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## SUMMERS AND FRIPP

With 1982's *I Advance Masked*, Andy Summers and Robert Fripp (acclaimed guitarists with the Police and King Crimson, respectively) have broadened their horizons. No longer simply a guitar duo, they are now, in Summers' words, "two contemporary musicians, who happen to be guitarists, making music together." The latest fruit of their labors is *Bewitched*. Summers and Fripp's second album for A&M.

As on *I Advance Masked*, both Summers and Fripp play a variety of instruments on *Bewitched*, including guitars, guitar synthesizers, various other synthesizers and percussion. Yet while *I Advance Masked* was entirely a two-man effort, *Bewitched* features additional musicians, like drummer Paul Beavis and bassists Chris Childs and Sara Lee. The new album, produced by Summers, was recorded in April and May of this year in Dorset, England.

Above all, says Andy, *Bewitched* is the product of long, painstaking hours in the recording studio. "The studio was really used as a tool this time," he observes. "I was altering and editing tunes almost into the mastering stage, even in mixing, I'd add things if I thought it was appropriate or necessary.

"Robert and I got together for a few days in January to develop some ideas for the album," Summers continues, "but we actually didn't end up using any of those ideas. Once we got into the studio, I let my ideas be springboarded by some new instruments I had -- guitar synthesizers, drum synthesizers and so on -- and the sounds they produced. This music was genuinely created by using the studio.

"The first album," he continues, "was very well received, and we knew people would expect something similar this time. So for fun --- these albums are supposed to be fun, after all, as well as serious musical projects --- we thought we'd do a 'dance side,' because it would be unexpected. We ended up with a 'dance side' and a 'dream side,' which is exactly what we set out to do."

The centerpiece of Side One, the "dance side," is the whimsically titled "What Kind of Man Reads Playboy," the album's longest track. "Playboy," Summers explains, consists of two main themes, "linked together by way of long improvised sections" featuring solos by both guitarists. "The middle improvised section in the first piece came out of an accident," Andy says. "I was wailing away, and I kept playing through the point where we were going to start the second piece. We liked it so much that we wended up keeping it that way, with a sort of funk rhythm guitar."

Among the songs on Side Two (the "dream side"), "Tribe" grew out of a backing figure created by Fripp; "Guide" features electric mandolin; and "Maquillage" ("Makeup") is one of the tracks on which Summers plays acoustic guitar. Elsewhere, Summers' textural guitar sounds on "Forgotten Steps" may remind some Police fans of the "wobbling cloud" effect Summers perfected for "Tea in the Sahara," from the Police's *Synchronicity* album. "It's similar in feel," Andy acknowledges, "but I obtained it in an entirely different way. I tracked a lot of instruments, then edited each track to the bits that I liked the most; then I did some things with an echoplex and Stratocaster (guitar) over a backdrop of guitar synthesizer and Jupiter 6 synthesizer. In a way, the song is typical of the whole album --- it's a matter of covering the canvas with a lot of paint, then scraping off what you don't need."

Clearly, Summers and Fripp do not regard their collaboration as mere larks, something to fill up the space between albums and tours with their regular bands. Their seriousness is apparent in the care taken to choose appropriate titles for these instrumental compositions. "I enjoy titling the songs," says Summers. "It's all part of the package --- the cover, the titles and the music itself should all flow as one. The should be bricks in a single strong house.

"Obviously," Summers adds, "We're trying to express a different kind of music than I'm doing with the Police and that Robert's doing with King Crimson. This music is non-vocal, perhaps more abstract and elliptical; it doesn't have to adhere to verse-chorus-verse linear progressions. We're both very pleased with "*Bewitched*."



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