

Collaboration with other rock and non-rock musicians has formed a very important aspect of Eno's activity. Two albums of tape-looped synthesizer/guitar duets with King Crimson guitarist Robert Fripp were among Eno's first publicly available experiments in the ambient sound. Eno has worked with conceptual rock group 801 (a live band, formed around ex-Roxy Music players Phil Manzanera on guitar and Eno on synthesizer), with Kevin Ayers and John Cale (a live album), and with the German synthesizer group Cluster (several albums of ambient-inflected music). Eno's collaboration on three albums with glitter/art rocker David Bowie mixed hard rock, disco/funk, and electronic excursions in a unique combination of styles. With David Byrne, leader of Talking Heads, Eno made the controversial album *My Life in the Bush of Ghosts*, which used African and American radio "found sounds" in a number of musical collages in which complex rhythms and textures set up a kind of sonic frieze. Outside the rock realm entirely, Eno has collaborated on albums with composers Harold Budd, Jon Hassell, Daniel Lanois, Michael Brook, and Roger Eno, creating a marvelously variegated set of soundscapes and musical concepts. Eno's role in all of these collaborations has been varied, but in the projects mentioned in this paragraph he has been credited as one of the composers, and in some of them as the producer.

Eno's expertise in the recording studio has been much sought-after since about 1975, and he has produced at least twenty-three albums on which he is not listed as one of the composers. His actual role as a producer has varied from that of being a simple recording engineer to that of being a *de facto* co-composer of the total sound. Again the types of music represented are diverse. Eno produced two albums for the Portsmouth Sinfonia, the "world's worst symphony" – an ensemble founded on high camp satire consisting of non-musicians and musicians playing instruments they didn't know how to play, stumbling through outrageously butchered versions of the classical repertoire. Eno created a record label himself, Obscure Records, which released eight albums in the 1970s. The Obscure philosophy, discussed by Eno in several statements, was essentially to aid in the dissemination of experimental music, the Obscure records included pieces by contemporary composers Gavin Bryars, Christopher Hobbs, John Adams, Max Eastley, John Cage, Jan Steele, Michael Nyman, the Penguin Cafe Orchestra, Tom Phillips, Fred Orton, and Harold Budd. Among the rock acts Eno has produced are John Cale, Robert Calvert, Talking Heads, Ultravox, Devo, and U2. Eno also produced the compilation *No New York* (documenting the New York punk scene of the late 1970s, with music by the Contortions, Teenage Jesus and the Jerks, Mars, and DNA), an album featuring the ethereal music of hammer dulcimer player Laraaji, and a record by the Ghanaian pop group Edikanfo.

Eno has appeared as an instrumentalist (playing synthesizer, percussion, bass, and guitar) and vocalist on at least twenty-three albums, ranging from the fabled Scratch Orchestra's recording of Cornelius Cardew's experimental vocal composition *The Great Learning* to David Byrne's music for Twyla Tharp's Broadway production, *The Catherine Wheel*.

Over the last decade Eno's approach to music has found favor among filmmakers, television executives, and playwrights. Among other things, Eno produced the "Prophecy Theme" for David Lynch's film *Dune*, and the music for the PBS series *Creation of the Universe*. Eno compositions were used as background for the acclaimed *Nova* film *The Miracle of Life*, which featured stunning color footage of inside-the-body structures and processes relating to human reproduction. In 1978 Eno released an album of original compositions entitled *Music for Films*; *Music for Films, Vol. II* followed in 1983. The pieces on these albums have been