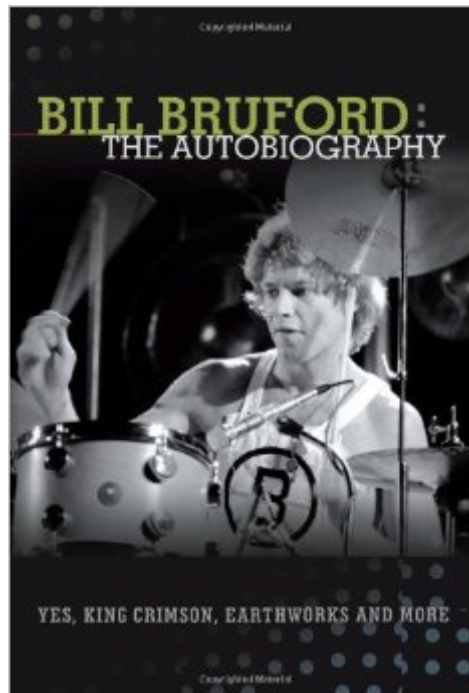


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# Bill Bruford: The Autobiography. Yes, King Crimson, Earthworks And More.



## Synopsis

Bill Bruford, once called the godfather of progressive-rock drumming, has been at the top of his profession for four decades. This is his memoir of life at the heart of prog rock, art rock, and modern jazz, playing with Yes, King Crimson, Genesis, Earthworks and many more. It is an honest and entertaining account of life on the road and in the studio, rubbing shoulders with the famous, the less famous, and the infamous, and creating an impressive tally of great music. A rock musician with the temperament of a classical musician who became a jazz musician, Bruford defies all the clichés about drummers. He says: "You write what you have to write, you play what you have to play, because you cannot sleep at night. If you can sleep at night, you shouldn't be doing this anyway." From time to time, at polite dinner parties, someone will ask Bill what he does. He replies that he is a musician. "Yes, but what do you really do?" retorts the enquirer. This unusual, funny and insightful music memoir answers that question.

## Book Information

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## Customer Reviews

Bill Bruford - what a fantastic drummer/musician. I've seen him perform with Earthworks and several times with King Crimson. Just fabulous. I really wanted to read some stories about his times in the band Yes but there is not much in this book about that. He mentions Peter Banks once. I know that Bill and Chris Squire had a difficult relationship and I wanted to read more about that and also how he ended up working on Chris Squire's solo album "Fish Out Of Water," on which Bill performs the entire album (and is absolutely GREAT on it!). No mention of "Fish Out Of Water" in the book and only a few brief mentions of Chris Squire. He talks about the Yes Union tour for about 5 paragraphs,

mostly about his electronic drums malfunctioning at Madison Square Gardens. I wanted to read about that tour! The section about King Crimson was interesting but not very insightful. I had the opportunity to meet Robert Fripp at a show in Boston but I did not want to bother him. To tell you the truth I was afraid of him. I would have liked to know more about Fripp from Bruford's perspective. You get a lot of stuff like this: "The technology of music refers to the methods by which sounds are produced and then reproduced. Look at it this way, sociologist Simon Firth suggests that "the history of music can be divided into three stages, each organised around a different technology of musical storage and retrieval." Page 74. Blah, blah, blah. Mr. Bruford has a great command of the English language, is highly intelligent and is a sophisticated English gentleman. That doesn't always make for entertaining reading. For me this book was a chore to read.

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