a performance can be found on the live album Epitaph.

The longest track on the album is a chaotic instrumental piece called "The Devil's Triangle", which was built around quotations from Gustav Holst's "Mars: Bringer of War" from his The Planets Suite. King Crimson would have called the piece "Mars", as they had performed it on tour in the 1969 line-up, but were forbidden by the composer's legal estate. In 1971, a brief excerpt from "The Devil's Triangle" was featured on the BBC television series Doctor Who. Also, the track samples the chorus from "The Court of the Crimson King", the title track from the band's first album, a studio technique known as xenochrony.
**Album cover**

The work is called *The 12 Archetypes* or *The 12 Faces of Humankind*. The colour pictures were painted by Tammo De Jongh in 1967.\(^1\)\(^2\)

The twelve faces in the picture are as follows:

1. **The Fool (Fire and Water):** The laughing man with a wispy beard.
2. **The Actress (Water and Fire):** The Egyptian girl with long pearl earrings and many pearl necklaces around her neck, she has tears in her eyes.
3. **The Observer (Air and Earth):** A scientist type person with round spectacles pushed up above his brow, mostly bald head with white hair at the sides; his left hand is held up to his chin, he looks thoughtful.
4. **The Old Woman (Earth and Air):** A woman with much wrinkled face wrapped up against the cold.
5. **The Warrior (Fire and Earth):** A dark and powerful warrior's face in blacks and reds. He wears a steel helmet, broad square face, open mouth with square teeth and a full black beard.
6. **The Slave (Earth and Fire):** A black African with large gold earrings and a ring through her nose; the lips are full and pink, the eyes half-closed, sultry and sensuous; the expression is warm and friendly.
7. **The Child (Water and Air):** A picture of innocence; a girl with delicate sweet smile and butterfly shaped bows at each side in her long golden hair; her eyes are large and watery and she has a delicate sweet smile on her mouth. She wears a gold chain, on the end of which is a small golden key.
8. **The Patriarch (Air and Water):** An old philosopher, with a long face and long white hair and long white beard and moustache; white bushy eyebrows; all around are shapes like flowers or snowflakes; the brow is furrowed upwards from the nose in a fan-like fashion.
9. **The Logician (Air and Fire):** A scientist or wizard type man with long face, dark hair and long dark beard; he appears to hold a long stick or wand with his right hand and his left is held aloft and surrounded by stars.
10. **The Joker (Fire and Air):** Picture in bright reds and yellows is of a smiling twinkle-eyed Harlequin with his typical gold-stuccoed, triangular hat.
11. **The Enchantress (Water and Earth):** A sad girl with watery eyes; her long dark hair is blown sideways across her face and brow from right to left.
12. **Mother Nature (Earth and Water):** Lying asleep in the long grass; their face in silhouette is viewed from the left side and all around are the flowers and butterflies.

**Reception**

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<td>Robert Christgau</td>
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*In the Wake of Poseidon* was well received on release, but was criticised as sounding very similar in both style and content to the band's debut album, to the point where it seemed like an imitation.
40th Anniversary Edition

The album was re-released with a near complete new stereo mix by Steven Wilson and Robert Fripp. As tape for one track, "The Devil's Triangle", could not be located, the original stereo was included instead. The CD also includes a new mix of "Groon" ("Cat Food"'s b-side), an alternate take of "Peace: An Ending", and Greg Lake's guide vocal take of "Cadence and Cascade". The DVD-A features a 5.1 mix by Steven Wilson, with "The Devil's Triangle" up-mixed to 5.1 by Simon Heyworth, hi-res stereo versions of the 30th anniversary stereo master, the 2010 album mixes and ten hi-res bonus tracks including the original single "Cat Food"/"Groon", the bonus tracks from the CD, and a number of other session takes, rehearsals and mixes.\[5\]

Track listing

All songs written by Robert Fripp and Peter Sinfield, unless otherwise indicated.

Side one

1. "Peace – A Beginning" – 0:49
2. "Pictures of a City" – 8:03
   *including* "42nd at Treadmill"
3. "Cadence and Cascade" – 4:27
4. "In the Wake of Poseidon" – 7:56
   *including* "Libra's Theme"

Side two

- "Peace – A Theme" (Fripp) – 1:15
- "Cat Food" (Fripp, Sinfield, Ian McDonald) – 4:54
- "The Devil's Triangle" – 11:35
  *I* "Merday Morn" (Fripp, McDonald)
  *II* "Hand of Sceiron" (Fripp)
  *III* "Garden of Worm" (Fripp)
4. "Peace – An End" – 1:53

All European LPs issued by Island and Polydor have erroneously printed labels that leave off "Peace – A Theme" and list "The Devil's Triangle" and its three movements as four distinct tracks. All US and Japanese Atlantic LPs use the correct track listing.

Bonus tracks on 30th Anniversary Edition

- "Cat Food (single version)"
- "Groon (single b-side)" (Fripp)
40th Anniversary Edition tracklist

CD (original album 2010 mix)
1. "Peace – A Beginning"
2. "Pictures of a City"
3. "Cadence and Cascade"
4. "In the Wake of Poseidon"
5. "Peace – A Theme"
6. "Cat Food"
7. "The Devil's Triangle (part I)"
8. "The Devil's Triangle (part II)"
9. "The Devil's Triangle (part III)"
10. "Peace – An End"

Bonus Tracks
- "Groon" (2010 mix)
- "Peace – An End" (alternate mix)
- "Cadence and Cascade" (Greg Lake guide vocal)

DVD-A
MLP Lossless 5.1 Surround/DTS 5.1 Digital Surround – 2010 mix:
1. "Peace – A Beginning"
2. "Pictures of a City"
3. "Cadence and Cascade"
4. "In the Wake of Poseidon"
5. "Peace – A Theme"
6. "Cat Food"
7. "The Devil's Triangle (part I)"
8. "The Devil's Triangle (part II)"
9. "The Devil's Triangle (part III)"
10. "Peace – An End"
11. "Groon"

MLP lossless/PCM – 2010 stereo mix:
1. "Peace – A Beginning"
2. "Pictures of a City"
3. "Cadence and Cascade"
4. "In the Wake of Poseidon"
5. "Peace – A Theme"
6. "Cat Food"
7. "The Devil's Triangle (part I)"
8. "The Devil's Triangle (part II)"
9. "The Devil's Triangle (part III)"
10. "Peace – An End"
11. "Groon"

Original 1970 stereo mix, 30th anniversary remaster:
1. "Peace – A Beginning"
2. "Pictures of a City"
3. "Cadence and Cascade"
4. "In the Wake of Poseidon"
5. "Peace – A Theme"
6. "Cat Food"
7. "The Devil's Triangle (part I)"
8. "The Devil's Triangle (part II)"
9. "The Devil's Triangle (part III)"
10. "Peace – An End"

**Bonus Tracks**
1. "Cat Food" (single version)
2. "Groon" (single b-side)
3. "Cadence and Cascade" (unedited master)
4. "Cadence and Cascade" (Greg Lake guide vocal)
5. "Cadence and Cascade" (instrumental take from Wessex Studios)
6. "Groon" (take 1)
7. "Groon" (take 5)
8. "Groon" (take 15)
9. "The Devil's Triangle" (rehearsal version from Wessex Studios)
10. "Peace – An End" (alternative mix)

**Personnel**
- Robert Fripp – guitars, Mellotron, devices
- Peter Sinfield – lyrics
- Greg Lake – vocals (except on "Cadence and Cascade")
- Michael Giles – drums

Additional personnel
- Mel Collins – saxophones on "Pictures of a City", flute on "Cadence and Cascade"
- Peter Giles – bass
- Keith Tippett – piano on "Cat Food" and "The Devil's Triangle"
- Gordon Haskell – vocals on "Cadence and Cascade"

**Production**
- Produced By Robert Fripp & Peter Sinfield
- Recorded & Engineered By Tony Page & Robin Thompson

**40th Anniversary Edition credits**
- Stereo files prepared at Super Audio Mastering, Devon by Simon Heyworth
- 5.1 mastered by Simon Heyworth at Super Audio Mastering, Devon
- DVD Design & Layout by Claire Bidwell at Opus Productions Ltd
- DVD Authoring & Assembly by Neil Wilkes at Opus Productions Ltd
- Tape transfers by Kevin Vanbergen at FX
- DGM tape Archive: Alex Mundy
- Package Art & Design by Hugh O'Donnell
- Compiled & Coordinated by Declan Colgan for DGM
- Published by UMG Music Ltd.
In the Wake of Poseidon

References

Lizard

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<tr>
<td>Studio album by King Crimson</td>
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King Crimson chronology


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Lizard is the third studio album by the British band King Crimson, released in 1970. It was the second recorded by a transitional line-up of the group that never had the opportunity to perform live, following In the Wake of Poseidon. This would be the first (and only) album to feature bassist/vocalist Gordon Haskell, apart from his appearance on the song "Cadence and Cascade" from the previous album, and drummer Andy McCulloch as official members of the band.

The record is arguably King Crimson's most jazz-inflected album, developing further in the direction suggested by the track "Cat Food" on the previous album.
Background and music

Haskell was previously a classmate of Fripp's at Queen Elizabeth's grammar school in Wimborne near Bournemouth, the pair having subsequently played together in local band the League of Gentlemen. After Haskell contributed vocals to the track "Cadence and Cascade" on In the Wake of Poseidon, Fripp asked him to become an official member of King Crimson for the recording of Lizard. Another supporting musician on In the Wake of Poseidon, saxophonist/flautist Mel Collins was also asked to become a full-time member of this line-up, as was drummer Andy McCulloch. The group was then augmented with supporting players, including another In the Wake of Poseidon alumnus – the noted jazz pianist Keith Tippett – together with Yes vocalist Jon Anderson, and brass/woodwind players Robin Miller, Mark Charig, and Nick Evans.

Haskell and McCulloch had an unhappy experience recording Lizard, Haskell especially – a devotee of soul and Motown music – finding it difficult to connect with the material. Following the album's completion, Haskell left King Crimson during rehearsals for a prospective tour. During the next 19 years, he sought legal redress, because he believed that he had been cheated out of royalties owed to him for the album. Shortly after Haskell left the group, McCulloch did likewise. The press release drafted by Sinfield to promote Lizard wryly quoted Max Ehrmann's poem "Desiderata", which contains advice on how to chart a true course through confusion.

Collins, on the other hand, remained in King Crimson with Fripp for the recording of the group's next album, Islands. Haskell was replaced with Boz Burrell on bass guitar and vocals, while McCulloch was replaced with his sometime housemate Ian Wallace. The Islands line-up of the group would finally give some of the Lizard material a live airing, with "Cirkus" and "Lady of the Dancing Water" becoming part of King Crimson's touring repertoire. More recently, "Cirkus" has become part of the touring repertoire of the 21st Century Schizoid Band, whose members include Mel Collins.

Track Information

"Cirkus"

The powerful opening track, "Cirkus" is perhaps the best-known track on the album. It begins with a hushed verse from Haskell before launching into a menacing theme played by Fripp on the mellotron. The song's verses then alternate with this signature theme, and the track boasts some of Fripp's most dextrous acoustic guitar playing alongside a soaring saxophone solo by Collins. With lyrics by Sinfield rich in circus imagery, the track builds up into a cacophonous climax.

"Indoor Games"

"Indoor Games" is an offbeat and humorous track with distorted vocals and lyrics evoking various forms of hedonism. It ends with the sound of Haskell laughing uncontrollably, as he tries unsuccessfully to sing the words 'hey ho'. His laughter, he later explained, was provoked by the fact that he thought these words ridiculous – which seems to be representative of his attitude towards Sinfield's lyrics in general.

"Happy Family"

"Happy Family" is about the dissolution of the Beatles. They are represented in the lyrics as 'Judas' (Paul McCartney), 'Rufus' (Ringo Starr), 'Silas' (George Harrison), and 'Jonah' (John Lennon). As on "Indoor Games", Haskell's vocals are distorted. The very beginning of the song is reminiscent of the Beatles' "While My Guitar Gently Weeps", which is preceded by laughing and talking, with the phrase "Hey-yo" leading right into the song. The opening descending bass lines of both songs are also very similar.
"Lady of the Dancing Water"

"Lady of the Dancing Water" is a more tranquil piece, whose lyrics and instrumentation have a medieval feel, in the tradition of "I Talk To The Wind" on *In the Court of the Crimson King* and "Cadence and Cascade" on *In the Wake of Poseidon*. The track features Mel Collins on flute.

"Lizard"

"Lizard" is the longest composed (as distinct from improvised) piece recorded by King Crimson. It is divided into several sections and even subsections, with a narrative about a prince who takes part in an epic battle.

The opening section, "Prince Rupert Awakes", alternates between sincere and ethereal verses (sung by Jon Anderson of Yes), and a folksy Refrain accompanied by handclaps. The two styles are then combined in a wordless chorale, that segues into the next section, "Bolero".

"Bolero" provides a showcase for the supporting musicians Tippett, Miller, Charig, and Evans. Playing over McCulloch's bolero-like drum part, they are given the space to develop progressively more jazzy solos around a central theme. When this section of "Lizard" was excerpted for inclusion on the compilation *Frame by Frame: The Essential King Crimson*, Gordon Haskell's bass guitar was replaced with a part recorded by subsequent King Crimson bassist Tony Levin.

"Dawn Song," the first of three subsections that comprise "The Battle of Glass Tears", opens with an ominous theme led by Robin Miller on cor anglais, which is then joined by a subdued vocal sung by Haskell. "Last Skirmish" is a lengthy section intended to simulate an increasingly fraught battle; it culminates in ever more forceful repetitions of an ominous theme similar to the main theme of "Cirkus." "Prince Rupert's Lament" evokes the bloody aftermath of the battle, a funeral rhythm section providing the backdrop to Fripp's plaintive guitar part.

"Big Top" concludes the song. This section consists of distorted fairground music, echoing the carnivalesque opening track "Cirkus", faded in and out and simultaneously sped up (though on the 2009 remix it just fades out)

**Album cover**

*Lizard*‘s outside cover art is by Gini Barris, who was commissioned to produce it by Peter Sinfield.

The album's outside cover consists of the words 'King Crimson' spelled out in ornate medieval lettering, the word 'King' on the back cover and the word 'Crimson' on the front cover, with each letter incorporating one or two discrete images. These images in turn represent Sinfield's lyrics from the album – the images in the word 'King' representing the lyrics of the various sections and subsections of track 5, "Lizard"; while the images in the word 'Crimson' represent the lyrics of tracks 1–4.

Whereas the images representing "Lizard" are medieval in content – depicting Prince Rupert, his environs (including a peacock), and the Battle of Glass Tears – the images representing the other four tracks juxtapose medieval and contemporary scenes. The image around the letter 'i' in 'Crimson', for example, depicts the Beatles, corresponding with their pseudonymous appearance in the lyrics to "Happy Family". Around the "n" on the front cover, there is a depiction of Rupert the Bear piloting a yellow aeroplane.

The inside cover of *Lizard* consists of a marbled pattern, credited to Koraz Wallpapers.
Releases
The album had CD releases in 1989 and 2001, each newly remastered by Fripp at the time. The newest version was released in October 2009, containing a 5.1 Surround Sound mix on DVD-Audio, created by Steven Wilson of Porcupine Tree in collaboration with Fripp, as well as a new stereo transfer based on the surround mix.

Track listing
All songs written by Robert Fripp and Peter Sinfield.

Side one
1. "Cirkus" – 6:27
   Including: "Entry of the Chameleons"
2. "Indoor Games" – 5:37
3. "Happy Family" – 4:22

Side two
• "Lizard" – 23:15
  a) "Prince Rupert Awakes" – 4:36
  b) "Bolero – The Peacock's Tale" – 6:39
  c) "The Battle of Glass Tears" – 10:58
     • "Dawn Song"
     • "Last Skirmish"
     • "Prince Rupert's Lament"
  d) "Big Top" – 1:13

2009 CD bonus tracks
• Lady of the Dancing Water (alternate mix)
2. Bolero (Frame by Frame remix)
3. Cirkus (studio run-through)

Personnel

King Crimson
• Robert Fripp – guitar, mellotron, synthesiser, organ and devices
• Gordon Haskell – bass guitar, vocals
• Mel Collins – saxophone, flute
• Andy McCulloch – drums
• Peter Sinfield – words, VCS3, pictures
**Additionial musicians**

- Keith Tippett — piano, electric piano
- Robin Miller — oboe, cor anglais
- Mark Charig — cornet
- Nick Evans — trombone
- Jon Anderson — vocals on "Prince Rupert Awakes"

**Other personnel**

- Robin Thompson — engineer
- Geoff Workman — tapes

**References**


**External links**

  
  *Lizard* section of the Elephant Talk (http://www.elephant-talk.com) website, including lyrics
- Analysis of *Lizard* by Jon Green (http://www.songouponse.com/Promenade/Lizard.html)
  
  Extensive analysis of *Lizard* by Jon Green, creator of the Promenade the Puzzle: The Poetic Vision of Peter Sinfield (http://www.songouponse.com/Promenade/home.html) website
- Analysis of *Lizard* by Andrew Keeling (http://www.andrewkeeling.ukf.net/Keeling-Lizard.html)
  
  Analyses of "Cirkus" and "Lizard" part 4 ("Big Top"), by composer Andrew Keeling (http://www.andrewkeeling.ukf.net/home.htm)
- King Crimson (http://www.king-crimson.com)
  
  Official website
- discogs.com (http://www.discogs.com/King-Crimson-Lizard/master/498)
  
  *Lizard* @ discogs.com
Islands

Islands

Studio album by King Crimson

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King Crimson chronology

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<td>Piero Scaruffi</td>
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<td>Rolling Stone</td>
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*Islands* is the fourth studio album by King Crimson. The album was released in 1971.

The last King Crimson studio album before the group's trilogy of *Larks' Tongues in Aspic*, *Starless and Bible Black* and *Red*, it is also the last to feature the lyrics of Peter Sinfield and the last to feature the band's 'traditional' progressive sound.

The album received mixed reviews. There are four tracks with lyrics on this album, and three of them concern women. One of them, "Ladies of the Road", has been criticised for perceived misogyny.
**Album cover**

The original United Kingdom and European cover depicts the Trifid Nebula in Sagittarius and displays neither the name of the band nor the title. The original United States and Canadian album cover (as released by Atlantic Records) was a Peter Sinfield painting of off-white with coloured “islands”. This was used as an internal gatefold sleeve in the UK. When the King Crimson catalogue was re-issued by EG, they standardised on the “Trifid Nebula” cover world-wide.

**40th Anniversary Edition**

The fifth release in King Crimson's 40th Anniversary series featuring new stereo and 5.1 surround mixes (by Steven Wilson and Robert Fripp), Sid Smith sleeve notes and copious extra tracks and alternate versions. The CD presents a complete stereo remix by Steven Wilson & Robert Fripp alongside a group of additional tracks representing a near complete alternate album of studio takes, run-throughs and mixes. The DVD-A presents a complete 5.1 surround sound mix by Steven Wilson, a hi-res stereo version of the 2010 mix, a hi-res stereo version of the original album mix taken from the 30th anniversary master source and almost 90 minutes of additional material, the vast majority of it previously unreleased, including many studio takes mixed from the original recording sessions specifically for this release. The material covers everything from early rehearsals of Pictures of a City (one of the final new songs performed by the 1969 lineup) to the previously unheard A Peacemaking Stint Unrolls (showcasing early ideas & elements that would appear in fully realised form on later KC albums), a fragment of Fripp playing the tune of Islands on a mellotron, a blistering live Sailor's Tale from the Zoom Club & much more.[5][6]

**Track listing**

**Side one**
1. "Formentera Lady" (Robert Fripp, Peter Sinfield) – 10:14
2. "Sailor's Tale" (Fripp) – 7:21
3. "The Letters" (Fripp, Sinfield) – 4:26

**Side two**
- "Ladies of the Road" (Fripp, Sinfield) – 5:28
2. "Prelude: Song of the Gulls" (Fripp) – 4:14
3. "Islands" (Fripp, Sinfield) – 11:51

**40th Anniversary Edition track listing**

**CD (original album 2010 mix)**
1. "Formentera Lady"
2. "Sailor's Tale"
3. "The Letters"
4. "Ladies of the Road"
5. "Prelude: Song of the Gulls"
6. "Islands"

**Bonus tracks**
- "Islands" (studio run through with oboe prominent)
2. "Formentera Lady" (original recording sessions – take 2)
3. "Sailor's Tale" (original recording sessions – alternate mix/edit)
4. "A Peacemaking Stint Unrolls" (previously unreleased)
5. "The Letters" (rehearsal/outtake)
6. "Ladies of the Road" (Robert Fripp & David Singleton remix)

• Bonus Tracks 8 – 11 mixed by Steven Wilson from the original session reels

**DVD-A**

**MLP Lossless 5.1 Surround / DTS 5.1 Digital Surround:**
1. "Formentera Lady"
2. "Sailor's Tale"
3. "The Letters"
4. "Ladies of the Road"
5. "Prelude: Song of the Gulls"
6. "Islands"

• Mixed & produced from the original multi track tapes by Steven Wilson. Executive producer Robert Fripp.

**MLP stereo / LPCM stereo – original album 2010 stereo mix:**
1. "Formentera Lady"
2. "Sailor's Tale"
3. "The Letters"
4. "Ladies of the Road"
5. "Prelude: Song of the Gulls"
6. "Islands"

**Original album 1971 mix, 30th anniversary remaster:**
1. "Formentera Lady"
2. "Sailor's Tale"
3. "The Letters"
4. "Ladies of the Road"
5. "Prelude: Song of the Gulls"
6. "Islands"

**Islands: Alternative album:**
1. "Formentera Lady" – Original recording sessions – take 2
2. "Sailor's Tale" – Original recording sessions – alternate mix/edit
4. "Ladies of the Road" – Rough mix
5. "A Peacemaking Stint Unrolls" – Previously unreleased
6. "Islands" – Studio run through with oboe prominent

• 1–3 & 5 mixed by Steven Wilson from the original session reels.

**Routes to Islands:**
1. "Pictures of a City" – Early rehearsal by Islands lineup
2. "Sailor's Tale" – Early rehearsal by Islands lineup
3. "Islands (fragment)" – Robert Fripp reference cassette – mellotron on vibes setting
4. "Formentera Lady" – Rough mix from album recording sessions
5. "Sailor's Tale" – Rough mix from album recording sessions
6. "Drop In" – Early rehearsal by Islands lineup
7. "The Letters" – Live at Plymouth, mastered by David Singleton
8. "Sailor's Tale" – Live at the Zoom Club, mastered by David Singleton
Islands: Additional tracks: Assorted Ladies:
1. "Ladies of the Road" – Robert Fripp & David Singleton remix
2. "Ladies of the Road" – Original recording sessions – take 5
3. "Formentera Lady" – Original recording sessions – take 1
4. "Formentera Lady" – Original recording sessions – take 3
5. "Formentera Lady" – Original recording sessions – take 4
• 2 – 5 mixed by Steven Wilson from the original session reels.

Personnel

King Crimson
• Robert Fripp – guitar, mellotron, Peter's pedal harmonium, sundry implements
• Boz Burrell – bass, lead vocals, choreography
• Mel Collins – saxophones, flutes, mellotron
• Ian Wallace – drums, percussion
• Peter Sinfield – words, sounds and visions

Additional musicians
• Paulina Lucas – soprano (vocals)
• Keith Tippett – piano
• Robin Miller – oboe
• Mark Charig – cornet
• Harry Miller – double bass

Production
• Arranged By King Crimson
• Produced By Robert Fripp & Peter Sinfield
• Recorded & Engineered By Andy Hendrikson
• Mastered By Tony Arnold

40th Anniversary Edition credits
• Stereo files prepared at Super Audio Mastering, Devon by Simon Heyworth
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• DGM tape Archive: Alex Mundy
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• Compiled & Coordinated by Declan Colgan for DGM, with input & suggestions from Steven Wilson & Sid Smith
• Published by UMG Music Ltd.
Trivia

- Robert Fripp taught Boz Burrell how to play bass so that he could perform the instrument as well as sing on the album. Burrell later became the bassist for the band Bad Company. Although Boz had not played bass before, he had played enough occasional rhythm guitar to make learning the instrument easier.[7]
- "Islands" was covered by Japanese artist Ai Aso on the *She's So Heavy* split 7". The song was also covered on Alice's *Viaggio in Italia*.
- The harmonic basis for the tune "The Letters" is derived from the Giles, Giles and Fripp song "Why Don't You Just Drop In," available on *The Brondesbury Tapes* compilation. The bridge section is also taken from the King Crimson version of the song, performed by the original line-up, titled simply "Drop In" and later released on the live-album *Epitaph*.
- The original vinyl release of the album features a hidden track. At the end of side two there is a recording of studio chatter followed by a voice, possibly Fripp's, saying, among other things, "...What we're going to do; umm, do it twice more, once with the oboe, once without it...". This was included on the initial CD release but was accidentally left off the first pressings of the 1989 Definitive Edition CD remaster. It was restored on all subsequent reissues.

References

Larks' Tongues in Aspic

Larks' Tongues in Aspic is the fifth studio album by the English progressive rock group King Crimson, originally released in 1973. This album is the debut of King Crimson's third incarnation, featuring original member and guitarist Robert Fripp and new members John Wetton (vocals, bass guitar), David Cross (violin, Mellotron), Jamie Muir (percussion), and Bill Bruford (drums). Bruford had just left Yes before they embarked on their Close to the Edge tour. Bruford felt that he had done all he could with Yes at this point and thought the more jazz-oriented King Crimson would be a more expansive outlet. The album sees the band incorporate into its sound violin and also various exotic percussion instruments, including sheet metal and mbiras.

The album opens with a long experimental instrumental piece titled "Larks' Tongues in Aspic (Part I)". After that there are three vocal pieces, "Book of Saturday", "Exiles" and "Easy Money", with lyrics written by Richard Palmer-James. These are followed by two more instrumentals, "The Talking Drum" and "Larks' Tongues in Aspic (Part II)". The instrumental pieces on this album have strong jazz fusion influences, and portions have an almost heavy metal feel.

The album spawned the concert staple "Exiles", whose Mellotron introduction had been adapted from an instrumental piece called "Mantra" the band's original line up performed throughout 1969. At that time, as well as in late 1972, the melody was played by Fripp on guitar.

It is the only studio album with this 5-man line up. Muir left the group while on tour promoting this album in 1973. Attrition took this incarnation of King Crimson through the next several albums until Fripp's "retirement" in 1975.

In the Q & Mojo Classic Special Edition Pink Floyd & The Story of Prog Rock, the album came number 22 in its list of "40 Cosmic Rock Albums". [1]

The progressive metal band Dream Theater covered "Larks' Tongues in Aspic Pt. II" in 2009; the cover is featured on the special edition of their album Black Clouds & Silver Linings.
Reception

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<td>Allmusic</td>
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Allmusic's retrospective review was resoundingly positive, marking every aspect of the band's transition from a jazz-influenced vein to a more experimental one as a complete success. They deemed John Wetton "the group's strongest singer/bassist since Greg Lake's departure." They especially praised the remastered edition.[2]

Track listing

Side one
1. "Larks' Tongues in Aspic (Part I)" (David Cross, Robert Fripp, John Wetton, Bill Bruford, Jamie Muir) – 13:36
2. "Book of Saturday" (Fripp, Wetton, Richard Palmer-James) – 2:49
3. "Exiles" (Cross, Fripp, Palmer-James) – 7:40

Side two
- "Easy Money" (Fripp, Wetton, Palmer-James) – 7:54
2. "The Talking Drum" (Cross, Fripp, Wetton, Bruford, Muir) – 7:26
3. "Larks' Tongues in Aspic (Part II)" (Fripp) – 7:12

Personnel
- Robert Fripp – guitars, Mellotron, devices, electric piano
- John Wetton – bass, lead vocals, acoustic piano
- Bill Bruford – drums
- David Cross – violin, viola, Mellotron, flute, electric piano
- Jamie Muir – percussion

Additional personnel
- Nick Ryan – engineering
- Richard Palmer-James – lyrics

References
### Starless and Bible Black

**Starless and Bible Black** is an album released by the British progressive rock band King Crimson in 1974. Most of the vocal pieces on the album are satires and commentaries on the sleaziness and materialism of society. An exception to this lyrical theme is "The Night Watch".

#### Background

Even though there are no drums on "Trio", drummer Bill Bruford received co-writing credit because the piece was improvised in concert, and Bruford's decision not to add any percussion was seen by the rest of the band as a crucial choice.

The album art is by painter Tom Phillips. The phrase "this night wounds time", which appears on the back cover, is a quotation from Phillips's signature work, the "treated novel" *A Humument* (p. 222).

Several songs from the album were recorded live in concert, with applause edited out. The only songs recorded entirely in the studio were the first two tracks, "The Great Deceiver" and "Lament". "We'll Let You Know" was an improvisational piece recorded in Glasgow. "The Mincer" was another improvised piece, recorded in Zürich and overdubbed with Wetton's vocals in the studio. "Trio", "Fracture", and "Starless and Bible Black" were recorded at the Concertgebouw in Amsterdam, as was the introduction to "The Night Watch" (the remainder was recorded in the studio). The complete Amsterdam Concertgebouw concert was released by the band in 1997 as *The Night Watch*.

The lyrics were composed by former Supertramp guitarist Richard Palmer-James (who left that band after its first, self-titled album). Only four tracks on this album have lyrics. "The Great Deceiver" refers to The Devil and is an ironic commentary on commercialism. The lyric was co-written by Fripp. The "Lament" is about fame. "The Night Watch" is a short essay on Rembrandt's painting of the same name, describing the painting as an observer sees it and attempting to understand the subjects.

The phrase "Starless and Bible Black" is a quotation from the poet Dylan Thomas's play, *Under Milk Wood*. The band's next album, *Red*, contains a song called simply "Starless", which actually contains the phrase "Starless and bible black", whereas "Starless and Bible Black" is an improvised instrumental. The title track is actually an edit of the original Amsterdam improvisation. The liner notes for *The Night Watch Live in Amsterdam Compact Disc* indicate that it was edited "due to the constraints of vinyl".

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The album's final track, "Fracture", is similar in both style and melodic phrasing to "Larks' Tongues in Aspic Pt. 2". Robert Fripp has stated that "Fracture" is the most difficult guitar piece he has ever played.

**Reception**

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<td><em>Rolling Stone</em></td>
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*Rolling Stone* called the album "as stunningly powerful as *In the Court of the Crimson King*," praising Bruford's mastery of his percussive style and the successful integration of David Cross's violin and viola as a counter-soloist to Fripp. They found the album's variety of tones and lengthy instrumental improvisations particularly impressive, and concluded, "Fripp has finally assembled the band of his dreams — hopefully it'll stay together long enough to continue producing albums as excellent as this one."[4]

Allmusic also praised the album's variety of tones in their retrospective review, and remarked that the album's second side "threw the group's hardest sounds right in the face of the listener, and gained some converts in the process."[2] Robert Christgau's review was more ambiguous, deeming it "as close as this chronically interesting group has ever come to a good album", even though he gave higher ratings to both Red and USA.[3]

**Track listing**

**Side one**
1. "The Great Deceiver" (John Wetton, Robert Fripp, Richard Palmer-James) – 4:02
2. "Lament" (Fripp, Wetton, Palmer-James) – 4:00
3. "We'll Let You Know" (David Cross, Fripp, Wetton, William Bruford) – 3:46
4. "The Night Watch" (Fripp, Wetton, Palmer-James) – 4:37
5. "Trio" (Cross, Fripp, Wetton, Bruford) – 5:41

**Side two**
- "Starless and Bible Black" (Cross, Fripp, Wetton, Bruford) – 9:11
2. "Fracture" (Fripp) – 11:14

**2011 bonus tracks**
- The Law Of Maximum Distress Part 1 – 6:42
2. Improv The Mincer – 4:22
3. The Law Of Maximum Distress Part 2 – 2:28
4. Dr. Diamond (Live) – 4:00
5. Guts On My Side (Live) – 4:31
Personnel

- Robert Fripp – guitar, mellotron, devices, electric piano
- John Wetton – bass, vocals
- Bill Bruford – drums, percussion
- David Cross – violin, viola, mellotron, electric piano

Additional personnel

- George Chkiantz – engineer
- Peter Henderson – assistant engineer
- Richard Palmer-James – lyrics
- Tom Phillips – cover design
- "Equipment by Chris and Tex"

In popular culture

The track "Great Deceiver (Long Mix)" on the album *Spiral Honey* by the Japanese noise musician Merzbow features the ending chords of the track "Great Deceiver".

The Japanese band Acid Mothers Temple recorded an album entitled *Starless And Bible Black Sabbath* in 2006 as a double homage to *Starless and Bible Black* and Black Sabbath's self-titled album.

References


External links

- Entry on Elephant Talk (http://www.elephant-talk.com/wiki/Starless_and_Bible_Black), contains lyrics and other info
Red

Red is a 1974 album by progressive rock group King Crimson.

It was their last studio recording of the 1970s and the last before the lead member Robert Fripp temporarily disbanded the group.

The title track was ranked #87 in the 100 Greatest Guitar Songs list of Rolling Stone.[1]

Production

David Cross left King Crimson in 1974, reducing the group to the trio of Robert Fripp, John Wetton and Bill Bruford. The trio recorded Red with the help of Cross and former band-members Ian McDonald and Mel Collins. Fripp disbanded King Crimson on 24 September 1974, and the album was released later that year with no accompanying tour.

While musically similar to its predecessor Starless and Bible Black, Red was produced very differently from previous King Crimson albums. For instance, while the acoustic guitar features prominently in previous releases, on Red it is heard only for a few bars in "Fallen Angel". Also, unlike previous King Crimson albums, Red features extensive use of guitar overdubs. Later albums lacked acoustic guitar entirely and reverted to a minimum of overdubs, though by that point the band featured multiple guitarists playing simultaneously.

The album opens with the title track, a driving, hard rock instrumental. It features multiple time signatures including 5/8, 7/8 and 4/4.

The fourth track on the album, "Providence", was recorded live at Palace Theatre, Providence, USA, on 30 June 1974, and is the album's only live recording. Charles Snider refers to the album as a "swan song", and notes that "'Providence' packs just about everything improv-related from the last two albums into its eight short minutes."[2] A longer, unedited version of the track is available on the live four-CD set The Great Deceiver.

The lyrics and melody for "Starless" were written by John Wetton. He originally intended the song to be the title track of the group's previous album Starless and Bible Black. Fripp and Bruford initially disliked the song and declined to record it for that album. Instead the group chose an instrumental composition as the title track for the Starless and Bible Black album. However, "Starless" was later revived, its lyrics altered and a long instrumental section (based on a bass riff contributed by Bruford) added to it, and performed live between March–June 1974. For the Red recording sessions, the lyrics were again altered (with contributions by Richard Palmer-James). The haunting
introductory theme, originally contributed and played by David Cross, was taken over by the guitar, with Fripp making minor alterations to the melody. As the title "Starless and Bible Black" had already been used, the original title was shortened to "Starless".

Reception

The record spent only one week on the British charts, at #45, whereas all the band's previous studio albums had reached the Top 30. In the United States, it reached #66 on the Billboard 200. However, it remained a popular album with fans and critics.

Retrospective reviews were resoundingly positive. In theirs, Allmusic declared Red to be weaker than its two predecessors, but nonetheless a superlative work: "few intact groups could have gotten an album as good as Red together. The fact that it was put together by a band in its death throes makes it all the more impressive an achievement."[3] Robert Christgau also applauded the album, calling it "Grand, powerful, grating, and surprisingly lyrical" and commenting that "this does for classical-rock fusion what John McLaughlin's Devotion did for jazz-rock fusion."[4] George Starostin repeatedly compared the album to the work of Emerson, Lake & Palmer, concluding that "These guys had all of ELP's talent, plus the artistic integrity ELP threw away..."[5]

Legacy

In 2001 Q magazine named Red as one of the "50 Heaviest Albums of All Time,"[7] and Kurt Cobain has cited the album as a major influence.[8][9] Musicologists Eric Tamm and Edward Macan both consider Red, and particularly the track "Starless", to be the highlight of King Crimson's recorded output.

Releases

The album had CD releases in 1989 and 2001, each newly remastered by Fripp at the time. The newest version appeared on 21 September 2009, containing a 5.1 Surround Sound mix on DVD-Audio (created by Steven Wilson of Porcupine Tree, in collaboration with Fripp).
Track listing

Side one
1. "Red" (Robert Fripp) – 6:16
2. "Fallen Angel" (Fripp, Richard Palmer-James, John Wetton) – 6:03
3. "One More Red Nightmare" (Fripp, Wetton) – 7:10

Side two
- "Providence" (Bill Bruford, David Cross, Fripp, Wetton) – 8:10
  Recorded at Palace Theatre, Providence, USA, 30 June 1974
2. "Starless" (Bruford, Cross, Fripp, Palmer-James, Wetton) – 12:16

2009 CD bonus tracks
- "Red" (pre-overdub trio version)
2. "Fallen Angel" (pre-overdub trio version)
3. "Providence" (unedited live version)

Personnel
- Robert Fripp – guitar, mellotron
- John Wetton – bass guitar, vocals
- Bill Bruford – drums, percussion
Additional personnel
- David Cross – violin on "Providence"
- Mel Collins – soprano saxophone on "Starless"
- Ian McDonald – alto saxophone on "One More Red Nightmare" and "Starless"
- Richard Palmer-James - lyrics
- Robin Miller – oboe on "Fallen Angel"
- Mark Charig – cornet on "Fallen Angel"

Production
- Arranged & Produced By King Crimson
- Recorded & Engineered By George Chkiantz & Rod Thear (also assistant engineer)

Notes
Discipline

Discipline is an album by the band King Crimson, released in 1981. This album was King Crimson's first album following a seven-year hiatus. Only founder Robert Fripp and later addition Bill Bruford remained from previous incarnations. The rest of the band was Adrian Belew (guitar, vocals), who had played alongside David Bowie, Frank Zappa, and Talking Heads, and Peter Gabriel alumnus Tony Levin (bass, stick). The album resulted in a more updated 1980s new wave pre-techno sound mixed with the previous dark and heavy sounds of the 1970s.
Discipline

Song notes

"Matte Kudasai" (Japanese: 待って下さい) literally means "please wait". The original release of Discipline featured only one version of "Matte Kudasai", with a guitar part by Robert Fripp that was removed from the track on a subsequent release of the album. The latest versions of the album to be released contains both versions of the song - track 3, "Matte Kudasai", without Robert Fripp's original guitar part; and track 8, "Matte Kudasai (alternative version)", with the guitar part included.

The lyrics of "Indiscipline" were based on a letter written to Adrian Belew by his then-wife Margaret, concerning a sculpture that she had made.

"Thela Hun Ginjeet" is an anagram of "heat in the jungle". When it was first performed live, some of its lyrics were improvised around an illicit recording made by Robert Fripp of his neighbours having a vicious argument when he was living in New York; this recording is featured on the track "NY3" on Fripp's solo album Exposure. While the track was being recorded for the Discipline album, Adrian Belew, walking around Notting Hill Gate in London with a tape recorder looking for inspiration, was harassed first by a gang and then by the police. On returning to the studio, he gave a distraught account to his bandmates of what had just happened to him. This account was recorded by Fripp without Belew's knowledge as well, and is featured on the Discipline version of the track (as well as almost all live versions), in place of those earlier lyrics that were based on Fripp's New York recording.

"The Sheltering Sky" is named after and partially inspired by the 1949 novel of the same name by Paul Bowles. Bowles is often associated with the Beat generation, which would be an inspiration for King Crimson's subsequent studio album Beat.

Live versions of "Elephant Talk", "Indiscipline", and "Thela Hun Ginjeet" included partial vocal improvization during spoken-word parts. One such example can be found in the August 13, 1982 performance, which, as of February 19, 2007, was still available for free download in both MP3 and FLAC formats from DGM.

The back cover features the statement, "Discipline is never an end in itself, only a means to an end". King Crimson purchased the rights to use a variation on a copyrighted Celtic knot on the LP cover. In later releases, it was replaced by a knotwork designed by Steve Ball on commission from Robert Fripp. Ball's design is also used as the logo of Discipline Global Mobile, the music label founded by Fripp, which has become the label for King Crimson, Fripp, and associated artists.

Track listing

All songs written by Adrian Belew, Bill Bruford, Robert Fripp and Tony Levin.
Side one
1. "Elephant Talk" – 4:43
2. "Frame by Frame" – 5:09
4. "Indiscipline" – 4:33

Side two
- "Thela Hun Ginjeet" – 6:26
3. "Discipline" – 5:13

Bonus track
- "Matte Kudasai" (alternative version) – 3:50

Personnel
- Adrian Belew – guitar, lead vocals
- Robert Fripp – guitar, devices (Frippertronics)
- Tony Levin – Chapman stick, bass, backing vocals
- Bill Bruford – drums, percussion

Charts

<table>
<thead>
<tr>
<th>Year</th>
<th>Chart</th>
<th>Position</th>
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<tr>
<td>1981</td>
<td>Billboard Pop Albums</td>
<td>45</td>
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References
External links

- Wiki with song lyrics (http://www.elephant-talk.com/wiki/Discipline) at fan-site Elephant Talk (inspired by Discipline's "Elephant Talk")

Beat

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King Crimson chronology

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<td>Rolling Stone</td>
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Beat is the ninth studio album by the British rock band King Crimson, released in 1982.

The Beat Generation

According to the Trouser Press Record Guide, the album focused on the twenty-fifth anniversary of the publication of the novel On the Road by Jack Kerouac.[3] The album makes several references to the writings of the Beat Generation:

- "Neal and Jack and Me" is the track most obviously inspired by Beat writers. The 'Jack' of the title is Beat writer Jack Kerouac, and the 'Neal' of the title is Kerouac's friend Neal Cassady. The song was released as a b-side to "Heartbeat". The song picks up where the album Discipline left off, with interlocking guitars playing in 5/4. Guitars frequently play in polyrhythms with 5/4 over 7/8. Other time signatures in the song are 13/8 and 21/8.
- "Heartbeat" is also the name of the book written by Carolyn Cassady, Neal's wife, about her experiences with the Beats.
- "Sartori [sic] in Tangier" also derives its title from Beat influences including the Jack Kerouac novel Satori in Paris, and the city of Tangier in Morocco, where a number of Beat writers resided and which they often used as a
setting for their writing. Writer Paul Bowles was associated with the Beats, and his novel *The Sheltering Sky*, which provided the title for a track on King Crimson's previous studio album, *Discipline*, is partly set in Tangier. The song was first released as a b-side to the Heartbeat 12” single in 1982. It is entirely instrumental with the intro performed by Tony Levin on the Chapman Stick.

- "Neurotica" shares its title with *Neurotica*, a Beat-era magazine.[4][5]
- "The Howler" refers to the Beat poem *Howl* by Allen Ginsberg, which Fripp suggested to Belew as inspiration for the lyrics.

**Track listing**
Lyrics by Adrian Belew, music by Belew, Bill Bruford, Robert Fripp, and Tony Levin, unless otherwise indicated.

**Side one**
1. "Neal and Jack and Me" – 4:22
2. "Heartbeat" – 3:54
3. "Sartori in Tangier" – 3:54
4. "Waiting Man" – 4:27

**Side two**
1. "Neurotica" – 4:48
2. "Two Hands" – 3:23 (lyrics: A. Belew and Margaret Belew)
4. "Requiem" – 6:48

**Credits**
- Robert Fripp – guitar, organ, Frippertronics
- Adrian Belew – guitar, vocals
- Tony Levin – bass guitar, Chapman stick, vocals
- Bill Bruford – drums

**Charts**

*Album*

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</table>
In popular culture

The Chapman Stick introduction to "Sartori in Tangier" is featured in the first scene of the premiere of the MTV show *The Maxx*.

References


External links

- *Beat* lyrics (http://www.elephant-talk.com/releases/beat.htm)
- *Beat* (http://musicbrainz.org/release/5ddbe867-ebce-445d-a175-d90516e426da) at MusicBrainz

Three of a Perfect Pair

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King Crimson chronology

Three of a Perfect Pair is the tenth studio album by the band King Crimson, released in 1984. The album is the culmination of the band's 80s period and is a balance between the experimental sounds of the "Red" album, Discipline, and the accessibility of the "Blue" album, Beat. Robert Fripp and Adrian Belew took more control over the sound of the previous two albums. Other have referred to this album as "Yellow" due to the packaging. It was noted for being quite clearly divided into a "left" and "right" side, with a third side added in 2001. This split was meant to emphasize Belew on the first half, and Fripp on the second half. The title's meaning as well as the album's concept is based on there being "three sides to every story", representing "He, She, and They". The front cover designed by Peter Willis portrays a male lunar deity on the top and a female solar deity on the bottom, similar to that of Larks Tongues in Aspic.[5]

Tracks 10-15 were added for the 2001 remaster. The three Sleepless mixes were previously available in separate vinyl releases of that single.

**Track listing**

All songs written by Adrian Belew, Bill Bruford, Robert Fripp and Tony Levin except where noted.

**Side one (The Left Side)**
1. "Three of a Perfect Pair" – 4:13
2. "Model Man" – 3:49
4. "Man with an Open Heart" – 3:05
5. "Nuages (That Which Passes, Passes Like Clouds)" – 4:47

**Side two (The Right Side)**
- "Industry" – 7:04
2. "Dig Me" – 3:16
3. "No Warning" – 3:29
4. "Larks' Tongues in Aspic (Part III)" – 6:05

**2001 remaster bonus tracks (The Other Side)**
- "The King Crimson Barber Shop" (Levin) – 1:37
2. "Industrial Zone A" – 1:44
3. "Industrial Zone B" – 4:33
4. "Sleepless" (Tony Levin Mix) – 7:26
5. "Sleepless" (Bob Clearmountain Mix) – 5:24
6. "Sleepless" (Dance Mix: François Kevorkian) – 6:17
Personnel

- Adrian Belew – vocals, fretted guitar, fretless guitar
- Robert Fripp – guitar
- Tony Levin – bass, stick, synth, vocals
- Bill Bruford – acoustic and electric drumming

Charts

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References


External links

- Lyrics (http://www.elephant-talk.com/releases/three.htm)
**Thrak**

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**King Crimson chronology**

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**THRAK** is the eleventh studio album by the band King Crimson released in 1995, the successor to the preceding mini-album *Vrooom* (1994). This album was recorded in the "double trio" format of King Crimson.

**Track listing**

All songs written by Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin and Pat Mastelotto.

1. "VROOOM" – 4:38
2. "Coda: Marine 475" – 2:41
3. "Dinosaur" – 6:37
4. "Walking on Air" – 4:38
5. "B'Boom" – 4:11
6. "THRAK" – 3:59
7. "Inner Garden I" – 1:47
8. "People" – 5:53
9. "Radio I" – 0:44
10. "One Time" – 5:22
11. "Radio II" – 1:03
12. "Inner Garden II" – 1:16
13. "Sex Sleep Eat Drink Dream" – 4:50
14. "VROOOM VROOOM" – 5:50
15. "VROOOM VROOOM: Coda" – 3:01

**Personnel**

- Robert Fripp – guitar, mellotron
- Adrian Belew – guitar, vocals
- Tony Levin – bass guitar, Stick, electric upright bass, vocals
- Trey Gunn – Stick, vocals
- Bill Bruford – drums, percussion
- Pat Mastelotto – drums, percussion

**Releases**

The album was first released on CD in 1995, followed by a remastered edition in 2002. Plans are for it to also be mixed into 5.1 Surround Sound by Jakko Jakszyk for a CD/DVD-A release. [5]

**References**

[3] Q (http://i33.tinypic.com/2gv0qk3.jpg)

**External links**

The ConstruKction of Light

The ConstruKction of Light

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King Crimson chronology

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The ConstruKction of Light is an album by the band King Crimson, released in 2000. It has the distinction of being the first studio album to be released by King Crimson without Bill Bruford on drums since prior to the release of Lark's Tongues in Aspic (1973). It also is notable for the absence of Tony Levin on bass and Chapman Stick who had joined the band back in 1981. The concept of the double trio that marked the 1990s releases had reduced down to a quartet: Robert Fripp, Adrian Belew, Trey Gunn and Pat Mastelotto.

Track listing

All tracks by Adrian Belew, Robert Fripp, Trey Gunn, and Pat Mastelotto.

1. "ProzaKc Blues" – 5:28
2. "The ConstruKction of Light" – 9:40
3. "Into the Frying Pan" – 6:54
4. "FraKctured" – 9:06
6. "Larks' Tongues in Aspic (Part IV)" – 11:18
7. "Coda: I Have a Dream" – 4:51
8. "Heaven and Earth" – 7:46
The ConstruKction of Light

Personnel

• Robert Fripp – guitar
• Adrian Belew – guitar, vocals
• Trey Gunn – Warr guitars
• Pat Mastelotto – drums

References


External links

• Lyrics (http://www.elephant-talk.com/releases/tcol.htm)

The Power to Believe

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King Crimson chronology

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<td>[1]</td>
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The Power to Believe is an album by the band King Crimson released in 2003, a companion to the preceding mini-album Happy With What You Have to Be Happy With (2002).

Alternative versions of “Eyes Wide Open,” “The Power to Believe II” and “Happy With What You Have to Be Happy With” can be found on the Happy With What You Have to Be Happy With EP.

The Power to Believe is the last King Crimson studio album to date. King Crimson went on hiatus in 2009.
The Power to Believe

Track listing
1. "The Power to Believe I: A Cappella" (Adrian Belew) – 0:44
2. "Level Five" (Belew, Robert Fripp, Trey Gunn, Pat Mastelotto) – 7:17
3. "Eyes Wide Open" (Belew, Fripp, Gunn, Mastelotto) – 4:08
4. "EleKtriK" (Belew, Fripp, Gunn, Mastelotto) – 7:59
5. "Facts of Life: Intro" (Belew, Fripp, Gunn, Mastelotto) – 1:38
6. "Facts of Life" (Belew, Fripp, Gunn, Mastelotto) – 5:05
7. "The Power to Believe II" (Belew, Fripp, Gunn, Mastelotto) – 7:43
8. "Dangerous Curves" (Belew, Fripp, Gunn, Mastelotto) – 6:42
9. "Happy with What You Have to Be Happy With" (Belew, Fripp, Gunn, Mastelotto) – 3:17
10. "The Power to Believe III" (Belew, Fripp, Gunn, Mastelotto) – 4:09
11. "The Power to Believe IV: Coda" (Fripp) – 2:29

Personnel
- Robert Fripp – guitar
- Adrian Belew – guitar, vocals
- Trey Gunn – Warr guitars, Fretless Warr Guitar
- Pat Mastelotto – drums, traps and buttons

Additional info
Recorded & Engineered by Machine at The Tracking Room, StudioBelew and Pat's Garage
Additional engineering: Jeff Juliano; Additional programming: Machine
Mixed by Machine, at the Mixing Room, Nashville; remixing at The Shop, Hoboken, NJ
Produced by King Crimson & Machine.
Haiku Voice recorded at StudioBelew by Ken Latchney.
Voice Source on ElektriK: Tim Faulkner.
The Power to Believe: Coda produced by The Vicar and Robert Fripp. Soundscape recorded in live performance at Newlyn Church, Cornwall on December 7th, 1997.
Tone Probe production mastering (compilation, sequencing, editing) by David Singleton & Robert Fripp at DGM SoundWorld on behalf of King Crimson.
Mastering by Simon Heyworth, David Singleton & Robert Fripp at The White House (Super Audio Mastering), Chagford, Devon.
Cover artwork from Fin de Siecle by P.J. Crook; design: Hugh O'Donnell

External links
- Lyrics [3]

References
Earthbound is a live album by the band King Crimson, released in 1972 as a budget record shortly after the line-up that recorded it had broken up. It contains the band's first official live release of their signature song "21st Century Schizoid Man", and an extended live version of their 1970 non-LP b-side “Groon”. It also contains two improvised tracks with scat vocals from Boz Burrell.

The album's sound quality is poor, due to its being recorded onto cassette tape (a low-fidelity recording medium by 1972 standards) by live sound engineer Hunter MacDonald. The liner notes to recent CD reissues of the album state that it was "captured live on an Ampex stereo cassette fed from a Kelsey Morris custom built mixer ... in the rain from the back of a Volkswagen truck.” Atlantic Records, King Crimson's original North American distributor, declined release of Earthbound due to its poor sound engineering. Current CD reissues of the album do not significantly improve its overall sound quality, due to its cassette origins.
Track listing

Side one
1. "21st Century Schizoid Man" (Including: "Mirrors") (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) – 11:45
   Recorded at the Armoury, Wilmington, DE, USA, 11 February 1972
2. "Peoria" (Boz Burrell, Mel Collins, Fripp, Ian Wallace) – 7:30
   Recorded at The Barn, Peoria, IL, USA, 10 March 1972
3. "Sailor's Tale" (Fripp) – 4:45
   Recorded at the Baseball Park, Jacksonville, FL, USA, 26 February 1972

Side two
• "Earthbound" (Burrell, Collins, Fripp, Wallace) – 7:08
  Recorded at Kemp Coliseum, Orlando, FL, USA, 27 February 1972
2. "Groon" (Fripp) – 15:30
  Recorded at the Armoury, Wilmington, DE, USA, 11 February 1972

Personnel
• Robert Fripp - electric guitar
• Boz Burrell - bass guitar, vocals
• Mel Collins - baritone saxophone, mellotron
• Ian Wallace - drums
Additional personnel
• Hunter MacDonald - VCS3

External links
• List of fan reviews [2]

References
USA is a live album by the English band King Crimson, released in 1975. It was mostly recorded at the Casino, Asbury Park, on 28 June 1974. The exceptions are track 7, which was recorded at the Palace Theatre, Providence, USA, on 30 June 1974, and Eddie Jobson's overdubs on tracks 2, 3 and 7, which were recorded in a studio.

Track 1 is a brief performance of material from *(No Pussyfooting)*. While it was not listed as a separate track on the original album, it is present on all releases.
Track listing

Side one
1. "Walk On...No Pussyfooting" (Brian Eno, Robert Fripp) – 0:35
2. "Larks' Tongues in Aspic (Part II)" (Fripp) – 7:03
3. "Lament" (Fripp, Richard Palmer-James, John Wetton) – 4:21
4. "Exiles" (David Cross, Fripp, Palmer-James) – 7:09

Side two
- "Asbury Park" (Bill Bruford, Cross, Fripp, Wetton) – 7:06
2. "Easy Money" (Fripp, Palmer-James, Wetton) – 6:41
3. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) – 8:40

Bonus tracks on 30th anniversary edition CD
- "Fracture" (Fripp) – 11:19
2. "Starless" (Bruford, Cross, Fripp, Palmer-James, Wetton) – 14:55

Personnel

King Crimson
- Robert Fripp - guitar & mellotron
- John Wetton - bass & lead vocals
- David Cross - violin, viola, mellotron & electric piano
- Bill Bruford - drums, percussion

Additional musician
- Eddie Jobson - violin (2 & 7), electric piano (3)

References
The Great Deceiver

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*The Great Deceiver* is a live 4CD box set by the band King Crimson, released on Virgin Records in 1992. In 2007, it was reissued as two volumes of 2 CDs each. The track listing on the volume 1 CD 1 lists 11 tracks, incorrectly listing The Talking Drum and the abbreviated Lark's Part 2 from the Pittsburgh show from CD 1 of the volume 2 set. The box set features live recordings of the band from 1973 and 1974. All recordings feature the lineup of Robert Fripp, John Wetton, David Cross and Bill Bruford. Jamie Muir, who left the band in early 1973, is not featured on the set. The band's 1974 concert from Providence, Rhode Island is presented in its entirety on CDs One and Two; this was the second-to-last live concert ever performed by this incarnation of King Crimson.

King Crimson's "walk on" music in 1973-74 was an excerpt of "The Heavenly Music Corporation", from the album *(No Pussyfooting)* by Robert Fripp and Brian Eno. These "walk-ons" are reproduced here, and indexed as separate tracks.

Three recordings from this box set were previously available on other King Crimson albums, albeit in slightly altered forms. An abbreviated version of "We'll Let You Know" appears on the *Starless and Bible Black* album, released in 1974. Similarly, an abbreviated version of "Providence" was included on the *Red* album, also released in 1974. The live performance of "21st Century Schizoid Man" on CD Two was issued in 1975 as part of the album *USA*, featuring overdubbed violin from Eddie Jobson.
Many of the recordings on this album are band improvisations. "The Law of Maximum Distress" appears in two sections, as the tape ran out in the middle of the song. Much of the missing material seems to be used on "The Mincer" from Starless and Bible Black. As Robert Fripp notes in the CD jacket, "Most live recording follows the policy of two machines in use simultaneously to meet an eventuality such as this. We learn."

The liner notes to The Great Deceiver run to 68 pages. These notes feature comments from Fripp, Wetton and Cross, annotated excerpts from Fripp's 1974 diary, reviews of the previous King Crimson box set, Frame By Frame (1991), and a complete listing of all concerts performed by the band in 1973 and 1974.

The track "Exiles" is credited to Fripp/Wetton/Palmer-James on this box set. The correct credit, as listed on Lark's Tongues in Aspic and confirmed by BMI's records, is Cross/Fripp/Palmer-James. Despite having no legal co-writing credit for the song, John Wetton has indicated in interviews that he wrote the bridge for "Exiles".

**Track listing**

**Disc 1: Things Are Not as They Seem...**

- Recorded at the Palace Theatre, Providence, USA, June 30, 1974.
  1. "Walk On ... No Pussyfooting" (Robert Fripp, Brian Eno) – 0:52
  2. "Larks' Tongues in Aspic, Part Two" (Fripp) – 6:12
  3. "Lament" (Fripp, John Wetton, Richard Palmer-James) – 4:04
  4. "Exiles" (David Cross, Fripp, Palmer-James) – 7:00
  5. "A Voyage to the Centre of the Cosmos" (Cross, Fripp, Wetton, Bill Bruford) – 14:41
  6. "Easy Money" (Fripp, Wetton, Palmer-James) – 7:14
  7. "Providence" (Cross, Fripp, Wetton, Bruford) – 9:47
  8. "Fracture" (Fripp) – 10:47
  9. "Starless" (Cross, Fripp, Wetton, Bruford, Palmer-James) – 11:56

**Disc 2: Sleight of Hand (or Now You Don't See It Again) and...**

- Tracks 1-2 recorded at the Palace Theatre, Providence, USA, June 30, 1974.
- Tracks 12-13 recorded at Pennsylvania State University, State College, USA, June 29, 1974.

(Note: Only the first half of "The Night Watch" is taken from the Glasgow performance; the second half was taken from the Zurich show featured on CD Four. The liner notes indicate that there were technical problems with both recordings, and that the splice was done "to honour the spirit and sense of Glasgow's performance").

  1. "21st Century Schizoid Man" (Fripp, Ian McDonald, Greg Lake, Michael Giles, Peter Sinfield) – 7:32
  2. "Walk off from Providence ... No Pussyfooting" (Fripp, Eno) – 1:15
  3. "Sharks' Lungs in Lemsip" (Cross, Fripp, Wetton, Bruford) – 2:3
  4. "Larks' Tongues in Aspic, Part One" (Cross, Fripp, Wetton, Bruford, Jamie Muir) – 7:25
  5. "Book of Saturday" (Fripp, Wetton, Palmer-James) – 2:49
  6. "Easy Money" (Fripp, Wetton, Palmer-James) – 6:43
  7. "We'll Let You Know" (Cross, Fripp, Wetton, Bruford) – 4:54
  8. "The Night Watch" (Fripp, Wetton, Palmer-James) – 4:54
  9. "Tight Scrummy" (Cross, Fripp, Wetton, Bruford) – 8:27
  10. "Peace: A Theme" (Fripp) – 1:01
  11. "Cat Food" (Fripp, Sinfield, McDonald) – 4:14
  12. "Easy Money" (Fripp, Wetton, Palmer-James) – 2:19
  13. "...It Is for You, but Not for Us" (Cross, Fripp, Wetton, Bruford) – 7:25
Disc 3: ...Acts of Deception (the Magic Circus, or Weasels Stole Our Fruit)

- Tracks 1-11 recorded at the Stanley Warner Theatre, Pittsburgh, USA, April 29, 1974.
- Tracks 12-13 recorded at Pennsylvania State University, State College, USA, June 29, 1974.

1. "Walk On ... No Pussyfooting" (Fripp, Eno) – 1:15
2. "The Great Deceiver" (Fripp, Wetton, Palmer-James) – 3:32
3. "Bartley Butsford" (Cross, Fripp, Wetton, Bruford) – 3:13
4. "Exiles" (Cross, Fripp, Palmer-James) – 6:23
5. "Daniel Dust" (Cross, Fripp, Wetton, Bruford) – 4:40
6. "The Night Watch" (Fripp, Wetton, Palmer-James) – 4:18
7. "Doctor Diamond" (Cross, Wetton, Fripp, Bruford, Palmer-James) – 4:52
8. "Starless" (Cross, Fripp, Wetton, Bruford Palmer-James) – 11:36
9. "Wilton Carpet" (Cross, Fripp, Wetton, Bruford) – 5:52
10. "The Talking Drum" (Cross, Fripp, Wetton, Bruford, Muir) – 5:29
11. "Larks' Tongues in Aspic, Part Two" (abbreviated) (Fripp) – 2:22
12. "Applause and announcement" – 2:19
13. "Is There Life Out There?" (Cross, Fripp, Wetton, Bruford) – 11:50

Disc 4: ...But Neither are They Otherwise

- Tracks 1-4 recorded at Massey Hall, Toronto, Canada, June 24, 1974.
- Tracks 5-12 recorded at the Volkshaus, Zürich, Switzerland, November 15, 1973.

1. "The Golden Walnut" (Cross, Fripp, Wetton, Bruford) – 11:14
2. "The Night Watch" (Fripp, Wetton, Palmer-James) – 4:22
3. "Fracture" (Fripp) – 10:48
4. "Clueless and Slightly Slack" (Cross, Fripp, Wetton, Bruford) – 8:36
5. "Walk On ... No Pussyfooting" (Fripp, Eno) – 1:00
6. "Some Pussyfooting" (Cross, Fripp, Wetton, Bruford) – 2:23
7. "Larks' Tongues in Aspic, Part One" (Cross, Fripp, Wetton, Bruford, Muir) – 7:41
10. "Easy Money" (Fripp, Wetton, Palmer-James) – 6:57
11. "Some More Pussyfooting" (Cross, Fripp, Wetton, Bruford) – 5:50
12. "The Talking Drum" (Cross, Fripp, Wetton, Bruford, Muir) – 6:05

Personnel

- Robert Fripp - guitar, mellotron, electric piano
- John Wetton - bass guitar, vocals
- David Cross - violin, mellotron, electric piano
- Bill Bruford - drums, percussion

Executive producer: Robert Fripp. Mixing by Fripp, Tony Arnold and David Singleton.
B'Boom: Live in Argentina

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King Crimson chronology


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B'Boom: Live in Argentina is a live album (2CD set) by the band King Crimson, released in 1995. All songs were recorded between October 6 and October 16, 1994 at the Broadway in Buenos Aires, Argentina, except for "Heartbeat" which was recorded in Córdoba.

King Crimson's Argentinian shows in late 1994 were the first live performances by the band in over ten years. Prior to B'Boom's release, a live recording from this tour was sold illegally by an Italian bootleg company. The price of the bootleg was 28 pounds UK, and the sound quality was said to be "appalling". The recordings on B'Boom are taken from soundboard mixes. However, the album was issued by DGM in something of a hurry to counter the Italian bootleg and they transplanted the line-up and instrument credits directly from the "THRAK" album. As a result of this, the credit of "Mellotron" by Robert Fripp is an error - although there is Mellotron on "THRAK", there is none on "B'Boom", nor was one used on this Argentinian tour.
Track listing
All songs written by Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin and Pat Mastelotto, unless otherwise indicated.

Disc one
1. "VROOOM" – 7:07
2. "Frame by Frame" (Belew, Bruford, Fripp, Levin) – 5:28
3. "Sex Sleep Eat Drink Dream"
4. "Red" (Fripp) – 4:58
5. "One Time" – 5:45
6. "B'Boom" – 6:54
7. "THRAK" – 6:29
8. "Improv - Two Sticks" (Gunn, Levin) – 1:26
9. "Elephant Talk" (Belew, Bruford, Fripp, Levin) – 4:25
10. "Indiscipline" (Belew, Bruford, Fripp, Levin) – 7:38

Disc two
1. "VROOOM VROOOM" – 6:18
2. "Matte Kudasai" (Belew, Bruford, Fripp, Levin) – 3:43
3. "The Talking Drum" (Bruford, David Cross, Fripp, Jamie Muir, John Wetton) – 5:52
4. "Larks' Tongues in Aspic (Part II)" (Fripp) – 7:31
5. "Heartbeat" (Belew, Bruford, Fripp, Levin) – 5:02
6. "Sleepless" (Belew, Bruford, Fripp, Levin) – 6:11
7. "People" – 5:51
8. "B'Boom" (reprise) – 4:26
9. "THRAK" – 5:33

Personnel
- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Ned Steinberger upright bass, vocals
- Trey Gunn - Chapman stick, vocals
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion

Mastered by Robert Fripp and David Singleton.

References
**Thrakattak**

**Thrakattak**

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*Thrakattak* (written with consonants capitalized as *THRaKaTTaK* on the album cover) is a live album by the band King Crimson, released in 1996.

- Compiled from performances of, and improvisations during, the piece "Thrak" in USA and Japan.
- Track 2, "Fearless and Highly Thrakked", is also featured on the live album (2CD set) *King Crimson on Broadway* (1999) (disc 2, track 12), and an alternative version of the track entitled "Biker Babes of the Rio Grande" is featured on the live album (2CD set) *Vrooom Vrooom* (2001) (disc 1, track 11).

**Track listing**

All tracks written by Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin and Pat Mastelotto.

1. "Thrak" – 2:20
   Recorded at:
   [venue?], [city?], [country?], [date/month?] 1995
   Longacre Theatre, New York, USA, 21 November 1995

2. "Fearless and Highly Thrakked" – 6:35
   Recorded at:
   Longacre Theatre, New York, USA, 20 November 1995
   Longacre Theatre, New York, USA, 21 November 1995

3. "Mother Hold the Candle Steady While I Shave the Chicken's Lip" – 11:18
   Recorded at:
Nagoya Shimin Kaikan, Nagoya, Japan, 8 October 1995
Hitomi Memorial Hall, Tokyo, Japan, 10 October 1995
Omiya Sonic Hall, Saitama, Japan, 12 October 1995

4. "Thrakattak (Part I)" – 3:42
   Recorded at:
   Koseinenkin Kaikan Hall, Tokyo, Japan, 2 October 1995
   Koseinenkin Kaikan Hall, Tokyo, Japan, 3 October 1995
   Festival Hall, Osaka, Japan, 9 October 1995

5. "The Slaughter of the Innocents" – 8:03
   Recorded at:
   [venue?], [city?], [country?], [date/month?] 1995
   Koseinenkin Kaikan Hall, Tokyo, Japan, 14 October 1995
   Paramount Theatre, Springfield, USA, 17 November 1995
   Mahaffey Theatre, Orlando, USA, 8 November 1995
   Roxy Theatre, Georgia, USA, 11 November 1995

6. "This Night Wounds Time" – 11:16
   Recorded at:
   [venue?], [city?], [country?], [date/month?] 1995
   Tupperware Centre, St. Petersburg, USA, 9 November 1995
   Longacre Theatre, New York, USA, 22 November 1995
   Longacre Theatre, New York, USA, 24 November 1995
   Longacre Theatre, New York, USA, 25 November 1995

7. "Thrakattak (Part II)" – 11:08
   Recorded at:
   [venue?], [city?], [country?], [date/month?] 1995
   Auditorium Theatre, Rochester, USA, 16 November 1995
   Longacre Theatre, New York, USA, 22 November 1995
   Longacre Theatre, New York, USA, 25 November 1995

8. "Thrak (Reprise)" – 2:52
   Recorded at:
   Nakano Sun Plaza, Tokyo, Japan, 5 October, 1995
   Longacre Theatre, New York, USA, 20 November 1995
**Personnel**

- Robert Fripp - guitar, mellotron
- Adrian Belew - guitar
- Tony Levin - bass guitar, chapman stick, Ned Steinberger upright bass
- Trey Gunn - Warr guitars
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion

**References**

**Epitaph**

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*Epitaph* is a live 4CD set of concert performances and radio sessions by the band King Crimson, released in 1997. Volumes 1 and 2 (Discs 1 and 2) were available in retail shops, and the set included a flyer with instructions on how to obtain Volumes 3 and 4 (Discs 3 and 4) via mail-order.

**Track listing**

All tracks written by Robert Fripp, Michael Giles, Greg Lake, Ian McDonald and Peter Sinfield, unless otherwise indicated.

**Disc one (72:53)**

Tracks 1-2 recorded May 6, 1969 at Maida Vale Studios, London, UK for BBC Radio
Tracks 3-4 recorded August 19, 1969 at Maida Vale Studios, London, UK for BBC Radio [Track 4 includes the introduction to track 5 at the end]
Tracks 5-7 recorded November 21, 1969 at the Fillmore East, New York, USA
Tracks 8-11 recorded December 13, 1969 at the Fillmore West, San Francisco, USA

1. "21st Century Schizoid Man" – 7:06
2. "The Court of the Crimson King" (McDonald, Sinfield) – 6:27
3. "Get Thy Bearings" (Donovan Leitch) – 5:59
4. "Epitaph" – 7:08
5. "A Man, a City" – 11:41
6. "Epitaph" – 7:42
8. "Mantra" – 3:47
10. "Improv - Travel Bleary Capricorn" – 2:23
Epitaph

11. "Mars" (Gustav Holst) – 8:53

**Disc two (50:29)**

Recorded December 14, 1969 at the Fillmore West, San Francisco, USA

1. "The Court of the Crimson King" (McDonald, Sinfield) – 7:13
2. "Drop In" (Fripp, Giles, Lake, McDonald) – 5:14
3. "A Man, a City" – 11:19
4. "Epitaph" – 7:31
5. "21st Century Schizoid Man" – 7:37
6. "Mars" (Holst) – 9:42

**Disc three (55:27)**

Recorded August 9, 1969 at Plumpton Racetrack (at the Ninth National Jazz and Blues Festival), Streat, UK

1. "21st Century Schizoid Man" – 7:14
2. "Get Thy Bearings" (Leitch) – 10:32
3. "The Court of the Crimson King" (McDonald, Sinfield) – 6:43
4. "Mantra" – 8:46
5. "Travel Weary Capricorn" – 3:57
6. "Improv" – 8:54
   - *including* "By the Sleeping Lagoon" (Eric Coates)
7. "Mars" (Holst) – 7:23

**Disc four (62:47)**

Recorded September 7, 1969 at the Chesterfield Jazz Club, Chesterfield, UK

1. "21st Century Schizoid Man" – 7:57
2. "Drop In" (Fripp, Giles, Lake, McDonald) – 6:20
3. "Epitaph" – 7:22
4. "Get Thy Bearings" (Leitch) – 18:10
5. "Mantra" – 5:29
6. "Travel Weary Capricorn" – 4:54
7. "Improv" – 4:34
8. "Mars" (Holst) – 5:37

**Personnel**

- Robert Fripp - guitar
- Greg Lake - bass guitar, vocals
- Ian McDonald - woodwinds, keyboards, mellotron
- Michael Giles - drums, percussion

**References**

The Night Watch

The Night Watch

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King Crimson chronology


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The Night Watch is a live album (2CD set) by the English rock band King Crimson, released in 1997.

Contents

This album contains an important performance in King Crimson's career, being the source of the improvisations "Trio" and "Starless and Bible Black", the Fripp instrumental "Fracture" and the intro to the song "The Night Watch", all of which were included, with some editing, in the 1974 album Starless and Bible Black. Excerpts of "(No Pussyfooting)" appear at the end of "21st Century Schizoid Man" and the beginning of USA.

Production

The concert was performed on 23 November 1973 at the Concertgebouw in Amsterdam, Holland. Most of the concert was also broadcast live by the BBC and taped by listeners; bootlegs of the broadcast circulated among fans. It was one of the first releases of archival recordings by Discipline Global Mobile, the music company founded by Robert Fripp.
Art
Like the covers of many King Crimson albums, The Nightwatch's cover features a painting by P J Crook, which is also entitled The Nightwatch. The sleeve was designed by the Bill Smith Studio of London.

Track listing

Disc 1
2. "Lament" (Fripp, Wetton, Palmer-James) 4:14
3. "Book of Saturday" (Fripp, Wetton, Palmer-James) 4:07
4. "Fracture" (Fripp) 11:28
5. "The Night Watch" (Fripp, Wetton, Palmer-James) 5:28
6. "Improvisation: Starless and Bible Black" (Bill Bruford, David Cross, Fripp, Wetton) 9:11

Disc 2
1. "Improvisation: Trio" (Bruford, Cross, Fripp, Wetton) 6:09
2. "Exiles" (Cross, Fripp, Palmer-James) 6:37
3. "Improvisation: The Fright Watch" (Bruford, Cross, Fripp, Wetton) 6:03
4. "The Talking Drum" (Bruford, Cross, Fripp, Jamie Muir, Wetton) 6:34
5. "Larks' Tongues in Aspic (Part II)" (Fripp) 7:51
6. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) 10:38
   • Recorded at the Concertgebouw, Amsterdam, Netherlands, November 23, 1973

Credits
• Recording Engineer: George Chkiantz
• Mixing Engineer: David Singleton.
• Assistant Engineer: Alex Mundy.
• Mixed at DGM World Central by David Singleton & Robert Fripp during July 1997.

Personnel
• Robert Fripp - guitar, mellotron
• John Wetton - bass guitar, vocals
• David Cross - violin, viola, keyboards
• Bill Bruford - drums, percussion

References
**Absent Lovers: Live in Montreal**

**Absent Lovers: Live in Montreal**

## Absent Lovers: Live in Montreal

<table>
<thead>
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<tbody>
<tr>
<td><strong>Released</strong></td>
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| **Recorded** | July 11, 1984  
Montreal, Canada |
| **Genre** | progressive rock, experimental rock |
| **Length** | 104:38 |
| **Label** | Discipline Global Mobile |

### King Crimson chronology

<table>
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<tr>
<th>The Night Watch</th>
<th>Absent Lovers: Live in Montreal</th>
<th>Live at the Marquee</th>
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### Professional ratings

**Review scores**

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**Absent Lovers: Live in Montreal** is a live album (2CD set) by the band King Crimson, recorded July 11, 1984 and released in 1998. This was taken from the final night of their 1984 tour and would subsequently be King Crimson’s last performance until the THRAK warm-up shows in Argentina ten years later.

### Track listing

All songs written by Adrian Belew, Bill Bruford, Robert Fripp and Tony Levin, unless otherwise indicated.

### Disc one

1. "Entry of the Crims" – 6:27
2. "Larks' Tongues in Aspic (Part III)" – 5:05
3. "Thela Hun Ginjeet" – 7:07
4. "Red" (Fripp) – 5:49
5. "Matte Kudasai" – 3:45
6. "Industry" – 7:31
7. "Dig Me" – 3:59
8. "Three of a Perfect Pair" – 4:30
9. "Indiscipline" – 8:14
Disc two

1. "Sartori in Tangier" – 4:40
2. "Frame by Frame" – 3:57
3. "Man With an Open Heart" – 3:44
4. "Waiting Man" – 6:26
5. "Sleepless" – 6:08
6. "Larks' Tongues in Aspic (Part II)" (Fripp) – 7:54
7. "Discipline" – 5:04
8. "Heartbeat" – 5:15
9. "Elephant Talk" – 8:56

Personnel

- Robert Fripp – guitar
- Adrian Belew – guitar, drums, vocals
- Tony Levin – bass guitar, Chapman stick, synthesizer, vocals
- Bill Bruford – drums, percussion

References


Live at the Marquee

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<td>Producer</td>
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</table>

King Crimson chronology

- Absent Lovers: Live in Montreal (1998)
- Live at the Marquee (1998)
- Live at Jacksonville (1998)
Live at the Marquee is a live album by the band King Crimson, released through the King Crimson Collectors' Club in October 1998.

- Tracks 1-8 believed to be recorded at the Marquee Club, London, UK, July 6, 1969
- Track 9 recorded at the Fairfield Halls, Croydon, UK, October 17, 1969

**Track listing**

1. "21st Century Schizoid Man" (Robert Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) 6:21
2. "Drop In" (Fripp, Giles, Lake, McDonald) 5:42
3. "I Talk to the Wind" (McDonald, Sinfield) 5:17
4. "Epitaph" (Fripp, Giles, Lake, McDonald, Sinfield) 3:20
5. "Mantra" [not listed] (Fripp, Giles, Lake, McDonald) 7:33
6. "Travel Weary Capricorn" (Fripp, Giles, Lake, McDonald, Sinfield) 3:34
7. "Improv" (Fripp, Giles, Lake, McDonald, Sinfield) 12:28
   *including "Nola" (Felix Arndt) and "Étude No 7" (Matteo Carcassi)*
8. "Mars" (Gustav Holst) 8:29
9. "Trees" (Fripp, Giles, Lake, McDonald, Sinfield) 18:41

**Personnel**

- Robert Fripp - guitar
- Greg Lake - bass guitar, vocals
- Ian McDonald - woodwinds, keyboards, mellotron, vocals
- Michael Giles - drums, percussion, vocals
- Peter Sinfield - illumination

**References**

[1] Live at the Marquee (King Crimson album) (http://www.allmusic.com/album/r516208) at Allmusic
Live at Jacksonville

Live album by King Crimson

Released: December 1998
Recorded: February 26, 1972
Genre: progressive rock, jazz fusion
Length: 60:30
Label: Discipline Global Mobile
Producer: Robert Fripp

King Crimson chronology

Live at the Marquee (1998)  
Live at Jacksonville (1998)  
The Beat Club, Bremen (1999)

Professional ratings

Review scores

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Live at Jacksonville is a live album by the band King Crimson, released through the King Crimson Collectors' Club in December 1998.

- Recorded at the Baseball Park, Jacksonville, Florida, USA, February 26, 1972.

Track listing

1. "Pictures of a City" (Robert Fripp, Peter Sinfield) 9:47
2. "Cirkus" (Fripp, Sinfield) 9:08
3. "Ladies of the Road" (Fripp, Sinfield) 6:39
4. "Formentera Lady" (Fripp, Sinfield) 10:21
5. "Sailor's Tale" (Fripp) 14:06
6. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Sinfield) 10:25
Personnel

- Robert Fripp - guitar, mellotron
- Boz Burrell - bass guitar, vocals
- Mel Collins - saxophone, flute, mellotron
- Ian Wallace - drums, vocals

References

[1] Live at Jacksonville (http://www.allmusic.com/album/r519707) at Allmusic
The Beat Club, Bremen

<table>
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<tr>
<td>1. &quot;The Rich Tapestry of Life&quot; (Bill Bruford, David Cross, Robert Fripp, Jamie Muir, John Wetton) 29:49</td>
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<td>2. &quot;Exiles&quot; (Cross, Fripp, Richard Palmer-James) 7:53</td>
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<tr>
<td>3. &quot;Larks' Tongues in Aspic (Part I)&quot; (Bruford, Cross, Fripp, Muir, Wetton) 6:53</td>
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Personnel

- Robert Fripp - guitar, mellotron
- John Wetton - bass guitar, vocals
- David Cross - violin, mellotron
- Bill Bruford - drums
- Jamie Muir - percussion
**Live at Cap D'Agde**

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**King Crimson chronology**

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**Live at Cap D'Agde** is a live album by the band King Crimson, released through the King Crimson Collectors' Club in April 1999.

- Tracks 1-6 recorded at the Arena, Cap D'Agde, France, August 26, 1982.
- Tracks 7-9 recorded at the Arena, Frejus, France, August 27, 1982.

**Track listing**

1. "Waiting Man" (Adrian Belew, Bill Bruford Robert Fripp, Tony Levin) - 7:09
2. "Thela Hun Ginjeet" (Belew, Bruford, Fripp, Levin) - 4:30
3. "Matte Kudasai" (Belew, Bruford, Fripp, Levin) - 3:58
4. "The Sheltering Sky" (Belew, Bruford, Fripp, Levin) - 9:48
5. "Neal and Jack and Me" (Belew, Bruford, Fripp, Levin) - 5:38
6. "Elephant Talk" (Belew, Bruford, Fripp, Levin) - 4:57
7. "Indiscipline" (Belew, Bruford, Fripp, Levin) - 12:31
8. "Heartbeat" (Belew, Bruford, Fripp, Levin) - 4:05
9. "Larks' Tongues in Aspic (Part II)" (Fripp) - 7:50
Personnel

• Robert Fripp - guitar
• Adrian Belew - guitar, vocals
• Tony Levin - bass guitar, Chapman stick
• Bill Bruford - drums, percussion

References


Cirkus: The Young Persons' Guide to King Crimson Live

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King Crimson chronology

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<th>King Crimson on Broadway</th>
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Professional ratings

Review scores

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Cirkus: The Young Persons' Guide to King Crimson Live is a live album compilation from King Crimson. It was released in 1999 through Virgin Records.
Track listing


- Tracks 1, 3, 4, 5, 7, 9 & 10 recorded at the Metropolitan Theatre, Mexico City, 2–4 August 1996
- Tracks 2, 13 & 14 recorded at the Spectrum, Montreal 11 July 1984
- Tracks 8 & 15 recorded at Nakano Sun Plaza, Tokyo, 5–6 October 1995
- Track 6 recorded at the Jazz Cafe, London, 1 December 1997
- Tracks 11 & 12 recorded at Pearl Street, Northampton, Massachusetts, 1 July 1998

1. Dinosaur (Belew, Fripp, Levin, Bruford, Gunn, Mastelotto) 5:05
2. Thela Hun Ginjeet (Belew, Fripp, Levin, Bruford) 5:17
3. Red (Fripp) 6:10
4. B'Boom (Belew, Fripp, Levin, Bruford, Gunn, Mastelotto) 4:54
5. THRAK (Belew, Fripp, Levin, Bruford, Gunn, Mastelotto) 1:04
6. 1 ii 2 (Fripp, Gunn, Levin, Bruford) 2:43
7. Neurotica (Belew, Fripp, Levin, Bruford) 3:43
8. Indiscipline (Belew, Fripp, Levin, Bruford) 6:40
9. VROOOM VROOOM (Belew, Fripp, Levin, Bruford, Gunn, Mastelotto) 4:42
10. Coda: Marine 475 (Belew, Fripp, Levin, Bruford, Gunn, Mastelotto) 2:38
11. Deception of the Thrush (Belew, Fripp, Gunn) 6:05
12. Heavy ConstruKction (Belew, Fripp, Gunn) 3:52
13. Three of a Perfect Pair (Belew, Fripp, Levin, Bruford) 4:23
14. Sleepless (Belew, Fripp, Levin, Bruford) 6:10
15. Elephant Talk (Belew, Fripp, Levin, Bruford) 4:36

- Musicians (disc 1):
  - Robert Fripp: Guitar
  - Adrian Belew: Guitar & Voice (except 6), V-drums (11 & 12)
  - Trey Gunn: Touch Guitar (except 2, 13 & 14)
  - Tony Levin: Basses & Stick (except 11 & 12)
  - Bill Bruford: Drums (except 11 & 12)
  - Pat Mastelotto: Drums (except 2, 6, 11, 12, 13 & 14)

Vol. 2 - Fractured 1969-1996

- Track 1 recorded at the Baseball Park, Jacksonville, FL, 26 February 1972
- Track 2 recorded at Kemp Coliseum, Orlando, FL, 27 February 1972
- Tracks 3 & 4 recorded at the Fillmore West, San Francisco, CA, 15 December 1969
- Tracks 6 & 8 recorded at the Concertgebouw, Amsterdam, 23 November 1973
- Track 7 recorded at Palais Des Sports, Besançon, 25 March 1974
- Track 5 recorded at Massey Hall, Toronto, 24 June 1974
- Track 10 recorded at Stanley Warner Theatre, Pittsburgh, PA, 29 April 1974
- Track 9 recorded at the Metropolitan Theatre, Mexico City, 2–4 August 1996

1. 21st Century Schizoid Man (Fripp, Lake, McDonald, Giles, Sinfield) 9:26
2. Ladies of the Road (Fripp, Sinfield) 6:00
3. A Man A City (Fripp, Lake, McDonald, Giles, Sinfield) 10:00
4. In the Court of the Crimson King (McDonald, Sinfield) 6:50
5. Fracture (Fripp) 11:04
6. Easy Money (Fripp, Wetton, Palmer-James) 6:12
Cirkus: The Young Persons' Guide to King Crimson Live

7. Improv: Besançon (Cross, Fripp, Wetton, Bruford) 1:37
8. The Talking Drum (Cross, Fripp, Wetton, Bruford, Muir) 6:25
9. Larks' Tongues in Aspic (Part II) (Fripp) 6:29
10. Starless (Cross, Fripp, Wetton, Bruford, Palmer-James) 12:07

• Musicians (disc 2):
  • Robert Fripp: Guitar, Mellotron
  • Mel Collins: Saxes and Flute (1 & 2)
  • Boz Burrell: Bass Guitar, Lead Vocal (1 & 2)
  • Ian Wallace: Drums (1 & 2)
  • Ian McDonald: Sax, Flute, Mellotron, Vocal (3 & 4)
  • Greg Lake: Bass Guitar, Lead Vocal (3 & 4)
  • Michael Giles: Drums, Percussion, Vocal (3 & 4)
  • Peter Sinfield: Words & Illumination (3 & 4)
  • David Cross: Violin, Mellotron (5-8, 10)
  • John Wetton: Bass Guitar, Vocal (5-8, 10)
  • Bill Bruford: Drums, Percussion (5-10)
  • Adrian Belew: Guitar & Voice (9)
  • Trey Gunn: Touch Guitar (9)
  • Tony Levin: Basses & Stick (9)
  • Pat Mastelotto: Drums, Percussion (9)

References
**King Crimson on Broadway**

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<tr>
<td><strong>Live album by King Crimson</strong></td>
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**King Crimson chronology**

- **Cirkus: The Young Persons' Guide to King Crimson**
  - Live (1999)

- **King Crimson on Broadway**
  - (1999)

- **Live in San Francisco**
  - (ProjeKct Four) (1999)

### Professional ratings

#### Review scores

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*King Crimson On Broadway* is a live album (2CD set) by the band King Crimson, released through the King Crimson Collectors’ Club in July 1999. The tracks on the albums were recorded at the Longacre Theater in New York City, USA, on November 20, 21, 22, 24 and 25, 1995, as the band was touring to promote the album *THRAK*.

In 2002 King Crimson released a live album (2CD set) entitled *Vrooom Vrooom* that features one disc with recordings from the Broadway concerts (as well as one disc with recordings from a concert in Mexico one year later).

The final track, "Fearless and Highly THRaKked", is also featured on the live album *THRaKaTTaK* (1996). An alternative version of this track, entitled "Biker Babes of the Rio Grande", is featured on the *Vrooom Vrooom* live album (2001).

Lead singer and guitarist Adrian Belew performed John Lennon's "Free As A Bird" as a solo piece throughout the Broadway engagement. This was not included on *King Crimson On Broadway*, but was released on Belew's solo album *Belewprints* and on the *Vrooom Vrooom* live album.

The liner notes include entries from Robert Fripp's web-diary, entered between March 4 and April 22, 1999.
Track listing

Disc 1
1. "Conundrum" (Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto) 1:57
2. "Thela Hun Ginjeet" (Belew, Bruford, Fripp, Levin) 6:43
3. "Red" (Fripp) 6:29
4. "Dinosaur" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 7:16
5. "VROOOM VROOOOM" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 4:48
6. "Frame by Frame" (Belew, Bruford, Fripp, Levin) 5:10
7. "Walking on Air" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 5:28
8. "B'Boom" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 5:35
9. "THRAK" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 6:31
10. "Neurotica" (Belew, Bruford, Fripp, Levin) 4:34
11. "Sex Sleep Eat Drink Dream" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 4:58

Disc 2
1. "People" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 6:14
2. "One Time" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 5:55
3. "Indiscipline" (Belew, Bruford, Fripp, Levin) 7:16
4. "Two Sticks" (Gunn, Levin) 2:02
5. "Elephant Talk" (Belew, Bruford, Fripp, Levin) 4:17
6. "Prism" (Pierre Favre) 3:56
7. "The Talking Drum" (Bruford, David Cross, Fripp, Jamie Muir, John Wetton) 2:59
8. "Larks' Tongues in Aspic (Part II)" (Fripp) 7:27
9. "Three of a Perfect Pair" (Belew, Bruford, Fripp, Levin) 4:22
10. "VROOOM" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 3:54
11. "Coda: Marine 475" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 2:41
12. "Fearless and Highly THRaKked" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 2:31

Personnel
- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Chapman stick
- Trey Gunn - Warr guitar
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion

Produced by Robert Fripp and David Singleton. Mixed by Adrian Belew and Ken Latchney. Digital editing by Alex Mundy.

References
Live in Mexico City

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King Crimson chronology

<table>
<thead>
<tr>
<th>Live in San Francisco</th>
<th>Live In Mexico City</th>
<th>The ProjeKcts</th>
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</table>

Live in Mexico City is a live album by the band King Crimson, released only as a Windows Media Audio download in 1999.

- Some of the tracks on this album are, however, available on the live albums Cirkus: The Young Persons' Guide to King Crimson Live (1999) and Vrooom Vrooom (2001).
- Recorded at Metropolitan Theater, Mexico City, Mexico, August 2–4 1996.

Track listing

1. “Dinosaur” (Adrian Belew, Bill Bruford Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto)
2. “One Time” (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
3. “VROOOM VROOOM” (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
4. “B’Boom” (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
5. “THRAK” (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
6. “Sex Sleep Eat Drink Dream” (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
7. “The Talking Drum” (Bruford, David Cross, Fripp, Jamie Muir, John Wetton)
8. “Larks’ Tongues in Aspic (Part II)” (Fripp)
9. “Neurotica” (Belew, Bruford, Fripp, Levin)
10. “21st Century Schizoid Man” (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield)
11. “Prism” (Pierre Favre)
12. “Red” (Fripp)
Personnel

- Robert Fripp — guitar
- Adrian Belew — guitar, vocals
- Tony Levin — bass guitar, Chapman stick
- Trey Gunn — Warr guitar
- Bill Bruford — drums, percussion
- Pat Mastelotto — drums, percussion
- Ronan Chris Murphy — mixing

Live in Central Park, NYC

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King Crimson chronology


Professional ratings

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Live in Central Park, NYC is a live album by the band King Crimson, released through the King Crimson Collectors’ Club in April 2000.

- Recorded at Central Park, New York, USA, July 1, 1974. This was the last performance by the 1970s incarnation, and the last by King Crimson before reforming in 1981.
Track listing
1. "No Pussyfooting" (Brian Eno, Robert Fripp) 2:11
2. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) 7:58
3. "Lament" (Fripp, Richard Palmer-James, John Wetton) 4:49
4. "Exiles" (David Cross, Fripp, Palmer-James) 7:53
5. "Improv: Cerberus" (Bill Bruford, Cross, Fripp, Wetton) 8:27
6. "Easy Money" (Fripp, Palmer-James, Wetton) 6:26
7. "Fracture" (Fripp) 11:20
8. "Starless" (Bruford, Cross, Fripp, Palmer-James, Wetton) 12:31
9. "The Talking Drum" (Bruford, Cross, Fripp, Jamie Muir, Wetton) 5:30
10. "Larks' Tongues in Aspic (Part II)" (Fripp) 6:55

Personnel
- Robert Fripp - guitar, mellotron, electric piano
- John Wetton - bass guitar, vocals
- David Cross - violin, mellotron, electric piano
- Bill Bruford - drums, percussion

References

Heavy ConstruKction

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<td>King Crimson</td>
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</tbody>
</table>

King Crimson chronology

**Heavy ConstruKction** is a live album (3CD set), incorporating video footage, by the band King Crimson, released by Discipline Global Mobile records in 2000. The album features recordings from King Crimson's European tour of May to July 2000, taken from DAT recordings of the front-of-house mixing desk.

King Crimson's 2000 European tour was conducted to promote the studio album *The ConstruKction of Light*. The band members at the time of the tour were Robert Fripp, Adrian Belew, Trey Gunn and Pat Mastelotto. Bill Bruford had previously left the group, and Tony Levin was not included in this particular King Crimson project due to prior commitments.

The third disc features band improvisations from different shows, which are often spliced together in the same track. The liner notes describe the disc as "a cohesive presentation out of a series of incoherent events".

- Disc 2 of the album contains video footage, playable with Windows Media Player software. A password is required to access this video footage.\[2][3]\n
### Track listing

**Disc 1**

1. "Into the Frying Pan" (Adrian Belew, Robert Fripp, Trey Gunn, Pat Mastelotto) - 6:20
   Recorded at: Circus Krone, Munich, Germany, June 4, 2000
2. "The ConstruKction of Light" (Belew, Fripp, Gunn, Mastelotto) - 8:29
   Recorded at: Museumsplatz, Bonn, Germany, June 6, 2000
3. "ProzaKc Blues" (Belew, Fripp, Gunn, Mastelotto) - 5:25
   Recorded at: Olympia, Paris, France, June 25, 2000
4. "München" (Belew, Fripp, Gunn, Mastelotto) - 8:35
   Recorded at: Circus Krone, Munich, Germany, June 4, 2000
5. "One Time" (Belew, Bill Bruford, Fripp, Gunn, Tony Levin, Mastelotto) - 5:44
   Recorded at: Roma, Warsaw, Poland, 11 June 2000
6. "Dinosaur" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) - 5:24
   Recorded at: Roma, Warsaw, Poland, 11 June 2000
7. "VROOOM" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) - 4:44
   Recorded at: Arena, Poznań, Poland, June 9, 2000
8. "FraKctured" (Belew, Fripp, Gunn, Mastelotto) - 8:46
   Recorded at:
     - Amager Bio, Copenhagen, Denmark, [27/28?] May 2000
     - Museumsplatz, Bonn, Germany, June 6, 2000
9. "The World's My Oyster Soup Kitchen Floor Wax Museum" (Belew, Fripp, Gunn, Mastelotto) - 7:38
   Recorded at: Museumsplatz, Bonn, Germany, June 6, 2000
10. "Bonn" (Belew, Fripp, Gunn, Mastelotto) - 9:22
    Recorded at: Museumsplatz, Bonn, Germany, June 6, 2000
Disc 2
Audio
1. "Sex Sleep Eat Drink Dream" (Belew, Fripp, Gunn, Mastelotto) - 4:30
   Recorded at: Zeleste, Barcelona, Spain, June 27, 2000
2. "Offenbach" (Belew, Fripp, Gunn, Mastelotto) - 6:30
   Recorded at: Stadthalle, Offenbach, Germany, June 7, 2000
3. "Cage" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) - 3:54
   Recorded at: Stadthalle, Offenbach, Germany, June 7, 2000
4. "Larks' Tongues in Aspic (Part IV)" (Belew, Fripp, Gunn, Mastelotto) - 12:51
   Recorded at: Olympia, Paris, France, June 25, 2000
5. "Three of a Perfect Pair" (Belew, Bruford, Fripp, Levin) - 3:42
   Recorded at: L’Ampiteatro, Gardone Riviera, Italy, June 21, 2000
6. "The Deception of the Thrush" (Belew, Fripp, Gunn) - 8:26
   Recorded at: Shepherds Bushe Empire, London, UK, July 3, 2000
7. "Heroes" (David Bowie, Brian Eno) - 6:11
   Recorded at: Roma, Warsaw, Poland, 11 June 2000

Video
Recorded at the Città della Musica, Rome, Italy, June 23, 2000
1. "Rome" (Belew, Fripp, Gunn, Mastelotto)
2. "Lark's Tongues In Aspic (Part IV)" (Belew, Fripp, Gunn, Mastelotto)
3. "Cage" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
4. "The World's My Oyster Soup Kitchen Floor Wax Museum" (Belew, Fripp, Gunn, Mastelotto)
5. "Sex Sleep Eat Drink Dream" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)
6. "VROOOM" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto)

Disc 3
1. "Sapir" (Belew, Fripp, Gunn, Mastelotto) - 5:40
   Recorded at:
   Olympia, Paris, France, June 25, 2000
2. "Blastic Rhino" (Belew, Fripp, Gunn, Mastelotto) - 4:11
   Recorded at:
   Museumsplatz, Bonn, Germany, June 6, 2000
   Archa Theatre, Prague, Czech Republic, June 13, 2000
   L’Ampiteatro, Gardone Riviera, Italy, June 21, 2000
   La Riviera, Madrid, Spain, June 29, 2000
3. "Lights Please (Part I)" (Belew, Fripp, Gunn, Mastelotto) - 0:58
   Unknown Venue
4. "ccccSeizurecccc" (Belew, Fripp, Gunn, Mastelotto) - 6:02
   Recorded at:
   Stuttgart, Germany, June 3, 2000
   Circus Krone, Munich, Germany, June 4, 2000
5. "Off and Back" (Belew, Fripp, Gunn, Mastelotto) - 4:11
   Recorded at:
   Stadthalle, Offenbach, Germany, June 7, 2000
6. "More (and Less)" (Belew, Fripp, Gunn, Mastelotto) - 3:14
   Recorded at:
   Citta Della Musica, Rome, Italy, June 23, 2000
   Zeleste, Barcelona, Spain, June 27, 2000
7. "Beautiful Rainbow" (Belew, Fripp, Gunn, Mastelotto) - 6:59
   Recorded at:
   Kursaal Palace, San Sebastián, Spain, June 28, 2000
8. "7 Teas" (Belew, Fripp, Gunn, Mastelotto) - 4:07
   Recorded at:
   Amager Bio, Copenhagen, Denmark, [27?] May 2000
   Circus Krone, Munich, Germany, June 4, 2000
9. "Tomorrow Never Knew Thela" (Belew, Fripp, Gunn, Mastelotto) - 4:49
   including:
   • "Tomorrow Never Knows" (John Lennon, Paul McCartney)
   Recorded at:
   Roma, Warsaw, Poland, 10 June 2000
   Archa Theatre, Prague, Czech Republic, June 13, 2000
10. "Uböö" (Belew, Fripp, Gunn, Mastelotto) - 7:59
    Recorded at:
    La Riviera, Madrid, Spain, June 29, 2000
11. "The Deception of the Thrush" (Belew, Fripp, Gunn) - 11:10
    Recorded at:
    Columbia Halle, Berlin, Germany, May 31, 2000
    Citta Della Musica, Rome, Italy, June 23, 2000
    Olympia, Paris, France, June 25, 2000
    Teatro Kursaal, San Sebastián, Spain, June 28, 2000
12. "Arena of Terror" (Belew, Fripp, Gunn, Mastelotto) - 3:24
    Recorded at: Arena, Poznań, Poland, June 9, 2000
13. "Lights Please (Part II)" (Belew, Fripp, Gunn, Mastelotto) - 4:55
    Unknown Venue
Personnel

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Trey Gunn - warr guitar, vocals
- Pat Mastelotto - drums

CD1&2 recorded and mixed by George Glossop, and produced by David Singleton and Alex R. Mundy. CD3 recorded by Ken Latchney, and produced and mixed by Pat Mastelotto and Bill Munyon.

References


Vrooom Vrooom

Vroom Vroom is a British entertainment TV show.

Vrooom Vrooom is a live album (2CD set) by the band King Crimson, released in 2001.

Although it was released during the active lifespan of the 2000-2003 King Crimson “Double Duo” lineup (and following two albums featuring this lineup, The ConstruKction of Light and the live Heavy ConstruKction), Vrooom Vrooom is compiled from recordings by the previous six-man line-up of the band (the “Double Trio” which lasted from 1994 to 1997). This is because the album was intended as a wider commercial release combining two previous
releases which had been made available on more limited media in 1999.

Disc 1 of Vrooom Vrooom is taken predominantly from the same recordings as the 1999 live album Live in Mexico City (originally made available exclusively as a Windows Media Audio download). The eleventh track on the disc, "Biker Babes of the Rio Grande", is an alternative version of the track "Fearless and Highly Thrakked", featured on Thrakattak (1996) (track 2) and King Crimson on Broadway (2CD set) (1999) (disc 2, track 12). Disc 2 of Vrooom Vrooom derives mostly from the same recordings as the 1999 live album King Crimson on Broadway (originally released as the July 1999 disc in the subscriber-only King Crimson Collectors' Club release schedule).

This album contains the most recently recorded live version of "21st Century Schizoid Man", which has not been played live since 1996

**Track listing**

**Disc one**

- Tracks 1-10 and 12 recorded at the Metropolitan Theater, Mexico City, Mexico, 2-4 August 1996
- Track 11 recorded at the Longacre Theater, New York, USA, 20 November 1995

1. "VROOOM VROOOM" (Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto) – 5:01
2. "Coda: Marine 475" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 2:44
3. "Dinosaur" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 5:05
4. "B'Boom" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 4:51
5. "THRAK" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 6:39
6. "The Talking Drum" (Bruford, David Cross, Fripp, Jamie Muir, John Wetton) – 4:03
7. "Larks' Tongues in Aspic (Part II)" (Fripp) – 6:13
8. "Neurotica" (Belew, Bruford, Fripp, Levin) – 3:40
9. "Prism" (Pierre Favre) – 4:24
10. "Red" (Fripp) – 7:03
12. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) – 7:37

**Disc two**

- Tracks 1-13 recorded at the Longacre Theater, New York, USA, 20-22/24-25 November 1995
- Track 14 recorded at the Wiltern Theater, Los Angeles, USA, 30 June 1995

1. "Conundrum" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 1:57
2. "Thela Hun Ginjeet" (Belew, Bruford, Fripp, Levin) – 6:44
3. "Frame by Frame" (Belew, Bruford, Fripp, Levin) – 5:12
4. "People" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 6:12
5. "One Time" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 5:52
6. "Sex Sleep Eat Drink Dream" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 4:55
7. "Indiscipline" (Belew, Bruford, Fripp, Levin) – 7:16
8. "Two Sticks" (Gunn, Levin) – 1:50
9. "Elephant Talk" (Belew, Bruford, Fripp, Levin) – 5:14
10. "Three of a Perfect Pair" (Belew, Bruford, Fripp, Levin) – 4:16
11. "B'Boom" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 3:47
12. "THRAK" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 6:43
13. "Free as a Bird" (George Harrison, John Lennon, Paul McCartney, Ringo Starr) – 3:03
14. "Walking on Air" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) – 5:35
Personnel

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, electric double bass, Chapman stick
- Trey Gunn - warr guitar
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion

References


Ladies of the Road

Ladies of the Road

Live album by King Crimson

- Released: November 12th, 2002
- Recorded: 1971-1972
- Genre: Progressive rock
- Label: Discipline Global Mobile
- Producer: Robert Fripp, David Singleton

King Crimson chronology

<table>
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<tr>
<th>Vrooom</th>
<th>Ladies of the Road</th>
<th>Happy With What You Have to Be Happy With</th>
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Professional ratings

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Ladies of the Road is a live album (2CD set) by the band King Crimson, released in 2002.

The first disc consists of live recordings performed by the band's second active lineup (Robert Fripp, Boz Burrell, Mel Collins, Ian Wallace, Peter Sinfield) recorded in 1971 and 1972. The second disc consists of excerpts from performances of the song "21st Century Schizoid Man" recorded at the same time - these have been edited together to form a single 46-plus minute extended version of the song.

The album is compiled in part from King Crimson Collectors' Club albums - limited release live recordings of concert performances, studio sessions and radio sessions.
Track listing

Disc 1
1. "Pictures of a City" (Robert Fripp, Peter Sinfield) - 8:46
   From the album Live at Summit Studios
2. "The Letters" (Fripp, Sinfield) - 4:42
   From the album Live at Plymouth Guildhall
3. "Formentera Lady" (Fripp, Sinfield) - 6:41
   Abridged, from the album Live in Detroit, MI
4. "The Sailor's Tale" (Fripp) - 5:43
   Abridged, from the album Live in Detroit, MI
5. "Cirkus" (Fripp, Sinfield) - 7:58
   From the album Live in Detroit, MI
6. "Groon" (Fripp) - 6:52
   Abridged, from the album Live at Summit Studios
7. "Get Thy Bearings" (Donovan Leitch) - 8:33
   From the album Live at Plymouth Guildhall
8. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Sinfield) - 8:57
   From the album Live at Summit Studios
9. "The Court of the Crimson King" (McDonald, Sinfield) - 0:48
   From the album Live in Detroit, MI

Disc 2
1. "21st Century Schizoid Man" (Fripp, Giles, Lake, McDonald, Sinfield) - 1:44
   Baseball Park, Jacksonville - February 26, 1972
2. "Schizoid Men" (edit 1) (Boz Burrell, Mel Collins, Fripp, Ian Wallace) - 4:46
   Baseball Park, Jacksonville - February 26, 1972
3. "Schizoid Men" (edit 2) (Burrell, Collins, Fripp, Wallace) - 3:12
   Sound Track, Denver - March 14, 1972
4. "Schizoid Men" (edit 3) (Burrell, Collins, Fripp, Wallace) - 5:15
   Kemp Coliseum, Orlando - February 27, 1972
5. "Schizoid Men" (edit 4) (Burrell, Collins, Fripp, Wallace) - 6:22
   Armouy, Wilmington - February 11, 1972 (Late Show)
6. "Schizoid Men" (edit 5) (Burrell, Collins, Fripp, Wallace) - 3:56
   Grande Ballroom, Detroit - February 17, 1972
8. "Schizoid Men" (edit 7) (Burrell, Collins, Fripp, Wallace) - 3:18
   Armouy, Wilmington - February 11, 1972 (Early Show)
9. "Schizoid Men" (edit 8) (Burrell, Collins, Fripp, Wallace) - 5:01
   Sound Track, Denver - March 13, 1972
11. "Schizoid Men" (edit 10) (Burrell, Collins, Fripp, Wallace) - 4:56
Personnel

- Robert Fripp - guitar, mellotron
- Boz Burrell - bass guitar, vocals
- Mel Collins - saxophone, flute, mellotron
- Ian Wallace - drums
- Peter Sinfield - VCS3

References


EleKtrik: Live in Japan

EleKtrik: Live in Japan

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King Crimson chronology


Professional ratings

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<td>Allmusic</td>
<td>★★★★☆ [1]</td>
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</tbody>
</table>

EleKtrik: Live in Japan is a live album by the band King Crimson, released in 2003.
Track listing

1. "Introductory Soundscape" (Robert Fripp) – 5:05
2. "The Power to Believe (Part I: A Cappella)" (Adrian Belew, Fripp, Trey Gunn, Pat Mastelotto) – 0:41
3. "Level Five" (Belew, Fripp, Gunn, Mastelotto) – 7:22
4. "ProzaKc Blues" (Belew, Fripp, Gunn, Mastelotto) – 5:59
5. "EleKtriK" (Belew, Fripp, Gunn, Mastelotto) – 8:01
6. "Happy With What You Have to be Happy With" (Belew, Fripp, Gunn, Mastelotto) – 4:14
7. "One Time" (Belew, Bill Bruford, Fripp, Gunn, Tony Levin, Mastelotto) – 6:00
8. "Facts of Life" (Belew, Fripp, Gunn, Mastelotto) – 5:29
9. "The Power to Believe (Part II: Power Circle)" (Belew, Fripp, Gunn, Mastelotto) – 8:43
10. "Dangerous Curves" (Belew, Fripp, Gunn, Mastelotto) – 6:02
11. "Larks' Tongues In Aspic (Part IV)" (Belew, Fripp, Gunn, Mastelotto) – 10:32
   Including:
   • "I Have a Dream"

Personnel

• Robert Fripp - guitar
• Adrian Belew - guitar, vocals
• Trey Gunn - Warr guitar
• Pat Mastelotto - drums, percussion

References

The Power to Believe Tour Box

The Power To Believe Tour Box

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<th>The Power To Believe Tour Box</th>
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<tr>
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<tr>
<td>Producer</td>
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</tbody>
</table>

King Crimson chronology


The Power To Believe Tour Box is a live album by King Crimson. Packaged in a DVD snapcase and includes a 20 page booklet with photographs, equipment lists, and extra notes regarding the albums and tours. Available only from the merchandise booth on their 2003 tour dates, or direct from the Discipline Global Mobile mail order store.

Track listing

1. Sushi On Sunset - Press Conference (I) (2:46)
2. Sushi On Sunset - Press Conference (II) (4:12)
4. Sushi On Sunset - Press Conference (IV) (1:52)
5. Sushi On Sunset - Press Conference (V) (1:07)
6. Sushi On Sunset - Press Conference (VI) (1:35)
7. Sushi On Sunset - Press Conference (VII) (1:14)
8. Happy With What You Have To Be Happy With (Demo) (3:13)
9. Sushi On Sunset - Press Conference (Reprise) (0:53)
10. Message 22 (5:22)
11. Emerald Banter (0:58)
12. Superslow (4:33)
13. UMJ Offices Japan - Television Interview (I) (1:56)
14. UMJ Offices Japan - Television Interview (II) (4:58)
15. UMJ Offices Japan - Television Interview (III) (1:28)
16. UMJ Offices Japan - Television Interview (IV) (1:01)
17. UMJ Offices Japan - Television Interview (V) (3:44)
18. UMJ Offices Japan - Television Interview (VI) (3:02)
19. UMJ Offices Japan - Television Interview (VII) (4:43)
20. Sus-tayn-Z Suite (I) (3:22)
22. Sus-tayn Z Suite (III) (4:44)
**Personnel**

- Robert Fripp - Guitar
- Adrian Belew - Guitar, Vocals, Percussion
- Trey Gunn - Warr Guitar
- Pat Mastelotto - Drums, Drum Programming
A Young Person's Guide to King Crimson

**Compilation album by King Crimson**

<table>
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<tr>
<th>Released</th>
<th>1976</th>
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<td>Atlantic Records (Canada) E.G. Records</td>
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**King Crimson chronology**

<table>
<thead>
<tr>
<th>A Young Person's Guide to King Crimson</th>
<th>The Compact King Crimson</th>
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*A Young Person's Guide to King Crimson* is a compilation (2LP set) by the band King Crimson, released in 1976. Its name is most likely derived either from the famous orchestral work *The Young Person's Guide to the Orchestra* from composer Benjamin Britten or the 1960s television series *Young Person's Guide to the Orchestra*, created by conductor/composer Leonard Bernstein.

**Track listing**

**LP 1**

**Side one**

1. "Epitaph" (Robert Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) – 8:52
   - Including:
     - "March for No Reason"
     - "Tomorrow and Tomorrow"
   - From the album *In the Court of the Crimson King* (1969)
2. "Cadence and Cascade" (Fripp, Sinfield) – 3:36
   - Abridged, from the album *In the Wake of Poseidon* (1970)
3. "Ladies of the Road" (Fripp, Sinfield) – 5:27
   - From the album *Islands* (1971)
4. "I Talk to the Wind" (McDonald, Sinfield) – 3:15
Recorded at 93A Brondesbury Road, London, UK, July 1968
This version differs from the version released on *In the Court of the Crimson King*. The most notable
difference is in the vocals, which are sung by Judy Dyble (Fairport Convention) rather than Greg Lake. This
version is also available on *The Brondesbury Tapes* (1968) under the name of Giles Giles & Fripp (VP235CD)

**Side two**
1. "Red" (Fripp) – 6:18
   From the album *Red* (1974)
2. "Starless" (Bill Bruford, David Cross, Fripp, Richard Palmer-James, John Wetton) – 12:17
   From the album *Red* (1974)

**LP 2**

**Side one**
1. "The Night Watch" (Fripp, Palmer-James, Wetton) – 4:38
   From the album *Starless and Bible Black* (1974)
2. "Book of Saturday" (Fripp, Palmer-James, Wetton) – 2:52
   From the album *Larks' Tongues in Aspic* (1973)
3. "Peace: A Theme" (Fripp) – 1:14
   From the album *In the Wake of Poseidon* (1970)
4. "Cat Food" (Fripp, McDonald, Sinfield) – 2:43
   Abridged, as released on the single *Cat Food/Groon* (1970); unedited version available on *In the Wake of Poseidon* (1970)
5. "Groon" (Fripp) – 3:30
   From the single *Cat Food/Groon* (1970)
6. "Coda from Larks' Tongues in Aspic (Part I)" – 2:09
   Abridged, from the album *Larks' Tongues in Aspic* (1973)

**Side two**
1. "Moonchild" (Fripp, Giles, Lake, McDonald, Sinfield) – 2:24
   Abridged, from the album *In the Court of the Crimson King* (1969)
2. "Trio" (Bruford, Cross, Fripp, Wetton) – 5:36
   From the album *Starless and Bible Black* (1974)
3. "The Court of the Crimson King" (McDonald, Sinfield) – 9:21
   including:
   • "The Return of the Fire Witch"
   • "The Dance of the Puppets"
   From the album *In the Court of the Crimson King* (1969)
The Compact King Crimson

**The Compact King Crimson**

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**King Crimson chronology**

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<td><strong>4.</strong> &quot;Three of a Perfect Pair&quot; (Belew, Bruford, Fripp, Levin) – 4:13 (from Three of a Perfect Pair, 1984)</td>
<td><strong>5.</strong> &quot;Frame by Frame&quot; (Belew, Bruford, Fripp, Levin) – 5:08 (from Discipline, 1981)</td>
<td><strong>6.</strong> &quot;Sleepless&quot; (Belew, Bruford, Fripp, Levin) – 5:24 (from &quot;Sleepless&quot; 12&quot; single A-side, 1984; mixed by Bob Clearmountain)</td>
</tr>
<tr>
<td><strong>7.</strong> &quot;Heartbeat&quot; (Belew, Bruford, Fripp, Levin) – 3:56 (from Beat, 1982)</td>
<td><strong>8.</strong> &quot;Elephant Talk&quot; (Belew, Bruford, Fripp, Levin) – 4:36 (from Discipline, 1981)</td>
<td><strong>9.</strong> &quot;21st Century Schizoid Man&quot; (including 'Mirrors') (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) – 7:20 (from In the Court of the Crimson King, 1969)</td>
</tr>
<tr>
<td><strong>10.</strong> &quot;I Talk to the Wind&quot; (Fripp, Giles, Lake, McDonald, Sinfield) – 6:06 (from In the Court of the Crimson King, 1969)</td>
<td><strong>11.</strong> &quot;Epitaph&quot; (including 'March for No Reason' and 'Tomorrow and Tomorrow') (Fripp, Giles, Lake, McDonald, Sinfied) – 8:49 (from In the Court of the Crimson King, 1969)</td>
<td><strong>12.</strong> &quot;Epitaph&quot; (including 'March for No Reason' and 'Tomorrow and Tomorrow') (Fripp, Giles, Lake, McDonald, Sinfied) – 8:49 (from In the Court of the Crimson King, 1969)</td>
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**Professional ratings**

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*The Compact King Crimson* is a compilation of songs by the British progressive rock band King Crimson, selected by Robert Fripp from the two different eras of the band.

**Track listing**

1. "Discipline" (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin) – 5:01 (from Discipline, 1981)
4. "Three of a Perfect Pair" (Belew, Bruford, Fripp, Levin) – 4:13 (from Three of a Perfect Pair, 1984)
5. "Frame by Frame" (Belew, Bruford, Fripp, Levin) – 5:08 (from Discipline, 1981)
6. "Sleepless" (Belew, Bruford, Fripp, Levin) – 5:24 (from "Sleepless" 12" single A-side, 1984; mixed by Bob Clearmountain)
7. "Heartbeat" (Belew, Bruford, Fripp, Levin) – 3:56 (from Beat, 1982)
9. "21st Century Schizoid Man" (including 'Mirrors') (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) – 7:20 (from In the Court of the Crimson King, 1969)
10. "I Talk to the Wind" (Fripp, Giles, Lake, McDonald, Sinfield) – 6:06 (from In the Court of the Crimson King, 1969)
11. "Epitaph" (including 'March for No Reason' and 'Tomorrow and Tomorrow') (Fripp, Giles, Lake, McDonald, Sinfied) – 8:49 (from In the Court of the Crimson King, 1969)
12. "The Court of the Crimson King" (including 'The Return of the Fire Witch' and 'The Dance of the Puppets')
   (McDonald, Sinfield) – 9:22 (from In the Court of the Crimson King, 1969)

The original LP (EGDLPD68) and cassette (EGMC68) version of this compilation included two further tracks, 'Red'
(from the album Red) and 'Cat Food' (from In The Wake Of Poseidon), placed between 'Epitaph' and the closing
track.

**Personnel**

- Adrian Belew – guitar, lead vocals (tracks 1–8)
- Bill Bruford – drums, percussion (tracks 1–8)
- Robert Fripp – guitars, devices (all tracks)
- Tony Levin – Chapman Stick, basses, backing vocals (tracks 1–8)
- Michael Giles – drums, percussion, vocals (tracks 9–12)
- Greg Lake – lead vocals, basses (tracks 9–12)
- Ian McDonald – woodwinds, reeds, keyboards, Mellotron, vocals (tracks 9–12)

**References**


Heartbeat: The Abbreviated King Crimson

Heartbeat: The Abbreviated King Crimson is a compilation by the band King Crimson, originally intended for radio stations as a promo vehicle to accompany "The Essential King Crimson: Frame By Frame" 4 CD boxed set. It was released in 1991. The medley was prepared to present an intensive overview of the catalogue to Virgin Records.

Track listing

1. "The King Crimson Barber Shop" (Tony Levin) (1:31)
   Also featured on the compilation (4CD set) Frame by Frame: The Essential King Crimson (1991)
   Subsequently featured on the reissued version of the album Three of a Perfect Pair (1984)
2. "21st Century Schizoid Man" (Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) (4:43)
   Abbreviated, from the album In the Court of the Crimson King (1969)
3. "The Court of the Crimson King" (McDonald, Sinfield) (4:54)
   Abbreviated, from the album In the Court of the Crimson King (1969)
4. "Elephant Talk" (Adrian Belew, Bill Bruford, Robert Fripp, Levin) (3:33)
   Edited, from the album Discipline (1981)
5. "Matte Kudasai" (Belew, Bruford, Fripp, Levin) (3:46)
   From the album Discipline (1981)
6. "Heartbeat" (Belew, Bruford, Fripp, Levin) (2:57)
   Edited, from the album Beat (1982)
7. "Medley" (1:20)
   Consisting of the following songs: "The King Crimson Barber Shop", "21st Century Schizoid Man", "Ladies Of The Road", "Red", "Starless",
   "Epitaph", "In The Court Of The Crimson King", "Elephant Talk", "Cat Food", "Matte Kudasai", "Sleepless", "Heartbeat".
Frame by Frame: The Essential King Crimson

Frame By Frame: The Essential King Crimson is a compilation (4CD set) by the band King Crimson, released in 1991.

Track listing

Disc 1: 1969-1971
1. "21st Century Schizoid Man" (Robert Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) - 7:20
2. "I Talk to the Wind" (McDonald, Sinfield) - 6:05
3. "Epitaph" (Fripp, Giles, Lake, McDonald, Sinfield) - 8:44
4. "Moonchild" (Fripp, Giles, Lake, McDonald, Sinfield) - 2:26
   Abridged version
5. "The Court of the Crimson King" (McDonald, Sinfield) - 9:25
6. "Peace: A Theme" (Fripp) - 1:16
7. "Cat Food" (Fripp, McDonald, Sinfield) - 2:45
   This version from the single Cat Food/Groon (1970)
8. "Groon" (Fripp) - 3:31
   From the single Cat Food/Groon (1970)
   Previously featured on the compilation (2LP set) A Young Person's Guide to King Crimson (1976)
9. "Cadence and Cascade" (Fripp, Sinfield) - 4:10
   This version replaces Gordon Haskell's original vocals with vocals performed by Adrian Belew July 1991
10. "The Sailor's Tale" (Fripp) - 7:27
   Abridged version - The CD case lists this as abridged. But it is six seconds longer than the version on Islands, and seems to be missing nothing.
11. "Ladies of the Road" (Fripp, Sinfield) - 5:31
12. "Bolero" (Fripp, Sinfield) - 6:45
This version replaces Gordon Haskell’s original bass guitar with bass guitar performed by Tony Levin June 1991.

Tracks 1-5 from *In the Court of the Crimson King* (1969)
Tracks 6-9 from *In the Wake of Poseidon* (1970)
Tracks 10-11 from *Islands* (1971)
Track 12 from *Lizard* (1970)

Total Running Time - 67:47

**Disc 2: 1972-1974**

1. "Larks’ Tongues in Aspic (Part I)" (Bill Bruford, David Cross, Fripp, Jamie Muir, John Wetton) - 10:53
   - Abridged version
2. "Book of Saturday" (Fripp, Palmer-James, Wetton) - 2:53
3. "Easy Money" (Fripp, Palmer-James, Wetton) - 7:55
4. "Larks’ Tongues in Aspic (Part II)" (Fripp) - 7:09
5. "The Night Watch" (Fripp, Palmer-James, Wetton) - 4:40
6. "The Great Deceiver" (Fripp, Palmer-James, Wetton) - 4:03
7. "Fracture" (Fripp) - 6:57
   - Abridged version
8. "Starless" (Bruford, Cross, Fripp, Palmer-James, Wetton) - 4:38
   - Abridged version
9. "Red" (Fripp) - 6:17
10. "Fallen Angel" (Fripp, Palmer-James, Wetton) - 5:59
11. "One More Red Nightmare" (Fripp, Wetton) - 7:09
   - Tracks 1-4 from the album *Larks’ Tongues in Aspic* (1973)
   - Tracks 5-7 from the album *Starless and Bible Black* (1974)
   - Tracks 8-11 from the album *Red* (1974)

Total Running Time - 69:08

**Disc 3: 1981-1984**

All tracks on disc 3 written by Adrian Belew, Bruford, Fripp and Tony Levin, unless otherwise indicated.

1. "Elephant Talk" - 4:42
2. "Frame by Frame" - 5:08
3. "Matte Kudasai" - 3:48
4. "Thela Hun Ginjeet" - 6:26
5. "Heartbeat" - 3:54
6. "Waiting Man" - 4:22
7. "Neurotica" - 4:48
8. "Requiem" - 6:36
10. "Sleepless" - 5:22
11. "Discipline" - 5:05
12. "The Sheltering Sky" - 8:16
13. "The King Crimson Barber Shop" (Levin) - 1:31

Also featured on the compilation *Heartbeat: The Abbreviated King Crimson* (1991)
Subsequently featured on the reissued version of the album *Three of a Perfect Pair* (1984)
Tracks 1-4, 11-12 from the album *Discipline* (1981)
Tracks 5-8 from the album *Beat* (1982)
Tracks 9-10 from the album *Three of a Perfect Pair* (1984)

Total Running Time - 64:08

**Disc 4: Live 1969-1984**

1. "Get Thy Bearings" (Donovan Leitch) - 9:21
   Recorded at Plumpton Racetrack (at the Ninth National Jazz and Blues Festival), Streat, UK, August 9, 1969
   Subsequently featured on the live album (4CD set) *Epitaph*
2. "Travel Weary Capricorn" (Fripp, Giles, Lake, McDonald, Sinfield) - 4:23
   Recorded at Plumpton Racetrack (at the Ninth National Jazz and Blues Festival), Streat, UK, August 9, 1969
   Subsequently featured on the live album (4CD set) *Epitaph*
3. "Mars: The Bringer of War" (Gustav Holst) - 8:09
   Recorded at Plumpton Racetrack (at the Ninth National Jazz and Blues Festival), Streat, UK, August 9, 1969
   Subsequently featured on the live album (4CD set) *Epitaph*
4. "The Talking Drum" (Bruford, Cross, Fripp, Muir, Wetton) - 8:30
   Recorded at the Concertgebouw, Amsterdam, Netherlands, November 23, 1973
   Subsequently featured on the live album (2CD set) *The Night Watch*
5. "21st Century Schizoid Man" (Fripp, Giles, Lake, McDonald, Sinfield) - 9:15
   Recorded at the Concertgebouw, Amsterdam, Netherlands, November 23, 1973
   Subsequently featured on the live album (2CD set) *The Night Watch*
6. "Asbury Park" (Bill Bruford, Cross, Fripp, Wetton) - 6:52
   Recorded at the Casino, Asbury Park, June 28, 1974
   Previously featured on the live album *USA*
7. "Larks' Tongues in Aspic (Part III)" (Belew, Bruford, Fripp, Levin) - 2:35
   Recorded at Le Spectrum, Montreal, Canada, July 11, 1984
8. "Sartori in Tangier" (Belew, Bruford, Fripp, Levin) - 4:08
   Recorded at Le Spectrum, Montreal, Canada, July 11, 1984
9. "Indiscipline" (Belew, Bruford, Fripp, Levin) - 5:26
   Recorded at the Arena, Frejus, France, August 27, 1982
   Subsequently featured on the live album (King Crimson Collectors' Club release) *Live at Cap D'Agde* (April 1999)

Total Running Time - 61:20
Sleepless: The Concise King Crimson

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<tr>
<td>Compilation album by King Crimson</td>
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Released: 1993
Recorded: 1969-1983
Genre: Progressive rock
Length: 75:30
Label: Caroline
Producer: Robert Fripp

King Crimson chronology

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Professional ratings

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Sleepless: The Concise King Crimson is a compilation by the band King Crimson, released in 1993.

Track listing

1. 21st Century Schizoid Man (Robert Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) (7:20)
   Including: "Mirrors", from the album In the Court of the Crimson King (1969)
2. "Epitaph" (Fripp, Giles, Lake, McDonald, Sinfield) (8:45)
   Including: "March for No Reason", "Tomorrow and Tomorrow", from the album In the Court of the Crimson King (1969)
3. "The Court of the Crimson King" (McDonald, Sinfield) (7:19)
   Abridged, from the album In the Court of the Crimson King (1969)
4. "Cat Food" (Fripp, McDonald, Sinfield) (2:45)
   Single edit, from the album In the Wake of Poseidon (1970)
5. "Ladies of the Road" (Fripp, Sinfield) (5:30)
   From the album Islands (1971)
6. "Starless" (Bruford, Cross, Fripp, Palmer-James, Wetton) (4:36)
   Abridged, from the album Red (1974)
7. "Red" (Fripp) (6:16)
   From the album Red (1974)
8. "Fallen Angel" (Fripp, Palmer-James, Wetton) (6:00)
From the album *Red* (1974)
9. "Elephant Talk" (Adrian Belew, Bruford, Fripp, Tony Levin) (4:43)
   From the album *Discipline* (1981)
10. "Frame by Frame" (Belew, Bruford, Fripp, Levin) (5:07)
    From the album *Discipline* (1981)
11. "Matte Kudasai" (Belew, Bruford, Fripp, Levin) (3:45)
    From the album *Discipline* (1981)
12. "Heartbeat" (Belew, Bruford, Fripp, Levin) (3:53)
    From the album *Beat* (1982)
13. "Three of a Perfect Pair" (Belew, Bruford, Fripp, Levin) (4:11)
    From the album *Three of a Perfect Pair* (1984)
14. "Sleepless" (Belew, Bruford, Fripp, Levin) (5:22)
    From the album *Three of a Perfect Pair* (1984)

References

The Beginners' Guide to the King Crimson Collectors' Club

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<td>Producer: King Crimson</td>
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King Crimson chronology

- *The Beginners' Guide To The King Crimson Collectors' Club* (2000)
**The Beginners' Guide to the King Crimson Collectors' Club** is a 2000 album by the band King Crimson, compiled from King Crimson Collectors' Club albums - limited release live recordings of concert performances, studio sessions and radio sessions.

**Track listing**

1. "21st Century Schizoid Man" (Robert Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield) - 8:02  
   From the album *Live in Central Park, NYC*
2. "I Talk to the Wind" (McDonald, Sinfield) - 4:45  
   From the album *Live at the Marquee*
3. "Larks' Tongues in Aspic (Part I)" (Bill Bruford, David Cross, Fripp, Jamie Muir, John Wetton) - 5:59  
   From the album *The Beat Club, Bremen*
4. "Ladies of the Road" (Fripp, Sinfield) - 5:58  
   From the album *Live at Jacksonville*
5. "Sailor's Tale" (Fripp) - 5:18  
   From the album *Live at Summit Studios*
6. "Thela Hun Ginjeet" (Adrian Belew, Bruford, Fripp, Tony Levin) - 5:46  
   From the album *Live at Moles Club, Bath*
7. "Elephant Talk" (Belew, Bruford, Fripp, Levin) - 5:00  
   From the album *Live at Cap D'Agde*
8. "People" (Belew, Bruford, Fripp, Trey Gunn, Levin, Pat Mastelotto) - 6:01  
   From the album *King Crimson On Broadway*
9. "Funky Jam" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) - 4:29  
   From the album *The VROOOM Sessions*
10. "Seizure" - 7:49  
    • Performed by ProjeKct Four  
    From the ProjeKct Four album *The Roar of ProjeKct Four: Live in San Francisco*

**References**

**Nashville Rehearsals**

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<th>Studio album by King Crimson</th>
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<tr>
<td>Released 2000</td>
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<td>Recorded 1997</td>
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_Nashville Rehearsals_ is an album of studio sessions and rehearsals by the band King Crimson, released through the King Crimson Collectors' Club in November 2000. The band were working towards a new King Crimson studio album, but decided progress was unsatisfactory and did not develop these ideas further.

- Recorded at SIR Studios, Nashville, USA, May 1997.

### Track listing

1. "Presidents" (Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin, Pat Methelotto) 7:04
2. "Scapelay" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 3:37
3. "Snugel" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 5:45
4. "Off Sets" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 4:24
5. "Big Funk" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 3:30
6. "Jimmy Bond" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 7:07
7. "Have U Got?" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 1:05
8. "Mulundrum" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 0:39
9. "Too Many eeees" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 1:11
10. "Nice to Start" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 0:13
11. "Pat's Mechanical Fives" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 3:04
12. "Ragin' Drone" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 0:32
13. "Circulation" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 1:03
14. "KCF" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 0:32
15. "JB in 7" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 2:41
16. "Sad Woman Jam" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 4:36
17. "Tony's Jam" (Belew, Bruford, Fripp, Gunn, Levin, Mastelotto) 12:59
18. "Trey, Pat and Bill" (Bruford, Gunn, Mastelotto) 0:47
Nashville Rehearsals

Personnel

- Robert Fripp - guitar
- Adrian Belew - guitar
- Tony Levin - bass guitar, Chapman stick
- Trey Gunn - Warr guitar
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion
The Champaign–Urbana Sessions

The Champaign–Urbana Sessions is an album of studio sessions and rehearsals by the band King Crimson, released through the King Crimson Collectors' Club in December 2002.


Track listing

1. "San Francisco" (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin) – 2:06
2. "Tony Bass Riff" (Belew, Bruford, Fripp, Levin) – 3:28
3. "Sequenced" (Belew, Bruford, Fripp, Levin) – 3:55
4. "Steinberger Melody" (Belew, Bruford, Fripp, Levin) – 4:59
5. "Fragmented" (Belew, Bruford, Fripp, Levin) – 4:01
6. "Not One of Those" (Belew, Bruford, Fripp, Levin) – 1:45
7. "ZZZZ's" (Belew, Bruford, Fripp, Levin) – 2:10
8. "Reel 3 Jam" (Belew, Bruford, Fripp, Levin) – 2:34
9. "Robert and Bill" (Bruford, Fripp) – 2:08
10. "Say NO" (Belew, Bruford, Fripp, Levin) – 2:46
11. "Robert's Ballad" (Belew, Bruford, Fripp, Levin) – 3:44
12. "Heat in the Jungle" (Belew, Bruford, Fripp, Levin) – 7:07
13. "Grace Jones" (Belew, Bruford, Fripp, Levin) – 5:45
14. "Adrian Looped" (Belew, Bruford, Fripp, Levin) – 1:19

Personnel

- Robert Fripp - guitar
- Adrian Belew - guitar
- Tony Levin - bass guitar, Chapman stick
- Bill Bruford - drums

The 21st Century Guide to King Crimson: Volume One - 1969-1974

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King Crimson chronology


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The 21st Century Guide to King Crimson - Volume One - 1969-1974 is the first of two 4 CDs sets of compilation albums, showcasing the entire production of the British progressive rock band King Crimson. This set of discs contains both studio and live performances ranging from the beginnings of the band to 1974.

Track listing

Disc One: In the Studio: 1969-1971

1. "21st Century Schizoid Man" - 7:24
2. "I Talk to the Wind" - 6:05
3. "Epitaph" - 8:47
4. "Moonchild" - 3:37
5. "The Court of the Crimson King" - 9:27
6. "Peace - A Theme" - 1:14
7. "Cat Food" - 4:52
8. "Groon" - 3:32
10. "In the Wake of Poseidon" - 4:02
11. "Ladies of the Road" - 5:30
12. "The Sailor's Tale" - 7:19
13. "Islands" - 5:30
14. "Tuning Up" - 0:49
15. "Bolero" - 6:24

- Tracks 1-5 from *In the Court of the Crimson King* (1969)
- Tracks 6,7,9,10 from *In the Wake of Poseidon* (1970)
- Track 8 from "Cat Food" single (1970)
- Track 11-14 from *Islands* (1971)
- Track 15 from *Lizard* (1970)

**Disc Two: Live: 1969-1972**

1. "The Court of the Crimson King" (live at Fillmore West 14 Dec. 1969) - 6:55
2. "A Man, a City" (live at Fillmore East 21 Nov. 1969) - 12:10
3. "21st Century Schizoid Man" (live at Fillmore East 21 Nov. 1969) - 7:30
4. "Get Thy Bearings" (live at Chesterfield Jazz Club 7 Sept. 1969) - 10:53
5. "Mars" (live at Fillmore West 14 Dec. 1969) - 8:55
6. "Pictures of a City" (live at Summit Studios, Denver 12 Mar. 1972) - 8:44
7. "Groon" (live in Wilmington, Delaware 11 Feb. 1972) - 6:44

**Disc Three: In the Studio: 1972-1974**

1. "Larks' Tongues in Aspic Part I" - 10:46
2. "Book of Saturday" - 2:51
3. "Easy Money" - 8:01
4. "Larks' Tongues in Aspic Part II" - 7:11
5. "The Night Watch" - 4:41
6. "The Great Deceiver" - 4:02
7. "Fracture" - 11:12
8. "Starless" - 4:36
9. "Red" - 6:15
10. "Fallen Angel" - 6:03
11. "One More Red Nightmare" - 7:06

- Tracks 1-4 from *Larks' Tongues in Aspic* (1973)
- Tracks 5-7 from *Starless and Bible Black* (1974)
- Tracks 8-11 from *Red* (1974)

**Disc Four: Live: 1973-1974**

1. "Asbury Park" (live at Asbury Park, NJ 28 June 1974) - 7:00
2. "The Talking Drum" (live in Pittsburgh, PA 29 April 1974) - 5:45
3. "Larks' Tongues in Aspic Part II" (live at Asbury Park, NJ 28 June 1974) - 6:29
4. "Lament" (live at Asbury Park, NJ 28 June 1974) - 4:18
6. "Providence" (live in Providence, Rhode Island 30 June 1974) - 10:01
7. "Starless and Bible Black" (live in Amsterdam 23 November 1973) - 9:22
8. "21st Century Schizoid Man" (live in Providence, RI 30 June 1974) - 8:16
9. "Trio" (live in Amsterdam 23 November 1973) - 5:49
Lineup

- Robert Fripp (guitar, mellotron, devices)
- Ian McDonald (reeds, woodwind, vibes, keyboards, mellotron, vocals)
- Greg Lake (bass guitar, lead vocals)
- Michael Giles (drums, percussion, vocals)
- Peter Sinfield (words, illumination, sound and vision)
- Peter Giles (bass)
- Keith Tippett (piano)
- Mel Collins (saxes, flute, mellotron)
- Gordon Haskell (bass, vocals)
- Andy McCullough (drums)
- Robin Miller (oboe, cor anglais)
- Marc Charig (cornet)
- Nick Evans (trombone)
- Boz Burrell (bass, vocals)
- Ian Wallace (drums)
- Harry Miller (string bass)
- David Cross (violin, viola, mellotron)
- John Wetton (bass, keyboards, vocals)
- Jamie Muir (percussion and allsorts)
- Bill Bruford (drums, percussion)

References


The 21st Century Guide to King Crimson Volume Two: 1981-2003

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King Crimson chronology

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The 21st Century Guide to King Crimson - Vol. 2 - 1981-2003 is a compilation by the highly influential English progressive rock band King Crimson, containing their most well-known songs from their phase of 1981 to 2003. It was released in 2005.

Track listing

CD1: In the Studio: 1981-1984

1. Elephant Talk - 4:44
2. Frame by Frame - 5:08
3. Matte Kudasai - 3:46
4. Thela Hun Ginjeet - 6:26
5. The Sheltering Sky - 8:23
6. Discipline - 5:02
7. Heartbeat - 3:54
8. Waiting Man - 4:26
9. Neurotica - 4:49
10. Requiem - 6:36
11. Three of a Perfect Pair - 4:10
12. Sleepless - 5:24
Bonus tracks: 1983-2004
1. The King Crimson Barbershop - 1:36
2. Form No. 1 - 3:03
3. Bude - 0:25
4. Potato Pie - 4:33
5. Clouds - 0:33
6. Einstein’s Relatives - 3:08
   - Tracks 1-6 from "Discipline" (1981)
   - Tracks 7-10 from "Beat" (1982)
   - Tracks 11-12 from "Three Of A Perfect Pair" (1984)
   - Bonus Tracks 1,2 previously unreleased
   - Bonus Tracks 3-6 from "Happy With What You Have To Be Happy With" EP (2002)

1. Entry of the Crims (Le Spectrum, Montreal - 11 July 1984) - 4:42
3. Thela Hun Ginjeet (Le Spectrum, Montreal - 11 July 1984) - 5:54
4. Matte Kudasai (Le Spectrum, Montreal - 11 July 1984) - 3:40
5. The Sheltering Sky (Arena, Frejus - August 27, 1982) - 10:32
7. Indiscipline (Le Spectrum, Montreal - 11 July 1984) - 8:10
10. Man With an Open Heart (Le Spectrum, Montreal - 11 July 1984) - 3:40
11. Waiting Man (Le Spectrum, Montreal - 11 July 1984) - 6:00
12. Sleepless (Le Spectrum, Montreal - 11 July 1984) - 6:11
15. Elephant Talk (Arena, Cap D'Agde - August 26, 1982) - 5:02
   - Tracks 1-4,7-14 from "Absent Lovers" (1984)
   - Track 15 from "KCCC4 - Live at Cap D'Agde 1982" (1999)

CD3: In the Studio 1995-2003
1. VROOOM - 4:48
2. Coda: Marine 475 - 2:41
3. Dinosaur - 6:37
4. Walking on Air - 4:38
5. B’Boom - 4:11
6. THRaK (Abridged) - 0:43
7. Fearless and Highly THRaKked (Abridged) - 3:50
8. Sex Sleep Eat Drink Dream - 4:44
9. Radio II - 0:43
10. The Power to Believe I (A Cappella) - 0:43
11. Level Five - 7:15
12. Eyes Wide Open - 4:10
13. EleKtrik - 8:00
14. Facts of Life: Intro - 1:38
15. Facts of Life - 5:05
16. The Power to Believe II (Power Circle) - 7:44
17. Happy With What You Have to Be Happy With - 3:30
18. The Power to Believe III (Deception of the Thrush) - 4:12
19. The Power to Believe IV (Coda) - 2:24
   • Tracks 1-6,8,9 from "THRaK" (1995)
   • Tracks from 10-19 from "The Power To Believe" (2003)
   • Track 7 from "THRaKaTTaK" (1996)

1. VROOOM VROOOM (Metropolitan Theater, Mexico City - August 1996) - 5:03
2. Neurotica (Metropolitan Theater, Mexico City - August 1996) - 3:39
3. Prism (Abridged) (Metropolitan Theater, Mexico City - August 1996) - 2:54
4. One Time (Prix D'Ami, Buenos Aires - September 29, 1994) - 6:53
5. Larks Tongues in Aspic - Part IV (328 Performance Hall, Nashville - November 10, 2001) - 10:47
6. ProzaKc Blues (Kosei Nenkin, Tokyo - 16 April 2003) - 5:28
7. The ConstruKction of Light (Community Theater, Berkeley - August 10, 2001) - 8:39
10. Sus-Tayn-Z (ProjeKct Two) (Pearl Street, Northampton - July 1, 1998) - 7:51
11. X-chayn-jiZ (ProjeKct Two) (Pearl Street, Northampton - July 1, 1998) - 4:18
13. 2ii3 (ProjeKct One) (Abridged) (Jazz Cafe, London - 2 December 1997) - 1:57
   • Tracks 1-3 from "VROOOM VROOOM" (2001)
   • 4,8 previously unreleased
   • 5 from "Happy With What You Have To Be Happy With" EP (2002)
   • Tracks 6,9,12 from "Eyes Wide Open" (2003)
   • 7 from "Level Five" EP (2001)
   • 10,11,13 from "The ProjeKcts" (1999)

Personnel
• Robert Fripp: guitar, organ, Frippertronics, soundscapes, mellotron
• Adrian Belew: fretted and fretless guitars, lead vocals, words
• Tony Levin: Stick, bass guitar, upright bass, synth, backing vocals
• Bill Bruford: acoustic and electronic drums
• Trey Gunn: Stick, bass touch guitar, baritone guitar, Warr guitar, fretless Warr guitar, backing vocals
• Pat Mastelotto: acoustic and electronic percussion, buttons.
The Condensed 21st Century Guide to King Crimson


**Track listing**

**Disc One: In The Studio (1969 - 1974)**

1. 21st Century Schizoid Man (7:23)
2. Epitaph (8:55)
3. The Court Of the Crimson King (7:16)
4. Cat Food (2:47)
5. Cadence and Cascade (4:37)
6. Ladies of the Road (5:30)
7. Larks' Tongues In Aspic, Part One (10:41)
8. Book Of Saturday (2:49)
9. Fracture (10:05)
10. Starless (4:37)
11. Red (6:15)
12. Fallen Angel (5:55)

1. Elephant Talk (4:44)
2. Frame By Frame (5:08)
3. Matte Kudasai (3:46)
4. Discipline (5:02)
5. Heartbeat (3:54)
6. Waiting Man (4:26)
7. Neurotica (4:50)
8. Three of a Perfect Pair (4:10)
9. Sleepless (4:36)
10. VROOOM (4:37)
11. Coda: Marine 475 (2:05)
12. Dinosaur (5:18)
13. Sex Sleep Eat Drink Dream (4:48)

Personnel

- Pat Mastelotto - Percussion, Electric Percussion
- Andy McCulloch - Drums
- Ian McDonald - Reeds, Mellotron, Keyboards, Vocals, Vibraphone, Woodwind
- Jamie Muir - Percussion
- Peter Sinfield - Lyricist, Illustrations, Sounds
- Gordon Haskell - Bass, Vocals
- Greg Lake - Percussion, Bass, Vocals
- Robin Miller - Oboe, Cor Anglais
- Trey Gunn - Guitar, Stick
- Boz Burrell - Bass, Vocals
- Nick Evans - Trombone
- Robert Fripp - Guitar, Mellotron, Sleeve Notes, Devices
- Michael Giles - Percussion, Drums, Vocals
- Peter Giles - Bass
- Tony Levin - Bass, Stick, Backing Vocals
- Adrian Belew - Guitar, Vocals
- Bill Bruford - Percussion, Drums, Electric Percussion, Electric Drums
- John Wetton - Bass, Vocals
- Keith Tippett - Piano
**Vrooom**

**Extended plays**

**Vrooom**

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**King Crimson chronology**


**Professional ratings**

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<tr>
<td>Allmusic</td>
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</table>

*Vrooom* is an EP by the band King Crimson released in 1994, a companion to the subsequent album *Thrak* (1995). All of the tracks on *Vrooom* (with the exception of "Cage" and "When I Say Stop, Continue") reappeared on *Thrak* as different recordings. The *Thrak* versions were mixed in a way which more clearly separates the individual parts played by band members, while the *Vrooom* versions are recorded in more of a naturalistic way.

**Track listing**

All songs written by Adrian Belew, Bill Bruford, Robert Fripp, Trey Gunn, Tony Levin and Pat Mastelotto

1. "Introduction" - 0:17
2. "Vrooom" – 7:16
3. "Sex Sleep Eat Drink Dream" – 4:42
4. "Cage" – 1:36
5. "Thrak" – 7:19
6. "When I Say Stop, Continue" – 5:20
7. "One Time" – 4:25
Personnel

- Robert Fripp – guitar
- Adrian Belew – guitar, vocals
- Tony Levin – bass guitar, Chapman stick
- Trey Gunn – Warr guitar
- Bill Bruford – drums, percussion
- Pat Mastelotto – drums, percussion

External links

- Lyrics [2]

References

**Level Five**

<table>
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<tr>
<th><strong>Level Five</strong></th>
<th><strong>Live album by King Crimson</strong></th>
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**King Crimson chronology**

- **Vrooom** (1994)
- **Level Five** (2001)
- **Happy with What You Have to Be Happy** (2002)

*Level Five* is a live album by the band King Crimson, released in 2001.¹

- Recorded in the USA and Mexico in 2001.

**Track listing**

1. "Dangerous Curves" (Adrian Belew, Robert Fripp, Trey Gunn, Pat Mastelotto) 5:38
2. "Level Five" (Belew, Fripp, Gunn, Mastelotto) 8:35
3. "Virtuous Circle" (Belew, Fripp, Gunn, Mastelotto) 10:00
4. "The ConstruKction of Light" (Belew, Fripp, Gunn, Mastelotto) 8:23
5. "The Deception of the Thrush" (Belew, Fripp, Gunn) 13:07

   Including:
   - "ProjeKct 12th and X" (hidden track) (Belew, Fripp, Gunn, Mastelotto)

**Personnel**

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Trey Gunn - Warr guitar
- Pat Mastelotto - drums

**References**

Happy with What You Have to Be Happy With

Happy with What You Have to Be Happy With

| Happy With What You Have to Be Happy With
| EP by King Crimson
| Released | October 8, 2002
| Genre | Progressive rock
| Length | 30:23
| Label | Sanctuary
| Producer | Andrew Belew, Robert Fripp, David Singleton, King Crimson

King Crimson chronology


Professional ratings

| Review scores |
| Source | Rating |
| Allmusic | ★★★☆☆ [1] |

Happy With What You Have to Be Happy With is an EP by the band King Crimson released in 2002, a companion to the subsequent album The Power to Believe (2003).

- EP version of "Happy With What You Have to Be Happy With" is longer by one chorus. "Eyes Wide Open" is an acoustic version. Alternative versions of these tracks can be found on The Power to Believe.

Track listing

1. "Bude" (Adrian Belew) – 0:26
2. "Happy With What You Have to Be Happy With" (Belew, Robert Fripp, Trey Gunn, Pat Mastelotto) – 4:12
3. "Mie Gakure" (Belew, Fripp) – 2:00
4. "She Shudders" (Belew) – 0:35
5. "Eyes Wide Open" (Belew, Fripp, Gunn, Mastelotto) – 4:08
6. "Shoganai" (Belew) – 2:53
7. "I Ran" (Belew) – 0:40
8. "Potato Pie" (Belew, Fripp, Gunn, Mastelotto) – 5:03
9. "Larks' Tongues in Aspic (Part IV)" (Belew, Fripp, Gunn, Mastelotto) – 10:26
   Including:
   - "I Have a Dream"
   Recorded live at 328 Performance Hall, Nashville, USA, [9?/10?] November 2001
10. "Clouds" (Belew) – 4:10
    Including:
    - "Einstein's Relatives" (hidden track) (Belew, Fripp, Gunn, Mastelotto)
Personnel

- Robert Fripp – guitar
- Adrian Belew – guitar, vocals
- Trey Gunn – Warr guitars, bass guitar
- Pat Mastelotto – drums

References

"The Court of the Crimson King" is the fifth and final track from the British progressive rock band King Crimson's debut album, *In the Court of the Crimson King*. Also released as a single, it reached #80 on the Billboard Hot 100 charts. Along with "Heartbeat", it is the band's only charting single in the United States.

**Background**

The track is dominated by a distinct riff performed on the Mellotron. The main part of the song is split up into 4 verses, divided by an instrumental section called "The Return of the Fire Witch". The song climaxes at seven minutes, but continues with a little reprise (called "The Dance of the Puppets"), before ending on an abrupt and free time scale.

**Covers**

- Doc Severinsen covered the song for his 1970 album *Doc Severinsen's Closet*.
- It has been covered by British heavy metal band Saxon on their 2001 album *Killing Ground*.
- The song has been covered by Asia on their 2006 reunion tour.
- The song was covered by King Crimson members Ian McDonald and John Wetton with Steve Hackett on Hackett's *Tokyo Tapes* and by Greg Lake featuring Gary Moore on Lake's *Live at Hammersmith Odeon 1981 live*
album released by King Biscuit Records in 1996.

- The song was covered live by Howard Stern's in-studio band. The Losers used the song to win a contest in a Battle of the Bands contest against Tina Yothers and her band Jaded, who performed one of their original songs.
- The song was featured in the set list on the 2001 tour of the Seventh Edition of Ringo Starr's All-Starr Band.
- Eläkeläiset covered the song on their 2012 album _Humppasheikkailu_ as _Humpan Kuninkaan Hovissa._

**Cultural references**

The track was used in the 2006 dystopian film _Children of Men_, appearing on its soundtrack. It is also heard briefly in the first episode of the _Red Riding_ trilogy. The instrumental part of the song can be heard in the French movie _Cinéman._

**External links**

- "The Court of the Crimson King" lyrics [1]

**References**

"Cat Food"

Cat Food/Groon is a single by the band King Crimson, released in 1970. Track 1, "Cat Food", is from the album In the Wake of Poseidon (1970). It is in the unusual 19/8 time signature. This version is shorter than the album version by about 2 minutes. Track 2, "Groon", is largely improvised by band leader Robert Fripp and Michael and Peter Giles.

**Track listing**

1. "Cat Food" (Robert Fripp, Peter Sinfield, Ian McDonald)
2. "Groon" (Fripp)

**Personnel**

- Robert Fripp - guitar
- Greg Lake - vocals
- Peter Giles - bass guitar
- Michael Giles - drums
- Keith Tippett - piano
External links

- discogs.com [1]

References

"Epitaph" (from the Greek word Επιτάφιος - *Epitáφios*) is the third track from the British progressive rock band King Crimson's debut album, *In the Court of the Crimson King*.

The song makes heavy use of the mellotron, and as with the first track, "21st Century Schizoid Man", the song's lyrics have a distinctly dystopian feel to them.

The song's title was used as the name for a live album of recordings done by the original King Crimson, *Epitaph*.

Emerson, Lake & Palmer would later incorporate an excerpt from this song after the "Battlefield" portion of the live version of their song Tarkus, from the *Tarkus* album.
Personnel

- Robert Fripp - guitar
- Greg Lake - bass guitar, vocals
- Ian McDonald - harpsichord, mellotron, reeds and woodwind
- Michael Giles - drums, percussion

1976 single


Track listing

1. "Epitaph" (Robert Fripp, Michael Giles, Greg Lake, Ian McDonald, Peter Sinfield)
   including:
   - "March for No Reason"
   - "Tomorrow and Tomorrow"

2. "21st Century Schizoid Man" (Fripp, Giles, Lake, McDonald, Sinfield)
   including:
   - "Mirrors"
"Matte Kudasai" is a single by the progressive rock band King Crimson, released in 1981. Its tracks are from the album *Discipline* (1981).

The latest versions of *Discipline* contain two versions of "Matte Kudasai". On the original releases, just one version was included. That version omitted a guitar part by Robert Fripp. "Matte Kudasai (alternative version)" has the guitar part included.

Adrian Belew applies a slide and echo to his guitar to simulate the sound of seagulls at least twice in the song. Once in the beginning and, again, near the end.

"Matte Kudasai" means "Please wait" in Japanese.

### Track listing

1. "Matte Kudasai" (special mix) (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin)
2. "Elephant Talk" (Belew, Bruford, Fripp, Levin)

### Covers

As of 01 April 2010, amazon.com lists at least 6 covers of this song in their MP3 collection. Most recently by Birdsong at Morning from the album "Vigil", another by Jennifer Faust from the album "Light As a Feather, Stiff As a Board" and one by Complexblue from the album "Knot the Thought That Counts". There is also an acoustic cover in the language of Catalan (named "Mate Kudasai") recorded live by singer Gerard Quintana which can be found in his 2005 album "Per un tros de cel".

On 07 February 2011, Kurt Elling released his so far latest album, *The Gate*, with a version of "Matte Kudasai" as the opening track.

On 20 April 2011 kd lang and her band the Siss Boom Bang covered Matte Kudasai as part of her concert at the BBC Radio Theater. The audio and video of that performance were broadcast on 21 April 2011 on BBC Radio 2. Lang noted in her introduction to Matte Kudasai that the song was influential on her sound of her fifth album,
Ingenue.

**Personnel**
- Robert Fripp – guitar
- Adrian Belew – guitar, vocals
- Tony Levin – bass guitar, Chapman stick, vocals
- Bill Bruford – drums

**References**
"Elephant Talk" is a song by the band King Crimson and was released in 1981 on the *Discipline* album. The song is led primarily by Tony Levin's Chapman stick, playing a Go-go-style bass line. The band plays verses, choruses and several guitar solos, the latter of which are deliberately played and processed to resemble trumpeting elephants or squeaky mice.

Adrian Belew sings five stanzas of humorous lyrics, each one beginning and ending with the phrase "Talk! It's only talk!". The other lyrics consist of yelled synonyms for talking, with each stanza containing words of a different letter (Alliteration). The five stanzas progress alphabetically (the first stanza using "talk" synonyms beginning with "A", the second "B" and so on.) Belew's vocal delivery is reminiscent of that of David Byrne, with whom Belew performed in the band Talking Heads.

It was released as a single in 1981. Its tracks are from the album *Discipline*.

**Track listing**

### 7" version
1. "Elephant Talk" (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin)
2. "Matte Kudasai" (Belew, Bruford, Fripp, Levin)

### 12" version
1. "Elephant Talk" (dance mix) (Belew, Bruford, Fripp, Levin)
2. "Thela Hun Ginjeet" (Belew, Bruford, Fripp, Levin)
3. "Matte Kudasai" (Belew, Bruford, Fripp, Levin)
**Personnel**

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - Chapman stick
- Bill Bruford - drums

**Live versions**

The song, since before its initial release while the band was still called Discipline, has been a concert staple. The song’s structure tends to change very little in the live setting, if at all. However, the recited lyrics, delivered by Adrian Belew, are often somewhat improvised both in order and sets of words used. Occasionally, Belew would comment on the words.

**Covers**

Tony Levin would often play this song whilst touring with his band where he would perform the vocals and play Chapman Stick.
"Thela Hun Ginjeet" is a single by the band King Crimson, released in 1981. Its tracks are from the album *Discipline* (1981). The song name is an anagram of "heat in the jungle", which is a reference to crime in the city. (The term "heat" is American slang for firearms or for police.)

While most of the instruments are in 4/4 time, Robert Fripp's electric guitar plays in 7/8 time during part of the song, creating an unusual effect. In the middle of the song, voice recordings are heard. Adrian Belew talks about his experiences with London Rastafarians and the police, while he was trying to get voice recordings for the song. [1]

**Live versions**

During their tour for the *Discipline* and Beat albums, Belew would tell the story while the song was being performed. During the Beat tour at least, the story-telling was somewhat improvised. In later live performances - as evidenced by the performance on Absent Lovers: Live in Montreal - the storytelling is dropped, leaving only the sung lyrics.

However, for reasons unknown, the storytelling re-appeared on the Double Trio tours (cf. Vrooom Vrooom) but it was in the form of a backing tape identical to the album version.
Cover versions

- Les Claypool's outfit, Les Claypool's Fearless Flying Frog Brigade have covered this song on their Live Frogs Set 1 album out through Prawn Song records, as well as playing it many times live, most recently at New Year's Eve 2009. In addition, Les Claypool's version kicked off the Bonnaroo 2002 DVD as the lead track.

Track listing

7" version
1. "Thela Hun Ginjeet" (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin)
2. "Elephant Talk" (Belew, Bruford, Fripp, Levin)

12" version
1. "Thela Hun Ginjeet" (dance mix) (Belew, Bruford, Fripp, Levin)
2. "Elephant Talk" (Belew, Bruford, Fripp, Levin)
3. "Indiscipline" (Belew, Bruford, Fripp, Levin)

Personnel

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Chapman stick, vocals
- Bill Bruford - drums

Notes

"Heartbeat" is a single by the band King Crimson, released in 1982. Its tracks are from the album *Beat* (1982). The song was also recorded by King Crimson guitarist and singer Adrian Belew for his 1990 solo album, *Young Lions*. In the beginning of the music video there is a stream of faces blending into one another, making it one of the earliest examples of a dissolving/morphing technique which would later be employed in Godley and Creme's Cry and Michael Jackson's Black or White.

### Track listing

#### 7" version

1. "Heartbeat" (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin)
2. "Requiem" (abridged) (Belew, Bruford, Fripp, Levin)

#### 12" version

1. "Heartbeat" (Belew, Bruford, Fripp, Levin)
2. "Neal and Jack and Me" (Belew, Bruford, Fripp, Levin)
3. "Sartori in Tangier" (Belew, Bruford, Fripp, Levin)
**Personnel**

- Robert Fripp - guitar, organ
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Chapman stick, vocals
- Bill Bruford - drums
"Three of a Perfect Pair"

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<th>&quot;Three of a Perfect Pair&quot;</th>
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<td>Three of a Perfect Pair</td>
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<td>B-side</td>
<td>Man With an Open Heart</td>
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King Crimson singles chronology

<table>
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<tr>
<th>Heartbeat</th>
<th>Three of a Perfect Pair</th>
<th>Sleepless</th>
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Three of a Perfect Pair/Man With an Open Heart is a single by the band King Crimson, released in 1984. Its tracks are from the album Three of a Perfect Pair (1984). The song has been covered by North Carolina progressive metal band Between the Buried and Me on their cover album, The Anatomy Of. The verses are in 6/8 and the chorus is 7/8. At the end, the bass is playing in 6/8 while the guitars are in 2/4

**Track listing**

1. "Three of a Perfect Pair" (Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin)
2. "Man With an Open Heart" (Belew, Bruford, Fripp, Levin)

**Personnel**

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Chapman stick, synthesizer, vocals
- Bill Bruford - drums
"Sleepless" is a single by the band King Crimson, released in 1984. Its tracks are from the album *Three of a Perfect Pair* (1984). The song "Sleepless" is best known for its distinctive opening bassline which features Tony Levin actually slapping on the strings to create its pulsating beat. It came from Levin's habit of actually tapping the strings in rehearsal and as well as the soundchecks while on tour. The 2001 re-release features several different versions of the song.

**Track listing**

Tracks written by Adrian Belew, Bill Bruford, Robert Fripp, Tony Levin.

**7" version**

1. "Sleepless" (Album Mix) – 5:24
2. "Nuages (That Which Passes, Passes Like Clouds)" – 4:47

**UK 12" version**

1. "Sleepless" (Dance Mix: François Kevorkian) – 6:17
2. "Sleepless" (Instrumental (Tony Levin) Mix) – 7:26
3. "Sleepless" (Bob Clearmountain Mix) – 5:24
U.S. 12” version

1. "Sleepless" (Dance Mix: François Kevorkian) – 6:17
2. "Sleepless" (Instrumental (Tony Levin) Mix – 7:26

Personnel

- Robert Fripp - guitar
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Chapman stick, synthesizer, vocals
- Bill Bruford - drums
"Dinosaur" is a single by the band King Crimson from the album THRAK, released in 1995.

**Track listing**

1. "Dinosaur" (Adrian Belew, Bill Bruford Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto) - 4:39
2. "VROOOM" (Belew, Bruford, Fripp, Gunn, Levin. Mastelotto) - 7:33
3. **"Cloudscape"** (Belew, Bruford, Fripp, Gunn, Levin. Mastelotto) - 1:16
4. **"Elephant Talk"** (Belew, Bruford, Fripp, Levin) - 4:06
5. **"Red"** (Fripp) - 5:53


**Personnel**

- Robert Fripp - guitar, mellotron
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Ned Steinberger upright bass, vocals
- Trey Gunn - Chapman stick, vocals
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion
"People" is a promotional single by the band King Crimson, released in 1995. Its track is from the album *THRAK* (1995).

**Track listing**

1. "People" (Adrian Belew, Bill Bruford Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto)

**Personnel**

- Robert Fripp - guitar, mellotron
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Ned Steinberger upright bass, vocals
- Trey Gunn - Chapman stick, vocals
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion
"Sex Sleep Eat Drink Dream" is a single by the band King Crimson, released in 1995.

- Track 1, "Walking on Air", recorded at the Wiltern Theatre, Los Angeles, California, USA, 1 July 1995
- Track 3, "Heartbeat", recorded at Broadway and Córdoba, Argentina, [date?] October 1994

**Track listing**

1. "Walking on Air" (Adrian Belew, Bill Bruford Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto) 5:29
2. "Sex Sleep Eat Drink Dream" (Belew, Bruford, Fripp, Gunn, Levin. Mastelotto) 3:42
3. "Heartbeat" (Belew, Bruford, Fripp, Levin) 3:55
4. "One Time" (Belew, Bruford, Fripp, Gunn, Levin. Mastelotto) 4:00
5. "Silent Night" (Franz Gruber, Josef Mohr, John Young) 2:50

- Performed by Robert Fripp

**Personnel**

- Robert Fripp - guitar, mellotron
- Adrian Belew - guitar, vocals
- Tony Levin - bass guitar, Ned Steinberger upright bass, vocals
- Trey Gunn - Chapman stick, vocals
- Bill Bruford - drums, percussion
- Pat Mastelotto - drums, percussion
**"21st Century Schizoid Man"**

<table>
<thead>
<tr>
<th><strong>&quot;21st Century Schizoid Man&quot;</strong></th>
<th>Song by King Crimson from the album <em>In the Court of the Crimson King</em></th>
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<td>October 12, 1969</td>
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<tr>
<td><strong>Composer</strong></td>
<td>Robert Fripp, Ian McDonald, Greg Lake, Michael Giles</td>
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<tr>
<td><strong>Producer</strong></td>
<td>King Crimson</td>
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**In the Court of the Crimson King track listing**

1. **"21st Century Schizoid Man"**
2. "I Talk to the Wind"
3. "Epitaph"
4. "Moonchild"
5. "The Court of the Crimson King"

**King Crimson singles chronology**


"21st Century Schizoid Man" is a song by progressive rock band King Crimson from their debut album *In the Court of the Crimson King*.

**Personnel**

- Greg Lake – vocals, bass
- Ian McDonald – saxophone
- Robert Fripp – guitars
- Michael Giles – drums
- Peter Sinfield – lyrics
Lyrical content

The lyrics of "21st Century Schizoid Man" consist chiefly of disconnected phrases which present a series of images. All three verses follow a set pattern in presenting these images. The first line of each verse presents two relatively vague images (e.g. "iron claw", "death seed"). The second line is a single image, often more specific than the first two, and the third line approaches an actual sentence. The fourth and final line of every verse is "21st century schizoid man".

The song makes reference to the Vietnam War as exemplified in the lyric "innocents raped with napalm fire" and "politicians' funeral pyre." Before a live performance of the song on December 14, 1969 (as shown in the live album Epitaph), Fripp remarked that the song was dedicated to "an American political personality whom we all know and love dearly. His name is Spiro Agnew."

Musical structure

Musically, the song is notable for its heavily distorted vocals sung by Greg Lake, a driving mechanical rhythm and piercingly loud saxophone and guitar, along with its instrumental middle section, called "Mirrors". Most of the song is in either 4/4 or 6/8 time, save for the end of the song, which is in free time.

Performances

King Crimson continued to perform it in their live act after Greg Lake left King Crimson in 1970 to form Emerson, Lake & Palmer. It appeared on four live albums from different versions of the band, first sung by Lake on Epitaph, then by Boz Burrell on Earthbound (1972), by John Wetton, on USA (1974), and by Adrian Belew on Vrooom Vrooom (2001, recorded in 1996). In 1993, Emerson, Lake & Palmer recorded a version for their 1993 box set The Return of the Manticore.

Covers

- Kanye West sampled the song on "Power", from his 2010 album My Beautiful Dark Twisted Fantasy.[3]
- Suck covered the song on Time to Suck.[4]
- Shining covered the song on their 2010 album Blackjazz.[5]

References


Notes
"Discipline" is a 1981 instrumental song by the progressive rock band King Crimson. It is the title track on Discipline, their return album after a seven year hiatus. The song is 5:13 in length and serves as the album’s conclusion. It has a faster tempo and more of a new wave pre-techno sound compared to the preceding song, "The Sheltering Sky". It consists of a repeating theme with subtle variations introduced over time, creating a hypnotic effect.

The song undergoes many time signature changes. There are two main guitars (one played by Robert Fripp the other by Adrian Belew) and often each of them are playing in a different time signature, giving the song a chaotic and intense feel. Many times the guitars play similar patterns, but one drops a note making them go either out of sync or change time signatures. During the song the two guitars of Belew and Fripp, respectively, move through the following sequence of pairs of time signatures: 5/8 and 5/8, 5/8 and 4/4, 5/8 and 9/8, 15/16 and 15/16, 15/16 and 14/16, 10/8 and 20/16, 15/16 and 15/16, 15/16 and 14/16, 12/16 and 12/16, 12/16 and 11/16, 15/16 and 15/16, 15/16 and 14/16. Throughout the drums play in 17/16.

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<td>Producer</td>
<td>King Crimson, Rhett Davies</td>
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Discipline track listing

| "The Sheltering Sky" (6) | "Discipline" (7) | (end of album or "Matte Kudasai" alt. version on remaster) (8) |
"Fallen Angel" is a song by progressive rock band King Crimson, the second track on their album *Red*. The verse is in 4/4 time with the chorus in 6/8.

The song is about a boy who gets his younger brother to join in the Hells Angels with him, and eventually watches him die in a fight in New York City.

"Fallen Angel" is the last King Crimson recording to date to feature Robert Fripp playing acoustic guitar. On subsequent recordings, he has played only electric guitar. The song began as part of an extended instrumental improvisatory piece performed by the original 1972-74 line-up with Jamie Muir and David Cross. A version of this early piece, also titled "Improv: Fallen Angel" can be heard on the King Crimson Collectors' Club release "Live at the Zoom Club October 1972".
"Frame by Frame"

"Frame by Frame" is a song performed by the progressive rock band King Crimson. The song appears on the 1981 album *Discipline* as the second track. It is 5:09 in length. The time signature in the chorus is 7/4 and the guitar/drum rhythms can also be considered polyrhythmic to each other. At 4:21 Belew and Fripp are playing in 7/8 until one guitar plays in 13/8 starting at 4:31. The guitars line after 91 beats.[1] This song is well-known for the very fast riff (16th notes at 155 BPM) that Robert Fripp plays at the beginning and after each chorus.

**References**

"I Talk to the Wind"

"I Talk to the Wind" is the second track from the British progressive rock band King Crimson's debut album, *In the Court of the Crimson King*.

Starting immediately after the cacophony that ends "21st Century Schizoid Man", the mood of this song is a stark contrast; it is serene, simple and peaceful. Ian McDonald's flute begins the song, and is one of the lead instruments throughout. He also plays a classical-inspired solo in the middle of the song as a "C" section and a longer one at the end as a coda.

These themes would be revisited by the band, notably on their second album, *In the Wake of Poseidon*. "Pictures of a City", with a similar mood as "21st Century Schizoid Man", would be followed by "Cadence And Cascade", another calm song.

This song is the only song on *In the Court of the Crimson King* that does not have at least one separately titled section.

An earlier demo version of this song may be found on the now out-of-print LP *Young Person's Guide to King Crimson*, which featured Robert Fripp (guitar), Peter Giles (bass), Michael Giles (drums), and Ian McDonald (flute), along with Judy Dyble (formerly of Fairport Convention and McDonald's girlfriend at the time) on vocals. This version was more up-tempo and lighter in instrumentation. The *Young Person's Guide* recording and another demo of the same song were recorded in 1968 by Giles, Giles and Fripp. However the song did not actually appear on a Giles, Giles and Fripp record until *The Brondesbury Tapes* was released on CD in 2002.

A version of this song appears on the 1992 album *Mind Fruit* by the band Opus III.

The Shapir-O'Rama also cover this song on their 1988 debut *El Mundo de Vapor y Valentia (Old Vienna)*.

The song was performed live in 1996 by Ian McDonald and later King Crimson member John Wetton with Steve Hackett on Hackett's *Tokyo Tapes*.

Klaus Waldeck also covered this song on the album *The Night Garden*, 2001 (vocals by Brian Amos).

Judy Dyble also released a version of this song on her 2006 album *the Whorl*.

Another version of this song appears on the 2007 Jordan Rudess album *The Road Home*. 
"I Talk to the Wind" was featured as the second song performed in each concert during the 2010 tour of Keith Emerson & Greg Lake.

"Indiscipline"

<table>
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**Discipline track listing**

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<tr>
<th>&quot;Matte Kudasai&quot;</th>
<th>&quot;Indiscipline&quot;</th>
<th>&quot;Thela Hun Ginjeet&quot;</th>
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</thead>
<tbody>
<tr>
<td>(3)</td>
<td>(4)</td>
<td>(5)</td>
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"Indiscipline" is a song by King Crimson, from the 1981 album *Discipline*. The song has become a fan favorite over the years and was often played live. On the *Beat* tour, for example, it closed all of the shows and began with a Bill Bruford drum solo. As with "Elephant Talk" and the spoken story in "Thela Hun Ginjeet", Adrian Belew would sometimes improvise small parts of the dialogue.

**Structure**

The song starts off slowly, primarily driven by Bruford's drums. After a short time, the guitars and stick are added in; these parts are fairly fast and very loud. They are also polyrhythmic with 4/4 drums against 15/8 guitar. After a while, the instruments all but stop, and Belew recites the verses. They are only spoken, never sung. The song returns to the driving drum/guitar/bass part before returning to vocals. This alternation occurs once more, with the instruments stopping only at the end of the track as Belew proclaims loudly "I like it!"

The song appears as the last track of the first side of the LP, creating a sort of a pun; the first side ends with "Indiscipline", the second side with "Discipline".
Meaning
The lyrics of the song are based on a letter Belew received from his then-current wife, Margaret Belew. The letter is about a sculpture she had constructed.

Live versions
Due to the song’s structure, it was not uncommon to find that, during the life of the 1980s band, it was performed as the second and final encore, after Elephant Talk, especially on the Beat tour.

As evidenced by the many live versions from DGM issues, the song typically began with a Bruford drum solo. Some of the lyrics were improvised. The "jamming" between verses was often extended, and the song, along with Bruford's drum solo, often hauled in at ten minutes or more and would be the longest song on many of the Beat tour shows, the closest competitor being "Waiting Man". The song and the drum solo on the August 13, 1982 show, currently available for free download in either MP3 (192 kbit/s) or FLAC formats at DGM,[1] lasts for 11:07.

This is how the song was performed on the Beat tour; on the Discipline tour, the song saw a similar live structure, with some performances of the song peaking at over twelve minutes. On the Three of a Perfect Pair tour, the song was usually a bit shorter (On the June 27, 1984 show, it lasts for approximately 9:22).

Releases
On two of the album's major singles, "Elephant Talk" and "Thela Hun Ginjeet", the song appeared as a B-side. Several live versions have been released through Discipline Global Mobile.

References

External links
• "Indiscipline" lyrics (http://www.elephant-talk.com/releases/discipli.htm#lyrics4)
"Larks' Tongues in Aspic" is a multi-part epic progressive rock song by King Crimson released over the course of three albums and 27 years, *Larks' Tongues in Aspic* in 1973, *Three of a Perfect Pair* in 1984, and *The ConstruKction of Light* in 2000. Part II has appeared on multiple King Crimson live albums as it is a staple of their live shows, and Part IV is one continuous track on its live releases.
Early version

The guitar figures that appear on *Larks' Tongues in Aspic* were first conceived by Robert Fripp c. 1971, and performed live in an embryonic form by the Islands-era lineup. One version, named *A Peacemaking Stint Unrolls* appears as a bonus track on 40th anniversary edition of the Islands album.

Part I

Part I is the longest part of the song and was first released in 1973 on the *Larks' Tongues in Aspic* album. It begins with a long percussion introduction, provided by Jamie Muir before entering a driving, hard rock section fueled by Robert Fripp's electric guitar and introduced by a slowly-building violin. It slows down after a few minutes with David Cross' violin becoming more prominent until the beginning of Book of Saturday. It is this part of the song in which the influence of Ralph Vaughan Williams' composition *The Lark Ascending* (from which the song's title is derived) can be heard most clearly.

Live versions

Few live performances have been documented; however, one is available on the King Crimson Collectors’ Club release *The Beat Club, Bremen*. The same version was released on *The Beginners' Guide to the King Crimson Collectors' Club*. The version on these two albums is only about seven minutes long. It is also included on the boxed set *The Great Deceiver*, a live set chronicling the 1972-1974 lineup of the band.

Personnel

- David Cross (violin, viola, mellotron)
- Robert Fripp (guitar, mellotron, devices)
- John Wetton (bass)
- Bill Bruford (drums)
- Jamie Muir (various percussion)

Part II

Part II is driven throughout by guitars and recalls a few segments of Part I. The beginning developed into the familiar rhythm found in Parts III and IV. This is the second shortest part of the epic, but also the most familiar. It was released, as with Part I, on the *Larks' Tongues in Aspic* album. It segues out of The Talking Drum and was usually performed directly after it. Fripp said that the guitar starting rhythm is inspired by the "Dance of the Young Girls" part in Stravinsky's "The Rite of Spring" ballet.

Part of the score for the 1974 French erotic film *Emmanuelle* was based heavily on Part II. After taking legal action against the film's producers, composer Robert Fripp eventually settled out of court.[1][2]

Part II was done as a cover song by Dream Theater on the special edition of their 10th album, *Black Clouds & Silver Linings*.

Live versions

One need not look far to find live versions of this track; almost every incarnation since the band which initially recorded it up to the current lineup has performed this live (with the exception of the 1999-2003 quartet). Versions can be found on *Absent Lovers: Live in Montreal* (1981-4 band), *USA* (Starless and Bible Black lineup), and the *déjà VROOM* DVD (double trio). The "double duo" line-up appears to have dropped this in favor of Part IV, released on *The ConstruKction of Light*; it was not restored for the tour supporting *The Power to Believe*. However, this part of the song has been performed regularly by the current lineup (featuring Belew, Fripp, Levin, Mastelotto and Porcupine Tree drummer Gavin Harrison). A 1974 Lineup of Wetton Bruford Fripp and Cross finds Part II in
slightly different territory to the 1973 studio release, the 30th Anniversary edition of USA features slightly improved audio quality, however more recently the live at Asbury Park Collectible edition finds the same track without overdubs.

Personnel

- David Cross (violin, viola, mellotron)
- Robert Fripp (guitar, mellotron, devices)
- John Wetton (bass)
- Bill Bruford (drums)
- Jamie Muir (various percussion)

Part III

Part III appeared on 1984's *Three of a Perfect Pair* album. It featured familiar rhythms to the first two parts, but was delivered much differently. The sound was far more electronic-sounding, as evidenced by the intro alone, a quotation of the guitar rhythm at 4:50 on Part I. This is the shortest part of the epic. It is positioned at the end of the LP, on side 2, which consisted of more experimental tracks.

Live versions

This part was only played live in 1984 and always directly followed "No Warning" and was followed by "Thela Hun Ginjeet" (no story). Because this part was only performed on the *Three of a Perfect Pair* tour, not many live versions have been released. However, a version can be found on *Absent Lovers: Live in Montreal* as well as the DVD *Neal and Jack and Me*.

Personnel

- Adrian Belew – fretted guitar, fretless guitar
- Robert Fripp – guitar
- Tony Levin – bass, stick, synth
- Bill Bruford – acoustic and electric drumming

Part IV

Part IV was first released on 2000's *The ConstruKction of Light*; it is the second-longest part of the epic at just over nine minutes; even if the coda, "I Have a Dream" is included - as it is in live recordings - this part is still shorter than Part I. It is similar, in many ways, to Part II. Like most tracks on *The ConstruKction of Light*, it is heavily guitar driven with a variety of effects applied to the sound.
Coda
If the coda is included, then this is the only part which includes vocals. The vocals are processed to make Adrian's voice sound heavily mechanical as he makes note of several of the most world-shatteringly important (and some not so important) events of the 20th century, focusing heavily on loss and sadness. It made a reference to the 1993 bombing of the World Trade Center. The vocals were later dropped from the live performance.

Live versions
Because it has been performed on both of the two most recent tours - those in support in The ConstruKction of Light and The Power to Believe-, several live versions can be found easily. For example, one version can be found on the Happy With What You Have to Be Happy With EP. Another can be found on Heavy ConstruKction.

Personnel
• Robert Fripp – guitar
• Adrian Belew – guitar, vocals
• Trey Gunn – Warr guitar
• Pat Mastelotto – drums

References
[1] IMDB Trivia page for "Emmanuelle" (http://imdb.com/title/tt0071464/trivia)
"Moonchild" is the fourth track from the British progressive rock band King Crimson's debut album, *In the Court of the Crimson King*.

The first section, "The Dream", is a mellotron-driven ballad, but after two and a half minutes it changes to a completely free-form instrumental improvisation by the band (called "The Illusion"), which lasts until the end of the song. Robert Fripp plays a snippet of "The Surrey With the Fringe on Top" from Rodgers & Hammerstein's "Oklahoma!" in this section. In the 2009 remastered version of the album, the track was edited by Fripp and colleague Steven Wilson, with around 2.30 minutes of the original improvisation (the reference by Fripp to "Surrey With the Fringe on Top") being removed. This issue of the album does, however, offer the original version as a bonus track.

Along with songs by Yes, this song was used in the 1998 movie *Buffalo '66*, in the scene in which Christina Ricci tap dances at the bowling alley.

### Covers
- British rock band Doves used the melody from this song for their track "M62 Song".
- Rapper MIMS samples the song in his track "Doctor Doctor".
- London based hip hop producer Beat Butcha samples the instrumental section in the song "looking at you" by Brad Strut, featured in the EP "fallout selter" by Brad Strut

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<td>&quot;I Talk to the Wind&quot;</td>
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<td>&quot;Epitaph&quot;</td>
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<td><strong>Composer</strong></td>
<td>Robert Fripp, Ian McDonald, Greg Lake, Michael Giles</td>
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<td>King Crimson</td>
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</table>

"Moonchild" is used in the 1998 movie *Buffalo '66*, in the scene in which Christina Ricci tap dances at the bowling alley.
"One More Red Nightmare" is a song by progressive rock band King Crimson, the third track on their 1974 album *Red*. It was the first released track to have lyrics by bassist/vocalist John Wetton. The vocal sections are in 4/4 time, with instrumental sections in 15/8, 7/4, and 12/8. Parts of the song have a proto-heavy metal feel, and the track features the alto saxophone playing of former band member Ian McDonald.

The song is about a nightmare inspired by the fear of flying, and tells the story of a man who falls asleep on a Greyhound bus ("Really safe and sound/Asleep on the Greyhound"). The character in the story dreams that he's riding in an airplane, presumably at an altitude of ten thousand feet ("Ten thousand feet funfair"), which begins to dive toward the ground ("When altitude dropping/My ears started popping"). The character awakes just before the plane hits the ground.

The song ends very suddenly, as if the master tape had been cut, similar to the ending of I Want You (She's So Heavy) from the Beatles' *Abbey Road*. On the original vinyl pressing the time is listed as 7:07, possibly a reference to a Boeing 707.
"The Sheltering Sky"

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### Discipline track listing

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<th>&quot;Discipline&quot;</th>
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<td>(7)</td>
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*The Sheltering Sky* is a 1981 song by the progressive rock band King Crimson. The track is 8:22 in length and is entirely instrumental. It appears as the sixth track on the album *Discipline*. The title of the song came from a 1949 novel of the same name by Paul Bowles. Bowles is also associated with the Beat Generation, the major inspiration for the following King Crimson album Beat. The Sheltering Sky has a psychedelic sound and is more slow and mellow in comparison to other tracks from the album, similar to the third track from the album, Matte Kudasai.
"Starless" is a piece by British progressive rock band King Crimson. It was featured on the *Red* album in 1974. The original lyrics and melody for "Starless" were written by John Wetton. He intended the song to be the title track of the group's previous album *Starless and Bible Black*. Robert Fripp and Bill Bruford initially disliked the song and declined to record it for that album. Instead the group chose an instrumental improvisation as the title track. However, "Starless" was later revived, its lyrics altered and a long instrumental section (based on a bass riff written by Bruford) added to it, and performed live between March-June 1974. For the *Red* recording sessions, the lyrics were again altered (with contributions by Richard Palmer-James). The haunting introductory theme, originally played by David Cross, was taken over by the guitar, with Fripp making minor alterations to the melody. As the title "Starless and Bible Black" had already been used, the original title was shortened to "Starless".

**Cover versions**

Recorded cover versions of Starless include those by: Neal Morse, Mike Portnoy, and Randy George; Craig Armstrong, on his album As If to Nothing as "Starless II"; Banco De Gaia, on their album *Memories Dreams Reflections*; The Unthanks, on their 2011 album Last.

The song has covered live by Asia, a supergroup of which John Wetton became a member, and 21st Century Schizoid Band, a group made up of earlier members of King Crimson.
Personnel

- Robert Fripp: guitar, mellotron
- John Wetton: bass guitar, vocals
- Bill Bruford: drums, percussion
- David Cross: violin
- Mel Collins: soprano saxophone
- Ian McDonald: alto saxophone

References

Video albums

The Noise: Frejus

The Noise: Frejus is a live video released by the band King Crimson. It was recorded at the Arena Frejus on August 27, 1982.

Track listing

1. "Waiting Man"
2. "Matte Kudasai"
3. "The Sheltering Sky"
4. "Neil and Jack and Me"
5. "Indiscipline"
6. "Heartbeat"
7. "Larks' Tongues in Aspic Part II"

Personnel

- Adrian Belew - Guitar and Vocal
- Robert Fripp - Guitar
- Tony Levin - Stick. Bass guitar
- Bill Bruford - Drumming
Déjà Vrooom is a live DVD by the band King Crimson, released in 1999 as a double-sided disc and reissued in 2007 as a double-layer disc. It was recorded at Nakano Sun Plaza, Tokyo, Japan, 5-6 October 1995. Video recordings from these performances were also released as the VHS Live in Japan, in 1996.

Track listing

Set 1
1. "Circular Improv"
2. "Vrooom Vrooom"
   With the option to choose between seven camera angles
3. "Frame by Frame"
   With the option to choose between two camera angles
4. "Dinosaur"
5. "One Time"
6. "Red"
7. "B'Boom"
8. "Thrak"
9. "Matte Kudasai"

Set 2
1. "Three of a Perfect Pair"
   With the option to choose between two camera angles
2. "Vrooom"
3. "Coda: Marine 475"
4. "Sex Sleep Eat Drink Dream"
5. "Elephant Talk"
6. "Indiscipline"
   With the option to choose between two camera angles
7. "Talking Drum"
8. "Larks' Tongues in Aspic (Part II)"
9. "People"
   With the option to choose between two camera angles
10. "Walking on Air"
**Extra features**

- "In the Court of King Crimson" (commentaries, hidden videos, and a slide show)
- "21st Century Schizoid Band" (In which you select a rhythm section, vocalist, and instrumentalist, from various King Crimson incarnations)
- "Tony's Road Movies" (Film vignettes from 1995-98)

**Personnel**

- Robert Fripp – guitar, mellotron
- Adrian Belew – guitar, vocals
- Tony Levin – bass guitar, Ned Steinberger upright bass, vocals
- Trey Gunn – Warr guitar, Chapman Stick, vocals
- Bill Bruford – drums, percussion
- Pat Mastelotto – drums, percussion

**External links**

- The page about *déjà VROOOM* [1] at ETWiki (Elephant Talk - Wiki); An archive of the Elephant Talk newsletter [2]
- *Déjà Vrooom* [3] at the Internet Movie Database

**References**

Neal and Jack and Me

*Video by King Crimson*

**Released:** 2004

**Recorded:**
- The Arena, Fréjus, France, 27 August 1982
- Gotanda-Kanikiken-Hall, Tokyo, Japan, 29–30 April 1984

**Genre:** Progressive rock

**Label:** Discipline Global Mobile

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**King Crimson video chronology**

---|---|

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**Professional ratings**

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*Neal and Jack and Me* is a live DVD by the British progressive rock band King Crimson, released in 2004. It is a compilation of two vintage concerts of the band in the 1980s. Concretely, *The Noise: Frejus* and *Three of a Perfect Pair: Live in Japan*, both videos released in VHS with the 80s band formation.

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**Track listing**

*Three of a Perfect Pair - Live in Japan 1984*

1. "Three of a Perfect Pair"
2. "No Warning"
3. "Larks' Tongues in Aspic Part III"
4. "Thela Hun Ginjeet"
5. "Frame by Frame"
6. "Matte Kudasai"
7. "Industry"
8. "Dig Me"
9. "Indiscipline"
10. "Satori in Tangier"
11. "Man with an Open Heart"
12. "Waiting Man"
13. "Sleepless"
14. "Larks' Tongues in Aspic Part II"
15. "Elephant Talk"
16. "Heartbeat"

**The Noise - Live in Frejus 1982**

1. "Waiting Man"
2. "Matte Kudasai"
3. "The Sheltering Sky"
4. "Neal and Jack and Me"
5. "Indiscipline"
6. "Heartbeat"
7. "Larks' Tongues in Aspic Part II"

**Extra features**
- Sleepless videoclip - Tony's Road Photos in tour - Discography

**Personnel**
- Adrian Belew - Guitar and Vocals
- Robert Fripp - Guitar
- Tony Levin - Stick, Bass guitar
- Bill Bruford - Drums

**References**


The ProjeKcts are a succession of spin-off projects associated with the band King Crimson. The ProjeKcts were most active from 1997 to 1999, but have performed intermittently since. These earlier ProjeKcts, up to ProjeKct Six in 2006, were devoted to instrumental and heavily improvised music. All of them included King Crimson guitarist Robert Fripp, who described their purpose as being "research and development" for King Crimson. Two later spin-off projects were of a different nature, but both involving former King Crimson members.

History


ProjeKct One (1997)

(Robert Fripp - Guitar, Trey Gunn - Warr Guitar, Tony Levin - Bass, Bill Bruford - Drums)

ProjeKct One began as a suggestion by Bruford to Robert Fripp that they do some improvisational shows together. Fripp suggested adding Gunn, while Bruford suggested adding Tony Levin — four of the six members of King Crimson were now involved.

Fripp then developed the idea of "fraKctals": multiple different subsets of the band working separately as a way of developing new material for King Crimson, the band having been at something of a compositional impasse.

ProjeKct One performed four consecutive shows at the Jazz Cafe from December 1 through December 4, 1997. All four concerts have been made available for download through DGMLive.


(Fripp, Gunn, Adrian Belew - V-Drums)

While ProjeKct One was the first of the sub-groups planned, ProjeKct Two actually convened and recorded first. It featured Fripp, Gunn and Adrian Belew on drums rather than guitar (his usual instrument with King Crimson). This configuration was unplanned, but when the group gathered at Belew’s home studio to record, he had recently taken possession of the V-drums and Fripp was keen to experiment with their use. The group enjoyed the results enough that it was decided to keep this configuration for the whole course of the project.

They released the studio album Space Groove in 1998. Additionally, they performed thirty-five concerts between February and July 1998. As of May 2, 2011, twenty-six of these shows have been made available for download through DGMLive.
(Fripp, Gunn, Pat Mastelotto - drums).

ProjeKct Three (P3) performed five shows from March 21 through March 25, 1999 in Texas. As of April 26, 2011, three of these five shows have been made available for download from DGMLive⁴.

On March 3, 2003, P3 performed instead of King Crimson at the Birchmere in the Washington, DC, area, as Adrian Belew was taken ill that night. Following their impromptu performance, the three band members interacted with the audience in the form of a question and answer session. This is the only other full concert appearance of P3 other than the tour of Texas in March 1999. The performance is available on CD (ProjeKct Three – Live in Alexandria, VA, 2003⁵), however, the Q&A session on the CD is incomplete. The complete Q&A is available separately as a download at the DGMLive web site⁶.

ProjeKct Four (1998)
(Fripp, Gunn, Levin, Mastelotto)

ProjeKct Four performed a seven-show tour of the United States from October 23 to November 2, 1998. These shows consisted of improvised material, as well as expanded upon material developed by earlier ProjeKcts. All seven of these shows have been made available for download through DGMLive⁷.

ProjeKct X (2000)

ProjeKct X was not a group as such, but a CD based on material recorded during The ConstruKction of Light sessions and remixed and re-assembled by the band, particularly Mastelotto and Gunn. The resulting album, Heaven and Earth, was released in 2000 alongside The ConstruKction of Light. Additionally, when the 2001-03 group performed improvised pieces during their live shows, they would use the name ProjeKct X to differentiate themselves from the regular King Crimson, thus freeing up their talents to stray beyond the usual repertoire.


The ProjeKcts were then dormant until 2006, when Fripp on guitar and Belew on drums played live under the name ProjeKct Six. There has been no ProjeKct Five, but in 2006, Fripp mentioned plans for a ProjeKct Five distinct from the then current King Crimson line-up (Fripp, Belew, Levin, Mastelotto).

Jakszyk, Fripp and Collins - A King Crimson ProjeKct (2010–1)

A project including Jakko Jakszyk along with Crimson alumni Fripp and Mel Collins (returning after 40 years),⁸ this was ultimately dubbed "A King Crimson ProjeKct," and has been referred to by Fripp as "ProjeKct 7⁹. The album A Scarcity of Miracles features this line-up, along with other Crimson alumni Tony Levin and Gavin Harrison.

Crimson ProjeKct (2012)

Levin, Mastelotto and Belew organised the "3 of a Perfect Pair Camp" in August 2011, which included the trio performing a set of King Crimson material together, partway through being joined by Julie Slick (bass) and Tobias Ralph (drums) from the Adrian Belew Power Trio. This performance was a preview of the Two of a Perfect Trio tour of the US/Canada in September-October 2011. This saw sets by the Stick Men (Tony Levin on Chapman Stick and vocals; Pat Mastelotto on drums, percussion, vocals; and Markus Reuter on touch-style guitars), the Adrian Belew Power Trio and then a final set by all six musicians (Levin, Mastelotto, Belew, Slick, Ralph and Reuter) or various subsets thereof playing King Crimson material (mainly material from Belew and Levin's periods in the band). This six-person line-up are now supporting Dream Theater on the band's summer 2012 US tour under the name Crimson ProjeKct.
References


Live at the Jazz Café

**Live album by King Crimson as ProjeKct One**

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<tr>
<th>Released</th>
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<tr>
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*Live at the Jazz Café* is a live album released in 1998 by ProjeKct One, a sub-group of King Crimson. *Live at the Jazz Café* was released as part of the 1999 box set *The ProjeKcts*.

**Overview**

The original material for the album was recorded live from 1 to 4 December 1997, during a four-night tour of improvisations at the famous Jazz Café in Camden, London, England. (The same sessions provided material for the later Jazz Café Suite album.)

**Track listing**

The tracks' titles naming scheme is "night, set, improv" [2]: for instance, "3 i 2" was recorded on the 3rd concert night (which is also December 3), on the first set, and was its 2nd improvisation.

1. "4 i 1" – 6:11
2. "4 ii 1" – 3:29
3. "1 ii 2" – 4:27
4. "4 ii 4" – 7:28
5. "2 ii 3" – 4:27
6. "3 i 2" – 8:14
7. "3 ii 2" – 6:32
8. "2 ii 4" – 4:27
9. "4 i 3" – 4:32

All titles written by Robert Fripp, Bill Bruford, Tony Levin, Trey Gunn.
Personnel

- Tony Levin - bass, Stick, synth
- Trey Gunn - Warr guitar
- Bill Bruford - drums, percussion
- Robert Fripp - guitar
- Ronan Chris Murphy - mixing, editing

References


External links

- User comments of The ProjeKcts (http://www.elephant-talk.com/releases/projbox.htm) at Elephant-Talk
Jazz Café Suite

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_Jazz Café Suite_ is a live album by ProjeKct One, one of the four sub-groups known as ProjeKcts into which the band King Crimson 'fraKctalised' from 1997 to 1999. The album was released on Discipline Global Mobile records in 2003.

The album was recorded at The Jazz Café in Camden, London, United Kingdom between December 1 and December 4, 1997. All of the tracks featured on this disc consist of group improvisations, spliced together from different performances.

The liner notes were written by Tony Levin, merchandiser Sid Smith, sound engineer David Singleton and roadie Alex R. Mundy.

**Track listing**

1. "Suite One" (Robert Fripp, Bill Bruford, Tony Levin, Trey Gunn) - 29:02
2. "Suite Two" (Fripp, Bruford, Levin, Gunn) - 15:13
3. "Suite Three" (Fripp, Bruford, Levin, Gunn) - 6:25

**Personnel**

- Robert Fripp - guitar
- Trey Gunn - Warr guitar
- Tony Levin - bass guitar, Chapman stick, synthesizer
- Bill Bruford - drums, percussion

Produced by David Singleton and Alex R. Mundy. Track one mixed and edited by Ronan Chris Murphy. Tracks two and three mixed by David Singleton and Bill Bruford.

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London, Jazz Café, England - December 4, 1997 is a live album by ProjeKct One, one of the four sub-groups known as ProjeKcts into which the band King Crimson ‘frakctalised’ from 1997 to 1999. The album was released as a download on DGM Live in 2005 and is organized into two sets designed to fit on two CDs. In 2006, seven minutes of additional audio was discovered by DGM and the complete set replaced the former version. This version was made available free of charge to purchasers of the previous edition. The cover art is available for download in the form of a PDF file and the music is available in the MP3 and FLAC formats.

The album was recorded at The Jazz Café in Camden, London, United Kingdom on December 4, 1997. All of the tracks featured on this album consist of group improvisations. This performance marked the final appearance of Bill Bruford playing live with members of King Crimson.

**Track listing**

**Disc Number 1**
1. 4 i 1 (Robert Fripp, Bill Bruford, Tony Levin, Trey Gunn) - 6.32  
2. 4 i 2 (Fripp, Bruford, Levin, Gunn) - 6.58  
3. 4 i 3 (Fripp, Bruford, Levin, Gunn) - 10.42  
4. 4 i 4 (Fripp, Bruford, Levin, Gunn) - 10.58  
5. 4 i 5 (Fripp, Bruford, Levin, Gunn) - 7.09  
6. 4 i 6 (Fripp, Bruford, Levin, Gunn) - 4.15  

**Disc Number 2**
1. Interrupted Announcement - 1.33  
2. 4 ii 1 (Fripp, Bruford, Levin, Gunn) - 7.03  
3. 4 ii 2 (Fripp, Bruford, Levin, Gunn) - 8.09  
4. 4 ii 3 (Fripp, Bruford, Levin, Gunn) - 2.43  
5. 4 ii 4 (Fripp, Bruford, Levin, Gunn) - 8.41  
6. 4 ii 5 (Fripp, Bruford, Levin, Gunn) - 7.00  
7. 4 ii 6 (Fripp, Bruford, Levin, Gunn) - 10.24
Personnel

- Robert Fripp - guitar
- Trey Gunn - Warr guitar
- Tony Levin - bass guitar, Chapman stick, synthesizer
- Bill Bruford - drums, percussion

External links

- DGM Live[^4] web site
- This album's page[^1] at DGM Live Library[^2]

References

[^1]: http://www.dgmlive.com/archive.htm?artist=9&show=732
[^2]: http://www.dgmlive.com/archive.htm
Space Groove

Space Groove is the first and only studio album recorded by ProjeKct Two, a King Crimson fraKctal group. It was recorded at Studio Belewbeloible during November 19 - November 21, 1997.

Track list

Volume One: Space Groove
1. Space Groove II - 19:03
2. Space Groove III - 2:40
3. Space Groove I - 17:13

Volume Two: Vector Patrol
• The Planet Zarg Quartet:
  1. Happy Hour on Planet Zarg - 4:56
  2. Is There Life On Zarg? - 2:25
  3. Low Life in Sector Q-3 - 1:32
  4. Sector Shift - 0:45
  5. Laura in Space - 3:17
  6. Sector Drift - 0:54
  7. Sector Patrol - 3:41
• Lost in Space
  1. In Space there is no North, In Space there is no South, In Space there is no East, In Space there is no West - 2:52
  2. Vector Patrol - 3:41
  3. Deserts of Arcadia (North) - 8:57
  4. Deserts of Arcadia (South) - 4:10
  5. Snake Drummers of Sector Q-3 - 0:26
  6. Escape from Sagittarius A - 10:53
  7. Return to Station B - 3:03
Personnel

- Adrian Belew: V-Drums
- Robert Fripp: Guitar
- Trey Gunn: Touch Guitar, Guitar Synth
- Ronan Chris Murphy - mixing

Masque

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<tr>
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<td>as ProjeKct Three</td>
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King Crimson as ProjeKct Three chronology

- Masque Live In Austin, TX (1999)

Masque is a live album recorded in 1999 by ProjeKct Three, a side project of King Crimson. Masque was released as part of the 1999 box set The ProjeKcts.

Overview

The original material was recorded live in March 1999 during a three-night tour at Antones in Austin, Texas, then edited by Pat Mastelotto for the album. (The same sessions provided material for the later Live in Austin, TX album.)

The liner notes suggest to play the album in shuffle mode in order to "continue the improvisation". (This technique had been used in 1998 by Gescom but only on MiniDisc, not CD.)

Reception
**Professional ratings**

<table>
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**Track listing**

All music composed by Robert Fripp, Trey Gunn, and Pat Mastelotto.

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<td>10.</td>
<td>&quot;Masque 10&quot;</td>
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<td>11.</td>
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<td>13.</td>
<td>&quot;Masque 13&quot;</td>
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</table>

**Personnel**

- Robert Fripp - guitar
- Trey Gunn - touch guitar, talker
- Pat Mastelotto - electronic traps & buttons (electronic percussion and loops)

**References**

[1] Mason, James. Masque (King Crimson album) (http://www.allmusic.com/album/r531482) at Allmusic

**External links**

- Pat Mastelotto's unofficial list of working titles for the Masque tracks (http://www.patmastelotto.com/528.0.html)
- User comments of The ProjeKcts (http://www.elephant-talk.com/releases/projbox.htm) at Elephant-Talk
**Live in Austin, TX**

<table>
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**King Crimson chronology**


**Professional ratings**

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*Live in Austin, TX* is a live album by the sub-group of King Crimson called ProjeKct Three, released through the King Crimson Collectors' Club in October 2004. Recorded on March 25, 1999 at the Backyard in Austin, TX, United States.

**Track listing**

1. "Masque 3" (Robert Fripp/Trey Gunn/Pat Mastelotto) - 15:37
2. "Masque 11" (Fripp/Gunn/Mastelotto) - 7:26
3. "X-chayn-jíZ" (Fripp/Gunn/Adrian Belew) - 8:30
4. "Hindu Fizz" (Fripp/Gunn/Tony Levin/Mastelotto) - 2:33
5. "Heavy ConstruKction" (Fripp/Gunn/Belew) - 4:44
6. "Introductory Soundscape" (Fripp) - 3:36
7. "Masque 8" (Fripp/Gunn/Mastelotto) - 7:14
8. "Light ConstruKction" (Fripp/Gunn/Belew) - 1:43
9. "Masque 2" (Fripp/Gunn/Mastelotto) - 7:18
10. "CCCCCCs" - 9:02
11. "ProjeKction" (Fripp/Gunn/Levin/Mastelotto) - 4:42
12. "The Deception Of The Thrush" (Fripp/Gunn/Belew) - 6:38
Personnel

- Robert Fripp - guitar
- Trey Gunn - touch guitar, talker
- Pat Mastelotto - electronic traps and buttons

References


Live in San Francisco

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<tr>
<th>Live in San Francisco</th>
<th>ProjeKct Four chronology</th>
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Professional ratings

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*Live in San Francisco* is a live album from ProjeKct Four, a King Crimson off-shoot band. It was recorded on November 1, 1998 in the U.S. city of San Francisco, and released by the King Crimson Collector's Club in August 1999.
Track listing
1. "Ghost" (Robert Fripp, Trey Gunn, Tony Levin, Pat Mastelotto) – 8:50
2. "Heavy ContruKction" (Adrian Belew, Fripp, Gunn) – 9:14
3. "Light ConstruKction" (Belew, Fripp, Gunn) – 8:32
4. "Deception of the Thrush" (Belew, Fripp, Gunn) – 9:04
5. "Seizure" (Fripp, Gunn, Levin, Mastelotto) – 13:36
6. "Ghost 3" (Fripp, Gunn, Levin, Mastelotto) – 12:13
7. "ProjeKction" (Fripp, Gunn, Levin, Mastelotto) – 10:12

Personnel
- Robert Fripp - guitar
- Tony Levin - basses, Stick
- Trey Gunn - touch guitar, talker
- Pat Mastelotto - electronic traps and buttons

References
The ProjeKcts is a 1999 box set of four live albums recorded between 1997 and 1999 by four side projects of the band King Crimson, known as ProjeKcts.

**Overview**

From 1997 to 1999, King Crimson "fraKctalised" (forked) into four successive side projects, dubbed ProjeKct One, Two, Three and Four. The box set consists of a live album from each of them.

**Album listing**

1. (1997 concerts) ProjeKct One - *Live At The Jazz Café*
4. (1998 concerts) ProjeKct Four - *West Coast Live*

**References**


**External links**

The Deception of the Thrush: A Beginners' Guide to ProjeKcts

The Deception of the Thrush: A Beginner's Guide to ProjeKcts

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<td><strong>Compilation album by King Crimson</strong></td>
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King Crimson chronology

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Professional ratings

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The Deception of the Thrush: A Beginners' Guide to ProjeKcts was an album released by the band King Crimson in 1999. It contains tracks from the box set/live album The ProjeKcts.

Track listing

1. "Masque 1" (P3) - 5:31
2. "Masque 2" (P3) - 1:44
3. "Masque 3" (P3) - 5:22
4. "Masque 4" (P3) - 3:10
5. "Masque 5" (P3) - 4:33
6. "Masque 6" (P3) - 2:40
7. "Masque 7" (P3) - 6:19
8. "4 i 1" (P1) - 5:55
9. "2 ii 3" (P1) - 3:09
10. "4 ii 4" (P1) - 5:37
11. "Sus-tayn-Z" (P2) - 6:52
12. "The Deception Of The Thrush" (P3/P4) - 8:09
13. "Ghost (Part 1)" (P4) - 8:02
14. "Ghost (Part 2)" (P4) - 6:28
**Personnel**

- Adrian Belew (V drums) - P2
- Bill Bruford (drums and percussion) - P1
- Robert Fripp (guitar) - P1, P2, P3, P4
- Trey Gunn (touch guitar, talker) - P1, P2, P3, P4
- Tony Levin (basses, Stick, Synth) - P1, P4
- Pat Mastelotto (electronic traps and buttons) - P3, P4

**References**


**ProjeKct X**

ProjeKct X[1] was a side project of the music band King Crimson during the year 2000.

In 2000, while the band King Crimson recorded their album The ConstruKction of Light, the four members of this line-up also recorded the album *Heaven and Earth* as ProjeKct X. The line-up consisted of Robert Fripp on Guitar, Adrian Belew on Guitar and V-Drums, Trey Gunn on Warr Guitars, and Pat Mastelotto on traps and "buttons" (electronic percussion and loops).

This continued the tradition of ProjeKcts One, Two, Three, and Four (sub-groups into which King Crimson 'fraKctalised' from 1997 to 1999).

**Discography**


**References**

[1] The pronunciation, "Project Ex" (as in the letter) or "Project Ten" (as in the roman numeral), has not been established yet with a verifiable reference.
Heaven and Earth

Heaven and Earth is an album by "ProjeKct X" released in 2000 on the Pony Canyon label as a Japanese Exclusive Release.

Tracklist
1. The Business of Pleasure
2. Hat in The Middle
3. Side Window
4. Maximizer
5. Strange Ears (aging rapidly)
6. Overhead Floor Mats Under Toe
7. Six O'Clock
8. Superbottomfeeder
9. One E And
10. Two Awkward Moments
11. Demolition
12. Conversation Pit
13. Çin Alayı
14. Heaven And Earth
15. Belew Jay Way

• All titles written by: Adrian Belew, Robert Fripp, Trey Gunn and Pat Mastelotto

Credits
• Adrian Belew - Guitar and additional 'V Drumming' on Side Window
• Robert Fripp - Guitar and Soundscapes
• Trey Gunn - Bass Touch Guitar and Baritone Guitar
• Pat Mastelotto - Traps and Buttons
• Conversations, InstruKctions and wordgames by ProjeKct X
• Recorded during the rehearsals and recording of The ConstruKction of Light by King Crimson at StudioBelew.
  Additional recording at: Ade's Garage, Pat's Garage, and The Apartment.
• Recorded by: Ken Latchney and Bill Munyon
• Digital engineering and arranging by Bill Munyon
• Produced and mixed by: Pat Mastelotto and Bill Munyon
• Mixed at: Blue World, Ade's Garage, and Pat's Garage
• Mastered by: Alex R Mundy and Robert Fripp at DGM HQ
• Art direction by: Ioannis for Vivid Images Worldwide, LLC, Design by: Alan Chappell for Vivid Images Worldwide
• Digital art by Ioannis
• Video Images & Photographs by Trey Gunn
A Scarcity of Miracles

A Scarcity of Miracles is an album by Jakszyk, Fripp and Collins. It unites current/former King Crimson musicians Robert Fripp and Mel Collins with singer-songwriter and guitarist Jakko Jakszyk (himself never a King Crimson member, although he had previously fronted, sang for and played guitar in 21st Century Schizoid Band, a project set up to reunite King Crimson members from the 1960s and 1970s lineups of the band and to play the band's music from that period).

The basis for the album came from guitar improvisations recorded by Jakszyk and Fripp in Wiltshire, England with no particular intention of recording an album. With Fripp's agreement, Jakszyk took the resulting recordings and reworked them as songs. Collins (a frequent Jakszyk collaborator) subsequently "heard unplayed sax waiting to be given voice" and joined the developing project. With the majority of music now recast as songs, an album took shape. Two other ongoing King Crimson members - bass guitar/Chapman Stick player Tony Levin and drummer Gavin Harrison - subsequently recorded the rhythm tracks.

A Scarcity of Miracles was released with the subtitle of "A King Crimson ProjeKct". This in turn led to speculation that it might be the basis of the next lineup of King Crimson (the main band itself having been on hiatus since 2008, and having used the ProjeKcts as research and development work since 1999). Fripp himself gently denied and clarified this by describing the record as "one of my favourite albums of those where I am a determining element. It has the Crimson gene, but it is not quite KC."

Like the covers of many King Crimson albums produced by Discipline Global Mobile, the cover of A Scarcity of Miracle features a painting by P J Crook.

Title tracks
1. "A Scarcity of Miracles" (7:27)
2. "The Price We Pay" (4:49)
3. "Secrets" (7:48)
4. "This House" (8:37)
5. "The Other Man" (5:59)
6. "The Light of Day" (9:02)
Personnel

- Jakko Jakszyk – Guitars, Vocals, Guzheng, Keyboards
- Robert Fripp – Guitars, Soundscapes
- Mel Collins – Alto & Soprano Saxophones, Flute

with

- Tony Levin – Bass Guitars, Chapman Stick
- Gavin Harrison – Drums & Percussion

References

[1] Sleeve notes from A Scarcity of Miracles, Panegyric 2011
Giles, Giles and Fripp were an English late 1960s band, featuring brothers Michael Giles on drums and vocals, Peter Giles on bass guitar and vocals, and Robert Fripp on guitar.

Career

The group formed in their native Bournemouth, Dorset area in August 1967 when the Giles brothers sought a singing keyboard player through a newspaper advertisement. Fripp, a non-singing guitarist responded but was hired anyway. Between late 1967 and late 1968 the group lived in Brondesbury Road, London. Throughout their time at the house they made many demo recordings. The early home demos soon led to a recording contract with UK Decca's newly formed Deram Records division.

In April 1968 the group recorded an album The Cheerful Insanity of Giles, Giles and Fripp and two singles, all of which sold poorly. In autumn 1968 the group added Ian McDonald on saxophone, flute and clarinet, and former Fairport Convention vocalist Judy Dyble. Ian McDonald's clarinet overdubs were added to the single version of "Thursday Morning". Deram then rejected their next studio sessions including "She Is Loaded" and "Under the Sky". These later recordings now appear as bonus tracks on the CD reissue of the album. Dyble did not feature in any of the Deram recordings.

The group continued to record at home; Dyble was only with the group for a short time but did perform with the group on a few songs including "Make It Today" and demo versions of "Under The Sky" and "I Talk to the Wind". One of the melodies from "Passages of Time" was later re-used for "Peace - An End" on the second King Crimson album, In the Wake of Poseidon. A collection of the home recordings was released in 2001 as The Brondesbury Tapes. The demo recordings were made on a professional two track Revox recorder which was specially modified to allow for multiple overdubs. Though the finished recordings are mono many have excellent sound quality and are close to studio sound for the period.[1]

In late 1968 Peter Giles left the group. Michael Giles, Robert Fripp and Ian McDonald went on to form the first line-up of King Crimson, rounded out by bassist/vocalist Greg Lake and lyricist Peter Sinfield. Peter Giles would go on to appear on the second Crimson album, In the Wake of Poseidon in 1970, and more recently joined with 21st Century Schizoid Band. Dyble would go on to join the duo Trader Horne. In 1971, Michael Giles and Ian McDonald
released an album together as McDonald and Giles.

References

McDonald and Giles is an album of music released by British musicians Ian McDonald and Michael Giles in 1971. The album was first issued on Island Records (ILPS 9126) in the U.K. and in the U.S. as Cotillion Records (SD 9042), a division of Atlantic Records. The album was recorded at Island Studios between May and July 1970. Although *McDonald and Giles* remains popular among King Crimson fans, its commercial success was limited. The duo did not record a second album.

Ian McDonald and Michael Giles were members of the original King Crimson lineup, and were featured performers on the band's debut album, *In the Court of the Crimson King* (1969). Both left the group at the end of its first North American tour in 1969, although Giles appeared on the second King Crimson album, *In the Wake of Poseidon* (1970), as a session musician. Two other King Crimson members also worked on *McDonald and Giles*: Peter Giles and Peter Sinfield.

The music on *McDonald and Giles* contains many of the pastoral and musically complex elements of King Crimson, while generally avoiding that band's darker tendencies. The song "Flight of the Ibis" has a similar melody and rhythm to King Crimson's "Cadence and Cascade", with different lyrics. The album contains a guest appearance by Steve Winwood, playing organ and piano on "Turnham Green." Winwood's group Traffic were working on *John Barleycorn Must Die* at Island Studios at the same time.

Michael Giles' drum solo in "Tomorrow's People - The Children of Today" has been sampled by a number of rap and hip-hop artists, most notably the Beastie Boys, on the track *Body Movin'* from the album *Hello Nasty*.

The first CD edition was released in Japan in the early 1990s. It came in both jewel box and paper sleeve versions. This version was the same as the original vinyl but was mastered from a tape copy several generations removed from the original master. In 2002 the group members authorized a revised version of the CD with improved sound. The revised version can be recognized by the use of green lettering on the cover instead of pink. A phrase near the beginning of "Suite In C" has slightly different lyrics. Some of the tracks of the 2002 edition have very minor editing. There are a few slightly different segues in the song "Birdman" and the sections of this song are marked as separate tracks on the CD.
Track listing

1. "Suite in C" (Ian McDonald) 11:14
   • including "Turnham Green", "Here I Am" and others
3. "Is She Waiting?" (Ian McDonald) 2:36
4. "Tomorrow's People - The Children of Today" (Michael Giles) 7:00
5. "Birdman" (music: Ian McDonald, lyrics: Peter Sinfield) 21:22
   • involving:
     1. "The Inventor's Dream (O.U.A.T.)"
     2. "The Workshop"
     3. "Wishbone Ascension"
     4. "Birdman Flies!"
     5. "Wings in the Sunset"
     6. "Birdman - The Reflection"

"Suite In C" was written by Ian McDonald in Detroit, Los Angeles and Earls Court between December 1969 and February 1970. "Is She Waiting?" was written in Earls Court in the summer of 1969, between King Crimson gigs. "Birdman" was mostly written in the spring of 1968, except for the "Birdman Flies!" section in 1970. The original idea was from Peter Sinfield.

"Tomorrow's People" was written by Michael Giles in 1967, and expanded and arranged in 1970. The song was dedicated to Tina and Mandy, his children.

The lyrics for "Birdman" begin "Long ago / In Walthamstow". Walthamstow Marshes was the location of Alliot Verdon Roe's attempts to build and fly his early aeroplanes. (A.V. Roe was the first British aviator and founder of Avro Aircraft Company).

The parenthetical acronym in the title of "The Inventor's Dream (O.U.A.T.)" stands for "Once Upon a Time."

Personnel

• Ian McDonald: guitar, piano, organ, saxes, flute, clarinet, zither, vocals and sundries
• Michael Giles: drums, percussion (including milk bottle, handsaw, lip whistle and nutbox), vocals
• Peter Giles: bass guitar
• Steve Winwood: organ, and piano solo on "Turnham Green"
• Michael Blakesley: trombone on "Tomorrow's People"

Arranged and produced by Ian McDonald and Michael Giles. Engineered by Brian Humphries. Assistant engineer: Richard Digby Smith. Strings and brass on "Birdman" and "Suite in C" arranged and conducted by Mike Gray.

References

• McDonald and Giles (http://www.allmusic.com/album/r12694) at Allmusic
Emerson, Lake & Palmer

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<tr>
<td>Emerson, Lake &amp; Palmer in 1973</td>
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<tr>
<td><strong>Background information</strong></td>
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<table>
<thead>
<tr>
<th>Origin</th>
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| Genres | Progressive rock  
Symphonic rock  
Art rock |
| Years active | 1970–1979  
2010 |
| Labels | Manticore, Atlantic, Cotillion, Island, Sanctuary, Rhino, Shout! Factory, Victor, Sony Music, Orizzonte, Razor & Tie, Victory, Eagle |
| Associated acts | 3, Emerson, Lake & Powell |
| Website | www.emersonlakepalmer.com [1] |

**Past members**

Keith Emerson  
Greg Lake  
Carl Palmer

**Emerson, Lake & Palmer**, also known as **ELP**, are a sporadically active English progressive rock supergroup. They found success in the 1970s and have sold over forty million albums and headlined large stadium concerts. The band consists of Keith Emerson (keyboards), Greg Lake (bass guitar, vocals, guitar) and Carl Palmer (drums, percussion). They are one of the most popular and commercially successful progressive rock bands.

The ELP sound is dominated by the Hammond organ and Moog synthesiser of the flamboyant Emerson. The band's compositions are heavily influenced by classical music in addition to jazz and – at least in their early years – hard rock. Many of their pieces are arrangements of, or contain quotations from, classical music, and they can be said to fit into the sub-genre of symphonic rock. However, Lake ensured that their albums contained a regular stream of simple, accessible acoustic ballads, many of which received heavy radio airplay. Lake, besides providing vocals, bass guitar, electric guitar and lyrics, also produced the band's first five albums.

**History**

**Background and formation**

Keith Emerson and Greg Lake, both exploring options outside of their current bands, met at Fillmore West in San Francisco and on working together, found their styles to be compatible and complementary. Keith described the first meeting (during a soundcheck) in an interview in 1972: "Greg was moving a bass line and I played the piano in back and Zap! It was there." They had actually shared the same venues in 1969 – Emerson in The Nice and Lake in King Crimson, first at the 9th Jazz and Blues Pop Festival in Plumpton, England, and at Fairfield Halls in Croydon, England.

Wanting to launch a keyboard/bass/drum band, Emerson and Lake sought out a drummer. They initially approached drummer Mitch Mitchell, who was at a loose end following the breakup of The Jimi Hendrix Experience and...
Hendrix’s departure to The Band of Gypsies. Mitchell subsequently suggested a jam session with himself, Lake, Emerson and Hendrix. Although this session never took place, it led to press rumours of a planned-but-abandoned supergroup named HELP (Hendrix-Emerson-Lake-Palmer) which survived for over forty years until Lake finally debunked them in 2012.[10][11][12][13] Meanwhile, Robert Stigwood (manager of Cream) had suggested Carl Palmer, formerly of The Crazy World of Arthur Brown, and at that time a member of Atomic Rooster. Palmer was initially reluctant to leave Atomic Rooster (a band he had just helped form) but was persuaded by the “magic” he felt when playing with Emerson and Lake.[14]

The name Emerson, Lake and Palmer came about for two reasons: to remove the focus on Emerson as the most famous of the three (and thereby recognise all three) and to ensure that they were not called the “new Nice”. [15]

"It was the biggest show any of us had ever done. The next day, we were world-famous.” – Greg Lake about the Isle of Wight show[16]

Although their debut was in The Guildhall, Plymouth, on 23 August 1970,[17][18] it was their performance six days later, at the Isle of Wight festival, that drew the most attention to the new band. The DVD of the performance, released in 2006, is appropriately titled "The Birth of a Band". The band's drawing power as a live band helped them get a record contract with US label Atlantic Records. Emerson explained: “The president of Atlantic, Ahmet Ertegun, tells me the reason he signed us is because we could sell out 20,000-seaters before we even had a record out. That was enough for him to think that a lot of people would go out and buy the record when it did come out.”[47]

**Debut album and Pictures at an Exhibition**

Their debut album was simply titled *Emerson, Lake & Palmer*, and was released in late 1970. It was mostly a collection of solo pieces. Keith Emerson contributed a series of treatments of classical pieces (such as Bach's French Suite No. 1 in D minor, BWV 812 and Bartok's 'Allegro Barbaro'), Carl Palmer provided a drum solo (called "Tank") and Greg Lake provided two ballads, beginning with the folky, extended work "Take a Pebble". It was the ballad, "Lucky Man", which was a song Lake wrote when he had his first guitar at the age of 12,[19] that brought the band to prominence. It received heavy radio play in the UK and Europe, and also became a surprise hit in America.[20] The commercial success of "Lucky Man", combined with a strong performance at the Isle of Wight festival (released on CD in 1997 as *Live at the Isle of Wight Festival 1970*), brought ELP rapidly to prominence.

The band's March 1971 live recording, *Pictures at an Exhibition*, an interpretation of Modest Mussorgsky's work of the same name, was issued as a low-priced record, the success of which contributed to the band's overall popularity. Due to management conflicts, the recording was not released until after Tarkus, their second studio album. The record company was reluctant to release a classical suite as an album, and insisted it be released on their classical music label instead. Fearing that this would lead to poor sales, ELP instead decided to shelve the work. After the success of their second album, however, the label agreed to release *Pictures* as a budget live album.

It was unprecedented for a rock band to devote an entire album to a treatment of a classical work, and *Pictures* remains the only complete classical suite that has hit the top 10 in either the US or the UK. The album mixed in a ballad by Greg Lake (*The Sage*), a *Blues Variation* section by Emerson and many instances of heavily electronic and synthesised interpretations of Mussorgsky's work (although the opening promenade was played faithfully on a Hammond organ).
1971–1972: Tarkus and Trilogy

_Tarkus_, released in 1971, was their first successful concept album, described as a story about "reverse evolution". Combining a side-long song with an assortment of hard rock songs, an instrumental and even some comic songs, it was quickly cited as landmark work in progressive rock. The epic "Tarkus", recorded in just 4 days, is a seven-part rock suite which incorporates a number of complex time signatures. The breadth and complexity of the music combined with the series of William Neal paintings incorporated into the sleeve art helped to cement ELP's reputation as being on the forefront of progressive rock music.

The 1972 album _Trilogy_ contained ELP's only Top 40 single in the USA,

1973–1974: Brain Salad Surgery and worldwide touring

In 1973, the band had garnered enough recognition to form their own record label, Manticore Records, and purchased an abandoned cinema as their own rehearsal hall. In late 1973, _Brain Salad Surgery_, with sleeve designed by H. R. Giger, became the band's best-known studio album. The lyrics were co-written by Peter Sinfield, whom Greg Lake had collaborated with in King Crimson. It was their most ambitious album to date, with one of the tracks, "Karn Evil 9", sprawling over both sides of the album. It also contained a cover of Alberto Ginastera's _Toccata_, the first musical recording to employ synthesised percussion, in the form of an acoustic drum kit fitted with pick-ups that triggered electronic sounds, which were combined with the kit's acoustic sounds. The subsequent world tours were documented with a massive three-LP live recording, _Welcome Back My Friends to the Show That Never Ends_.

By April 1974, ELP were on top of the bill during the California Jam Festival, pushing co-stars Deep Purple to second billing. ELP's California Jam performance was broadcast nationwide in the United States, and attended by over 200,000 paying fans. By the end of 1974, ELP were just about tied with Led Zeppelin as the highest grossing live band in the world.

On stage, the band exhibited an unorthodox mix of virtuoso musicianship and over-the-top theatrical bombast. Their extravagant and often aggressive live shows received much criticism in this regard. The theatrics consisted of a Persian carpet, a grand piano spinning end-over-end, a rotating percussion platform, and a Hammond organ being up-ended and thrown around on stage to create feedback. Emerson often used a knife given to him by Lemmy (who had roadied for Emerson's previous band, The Nice) to force the keys on the organ to stay down. The band took a full Moog modular synthesizer (an enormous, complex, and unreliable (tuning-wise) instrument, which Dr. Robert Moog thought "would never work live") on the road with them, which added to the uniqueness of the band's live sound.


ELP then took a three-year break to re-invent their music, but lost contact with the changing musical scene. They eventually released the double album, *Works* (later renamed *Works, Volume I*), in which each member had a side to himself. Side 4 contained 'full band' pieces, including a highly synthesised cover of Aaron Copland's "Fanfare for the Common Man". Released as a single, it reached number 2 in the UK charts. A great deal of the album was recorded with an orchestral accompaniment; in fact, Keith Emerson's side consisted solely of a 20 minute piano concerto which he had composed himself. This album was soon followed by *Works Volume II*, which consisted entirely of 3–4 minute songs including ballads, pop songs, jazzy instrumentals and a Christmas single. It was seen as a collection of leftovers (not helped by the fact that one of the songs was actually called "Brain Salad Surgery", and another had previously been released as a solo single by Lake) and was ELP's first commercial failure.

The band toured the US and Canada in 1977 and 1978 with a schedule of night-after-night performances – some with a full orchestra, which was a heavy burden on tour revenues. But as disco, punk rock, corporate rock and New Wave styles began to alter the musical landscape, ELP could no longer generate the same excitement. Eventually, they drifted apart due to personality conflicts and irreconcilable differences concerning musical direction.

Greg Lake commented on the Beyond the Beginning documentary about the Works tour that they had lost about 3 million dollars from their pockets. On the same documentary, Keith Emerson said, they (Lake and Palmer) still blame him for it, "you and your bloody orchestra".

**1978: First break-up**

Their last studio album of the 1970s, *Love Beach* (1978), was dismissed even by the trio itself, who admitted it was delivered to fulfill a contractual obligation. *Love Beach* was ill-received by the music press. Side One features Lake and consists of several shorter songs in an attempt to put something in the pop charts. Side Two's composition, "Memoirs of an Officer and a Gentleman", is a four-part narration of the tale of a soldier in the Second World War. The album's cover photograph – which showed the three band members posing with their shirts unbuttoned, on a tropical beach – engendered no small amount of ridicule, with Palmer complaining the group looked like disco stars the Bee Gees. Emerson, Lake and Palmer disbanded later in 1979. The live LP *In Concert* was released after they had broken up, also to fulfill contractual obligations. It was cobbled together from the ill-fated orchestral tour, and was later rebranded *Works Live*.

**Later incarnations: Emerson, Lake & Powell and 3**

In 1985, Emerson and Lake formed Emerson, Lake & Powell with ex-Rainbow and session drummer Cozy Powell. Palmer declined to participate in a reunion, as he was too busy with commitments to Asia. Rumours also linked Bill Bruford to their new line-up, but the former Yes drummer remained committed to King Crimson and his own group, Earthworks. The album *Emerson Lake & Powell* charted reasonably well, with a major single, "Touch and Go" generating some radio and MTV exposure for the trio. However, the old interpersonal tensions between Lake and Emerson resurfaced during the 1986 tour. Emerson and Palmer subsequently joined with Robert Berry to form the band 3. They released an album, *To the Power of Three*, in 1988.
1990s: Reformation and second break-up

In 1991, Emerson, Lake & Palmer reformed and issued a 1992 comeback album, *Black Moon*, on JVC. Their 1992–93 world tours were successful, culminating in a performance at the Wiltern Theatre in Los Angeles in early 1993 that has been heavily bootlegged. But, reportedly, Palmer suffered from carpal tunnel syndrome in one hand and Emerson had been treated for a repetitive stress disorder. In 1994, the band released a follow-up album, *In the Hot Seat*.

Emerson and Palmer eventually recovered enough to start touring again, beginning in 1996. Their tour schedules brought them to Japan, South America, Europe, the United States and Canada, playing new versions of older work. They played in significantly smaller venues compared to their heyday (sometimes fewer than 500 people, as in Belo Horizonte, Brazil). Their last show was in San Diego, California, in August 1998. Conflicts over a new album led to another break-up.

2000s: re-releases, 2010 tour and one-off 40th anniversary concert

In 2003, UK independent label Invisible Hands Music released the 3CD box set *Reworks: Brain Salad Perjury*, a new work created by Keith Emerson in collaboration with Mike Bennett, using sampling technology. Emerson and Lake embarked in April 2010 on a North American tour, presenting an acoustic repertoire of their work. On 14 May 2010, Shout! Factory released a 4-CD collection of Emerson, Lake and Palmer live tracks called *A Time And A Place*.


On 6 December 2011, Shout! Factory released a single-CD set of Emerson, Lake and Palmer recorded live in 2 April 1972 at the Mar Y Sol Festival, Vega Baja, Puerto Rico called *Live at the Mar Y Sol Festival '72*. ELP have signed a worldwide licensing deal with Sony Music Entertainment. In North America, the band are moving to Razor & Tie.

A Blu-ray and SD DVD of the concert was produced by Concert One Ltd, together with a definitive documentary of the band’s 40-year history.

Criticism

ELP were heavily criticised by some music critics, one citing a joke, "how do you spell pretentious? E-L-P." Robert Christgau said of the band “these guys are as stupid as their most pretentious fans.” Christgau called ELP the "world's most overweening 'progressive' group". John Kelman of All About Jazz noted that an "overbearing sense of self-importance turned ELP from one of the 1970's most exciting new groups into the definition of masturbatory excess and self-aggrandizement in only a few short years." Kelman also stated that “in their fall from grace, [ELP] represented everything wrong with progressive rock."
Discography

- *Tarkus* (1971)
- *Pictures at an Exhibition* (1971)
- *Trilogy* (1972)
- *Brain Salad Surgery* (1973)
- *Welcome Back My Friends to the Show That Never Ends... Ladies and Gentlemen* (1974)
- *Works Volume 1* (1977)
- *Love Beach* (1978)
- *Black Moon* (1992)
- *In the Hot Seat* (1994)

References

[5] "Liner Notes from the DVD-A of Brain Salad Surgery – written by Jerry McCulley” (http://www.ladiesofthelake.com/cabinet/bssliner.html). ladiesofthelake.com. . Retrieved 28 February 2012. Lake says almost dismissively, "It used to be a thing where as a balance to the record I would write an acoustic song." Ironically, Lake's ballads, the least typical aspect of ELP's music, often garnered the band their greatest airplay and widest public exposure.
[14] "EMERSON, LAKE & PALMER BIOGRAPHY @ sing365.com" (http://www.sing365.com/music/lyric/ nsf/emerson-lake-palmer-biography/ba97bea4e2c38c5148256ab80020dcaf). . Retrieved 16 February 2012. Palmer: "I went down for an audition and we hit it off really well, but I didn't join right away. I told them I wanted to come back the next day and see if the magic would be there again. It was, and that was it. I was on board from that day forward." “Lake: “Once we heard about Carl, and checked him out, we knew we had found the right guy. The chemistry was all there and ELP was born.”
[15] "Beetle interview with Robert Bowman" (http://ladiesofthelake.com/cabinet/beetle.html). ladiesofthelake.com. . Retrieved 16 February 2012. ELP immediately had two problems at the outset; 1) Keith was entirely in the spotlight as he had the biggest name of the three and 2) they were constantly being referred to as the new "Nice". Both infuriated them, "That's why we named ourselves Emerson, Lake and Palmer. Then there would have to be a recognition and I was quite confident that there would be, I just couldn't go through a thing where it's so and so out of this, and so and so out of that. If you get known you should get known for your name and what it really is and that is what I was into."
Further reading

External links

- Official website (http://www.emersonlakeandpalmer.com/)
- Emerson, Lake & Palmer (http://www.allmusic.com/artist/p4186) at Allmusic
- Emerson, Lake & Palmer (http://www.discogs.com/artist/Emerson,+Lake+&+Palmer) discography at Discogs
- ELP (http://www.dmoz.org/Arts/Music/Bands_and_Artists/E/ELP/) at the Open Directory Project
UK

U.K. were a short-lived British progressive rock supergroup active from 1977 until 1980. The band was composed of singer/bassist John Wetton (formerly of King Crimson, Roxy Music, Bryan Ferry's band and Uriah Heep), keyboardist/electric violinist Eddie Jobson (formerly of Curved Air, Roxy Music and Frank Zappa's band), guitarist Allan Holdsworth (formerly of Tempest, Soft Machine, The New Tony Williams Lifetime and Gong) and drummer Bill Bruford (formerly of Yes and King Crimson), later replaced by drummer Terry Bozzio (formerly of Frank Zappa's band). UK have recently reformed with John Wetton, Eddie Jobson and Terry Bozzio for a world tour in 2012.

History

Formation and first album
Singer/bassist John Wetton and drummer Bill Bruford had worked together in King Crimson from 1972-4, when guitarist Robert Fripp disbanded the group.[1] In July 1976, Bruford assisted Wetton on demos for a proposed solo album by the latter (a couple of these demos were later released on *Monkey Business*). In September 1976, they worked on forming a band with keyboardist Rick Wakeman, who had previously worked with Bruford in Yes. The project was stopped by Wakeman's label. According to Bruford, "A&M Records were unwilling to let their 'star,' Wakeman, walk off with a used, slightly soiled King Crimson rhythm section, and the idea failed."[2]

U.K. released their self-titled debut album in 1978 and followed it with a supporting tour. Following two lengthy American tours (June–October 1978), Wetton and Jobson decided to fire Holdsworth over musical differences and Bruford chose to depart as well. Bruford soon formed jazz rock fusion group Bruford and invited Holdsworth to join him.

Trio line-up

After the departure of Bruford and Holdsworth, U.K. did not bring in another guitarist, instead becoming a trio with drummer Terry Bozzio (another one-time Frank Zappa band member). They recorded the studio album Danger Money, released in March 1979, and spent much of that year touring North America as opening act for Jethro Tull. A live album, Night After Night, was recorded in Japan that Spring and released in September. Following a final European tour in December 1979, and in spite of plans to record a new studio album in America in March 1980, U.K. disbanded as Jobson and Wetton had different ideas on how the band should develop. Jobson wanted UK to go on with more long instrumental pieces, while Wetton thought that performing shorter songs was a better idea. Jobson stated that one song in particular was the reason of the band to disband: "When Will You Realize?", a non-LP B-side (to date still unavailable on CD) featured on the "Night After Night" single, which Wetton would re-record (with slightly different lyrics) in 1980 on his solo album Caught In The Crossfire.

Aftermath

Jobson worked with Jethro Tull on the album A and went on to a solo career. Wetton, following the recording of his solo album Caught In The Crossfire (Summer 1980) and a brief stint with Wishbone Ash (October–December 1980), eventually left E.G. Records to sign with Geffen Records and ex-Yes manager Brian Lane and started Asia with Steve Howe, Carl Palmer and Geoffrey Downes. Bozzio formed Missing Persons with his then-wife Dale Bozzio, guitarist Warren Cuccurullo and bassist Patrick O'Hearn – all four also from line-ups with Zappa. Holdsworth and Bozzio played together in HoBoLeMa almost three decades later.

Legacy project

From 1995 to 1998, Jobson and Wetton worked together on a proposed U.K. reunion album, also recording contributions by Bruford, Tony Levin, Steve Hackett and Francis Dunnery. When Wetton departed, "Legacy" became an Eddie Jobson solo project, with Wetton replaced on lead vocals by Aaron Lippert. However, Jobson eventually abandoned the project. Three tracks intended for it found their way onto Voices of Life, a compilation by Bulgarian Women's Choir organised by Jobson.

UKZ and reunion

In October 2007, Jobson announced a new band, UKZ, with Lippert and former King Crimson bassist/guitarist Trey Gunn among others, which released an EP called "Radiation" in March 2009. In late 2009, Jobson and Wetton both talked about a possible reunion of U.K. A U.K. reunion tour in February/March 2010 with Jobson, Wetton, Marco Minnemann on drums (from UKZ) and Greg Howe (Victor Wooten, Vitalij Kuprij, Michael Jackson) on guitar was described to promoters, but not confirmed by Wetton.

Wetton and Jobson performed three concerts in Poland in November 2009 as part of Jobson's Ultimate Zero (U-Z) project. The line-up also featured Marco Minnemann (drums), Greg Howe (guitar) and Tony Levin (stick). They performed music from UK and King Crimson. A CD compiled from various U-Z performances from 2009, including multiple tracks from the Polish shows, has been released. It was announced on 11 February 2011, and later confirmed by John Wetton on his website, that U.K. were to play two shows in Japan on 15 and 16 April 2011. The line-up was Jobson, Wetton, Alex Machacek, and Marco Minnemann. Wetton's comment was "I think you can drop the 'Z', now". US dates, including a show in San Francisco, were also announced and performed in April 2011.
U.K. have recently reformed with Wetton, Jobson and Bozzio for a world tour in 2012. U.K. will perform at NEARFest Apocalypse (2012)[9]. They will headline Sunday June 24, replacing Eloy who had to cancel due to medical problems. The line-up for this performance will include Jobson and Wetton joined by drummer Gary Husband and guitarist Alex Machacek, which is the European touring configuration for U.K..[10]

Musical style
Throughout their brief existence, U.K.'s music was characterised by skilled musicianship, jazzy harmonies, close harmony vocals, odd-numbered time signatures, mixed meters, electric violin solos, and unusually varied synthesiser (Yamaha CS-80[2]) sonorities.

Members

Present
- Alex Machacek: Guitar (2011 and 2012 Europe Tour only)[10]
- Gary Husband : Drums, Percussion (2012 Europe Tour only)[10]

Former
- Bill Bruford: Drums, Percussion (1977-1978)
- Allan Holdsworth: Lead Guitar (1977-1978)
- Marco Minnemann: Drums, Percussion (2011)

Discography

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References
External links
UK 2012 world tour reunion website (http://www.ukreunion.com/)

21st Century Schizoid Band

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21st Century Schizoid Band are a King Crimson alumnus group formed in 2002. The name derives from the famous song "21st Century Schizoid Man" from the first King Crimson album, *In the Court of the Crimson King*. The initial band featured Mel Collins on saxophones, flute and keyboards, Michael Giles on drums, Peter Giles on bass, Ian McDonald on saxophones, flute and keyboards, and Jakko Jakszyk on guitar and vocals.

The band has played live with sets concentrating on compositions from King Crimson's first four albums and other works from the band members' back catalogues. They have released three albums, mostly of live work, but including newer and/or recent compositions, such as Ian McDonald's "Let There Be Light" (from his solo album Driver's Eyes) and "Catley's Ashes", a Jakszyk instrumental which later appeared on the latter's solo album *The Bruised Romantic Glee Club* in 2006.

Ian Wallace, another former Crimson member, replaced Mike Giles in early 2003, after the band's Japanese tour. Further international touring followed in 2003/04.

The band has been inactive since 2004. Touring proved logistically complex, with members based in different countries, and financially unrewarding. The possibility of performing again in 2005 was considered following offers from festivals, possibly with Guy Evans (of Van der Graaf Generator) on drums to replace Wallace who had other commitments, but the idea was abandoned. Wallace's death in February 2007 would seem to have closed the lid on the band for good.

Jakszyk and Collins have gone on to work as a trio with Robert Fripp (and rhythmic support from Crimson members Tony Levin and Gavin Harrison) on the *Scarcity Of Miracles* album.
**Discography**

- *Live in Japan* (2003, CD and DVD)

**References**
Crimson Jazz Trio

The Crimson Jazz Trio was a jazz trio led by drummer Ian Wallace, formerly of King Crimson, who re-interpreted King Crimson's music.

History
The trio was conceived by Wallace, who recruited Tim Landers (bass) and Jody Nardone (piano) in 2004. They recorded the album The King Crimson Songbook, Volume One (Voiceprint) in 2005. The album includes material from beyond Wallace's tenure in King Crimson. It was supported with a few live dates in different parts of the US, but plans for further touring were scrapped due to Wallace's falling ill.

The band finished recording a second album, The King Crimson Songbook, Volume Two, with assistance from Jakko Jakszyk and Mel Collins (Wallace's colleagues in 21st Century Schizoid Band; Collins is also a King Crimson alumnus) before Wallace died on February 22, 2007. It was released on April 7, 2009 on Inner Knot Records.

External links
- Official website [1]

References
Fripp & Eno

**Fripp & Eno** is an ambient musical side project composed of Brian Eno and Robert Fripp. The duo have released four studio albums. The album *Headcandy* was also essentially a collaboration between the two, though credited just to Eno. The music created by this pair is entirely instrumental and has earned mixed critical acclaim. Each release has made extensive use of Frippertronics (a tape looping technique) combined with Fripp's electronic guitar (with subsequent sound treatments by Eno) along with Eno playing various keyboards and synthesizers.

**Discography**

- *(No Pussyfooting)* (1973)
- *Evening Star* (1975)
Foreigner

**Foreigner**

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</table>

**Members**

- Mick Jones
- Mark Schulman
- Thom Gimbel
- Jeff Pilson
- Kelly Hansen
- Michael Bluestein

**Past members**

See: Former members

*Foreigner* is a British-American rock band,[2] originally formed in 1976 by veteran English musicians Mick Jones and ex-King Crimson member Ian McDonald along with American vocalist Lou Gramm. Foreigner has sold 37.5 million in the United States alone.[3]

**Band history**

Since its inception, Foreigner has been led by English musician Mick Jones (former member of Nero and the Gladiators, Spooky Tooth and The Leslie West Band) who, in early 1976, met with ex-King Crimson member Ian McDonald and formed Foreigner with Lou Gramm (ex-Black Sheep), Dennis Elliott, Al Greenwood, and Ed Gagliardi as a sextet. Jones came up with the name from the fact that no matter what country they were in, three would be foreigners, because he, McDonald, and Elliott were English, while Gramm, Greenwood, and Gagliardi were Americans.[4]

The band's debut album, *Foreigner*, was released in March 1977 and sold more than four million copies in the United States, staying in the Top 20 for a year with such hits as "Feels Like the First Time," "Cold as Ice" and "Long, Long Way from Home".

Their second album, *Double Vision* (released in June 1978), topped their previous, selling five million records and spawned "Hot Blooded," the title track "Double Vision" and "Blue Morning Blue Day."
Their third album, *Head Games* (August 1979), which was referred to by Gramm as their "grainiest" album, was also successful because of the thunderous "Dirty White Boy" and another title track hit "Head Games." For *Head Games*, bassist Ed Gagliardi was replaced by Englishman Rick Wills.

In September 1980 keyboardist Al Greenwood and co-founder Ian McDonald were sacked as Jones wished to have more control over the band and write most of the music (along with Gramm). The band was now stripped down to a quartet, with session players brought in as needed to record or tour (see below for complete list of members). Greenwood soon joined Gagliardi to form the AOR band Spys, with John Blanco, Billy Milne, and John DiGaudio. The band released two albums, a self-titled debut, and the follow-up *Behind Enemy Lines*.

In the meantime, Foreigner's next album, *4* (released in July 1981), contained "Urgent" (which includes a Junior Walker sax solo), "Waiting for a Girl Like You," "Juke Box Hero" and "Break it Up." Before releasing albums of his own, Thomas Dolby played synthesizers on *4* (he contributed the signature synth sound on "Urgent" and played the intro to "Waiting For A Girl Like You").[5] For their 1981-82 tour in support of *4*, the group added Peter Reilich (keyboards, synthesizers, who'd played with Gary Wright), former Peter Frampton band member Bob Mayo (keyboards, synthesizers, guitar, backing vocals) and Mark Rivera (sax, flute, keyboards, synthesizers, guitar, backing vocals). Mayo and Rivera had also appeared on the sessions for *4*. Reilich was dropped in May 1982 but Mayo and Rivera continued with the band through 1988.

Their next album, *Agent Provocateur*, was released successfully in December 1984, and gave them their first and only No. 1 hit in 1985 (in U.S., UK, Australia, Norway, Sweden, etc.), "I Want to Know What Love Is," written by Mick Jones, a gospel-inspired ballad backed by the New Jersey Mass Choir.[6][7][8] The song was their biggest US hit. "That Was Yesterday" was the next single from the album in early 1985 and proved to be another sizable hit.

In December 1987, Foreigner released *Inside Information*, spawning hits such as "Say You Will" and "I Don't Want to Live Without You."

On May 14, 1988 the band headlined Atlantic Records' 40th anniversary concert at Madison Square Garden, culminating with "I Want to Know What Love Is," in which the likes of Phil Collins, Crosby, Stills and Nash, Roberta Flack and other Atlantic artists joined in, singing in the choir. Later that year, the band went back on the road. But the touring for *Inside Information* was limited to Europe, Japan and Australia. For this tour, Mark Rivera and Bob Mayo were not available, so Larry Oakes (guitar, keyboards, synthesizers, backing vocals) and Lou Cortelezzi (sax) augmented the quartet of Gramm, Jones, Elliott and Wills.

In the late 1980s, Jones and Gramm each put out solo efforts on Atlantic. Gramm released *Ready or Not* in July 1987 and Jones had *Mick Jones* in August 1989. Gramm followed with his second solo release, *Long Hard Look* (October 1989), and decided to leave the group in March 1990, while preparing to tour behind *Long Hard Look*.

In June 1990 Mick Jones brought in a new lead vocalist, Johnny Edwards (formerly of the bands Buster Brown, Montrose, King Cobra, Northrup and Wild Horses). This edition of Foreigner released the album *Unusual Heat* in June 1991. This was at the time their worst selling album and only climbed as high as No. 117 on the Billboard 200, although "Lowdown and Dirty" was a minor mainstream rock hit, reaching No. 4 on that chart. For their 1991 tour, Jeff Jacobs, who'd played in Billy Joel's band, was brought in as the new keyboardist and Mark Rivera returned. But just after the start of this tour, Elliott decided to leave the group. Larry Aberman was then recruited as a temporary replacement. Since 1992 several other drummers have come & gone, including Mark Schulman (1992–95, 2000–02, 2011–present), Ron Wikso (1995–98), Brian Tichy (1998–2000, 2007, 2008–10, 2011), Denny Carmassi (2002–03), Jason Bonham (2004–07, 2007–08), Bryan Head (2008) and Jason Sutter (2010–11). Scott Gilman (guitar, sax, flute) joined the touring band in 1992 and took over from Rivera in 1993 after he departed. Thom Gimbel briefly subbed for Gilman in 1993 then replaced him permanently in 1995.

During the Los Angeles riots in late April 1992, inside the confines of the Sunset Marquis hotel in downtown LA, where Mick Jones had gone to meet with Lou Gramm, they both ended up sequestered due to a city curfew. They decided to use their time together putting a two year feud to rest and resurrecting their partnership. "I flew to Los Angeles, during the riots," says Gramm. "We got flown to John Wayne Airport instead of LAX because they were
shooting at the planes. Mick and I were holed up in the Sunset Marquis in L.A., with armed security guards walking around on the roof. It was a little weird, to say the least.”

Gramm ended up rejoining Foreigner (bringing along his Shadow King bandmate bassist Bruce Turgon) and produced the band's second greatest hits album, *The Very Best of ... and Beyond* (September 1992), which included three new songs.

In November 1994 Foreigner released what was supposed to be a comeback album, *Mr. Moonlight*, in Japan. This album was not released in the US until February 1995 but fared even worse than *Unusual Heat*, although the ballad "Until the End of Time" was a minor hit, reaching No. 42 on the Billboard Hot 100.

In 1997 Gramm underwent surgery to remove a brain tumor. The medications he was prescribed caused considerable weight gain and affected his singing voice.

In 2001 the Warner Music Group selected *Foreigner* and 4 to be among the first group of albums from their catalog to be remastered, enhanced and released in the new DVD Audio format. In 2002 the 25th Anniversary Year brought affirmation of the enduring respect for Foreigner recordings with Rhino Entertainment re-issuing the 1977-1981 multi-platinum albums in special enhanced formats. *Foreigner, Double Vision, Head Games* and 4 received the attention of Rhino's staff with new photos, liner notes and bonus tracks of previously unreleased material. New greatest hits albums were also produced in the U.S. and in Europe. The U.S. version reached No. 80 on the Billboard 200 Album chart.

In November 2002 Foreigner played in the Netherlands at the annual Night of the Proms festival. It was the last time to date that Gramm and Jones played together. Gramm would leave the group in early 2003. Jones stated that he and Gramm split because they weren't communicating: "I think we really tried hard to save it, but it got to the point when we both realized that to go on would be detrimental for both of us."[9]

Jones, the founder and only remaining original member of Foreigner, decided to take some time off before looking to form a new lineup in 2004. On July 25, 2004, in Santa Barbara, California at Fess Parker's Doubletree Resort, Jones appeared at a benefit show for Muscular Dystrophy with a brand new version of Foreigner that included: Jeff Jacobs, Thom Gimbel, former Dokken bass player Jeff Pilson, current Black Country Communion drummer Jason Bonham (son of Led Zeppelin drummer John Bonham, who had also played with the brief Led Zeppelin reunions and his own band Bonham) and Bonham singer Chaz West. West was hired for that show only and was eventually replaced by former Hurricane singer Kelly Hansen, who'd sent the band an audition tape and was invited aboard in March 2005. Foreigner joined Def Leppard along with Styx on tour in 2007. They also toured extensively in their own right in 2007 - the thirtieth anniversary of the release of their debut.

Their 2005 BMG album, *Extended Versions*, featured the new line-up playing all their classic hits live in concert in one of the most "studio like, clean sounding" live album recordings produced.

In September 2007 it was announced that Foreigner would join Pete Townshend, Bill Wyman and the Rhythm Kings, and Paolo Nutini as openers for the one-night-only Led Zeppelin reunion show in memory of Atlantic Records' Ahmet Ertegun. The show took place on December 10, 2007 in London, England, having been postponed by 2 weeks because Jimmy Page fractured a finger.

In late 2007 keyboardist Jeff Jacobs left Foreigner after a 16 year tenure and was replaced, first by Paul Mirkovich then by Michael Bluestein (in 2008).

The band released a greatest hits anthology on July 15, 2008 titled *No End in Sight: The Very Best of Foreigner*. The anthology included all of their greatest hits plus some new live recordings and a new studio track, “Too Late”, which was their first new song release since 1994's *Mr. Moonlight*, and the first recorded output of the new lineup.[10] “Too Late” was released as a single on June 17, 2008. In 2008, Bonham parted ways with Foreigner. Bryan Head was then brought in to fill the drum chair. But his tenure was short and he also departed to be replaced by the returning Brian Tichy.
Foreigner released a new album on October 2, 2009 titled *Can’t Slow Down*. It was one of several recent classic rock releases (AC/DC, The Eagles, Journey, and Kiss being four others) to be released exclusively through the Wal-Mart stores chain in the US while in Europe the album has been released by earMUSIC (a label part of the Edel group), charting top 20 in Germany (16) and Top 30 in Switzerland.

In early 2010 Foreigner teamed up with Styx and Kansas for the *United in Rock Tour*. On May 4, 2010 it was announced that Brian Tichy's replacement as drummer would be Jason Sutter. On May 22, 2010 Foreigner played a show at the Mandalay Bay Events Center in Las Vegas. Whitesnake guitar player Doug Aldrich subbed for Mick Jones for this show leaving the band with no original members for this date. Jason Sutter's tenure with the band was short as he left by 2011. Mark Schulman then returned to Foreigner for his third go-round as drummer.

On February 20, 2011 the band played for the first time in Bangalore city in India along with sitar player Niladri Kumar.

In June 2011 Foreigner (again along with Styx) supported Journey on their UK tour. After this, they joined up with Journey and Night Ranger on a triple bill summer/fall tour of the US. From August 19, 2011 through September 10, 2011, Night Ranger guitarist Joel Hoekstra did double duty playing for NR as well as subbing for Mick Jones, who had taken ill. Right after this, guitarist Bruce Watson (ex-Rod Stewart) was brought in as Mick’s stand-in for the tour's remaining dates and continued to tour with the group when they hit the road again in February 2012 after Mick underwent aortoiliac bypass surgery in Miami.

In May 2012, after being diagnosed with colorectal cancer, Bluestein was forced to take a leave of absence from the band. His stand in on keyboards was Ollie Marland.

In addition to touring small clubs and venues, the band frequently is engaged for private parties and conventions. For example, recently playing at SeaWorld in Orlando for an IBM Rational Conference (June 6, 2012).

### Members

#### Current members
- **Mick Jones** – lead guitar, keyboards, bass, vocals (1976–present)
- **Jeff Pilson** – bass, backing vocals (2004–present)
- **Kelly Hansen** – lead vocals (2005–present)
- **Michael Bluestein** – keyboards, synthesizers, backing vocals (2008–present)

#### Former members

- **Dennis Elliott** – drums, percussion, backing vocals (1976–1991)
- **Ian McDonald** – guitar, keyboards, saxophone, flute, backing vocals (1976–1980)
- **Ed Gagliardi** – bass, backing vocals (1976–1979)
- **Rick Wills** – bass, backing vocals (1979–1992)
- **Larry Oakes** – guitar, keyboards, synthesizers, backing vocals (1988)
- **Lou Cortelezi** – saxophone (1988)
- **Jeff Jacobs** – keyboards, synthesizers, backing vocals (1991–2007)
- **Chaz West** – lead vocals (2004)
- **Bryan Head** – drums, percussion (2008)
- **Jason Sutter** - drums, percussion (2010–2011)
* Doug Aldrich – lead guitar (2010)
* Deen Castronovo – drums, percussion, backing vocals (2011)
* Joel Hoekstra – lead guitar (2011)
* Bruce Watson – lead guitar (2011-2012)
* Ollie Marland - keyboards, synthesisers (fill in for Bluestein--2012)

**Discography**

**Studio albums**

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**References**


External links
• Foreigner's Official Website (http://www.foreigneronline.com/)
• Lou Gramm's Official Website (http://www.lou-gramm.com/)
## Liquid Tension Experiment

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### Past members

- John Petrucci
- Jordan Rudess
- Mike Portnoy
- Tony Levin

**Liquid Tension Experiment** (LTE) is an instrumental progressive rock/metal supergroup, founded by Dream Theater's former drummer Mike Portnoy in 1997. The band has released two albums through Magna Carta Records. A third album, with the absence of John Petrucci, along with a fourth album, with the absence of Jordan Rudess (mostly), were released in 2007 & 2009 respectively, both under the name "Liquid Trio Experiment".

## History

Mike Portnoy invited Jordan Rudess (keyboard) and progressive rock icon Tony Levin (bass, Chapman Stick) of King Crimson and Peter Gabriel's band to join him. In his instructional video "Liquid Drum Theater", Portnoy said that his first choice for the guitar was Dimebag Darrell, but he was unable to join because of conflicting schedules. Two other primary choices, Steve Morse (Dixie Dregs, Kansas, Deep Purple) and Jim Matheos (Fates Warning) were also unavailable. Portnoy then turned to fellow Dream Theater member John Petrucci to fill the position (despite initially wanting to keep the project completely separate from Dream Theater). The combo was formed as a side project to Dream Theater in 1997. Both Mike and John confirmed on the 5 Years in a Livetime DVD commentary, that Rudess was asked to join Dream Theater largely because of the success of Liquid Tension Experiment, and the chemistry of the three working together. He had already declined a previous offer to join in 1994 and instead became a member of the Dixie Dregs, known for complex, "Southern fusion" instrumental music.

Liquid Tension Experiment released two albums, *Liquid Tension Experiment* (1998) and *Liquid Tension Experiment* 2 (1999) on Magna Carta Records. They also played a few live shows in New York, Philadelphia, Los Angeles and London. Mike Portnoy has previously stated in numerous interviews (and on his web site FAQ) that there would not be a third LTE album, as 3/4 of the band is in the current Dream Theater line-up and the material would be too similar; yet there can always be live shows with the same line-up. In 2007 however, he said that a third release is possible, but that his problems with the Magna Carta label are more of an obstacle than getting the band members...
together to record. A situation that to do with the company that released the Liquid Drum Theater VHS tape using video footage of Liquid Tension Experiment in the studio without getting the required permission of Magna Carta. Mike Portnoy came back to Magna Carta in 2007 to release the Liquid Trio Experiment's "Spontaneous Combustion" Sessions.

Several songs and riffs from the project have been incorporated into Dream Theater's live performances, such as "Instrumedley" from Live at Budokan.

On October 4, 2007, it was announced that LTE would headline NEARfest 2008 in June. On March 29, 2008, six Liquid Tension Experiment tour dates in June 2008 were announced to celebrate the bands 10 year anniversary as well to create a "whole new musical experiment". Liquid Tension Experiment released a multi-disc boxed set of tour highlights from their 2008 tour, including complete shows from New York and Los Angeles on DVD and CD (the L.A. show also on Blu-ray), the Liquid Trio Experiment 2 recording from Chicago (q.v. below), and a disc of improvisations from other shows on the tour. The New York and Los Angeles shows were also released separately on CD or DVD, all through Dream Theater's website.

Liquid Trio Experiment

During the recording sessions for their second album, John Petrucci had to leave when his wife went into premature labor. During that period, the remaining members, who still had studio time booked, continued to write music in improvisation. On October 23, 2007, a compilation of jams from those sessions was released under the name of Liquid Trio Experiment. The album, called Spontaneous Combustion, was recorded from Mike Portnoy's DATs of the sessions because the original master tapes disappeared before the mixing stage. A few songs from Liquid Tension Experiment 2 were spawned from these jam sessions, including "914", "Chewbacca", and "Liquid Dreams".

Liquid Trio Experiment 2

The second incarnation of Liquid Trio Experiment happened unexpectedly while playing a concert in Chicago, IL on June 25, 2008. In the beginning of their set, Jordan Rudess’ keyboard started playing half steps every fourth key. At the end of playing Universal Mind, he went off stage to talk to the tech crew to see if it could be fixed. In the meantime, the other three musicians on stage continued to play, improvising for what turned out to be the rest of the concert. Rudess was on the phone with Roland for most of the time, and finally realized the keyboard was unfixable in that time, so he came onstage and took Petrucci's guitar to jam with the band. Petrucci took Levin's bass, and Levin joined in on Chapman Stick. Toward the end of the show, Charlie Benante from the band Anthrax came and played drums while Portnoy played bass. This entire improvised concert was released in 2009 as When the Keyboard Breaks: Live in Chicago.

Band members

Liquid Tension Experiment

- **Tony Levin** - Chapman Stick, bass guitar, double bass (electric upright bass)
- **John Petrucci** - guitar
- **Mike Portnoy** - drums, percussion
- **Jordan Rudess** - keyboards

Liquid Trio Experiment

- **Tony Levin** - Chapman Stick, bass guitar
- **Mike Portnoy** - drums, percussion
• Jordan Rudess - keyboards

Liquid Trio Experiment 2
• Tony Levin - Chapman Stick, bass guitar
• John Petrucci - guitar
• Mike Portnoy - drums, percussion

Discography

Liquid Tension Experiment
• Liquid Tension Experiment (1998)
• Liquid Tension Experiment 2 (1999)
• Liquid Tension Experiment Live in NYC (2009)
• Liquid Tension Experiment Live in LA (2009)

Liquid Trio Experiment
• Spontaneous Combustion (2007)

Liquid Trio Experiment 2
• When the Keyboard Breaks: Live in Chicago (2009)

References

External links
• Obnoxious Listeners: Liquid Tension Experiment (http://www.obnoxiouslisteners.com/profile/liquid-tension-experiment/)
HoBoLeMa

HoBoLeMa on stage in Seattle on January 2, 2010.

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<td>Tony Levin</td>
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<td>Pat Mastelotto</td>
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**HoBoLeMa** is an improvisational instrumental supergroup consisting of Allan Holdsworth, Terry Bozzio, Tony Levin and Pat Mastelotto. The group toured Japan in November 2008, the West Coast of the United States in January 2009 and Europe in April and May 2010. The name "HoBoLeMa" comes from combining the first two letters of each of their last names.

HoBoLeMa performs shows without any written music, improvising multiple live sets with breaks in between. While most of the drums are improvised and acoustic in nature, Mastelotto uses some electronic drums and audio samples. Bozzio performs on a large drum kit with several gongs. Levin plays the unconventional Chapman Stick and an NS electric upright bass, while Holdsworth improvises jazz guitar solos and droning chords over the top. [1]

In January 2009, GuitarPlayer Magazine interviewed all four members of the group about the process of improvisation, and recorded 3 excerpts from a show in Oakland, California, and posted them online. [2]

**Band members**

- Allan Holdsworth - guitar
- Terry Bozzio - drums/percussion
- Tony Levin - Chapman Stick/electric upright bass
- Pat Mastelotto - drums/percussion

**References**


External links

- Tony Levin's HoBoLeMa Tour Page (http://www.papabear.com/tours/hobojan10/hobojan10_1.htm)
- Allan Holdsworth Official Site (http://www.therealallanholdsworth.com)
- Terry Bozzio Official Site (http://terrybozziom.com)
- Tony Levin Official Site (http://www.papabear.com)
- Pat Mastelotto Official Site (http://www.patmastelotto.com/)

TU

TU is a band formed by Trey Gunn and Pat Mastelotto. They released one eponymous album in 2004. They opened for Tool on its 10,000 days tour on a few dates.

Track listing

1. "Untamed Chicken"
2. "Absinthe & a Cracker"
3. "The NOOOSE"
4. "XTCU2"
5. "Make my grave in the shape of a heart"
6. "Terry's breath"
7. "Snap, Crackles, Moo"
8. "Hotel Fandango"
9. "Misery Die... Die... Die"
10. "Orlando in Bloom"
11. "Pony"
12. "Jamoohra"
13. "Dakota"
14. "Coda to Dakota"
**KTU**

KTU (pronounced K2) is a progressive/experimental musical supergroup. In 2004 Trey Gunn and Pat Mastelotto started collaborating with Kimmo Pohjonen and Samuli Kosminen, forming KTU out of their respective duos TU and Kluster.

**History**

Kimmo and Samuli formed Kluster in 2001. Both award-winning musicians are known as adventurers in their respective fields and their partnership takes accordion music to new and unexplored territory. On stage, Kosminen reproduces samples of Pohjonen’s accordion and voice percussively by way of electronic drum pads. Samuli also drums with Icelandic band MUM, and other recent Kluster collaborations include Uniko and the Kronos Quartet.

Percussionist Pat Mastelotto and touch guitarist Trey Gunn have enjoyed successful careers with the band King Crimson, one of the world’s most dynamic, skillful and innovative bands. The two met at Peter Gabriel’s Real World Studios before touring with David Sylvian & Robert Fripp and separately they have worked with John Paul Jones, XTC, Toni Childs, The Rembrandts, Cock Robin, Robyn Hitchcock, Trail of the Dead, Julia Fordham, Vernon Reid, Hall & Oats, The Sugarcubes, Mathew Sweet, Jude Cole, Steve Hackett and countless others. Their new duo known as TU explores and highlights the well-known Gunn and Mastelotto edge, energy, humor, imagination, phenomenal playing skills and dynamism in an improvisational setting. The first TU album was released in early 2004 followed by April appearances in Moscow.

Seeds for KTU took root at SXSW in Austin, Texas in March 1999, when Kimmo Pohjonen shared a billing with Mastelotto/Gunn/Robert Fripp’s ProjeKct Three at the Electric Lounge. Plans for the quartet took shape over the next five years. KTU’s aim is to combine the creative energies, edge, imagination and other elements of the four players to make something new, different and musically explosive. Surround sound design and effects are handled by Heikki Iso-Ahola.

KTU rehearsals and the World Premiere concert took place in Helsinki at the venue Nosturi in April 2004, followed by four concerts in Tokyo at Eggman; recordings from these shows comprise the debut record *8 Armed Monkey* released in 2005. Live concerts continued in 2005 with headlining festival appearances in Germany at the Moers festival, Kulturzelt an der Drahtbracke Kassel, Kulturarena in Jena, as well as FMM festival in Sines, Portugal. More recent shows include Moscow, Tallinn, Estonia and the Tampere Jazz Happening festival in Finland. In 2007 KTU debuted its live show in the US and Mexico as a trio (missing Kosminen; he still contributes when schedules permit, but could not continue committing to being a full-time member).

The group’s second album *Quiver* was released in February/March 2009. [1]
Line-up

Current line-up
• Trey Gunn (Warr guitar)
• Pat Mastelotto (percussion)
• Kimmo Pohjonen (Chromatic button accordion, voice)

Former members
• Samuli Kosminen (samples)

Discography
• 8 Armed Monkey (2005)
• Quiver (2009)

References

External links
• KTU (band) (http://www.myspace.com/ktuband) on Myspace
Discipline Global Mobile

**Discipline Global Mobile (DGM, or Discipline GM)** is an independent record label that was founded in 1992 by Robert Fripp, who is known as a guitarist for King Crimson. DGM releases music by Fripp, KC, related acts, and other artists in compact discs and as downloadable files. A 1998 *Billboard* profile stated that DGM had ten staff members in Salisbury, England, and Los Angeles, California.

DGM aims "to be a model of ethical business in an industry founded on exploitation, oiled by deceit, riven with theft and fueled by greed," according to Fripp.[1] Its policy is that its artists retain all copyrights; consequently, even DGM's "knotwork" corporate logo is owned by its designer.[2] DGM's aims were called "exemplary", and DGM was credited with having expanded "the possibilities of experimental music" and having improved the environment for King Crimson.[3]

**Founding**

Robert Fripp has been a guitarist for King Crimson since the late 1960s. During the late 1980s, Fripp sought royalties allegedly owed by E.G. Records; the parties reached a settlement after seven years.[4][5] Fripp founded Discipline Global Mobile (DGM) as an independent music label in 1992.[6][7]

Fripp dissolved King Crimson in 1974,[8] and relaunched the band in 1981.[9] *Discipline*’s original cover featured a Celtic knot, which was later replaced by a similar knotwork design which Fripp commissioned from Steve Ball.[10] Ball’s design was adopted as the logo for Discipline Global Mobile.[11][12]

**Business aims**

DGM’s mission statement consists of five "DGM business aims", which include the following three:

- firstly, "to help bring music into the world which would otherwise be unlikely" to be released unless "under conditions prejudicial to the music and/or musicians",[13]
- secondly, "to operate in the market place, while being free of the values of the market place", and
- lastly, "to be a model of ethical business in an industry founded on exploitation, oiled by deceit, riven with theft and fueled by greed."[1][4][13][14]

These aims were called "exemplary" by Martin, who wrote that "Fripp has done something very important for the possibilities of experimental music" in creating DGM, and that DGM "has played a major role in creating favorable
conditions for" King Crimson.\[^{[3]}\]

Since at least the early 1960s, the recording industry has required artists to sign over copyrights and moral rights to their cover art, music, and lyrics. DGM rejects this practice, and since its 1992 founding has maintained its policy that its artists retain the copyrights and the moral rights to their works;\[^{[4]}\][\[^{[14]}\]] be those works musical or visual art.\[^{[7]}\] Fripp wrote,

"The phonographic copyright in these performances is operated by Discipline Global Mobile on behalf of the artists, with whom it resides, contrary to common practice in the record industry. Discipline accepts no reason for artists to assign the copyright interests in their work to either record company or management by virtue of a 'common practice' which was always questionable, often improper, and is now indefensible."\[^{[16]}\]

This extends even to DGM's knotwork corporate logo, the copyright of which is owned not by the company, but by its designer,\[^{[2]}\] Steve Ball.\[^{[10]}\][\[^{[11]}\]][\[^{[17]}\]]

DGM does not require that its artists sign written contracts.\[^{[18]}\] Former Led Zeppelin bassist John Paul Jones said, "It's pure trust," and noted that "there are dangers on both sides. I could have a successful album and just sign with a major, or they could decide not to pay me." Jones explained that he was accustomed to "working in situations that do rely on trust and integrity, those old-fashioned words" because Led Zeppelin had no contract with its manager.\[^{[15]}\]

Royalties are paid above the prevailing rate, as announced at DGM's launch.\[^{[4]}\] In return, DGM artists are responsible for promoting their albums through concert tours and interviews.\[^{[14]}\]
Artists

The first business aim of Discipline Global Mobile is "to help bring music into the world which would otherwise be unlikely" to be released unless "under conditions prejudicial to the music and/or musicians".[13] DGM has released music by King Crimson, Robert Fripp, and other artists. Their catalog features more than a hundred releases by King Crimson, and includes remastered albums with bonus tracks and DVDs with archival footage. Fripp's DGM catalog has been called "vast".[19]

Other DGM albums feature rock and jazz music, often of an experimental type. Adrian Belew, the lead singer and co-lead guitarist of King Crimson, has released several albums with DGM. Artists who had played with Fripp during the 1970s, such as Peter Hammill and Bill Nelson, have released DGM albums.[6][19] Experimental albums have also been released by John Paul Jones,[15][20] Jones and DGM worked without a written contract.[18][15] DGM also released an album by The Rosenbergs, who retained control of their master recordings and received DGM funding for touring and promoting their album, according to band-member Evan Silverman. The Rosenbergs had been in public conflict with their previous commercial label, Universal Records, which had demanded control of the band's domain name.[21]

DGM releases music by Robert Fripp and The League of Crafty Guitarists (RFLCG), a performance ensemble of students from his Guitar Craft courses.[6] The Crafty Guitarists played acoustic Ovation guitars; Fripp performed with either an Ovation Legend or an electric guitar.[22] Crafty Guitarists Bert Lams, Paul Richards, and Hideyo Moriya formed the California Guitar Trio, which has released albums with DGM.[23] The California Guitar Trio and a fourth Crafty Guitarist, Trey Gunn, became the supporting members of another DGM recording artist, the Robert Fripp String Quintet (RFSQ). In the RFSQ, the California Guitar Trio played acoustic guitars (Richards doubled on a fuzz EBow guitar), Gunn played a Chapman Stick, and Fripp played electric guitar and "Frippertronics" (soundscapes).[24]

Mail-order and on-line services

According to a 1998 profile in Billboard magazine, Discipline Global Mobile had seven staff members in Salisbury, England, and three in Los Angeles, California. Its label manager reported that the country with the largest market was Japan, where mail-orders accounted for only 10% of sales, but 50% of profits. In 1998, DGM was distributed in Japan by Pony Canyon; in the United Kingdom by Pinnacle;[6] and in the United States by Rykodisc.[6][21] Sound samples have been offered in addition to DGM's mail-order services.[6] Free downloads from DGM have strengthened the relations between artists and fans.[14]

In 2012, DGM's site had the following introduction: "The aim of DGM is to connect music, musician and audience in a way that supports the power of music, the integrity of the musician and the needs of the audience. DGM Live offers music for download with photographs, diary archives and audience commentary for browsing".[25] DGM's successful transition to an age of digital distribution was called "unique" among music labels in 2009; this success was credited to its provision of legal, high-quality recordings of concerts, which effectively reverse-engineered the distribution-networks for pirate recordings ("bootlegs") of concerts.[26]

DGM publishes an on-line diary by Robert Fripp, who often comments on performances and on relations with fans. A moderated forum allows fans to ask questions or to leave comments. Together, Fripp's diary and the fan forum...
display delayed dialogs in which Fripp and fans discuss diary-entries and forum-postings. Fripp's public writing of his diary has challenged his readers to become more active listeners and intelligent participants in performances of music.\textsuperscript{27}

Notes


The copyright information from Fripp (1998a, p. 3) is partially reproduced at DGM Live!:

" Cover Paintings 'Absent Lovers I & II' by P. J. Crook (https://www.dgmlive.com/).


[8] Tamm (2003, 6 The "Red" period and the dissolution of King Crimson III (http://www.progressiveears.com/frippbook/ch06.htm))
[9] Tamm (2003, 9 King Crimson IV and Andy Summers: 'Discipline: The band' and 'King Crimson born again' and 'King Crimson IV: The albums ' (http://www.progressiveears.com/frippbook/ch09.htm))


[16] Kozar (2012, "Fripp's aim was to move his music in new directions that others did not always understand", p. 2 (http://www.popmatters.com/pm/feature/150412-robert-fripp-an-appreciation/P1))


References


Further reading


External links


Guitar Craft

Guitar Craft (GC) was a series of guitar and personal-development classes, founded and often presented by Robert Fripp, who is best known for his work with the rock band King Crimson. Guitar Craft courses introduced students to the New Standard Tuning and ergonomic playing with the plectrum (pick), often using steel-stringed, acoustic, shallow-body guitars from the Ovation Guitar Company.

By 2011 three-thousand students had completed the courses. Students who continue to practice Guitar Craft playing have been called "crafties". Notable crafties include Trey Gunn and the California Guitar Trio, who (with Fripp) constituted The Robert Fripp String Quintet. Crafties have recorded several albums under the name of "Robert Fripp and the League of Crafty Guitarists", for example.

After 25 years, the Guitar Craft movement transformed its activities into Guitar Circles, which offer introductory courses and performances in Europe and the Americas. Guitar Circles meet in many cities; in particular, Seattle's Guitar Circle meets for practices and performances and also sponsors a school.

Courses

GC includes three ways of developing relationships:
1. A way to develop a relationship with the guitar;
2. A way to develop a relationship with music;
3. A way to develop a relationship with oneself.\(^1\)[^2]

New standard tuning

GC popularized New Standard Tuning (NST), Fripp's guitar tuning using the notes (C, G, D, A, E, G low to high). Learning NST enabled guitarists to experience playing the guitar as a beginner, albeit usually a sophisticated beginner. At Guitar Craft seminars and courses, students work exclusively in NST. The education is not completely centered around the tuning; however, it was originally used as a tool to push students to begin from scratch, renew themselves and approach their playing in a different way. The idea is that with a completely different guitar tuning than the one you're accustomed to, none of your regular chords or licks will work, and you will have to find new ways of musical expression with the guitar.\(^3\) Guitar Craft courses welcomed students with no previous experience of guitar playing, although most students had been playing for at least two years. Fripp has stated that previous experiences sometimes burdened players with bad habits and inappropriate expectations.\(^1\)
Personal development

Guitar Craft aimed at personal development, not only through guitar playing and music appreciation, but also through improved living. Students were offered instruction in practices such as relaxed sitting (sometimes termed “asana” outside of GC), T'ai chi ch'uan, and the Alexander Technique. These practices are valuable especially for guitarists, who practice for at least an hour daily and therefore benefit from a stable and comfortable posture. While relaxed sitting has been practiced in Hinduism and Buddhism, the GC practice of relaxed sitting is pursued without reference to any religious tradition. Participants are encouraged to think critically and particularly to feel free to decline any practice as they see fit.\[^1\]

Guitars

Fripp recommended that students adopt the Ovation 1867 Legend steel-string guitar, which had a shallow body.\[^6\]^\[^2\]^\[^7\]\ “Fripp liked the way the Ovation 1867 fitted against his body, which made it possible for him to assume the right-arm picking position he had developed using electric guitars over the years; on deeper-bodied guitars, the Frippian arm position is impossible without uncomfortable contortions”, according to Tamm.\[^6\]\ While the 1867 Legend is no longer manufactured, it influenced the design of the Guitar Craft Pro Model of Guitar Craft Guitars, which has been endorsed by Fripp.\[^7\]\ Besides the Ovation 1867 Legend, other Ovation shallow-body guitars are widely used in Guitar Craft and recommended for use in related performing groups, such as the Guitar Circle of Europe.

Crafty Guitarists and Guitar Circles

Courses take place regularly in Latin America, North America, and Europe. By 2011, three thousand students had completed courses.\[^5\]\ Students who have completed a GC course and who continue GC practices are called "crafty guitarists" or "crafties". Notable crafties include Trey Gunn and the California Guitar Trio, who joined Fripp in forming the Robert Fripp String Quintet. GC-related Guitar Circles and other ensembles perform in Europe, the USA, Argentina, and Mexico.

League of Crafty Guitarists

GC's official performance ensemble has been The League of Crafty Guitarists. Robert Fripp and the League of Crafty Guitarists has released several albums\[^8\]\ via Discipline Global Mobile.\[^9\]\ The League of Crafty Guitarists has been directed by Hernán Nuñez since 2002; Nuñez, a long-time instructor of GC, is one of the developers of the Guitar Craft Pro Model, whose design has been influenced by that of the Ovation Legend.\[^7\]\ For organizational logos, Guitar Craft and the League of Crafty Guitarists use a knotwork design, which was inspired by the red knotwork design appearing on later covers of the Discipline album by King Crimson; both designs were made by Steve Ball.\[^10\]^\[^11\]
Guitar Circle

In February 2009, Fripp recommended that Guitar Craft cease to exist on its 25th anniversary in 2010. In March 2010, a 25th Anniversary Course marking the Completion of Guitar Craft was held. In practice, Guitar Craft continues with a focus on Guitar Circles and The Orchestra of Crafty Guitarists. Courses entitled "Introduction to Guitar Circle" continue to be held in the Americas and in Europe. The website of Guitar Craft contains links to related and successor organizations and associations. Guitar Craft inspired the founding of the Seattle Circle Guitar School in 2010 by a GC instructor, with the patronage of Fripp. Several Guitar Craft students have moved to Seattle to participate in its school.

Notes


References

Further reading


External links

- Guitar Craft (http://www.guitarcraft.com/) has been succeeded by Guitar Circle, which has continental organizations:
  - Guitar Circle of Europe (http://www.guitarcircleofeurope.com/)
  - Guitar Circle of Latin America (http://www.guitarcircleoflatinamerica.com/)
  - Guitar Circle of North America (http://www.guitarcircleofnorthamerica.com/)
- The League of Crafty Guitarists has a website (http://www.thelcg.net) and
  - a MySpace page (http://www.myspace.com/thelcgallery)
New Standard Tuning

Among tunings for guitars, the New Standard Tuning (NST) has greater range than traditional ("old standard") tuning (OST) in which the strings receive the notes EADGBE. In NST, the strings are assigned CGDAEG. The greater range allows NST-guitars to play songs like The Moonlight Sonata that are impossible using OST.

NST was introduced by Robert Fripp, who is known as a lead guitarist for King Crimson. Fripp taught the new standard tuning in Guitar-Craft courses beginning in 1985, and thousands of Guitar Craft students continue to use the tuning. Like other alternative tunings for guitar, the NST has provided challenges and new opportunities to guitarists, who have developed music especially suited to NST. Indeed, many NST guitarists have become professional musicians and recording artists.

The five lowest strings CGDAE are tuned in perfect fifths, which has long been the tuning used for mandolins, cellos, and violins. On a guitar, the higher B of all fifths tuning was impractical until the 1990s, when new materials and designs allowed the construction of specially reinforced guitars whose necks could withstand the tension of all-fifths tuning. In recent years, new strings have been engineered for the B of all-fifths tuning. Before such advances in technology, all fifths technology was impractical. The NST has provided a good approximation to perfect fifths tuning since the 1980s.

The NST has required greater attention to strings than has OST. String sets for the traditional tuning have problems being adapted to the New Standard Tuning, because the lowest string is too loose and the highest string too often snaps under the increased tension. However, special sets of NST strings have been available for decades, and of course some guitarists have assembled NST sets from individual strings.

History

<table>
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A guitar tuning, the new standard tuning (NST) was introduced by Robert Fripp of King Crimson. Fripp has stated that the original version of NST "flew by" while he was sweating in a sauna in September 1983. Fripp began using the tuning in 1985 before beginning his Guitar Craft seminars, which have taught the tuning to three-thousand guitarists.

[1][2][3][4][5][6]
The tuning is (from low to high): CGDAEG, and can be remembered by the mnemonic “California Guitarists Drop Acid Every Gig”, according to the program booklet sold at the UK end of the Double Trio tour of King Crimson. The original version of NST was all fifths tuning. However, in the 1980s, Fripp never attained the all fifth's high B. While he could attain A, the string's lifetime distribution was too short. Experimenting with a G string, Fripp succeeded. “Originally, seen in 5ths. all the way, the top string would not go to B. so, as on a tenor banjo, I adopted an A on the first string. These kept breaking, so G was adopted.”[5] In 2012, Fripp suggested that Guitar Circle members experiment with an A String (0.007) from Octave4Plus of Gary Goodman;[7][8][9] if successful, the experiment could lead to “the NST 1.2”, CGDAE-A, according to Fripp.[7] In 2010, Fripp suggested renaming the tuning as “Guitar Craft Standard Tuning or C Pentatonic tuning”. [10]

Properties

New Standard Tuning has many of the properties of all-fifths tuning. The lowest four strings are tuned just like a cello, i.e. in fifths from a low C. The next-to-highest string is another fifth up from the A to an E, and the first string is a minor third up from the E to a G. Since the lowest five strings are tuned in fifths, guitars with NST can be played with the fingerings for chords and scales used on the violin, cello, and mandolin.[11] Like all-fifths tuning,[11] NST has a greater range than the Old Standard Tuning, approximately a perfect fifth greater (a major third lower and a minor third higher): The expanded range allows NST guitars to play music like Beethoven's "Moonlight Sonata", which is normally played on a piano and is beyond the reach of a traditional guitar.[12]

Scales across two strings in NST form tetrachords (four-note patterns). Whole and half-tones exhibit symmetry for the first five strings, like other regular tunings.[13] On the first five strings, chord-patterns may be moved around the fretboard, facilitating improvisation.[13]

Like other tunings whose intervals exceed four steps, NST has wider harmonic intervals between consecutive strings than standard tuning; consequently some closely voiced jazz chords become impractical in NST and all-fifths tuning.[11] The minor third between the top strings allow denser chords in the high range of the scale, and easier access to some elementary chord tones (typically the thirteenth for chords with the root note on the sixth string, and the ninth and flat ninth for chords with the root note on the fifth string.

String gauges

With traditional guitar strings, the low C may be loose and the high G may be too tight. Special gauges are therefore more suitable for NST. For steel-stringed acoustic-guitars, many Guitar-Craft participants use either an .011–.058 set[4] or an .011–.059 set;[14] string-sets may be purchased as a set from a manufacturer or purchased singly and assembled by the guitarist.
Steel-string gauges for acoustic guitars

<table>
<thead>
<tr>
<th>G1</th>
<th>E2</th>
<th>A3</th>
<th>D4</th>
<th>G5</th>
<th>C6</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.011</td>
<td>0.013</td>
<td>0.023</td>
<td>0.032</td>
<td>0.046</td>
<td>0.056</td>
<td>Guitar Craft Services [15] (Unavailable in 2012)</td>
</tr>
<tr>
<td>0.012</td>
<td>0.015</td>
<td>0.023</td>
<td>0.032</td>
<td>0.046</td>
<td>0.060</td>
<td>Guitar Craft Services [15] (Unavailable in 2012)</td>
</tr>
<tr>
<td>0.011</td>
<td>0.013</td>
<td>0.022</td>
<td>0.032</td>
<td>0.047</td>
<td>0.058</td>
<td>John Pearse Strings, manufacturer [16][17]</td>
</tr>
<tr>
<td>0.011</td>
<td>0.013</td>
<td>0.022</td>
<td>0.032</td>
<td>0.047</td>
<td>0.059</td>
<td>D’Addario, manufacturer [14][17] (available at Guitar-Circle courses) [17]</td>
</tr>
</tbody>
</table>

In 2012, a 0.007 inch gauge was being evaluated by Fripp and other members of Guitar Circle, who are considering replacing the first string's G note with an A note, the better to approximate the B note of all-fifths tuning. The 0.007 inch gauge was produced by Octave4Plus of Gary Goodman. [18][7]

Artists who use NST

Robert Fripp has used the New Standard Tuning since 1984.

Fripp has taught NST in his Guitar-Craft courses. In Guitar Craft and since 2010 in the successor Guitar Circles, students use only New Standard Tuning. Having to use a new tuning, the students are challenged to approach their playing with greater mindfulness, putting to rest their habitual use of automatic chords or licks. With the new tuning, guitarists have to find new ways of musical expression. [18]

The tuning is used by students of Guitar Craft, of which there have been three thousand. Guitar-Craft alumni who continue to practice NST are called "crafty guitarists" or "crafties". [6] Some crafty guitarists formed The League of Crafty Guitarists (LCG), which toured with Robert Fripp and released several albums. [19] The Guitar-Craft experience and the League of Crafty Guitarists trained guitarists who went on to form new bands, such as the California Guitar Trio [20] and Trey Gunn; the California Guitar Trio and Gunn toured with Fripp as The Robert Fripp String Quintet. Other alumni of the League of Crafty Guitarists include members of Los Gauchos Alemanes, such as U.S. guitarist Steve Ball; [21] Ball is associated with the Seattle Guitar Circle, [22] along with LCG alumnus Curt Golden. [23] The collection A Plague of Crafty Guitarists features the following Guitar-Craft alumni, who were listed in a review by Barry Cleveland: Tobin Buttram, Nigel Gavin, Geary Street Quartet, Bill Hibbits, Janssen and Jensen, Sur Pacifico, Playmovil, and Santos Luminosos. [24][25] The following guitarists also use NST: Gitbox Rebellion, BigTime Trio, Zum, the Atomic Chamber Ensemble, Europa String Choir, Fabio Mittino, Lost Pedro, Tom McCarthy of Chicago's Luminance Ensemble.

NST has been adapted for instruments besides guitar. Trey Gunn (Crimson's touch-guitar player from 1994 to 2003) and Markus Reuter (TUNER with Crimson drummer Pat Mastelotto) [26] have adapted NST for their 8- and 10-string instruments; in 2007, Reuter used a B[flat], F, C, G, D, A, C, D tuning. [26] Finnish musician Heikki Malmberg uses a 7-string guitar tuned in NST with an additional low F when he is not playing drums. [27]
Notes

[24] Cleveland (2004a)

References

New Standard Tuning


Further reading


External links

- Courses in New Standard Tuning are offered by Guitar Circle, the successor of Guitar Craft (http://www.guitarcraft.com/):
  - Guitar Circle of Europe (http://www.guitarcircleofeurope.com/)
  - Guitar Circle of Latin America (http://www.guitarcircleoflatinamerica.com/)
  - Guitar Circle of North America (http://www.guitarcircleofnorthamerica.com/)
- The FraKctured Zone (http://www.frakctured.ukf.net/) is a King Crimson fan website with notation and tabs to songs in NST (with acknowledgment to Trey Gunn for permission).
Discography and lists

Discography

The discography of King Crimson consists of thirteen studio albums, twenty-five live albums, eight compilation albums, three extended plays (EPs), fourteen singles and six video albums.

Group and recording history

In August 1967, brothers Michael and Peter Giles, and Robert Fripp formed the band Giles, Giles and Fripp. They recorded several unsuccessful singles and one album, The Cheerful Insanity of Giles, Giles and Fripp. The group then recruited Ian McDonald and Judy Dyble. McDonald brought in Peter Sinfield, and one of the first songs that they wrote together was "The Court of the Crimson King". Peter Giles was replaced by Greg Lake, and the band morphed into what would become King Crimson. The band, conceived on 30 November 1968, first rehearsed on 13 January 1969. King Crimson made their live debut on 9 April 1969, and participated at the free concert in Hyde Park, London, staged by The Rolling Stones in July 1969 before 650,000 people.

Signed to E.G. Productions, King Crimson's first album, In the Court of the Crimson King, was released in October on Island Records in the UK and Europe, and on Atlantic Records in the US, Canada, and Japan. The album reached number five on the UK Albums Chart, and The Who's guitarist Pete Townshend called it "an uncanny masterpiece." The original line-up played their last show together in San Francisco at the Fillmore West on 16 December 1969. Live recordings of the original King Crimson's concerts were released in 1996 as the live album Epitaph. Ian McDonald and Michael Giles left the band during the California tour.

From the start of 1970 until mid-1971, King Crimson remained in a state of "interregnum", Greg Lake joined what would become Emerson, Lake & Palmer, but he participated in the recordings for the band's second album In the Wake of Poseidon and for the early 1970 single "Cat Food"/"Groon". For the album recording sessions, brothers Michael and Peter Giles, Mel Collins, Keith Tippett and Gordon Haskell contributed as session players.
the Wake of Poseidon was moderately well received,² and reached number four on the UK Albums Chart.⁷ Haskell and Collins were retained as full band members, and Andy McCulloch joined the group.³

The new line-up participated in the recording sessions for the band’s third album, Lizard. Keith Tippett, Marc Charig, Nick Evans, and Robin Miller contributed to the recording. Jon Anderson of Yes performed vocals on "Prince Rupert Awakes".²³ Lizard, described as being an "acquired taste", reached number twenty-six on the UK Albums Chart,⁷ but it was not to the taste of Haskell and McCulloch, who quit the band.²³

Ian Wallace and Raymond "Boz" Burrell joined the band,²³ and the new line-up went on tour. Later in the year King Crimson recorded and released their fourth studio album, Islands. Strongly influenced by Miles Davis’ orchestral collaborations with Gil Evans,³ the album reached number thirty on the UK Albums Chart.⁷ Following the next tour, Sinfield left the band²³ and released a solo album, Still, which features all of the current and previous members of King Crimson aside from Fripp, and then reunited with Lake by becoming lyricist for Emerson, Lake & Palmer.¹³ The remaining band broke up acrimoniously in rehearsals shortly afterwards.³

King Crimson reformed in 1972 in order to fulfil their tour, but with the intention of disbanding afterwards.² Recordings from this tour were later released as the Earthbound live album.² [14][15] During the tour Collins, Burrell and Wallace offered to continue with the band, but they were replaced by Jamie Muir, Bill Bruford,¹⁶ John Wetton, and the lineup was completed by David Cross. Richard Palmer-James was recruited as the new lyricist.²³ Rehearsals and touring began in late 1972, and a new album Larks' Tongues in Aspic was released early the next year.² [17] Larks' Tongues in Aspic, notable for its revolutionary sound and use of dynamics,² [18] reached number twenty on the UK Albums Chart.⁷ Following more touring, the group became a quartet in early 1973 when Muir suddenly departed.³ [19] During the lengthy tour that followed, the remaining members began assembling material for their next album, Starless and Bible Black, released in January 1974.² [20] The album earned positive Rolling Stone reviews,²¹ and reached number twenty-eight on the UK Albums Chart.⁷ Most of Starless and Bible Black was recorded from live performances,¹⁸ but after careful editing it was presented as a studio album.²² Fuller documentation of the quartet’s live work was revealed on 1992’s four-disc live recording The Great Deceiver, and on 1998’s double live album The Night Watch.

By this time, Cross was voted out of the group playing his final performance in Central Park in New York.²³ The remaining trio recorded the band’s seventh studio album, Red.²³ [14] Bruford and Wetton directed most of the sessions. Described as "an impressive achievement for a group about to disband",²³ [24] [25] Red reached number forty-five on the UK Albums Chart.⁷ The album also included guest appearances by former members and collaborators, Cross, Miller, Charig, Collins and McDonald. Two months before the release of Red, Fripp announced that King Crimson had “ceased to exist”.⁸ [26] The group formally disbanded on 25 September 1974.²³ A posthumous live album, USA was released in 1975 to critical acclaim.¹⁴ Reviewers called it “a must” for fans of the band and “insanity you’re better off having”.²⁷ [28] Technical issues with some of the original tapes rendered some of Cross’ violin parts inaudible when mixed in 1974, so Eddie Jobson provided studio overdubs of violin and keyboards.²⁹ The album was reissued in 2005. Following the assembly of USA, the band went their
In 1991, Fripp, prompted by a serious falling out with his management company and record label EG Records, established his own record label Discipline Global Mobile, and invited David Sylvian to become the lead singer for a possible reformation of King Crimson. Sylvian declined the offer, but the two started a collaboration. Following the end of the tour with David Sylvian, Fripp began restructuring the band, bringing Bruford, Belew, and Levin back and adding Trey Gunn and Pat Mastelotto for an unexpected sextet or the so called "Double Trio", which released the EP *Vrooom* in 1994. The band would make their live debut in Buenos Aires in 1995. The live album *B’Boom: Live in Argentina* was released in August of the same year. King Crimson released their eleventh studio album, *Thrak*, in April 1995. It contains revised versions of most of the tracks on *Vrooom*. *Thrak* was well received, and reached number fifty-eight on the UK Albums Chart. During 1995 and 1996 King Crimson continued to tour. The band released the live album *Thrakattak* in 1996. Live recordings from the period were later made available on the 2001 double CD release *Vrooom Vrooom*, and on the 2003 Déjà *Vrooom* DVD.

At that time, the six musicians of the "Double Trio" decided to work in smaller "sub-groups" or "fraKctalisations" called ProjeKcts. The various ProjeKcts played live and released several recordings. Various King Crimson members have continued to create new ProjeKcts to the present day. In 1998, DGM would launch the King Crimson Collector's Club, a service that regularly releases live recordings from concerts throughout the band's career. By the time, Bruford and Levin withdrew from the band. The remaining four active members of King Crimson, Belew, Fripp, Gunn, and Mastelotto, continued with the band, sometimes referring to themselves as the "Double Duo". King Crimson recorded their next album, *The ConstruKction of Light*, in Adrian Belew's basement and garage near Nashville. The results were released in 2000, and the album peaked at number seventeen on the Italian Albums Chart. The band recorded a parallel album at the same time under the name of ProjeKct X, called *Heaven and Earth*. King Crimson toured to support the records, releasing a triple live album *Heavy ConstruKction*. Later in 2001, the band released a limited edition live EP called *Level Five*, and, in 2002 the EP *Happy with What You Have to Be Happy With*. The two EPs both acted as work-in-progress reveals for King Crimson's 2003 album, *The Power to Believe*, which reached number twenty-five on the Finnish Albums Chart. Once again, the band toured to support the album, resulting in the 2003 live album *EleKtrik: Live in Japan*, recorded in Tokyo.

In late November 2003, Gunn announced his departure from King Crimson. Levin was subsequently reinstalled, reconvening with Fripp, Belew and Mastelotto for rehearsals in early 2004. A new King Crimson line-up was announced in late 2007, consisting of Fripp, Belew, Levin, Mastelotto, and a new second drummer, Gavin Harrison, and began rehearsals in spring 2008. In August of the same year, the band set out on a brief four-city tour in preparation for the group's 40th Anniversary in 2009, and on August 20, DGM Live issued a download-only release of the August 7th, 2008 concert in Chicago.

### Studio albums
<table>
<thead>
<tr>
<th>Year</th>
<th>Album details</th>
<th>Peak chart positions</th>
<th>Certifications</th>
</tr>
</thead>
</table>
| 1969 | *In the Court of the Crimson King*  
- Released: October 10, 1969  
- Label: Island Records | UK [7]  
CAN [53]  
FIN [49]  
FRA [54]  
GER [55]  
ITA [45]  
NOR [36]  
POL [56]  
SWE [57]  
US [58]  
CAN [59]  
US [60] | 5  
27 [61]  
—  
—  
—  
—  
—  
28  
Platinum  
Gold |
| 1970 | *In the Wake of Poseidon*  
- Released: May 15, 1970  
- Label: Island Records | 4  
28 [62]  
—  
—  
—  
—  
—  
—  
31 |
| 1970 | *Lizard*  
- Released: December, 1970  
- Label: Island Records | 26  
60 [63]  
—  
—  
—  
—  
—  
—  
113 |
| 1971 | *Islands*  
- Released: December, 1971  
- Label: Island Records | 30  
52 [64]  
—  
—  
35  
—  
—  
—  
76 |
| 1973 | *Larks' Tongues in Aspic*  
- Released: March 23, 1973  
- Label: Island Records | 20  
56 [17]  
—  
—  
—  
—  
—  
—  
61 |
| 1974 | *Starless and Bible Black*  
- Released: March 29, 1974  
- Label: Island Records | 28  
75 [65]  
—  
—  
—  
—  
—  
—  
66 |
| 1974 | *Red*  
- Released: November, 1974  
- Label: Island Records | 45  
—  
—  
—  
—  
—  
—  
66 |
| 1981 | *Discipline*  
- Released: September, 1981  
- Label: E'G Records | 41  
18 [34]  
—  
—  
—  
—  
37  
45 |
| 1982 | *Beat*  
- Released: June 18, 1982  
- Label: E'G Records | 39  
47 [66]  
—  
—  
—  
24  
—  
—  
52 |
| 1984 | *Three of a Perfect Pair*  
- Released: March 27, 1984  
- Label: E'G Records | 30  
43 [67]  
—  
58  
—  
—  
—  
58 |
| 1995 | *Thrak*  
- Released: April 25, 1995  
- Label: E'G Records | 58  
—  
—  
—  
—  
—  
83 |
| 2000 | *The ConstruKction of Light*  
- Released: May 23, 2000  
- Label: Virgin Records | 129  
—  
—  
—  
—  
67  
17  
—  
—  
—  
— |
| 2003 | *The Power to Believe*  
- Released: March 4, 2003  
- Label: Sanctuary Records | 162  
—  
25  
128  
65  
—  
41  
—  
150 |

"—" denotes releases that did not chart.
## Live albums

<table>
<thead>
<tr>
<th>Year</th>
<th>Album details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1972</td>
<td><em>Earthbound</em></td>
</tr>
<tr>
<td></td>
<td>• Released: June 1972</td>
</tr>
<tr>
<td></td>
<td>• Recorded: February 11 – March 10, 1972</td>
</tr>
<tr>
<td></td>
<td>• Label: Island, Polydor, E.G., Virgin</td>
</tr>
<tr>
<td>1975</td>
<td>USA</td>
</tr>
<tr>
<td></td>
<td>• Released: April 1975</td>
</tr>
<tr>
<td></td>
<td>• Recorded: June 1974</td>
</tr>
<tr>
<td></td>
<td>• Label: Island, Atlantic, Polydor, E.G., Virgin</td>
</tr>
<tr>
<td>1992</td>
<td><em>The Great Deceiver</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 30 October 1992</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 1973–1974</td>
</tr>
<tr>
<td></td>
<td>• Label: E.G., Virgin</td>
</tr>
<tr>
<td></td>
<td>• Notes: 4CD box set</td>
</tr>
<tr>
<td>1995</td>
<td><em>B’Boom: Live in Argentina</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 22 August 1995</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 1994</td>
</tr>
<tr>
<td></td>
<td>• Label: Discipline Global Mobile (DGM)</td>
</tr>
<tr>
<td></td>
<td>• Notes: 2CD set</td>
</tr>
<tr>
<td>1996</td>
<td><em>Thrakattak</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 1996</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 1995</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td>1997</td>
<td><em>Epitaph</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 1997</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 1969</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td></td>
<td>• Notes: 4CD box set</td>
</tr>
<tr>
<td>1997</td>
<td><em>The Night Watch</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 1997</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 23 November 1973</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td></td>
<td>• Notes: 2CD set</td>
</tr>
<tr>
<td>1998</td>
<td><em>Absent Lovers: Live in Montreal</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 23 June 1998</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 11 July 1984</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td></td>
<td>• Notes: 2CD set</td>
</tr>
<tr>
<td>1998</td>
<td><em>Live at the Marquee</em></td>
</tr>
<tr>
<td></td>
<td>• Released: October 1998</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 1969</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td>1998</td>
<td><em>Live at Jacksonville</em></td>
</tr>
<tr>
<td></td>
<td>• Released: December 1998</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 26 February 1972</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td>Year</td>
<td>Title</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>1999</td>
<td><em>The Beat Club, Bremen</em></td>
</tr>
<tr>
<td></td>
<td><em>Live at Cap D’Agde</em></td>
</tr>
<tr>
<td></td>
<td><em>King Crimson on Broadway</em></td>
</tr>
<tr>
<td></td>
<td><em>Live in San Francisco</em></td>
</tr>
<tr>
<td></td>
<td><em>Live in Mexico City</em></td>
</tr>
<tr>
<td></td>
<td><em>The ProjeKcts</em></td>
</tr>
<tr>
<td></td>
<td><em>Live in Central Park, NYC</em></td>
</tr>
<tr>
<td></td>
<td><em>Heavy ConstruKction</em></td>
</tr>
</tbody>
</table>
2001 *Vrooom Vrooom*
- Released: 13 November 2001
- Recorded: 30 June 1995 – 4 August 1996
- Label: DGM
- Notes: 2CD set

2002 *Ladies of the Road*
- Released: 12 November 2002
- Recorded: 1971–1972
- Label: DGM
- Notes: 2CD set

2003 *EleKtrik: Live in Japan*
- Released: 2003
- Recorded: 16 April 2003
- Label: DGM
- Notes: Recorded at Kouoseinenkin Kaikan, Tokyo, Japan

*The Power To Believe Tour Box*
- Released: 28 February 2003
- Recorded: 2003
- Label: DGM
- Notes: Packaged in a DVD snapcase

DGM Live
Additional releases along the lines of the Collector's Club are being made available at DGM Live.[68] This is the new Discipline Global Mobile website including King Crimson/Robert Fripp news, online diaries from Robert Fripp and The Vicar, and ongoing releases available for download in MP3 and Free Lossless Audio Codec (FLAC) formats. The releases include extensive King Crimson and Robert Fripp live recordings, in addition to some previously unreleased studio material. Since the launch of the site, some shows have been made available sometimes within days or weeks of the performance. It has been noted that the Collector's Club releases will eventually be made available as downloads on the site as well. As of 1 November 2007 there are 118 releases available at the site.

**Compilation Albums**
Mostly studio recordings, some incorporating live recordings.

<table>
<thead>
<tr>
<th>Year</th>
<th>Album details</th>
</tr>
</thead>
</table>
| 1976 | *A Young Person's Guide to King Crimson*  
- Released: 1976  
- Recorded: 1969–1974  
- Label: Island, Atlantic, Polydor, E.G., Virgin, DGM  
- Notes: 2LP set. Initial release by Atlantic only in Canada & Japan (not in the US). |
| 1986 | *The Compact King Crimson*  
- Released: 1986  
- Recorded: 1969–1986  
- Label: E.G. |
Discography

### 1991 *Heartbeat: The Abbreviated King Crimson*
- Released: 1991
- Recorded: 1969–1984
- Label: Caroline

### Frame by Frame: The Essential King Crimson
- Released: 1991
- Recorded: 1969–1984
- Label: Caroline
- Notes: 4CD set

### 1993 *Sleepless: The Concise King Crimson*
- Released: 1993
- Recorded: 1969–1983
- Label: Caroline

### 2004 *The 21st Century Guide to King Crimson - Volume One - 1969–1974*
- Released: 2004
- Recorded: 1969–1975
- Label: DGM
- Notes: 4CD box set

- Released: 2005
- Label: DGM
- Notes: 4CD box set

### 2006 *The Condensed 21st Century Guide to King Crimson*
- Released: 2006
- Label: DGM
- Notes: 2CD set

## Extended plays
Mostly studio recordings, some incorporating live recordings.

<table>
<thead>
<tr>
<th>Year</th>
<th>EP details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td><em>Vroom</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 1994</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 1994</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td>2001</td>
<td><em>Level Five</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 2001</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 2001</td>
</tr>
<tr>
<td></td>
<td>• Label: DGM</td>
</tr>
<tr>
<td></td>
<td>• Notes: Live EP recorded in the USA and Mexico.</td>
</tr>
<tr>
<td>2002</td>
<td><em>Happy with What You Have to Be Happy With</em></td>
</tr>
<tr>
<td></td>
<td>• Released: 2002</td>
</tr>
<tr>
<td></td>
<td>• Recorded: 2002</td>
</tr>
<tr>
<td></td>
<td>• Label: Sanctuary</td>
</tr>
</tbody>
</table>
Singles

Mostly studio recordings, some incorporating live recordings.

<table>
<thead>
<tr>
<th>Year</th>
<th>Single</th>
<th>Peak chart positions</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>UK</td>
<td>US</td>
</tr>
<tr>
<td>1969</td>
<td>“The Court of the Crimson King”</td>
<td>-</td>
<td>80</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td>“Cat Food”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1973</td>
<td>“Atlantic Sampler”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1974</td>
<td>“The Night Watch”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1976</td>
<td>“Epitaph” / “21st Century Schizoid Man”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1981</td>
<td>“Matte Kudasai”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>“Elephant Talk”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>“Thela Hun Ginjeet”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1982</td>
<td>“Heartbeat”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1984</td>
<td>“Three of a Perfect Pair”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>“Sleepless”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1995</td>
<td>“Dinosaur”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>“People”</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>“Sex Sleep Eat Drink Dream”</td>
<td>-</td>
<td>-</td>
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</tbody>
</table>

“—” denotes releases that did not chart.

Video albums

<table>
<thead>
<tr>
<th>Year</th>
<th>Video details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1982</td>
<td><em>The Noise: Frejus</em></td>
</tr>
<tr>
<td></td>
<td>- Formats: VHS</td>
</tr>
<tr>
<td></td>
<td>- Notes: recorded 1982</td>
</tr>
<tr>
<td>1984</td>
<td><em>Three of a Perfect Pair: Live in Japan</em></td>
</tr>
<tr>
<td></td>
<td>- Formats: VHS, LD</td>
</tr>
<tr>
<td></td>
<td>- Notes: recorded 1984</td>
</tr>
<tr>
<td>1996</td>
<td><em>Live in Japan</em></td>
</tr>
<tr>
<td></td>
<td>- Formats: VHS</td>
</tr>
<tr>
<td></td>
<td>- Notes: recorded 1995</td>
</tr>
<tr>
<td>1999</td>
<td><em>Déjà Vrooom</em></td>
</tr>
<tr>
<td></td>
<td>- Formats: DVD</td>
</tr>
<tr>
<td></td>
<td>- Notes: recorded 1995</td>
</tr>
<tr>
<td>2003</td>
<td><em>Eyes Wide Open</em></td>
</tr>
<tr>
<td></td>
<td>- Formats: DVD</td>
</tr>
<tr>
<td></td>
<td>- Notes: recorded 2000 &amp; 2003</td>
</tr>
</tbody>
</table>
References

[38] "Article". Q. 1995-05.
[68] DGM Live! (http://www.dgmlive.com)

**External links**

- King Crimson Discography (http://www.allmusic.com/artist/p4682) at Allmusic
- King Crimson Discography (http://www.connollyco.com/discography/king_crimson/index.html) at Connolly & Company
- King Crimson Discography (http://www.discogs.com/artist/King+Crimson) at Discogs
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