

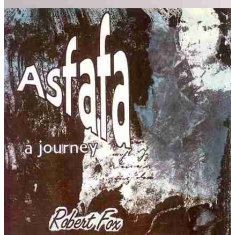


Robert Fox is one of the leading exponents of melodic orchestral electronic music and co-founder of the band Code Indigo. Considered by many to be "Master of the Grand Soundscape", Roberts music has a unique signature and style that has established him as one of the most popular and original composers of the genre. Born on January 29th,

1950 in Newcastle under Lyme, Staffs, and educated at Newcastle High School and Newcastle School of Art and Design he trained as a teacher of Drama and Art at St Katherine's College, Liverpool between 1969 and 1971 and began his teaching career at a Primary school in Widnes, Cheshire. From here he moved to a multi-dimensional role within the Cheshire Theatre in Education team, before moving then to Head of Department for some 18 years at Whitby High School, Ellesmere Port, Cheshire. He is currently Head of Drama and Theatre Studies at St. Richard Gwyn High School in Flint, North Wales. It is largely through his work as a teacher of Drama and Theatre, and particularly a long association and direct involvement in county Cheshire theatre projects, that his involvement with Electronic Music grew.

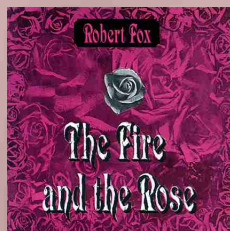
Despite being a fan of and a listener to Electronic Music for many years, it was the combination of two factors which led directly to his being regarded today as one of the UK's leading synth musicians; the acquisition of one of the very first Roland D50 synthesisers and, at the time, being Associate Director of Cheshire Youth Theatre. In this capacity in 1987 he produced a full length soundtrack for Cheshire Youth Theatre's production of 'A Midsummer Night's Dream'. The Times Educational Supplement reviewed the show, showered it with compliments, and described the soundtrack as "stunning". That was the start of further investigation into the genre and a search to find his own distinctive style within it.

A temporary change in career direction as an advisory teacher for Performance Arts Technology provided the means to explore the emerging technologies in depth. Recording to tape was now being superseded by the computer....the Atari computer to be precise, and getting to grips with this saw the foundation of a new musical career beginning to emerge, as well as an embryonic home recording setup. Three albums were recorded..."Quest", "Voices from the Inner Ear" and "Far Distant Shore", but it was not until 1991 arrived that saw and heard his first to be released and hence debut album **Asfafa** (FXCD1) to much critical acclaim (much to his surprise). C&D Compact Disc Services took Robert's music under their wing and became sole distributor. Although there had been other earlier albums in his own words, "Asfafa was the one I felt happy with both musically and technically".



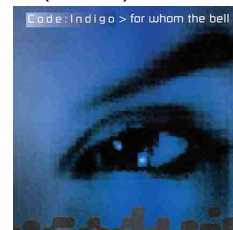
Asfafa was essentially a travelogue, through and to people and places both real and imagined, and from here the impact of people and places continued to inspire his music.

The Fire and the Rose (FXCD2) followed in 1991, and followed too, the untimely death through cancer of his first wife Gillian. It is also a journey, but this time through life, and inspired by the words of T.S. Elliot's Four Quartets. It is dedicated to Gillian's memory, and remains a highly acclaimed album in the Fox canon, both in the UK and North America. Not long afterward contact had been made with fellow musician and soon to be established friend David Wright....a friendship and collaboration that was to both endure through time and move listeners through other magical musical journeys. And in respect of journeys the travelogue theme continues in his solo work resulting in 1993 in **Blue Mountains Suite** (FXCD3). Based on an eventful 3 week journey to Australia in the summer of 1991, there is no doubt that the impressions of the journey also left their mark on the music with some classic and timeless tracks coming from this early work.

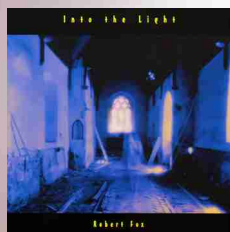


A growing relationship with AD Music saw a switch of distributors to Select Music & Video for the release of Robert's fourth album in 1994. **A Gathering of Spirits** (FX4CD) again draws its inspiration from travel, this time to Canada, with particular reference to a legend surrounding Niagara Falls. Also in 1994, a highly acclaimed joint concert with David Wright in Derby gave rise to the jointly composed tracks Overture, Finale and Meeting at Trealyn (all three pieces eventually appeared on their collaborative 4 CD box set Blue 6 years later).

1995 saw Robert again collaborating with David Wright and joined by Nik Smith and Vaughn Evans. Subsequently the band Code Indigo was formed. The resulting album **For Whom the Bell** (AD16CD) has been hailed a classic and was an adventurous project for all concerned. Nominated 3rd place in the German 'Schwingungen' radio awards for best album and best band of 1996, it led to the band being invited to play at the Duisburg festival in Germany on May 17th, headlined by the legendary Klaus Schulze. As a result of this exposure, tracks from For whom the Bell were to appear regularly on major Sony and Polygram CD compilations across Europe as the band featured alongside the likes of Santana, Fleetwood Mac, Vangelis and Enigma. By now a new name had both emerged and been defined within the Electronic Music genre and with a style and signature that is not only clearly unique but also a dynamic force within the collaborative projects of David Wright and Robert Fox, as well as Code Indigo's rapid rise to the fore. It is not surprising then that the connection with AD Music was to be consolidated as one of the main musical outputs of the label.



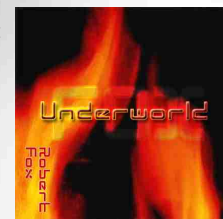
And so....in 1997 Robert released his first ADML album **Into The Light** (AD18CD), which proved an immediate and popular success. The opening track, Brother Earth, was to be the first of several tracks to appear on major Italian CD compilations. The next two years proved



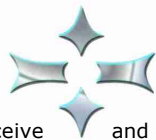
hectic for Robert, with involvement as both a soundtrack writer and a theatre director coinciding with a major studio upgrade. As a consequence his proposed 1998 release, The Stuff of Dreams, was shelved, and his only musical output in this period was on Code Indigo's problematic second studio album **Uforia** (AD16CD) which was released in 1999.....a difficult period which survived itself....fortunately!

Robert's 6th solo album, **Talking Heads** (AD32CD), was released to critical acclaim early in 2000, and is considered by many to be his finest and most mature work to date. This is still unmistakably Fox at his modern best. "All of his trademark styles are visibly intact, from the symphonic layers to his melodic genius. Mostly we find that the Fox sound has expanded with more modern ambient effects and rhythmic details that add multiple dimensions to his already proven sound". For him it was an immensely satisfying album that produced a wealth of classic tracks and "stick in your head" melodies, with the enduring "Queen of Hearts" at the leading edge of the soundstage.

During October 2000 Robert again joined David Wright for a concert at Derby Cathedral, and his shelved album, **The Stuff of Dreams**, was finally released as part of the collaborative **Blue**. This acclaimed limited edition (2000) 4 CD box set also featured the remarkable 1998 Code Indigo concert (at Derby Cathedral), and a collection of songs written and performed with David Wright. Following this and for the next 12 months Robert worked on re-mastering his pre Asfafa releases, "**Songs from the Inner Ear**" and "**Far Distant Shore**" which were released as part of a double set entitled **The Missing Albums** (SP3) in 2001. He also began work on a new studio album **Underworld**. Underworld, based on the Faustus story, was to set Robert on a darker musical journey than his previous outings, but that didn't prevent his emotional and anthemic style shining through. Indeed, with



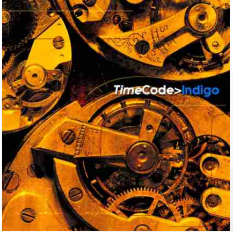
Robert Fox



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minimalist passages also in evidence, *Underworld* was to receive universal critical acclaim upon its release in 2002 and the album was premiered live in concert at Jodrell Bank in July 2002.

Parallel with the solo career and the partnership with David Wright the involvement with Code Indigo continued and September 2002 saw Fox and Wright spend a productive 2 week period writing the basic scenario for the 3rd Code Indigo studio album **TimeCode**. Now joined by Andy Lobban (guitars), Louise Eggerton (vocals) and Dave Massey (programming/production) the reformed, new look band premiered the album at a successful concert at the National Space Centre, Leicester in July 2003.

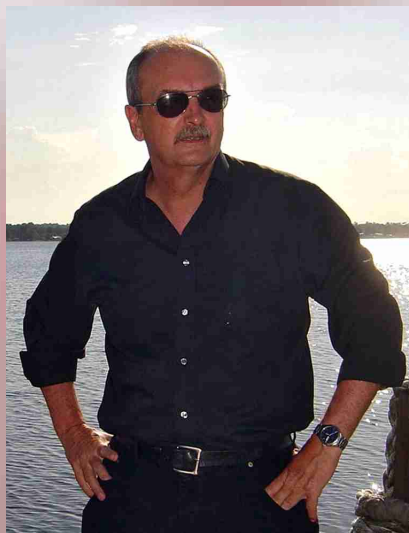


2004 was to prove a personally difficult period which saw him relocate his home and studio. Trevalyn Hall, Rossett was now in the past, and Ivy Cottage in the same village was to be his home and musical base for the foreseeable future. Following a complete studio rebuild as a consequence of the relocation Robert began working on his 11th solo album **Maya** in September. In fact this album sees a return to Robert's forte, composing lush compositions and arranging and performing them superbly. The sound is layered with melodies and imaginative effects that combine to create a dramatic mix of ornate themes and dense undulating movements full of rhythmic energy that stemmed from the composing of the title track Maya specifically for a contemporary dance interpretation. That 17 minute centre piece created the driving force for further consolidation in the foreground of contemporary electronic music composers and enhancing an established reputation still further.



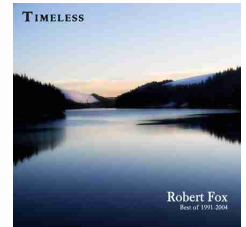
In the meantime Robert's teaching and theatre career runs parallel with the music career, with the musical overlap providing inspirational and moving soundtrack work. A move from Cheshire to Flintshire and St Richard Gwyn High School saw a growing involvement with local amateur theatre and performances in Clwyd Theatr Cymru. A reputation for quality theatre productions was quickly established, with Terry Hands (Artistic Director, Clwyd Theatr Cymru and Director Emeritus RSC) describing his direction of Mikrokosmos Theatre Company's production of *Gresford* as "community theatre at its best". Under his direction Mikrokosmos's other successes have included *The Machine Stops* (an adaptation by Michael Stevens of the E. M. Forster short story), Brecht's *The Trial of Lucullus*, *Forty Minute Faustus*, *Shotton*, *The Empire Changes Hands*, and *Mold Riots*.... all award winning productions.

In his education work, too, the overriding concern for quality is equally evident, with some exciting and innovative production work coming out of St Richard Gwyn's youth theatre. Michael Bogdanov's *Hiawatha*, Peter Shaffer's *The Royal Hunt of the Sun*, Shakespeare's *A Midsummer Night's Dream* and *The Tempest*, Sophocles' *Antigone*, and a home grown production of *Adonai* are all listed in the credits. For the National School's Shakespeare Festivals productions have included a "spectacular, imaginative and poetic" (Terry Hands) *Macbeth*,..... *Romeo and Juliet*..... and *The Tempest*. All have all received considerable acclaim, with Chris Grace (National Director, Shakespeare School's Festival) commenting that St. Richard Gwyn High School is one of the top ten performing schools in the country. Through this inspiration it is the combination of adults and young people working together that made Mikrokosmos such a dynamic influence on the local amateur scene,



and endowed St. Richard Gwyn with a national reputation for quality and innovative theatre work.

With eleven acclaimed albums now released perhaps the soundstage is now set for a "best of" release....and so the album "**Timeless**" became exactly that....timeless! The musical objectivity and ear of David Wright saw him taking Fox classic tracks and mastering a stunning album that spans some 15 years of musical output. This collection shows the breadth and depth of the man's musical career to date and is a remarkable showcase of the variation and range of electronic music that Fox has produced. To his credit - although some would say "arguably" at this point - most of his tracks not only don't conform to the clichéd synth music categories, but also don't sound like any other musician. Sure, there are hints of 30 years of greatness as artists from Tangerine Dream & Vangelis to Oldfield and Enigma are recalled as melodies, rhythms samples and soundscapes pass by, but the overall effect is that the compositions are individual and unique - this is Robert Fox and no-one else.



At this point we cannot leave out Code Indigo with the 3rd studio album "**TimeCode**" now receiving much praise and interest from fans and media alike. Thereafter, for the reformed, new look band the period October 2005 until December 2006 proved to be one of the most hectic periods too date, commencing with preparations for yet another Code Indigo album "**Chill**" and a National Space Centre concert on 27th May 2006. Code Indigo also headlined the e-live festival in Eindhoven on 14th October 2006 and played a final UK concert in East Anglia during November.

And so we move to the present....and "**Touching the Serpent's Tail**" which almost goes full circle in deriving its inspiration. Whereas back in 1992 "A Gathering of Spirits" grew out of a trip to Canada so "Serpent's Tail" also comes from the same trip....some 14 years later. A visit to a bookshop on Ottawa found a book of poetry of the same title, by Michael Robinson, found its way in hand luggage back to England and with a view to (perhaps) doing something musical with it or from it. It eventually saw the light of day when taken from a long unopened box of books and immediately seemed to find a musical resonance. It proved to be the quickest album Fox has ever produced and yet again finds a special place in the listener's collection of Robert Fox CD's. It returns to the early days in mood and style..... days of his cosmic journey style albums like "Asafa" and "Blue Mountains" and classic tracks as "White Man Dreaming", and manages to reprise this early style with a modern contemporary feel.



In terms of solo works 2007 now sees the release of a complete soundtrack, and with minor additions and modifications to the original work, "**Adonai**". The play of the same title and performed at St Richard Gwyn High School in March 2007, is written by Paul Rowlands, directed by Robert Fox and takes as its source material, both theatrically and musically, the last weeks of Christ's life....effectively the Easter story. What emerges (again both theatrically and musically) is powerful, emotive and evocative. From a music perspective there is no doubt that the listener both engages with and is drawn in by its sheer power, moving through the "scene changes" whilst following the musical narrative! It, too, is a journey....a common and recurring theme in the musical output of Robert Fox that now awaits an audience as a digital release.