

## King Crimson - Beat (1982)

Wpisany przez bluesever

Piątek, 14 Luty 2014 17:20 - Zmieniony Wtorek, 29 Maj 2018 09:02

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1. *Neal And Jack And Me* 04:21 2. *Heartbeat* 03:54 3. *Satori In Tangier* 03:35 4. *Waiting Man* 04:22 5. *Neurotica* 04:47 6. *Two Hands* 03:22 7. *The Howler* 04:10 8. *Requiem* 06:30  
Musicians: Adrian Belew (words, vocals, guitar) Robert Fripp (guitar, organ, frippertronics)  
Tony Levin (bass, Chapman Stick, support vocal) Bill Bruford (drumming)

After the masterpiece album *Discipline*, the King Crimson line up of Belew/Bruford/Levin/Fripp returned to the studio and created another effort. This one, however, seems to pull the same thing as *ITWOP* pulled against *ITCOTCK* in that this album is structured and sounds very similar to its predecessor).

With this one, there is a lot more of an electronic presence to their music in that Bill Bruford's percussion has become very synth oriented. The riffing is impeccable, and overall it has the same quality of *Discipline*, but I feel I've heard them all before. Belew's lyrics in this one are a lot more straightforward and lack that abstractness of the last album. But what they lost in abstractness, they gained in commercial approach. With such songs as *Heartbeat* and *Waiting Man*, King Crimson seemed to be going into a more poppy approach, but the music was still none the less amazing. Stand out tracks are *Neal and Jack and Me*, *Waiting Man*, *Heartbeat*, and *Satori in Tangier*, which comprises the first half of the album. *Neal and Jack and Me* has lyrics that are reminiscent of Beat poets and has some great riffs and percussion, as well as a great bass line from Levin. *Heartbeat* begins with a great riff, and features some emotional vocals from Belew. *Waiting Man* is easily the best song on the album with a great synth percussion intro (extended and played in duet form live from Bruford and Belew) and some great vocals and lyrics from Belew. *Satori in Tangier* is a Tony Levin show piece, beginning with some shy stick swells and then turns into an aggressive stick beat that is overlaid by the great guitar and drum interplay.

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Overall, the King Crimson "pop" album is still good in craft, but it feels too similar to Discipline and thus it gets a less of a score because of the creative discrepancy. 3/5. ---Cygnus X-2, progarchives.com

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