

Robert Fripp

Music for the eighties

Notes: Lewis Humphreys

"Can I play you some of the new things I've been doing which I think could be commercial . . ." This is the preface with which Robert Fripp begins his new album EXPOSURE on E.G. records. The man who founded King Crimson and spent the mid-70's experimenting with Brian Eno on obscure works like the 'No Pussyfooting' LP is telling us in his own way, that we are about to hear the music of the eighties. King Crimson in the early years of this decade were a monumentally popular progressive rock band. Bands such as Yes, Roxy Music, Emerson, Lake and Palmer were all heavily influenced by the music of Robert Fripp. This man is now working along with a group of artists who will have even more influence on the world of music than King Crimson did. The talent on EXPOSURE is proof positive that this group of musicians is taking music in a new direction. Brian Eno's influence in the New Wave genre is evident in the music of The Talking Heads, Devo, Ultravox, and others. Peter Gabriel, former mentor and lead singer of Genesis, is presently working on the screenplay for the 'Lamp Lies Down On Broadway', the classic work of

Gabriel immediately before leaving Genesis. Peter Hamill, one of the foremost lyricists of the twentieth century who spent the better part of the seventies with Van Der Graaf Generator; an English progressive rock band with a neurotic nature; proffers amazing vocals on the album.

Robert Fripp has done a considerable amount of work with these artists in the past and their latest effort together shows the experience they have gained in their work. EXPOSURE begins with the preface mentioned and then continues with "You burn me up I'm a cigarette" a full out rocker, not unlike some of the rock and roll coming from England these days. It is cleverly introduced to us with a ringing telephone and features Darrel Hall of Hall and Oates on vocals. Fripp produced "Along the Red Edge" for Hall and Oates and this particular track could have been on that album. "Breathless", the next song, is a return to King Crimson with the added feature of Frippertronics which removes the listener from the seemingly ethereal pleasures of the rock beat into an entirely new dimension which has yet to be fully exposed.

The fast pace is continued with Peter Hamill singing vocals on "Disengage". Hamill has the unique ability to make shouting sound like screaming, and that in turn sound like singing. His voice is full of power and emotion, it will leave you gritting your teeth and clenching your fists. "Northstar" helps those who are tense and nervous from "Disengage" to relax. It is a beautiful ballad, Joanna Walton's lyrics are perfectly interpreted by Darryl Hall. During this song the Frippertronics become evident for the first time. You are listening to a wall of sound made by one guitar. Joanna Walton makes several contributions to Exposure with her lyrics which are full of emotion and meaning. The music is adapted to the words rather than the other way around, which only makes for a more powerful effect on the listener. Chicago, the next track, is a perfect example. Peter Hamill is once again on vox in this modified one-quarter rain dance blues number and he does a bang-up job. NY3 documents unrest within the American home. It is a shouting match between a Father (Peter Hamill), Mother and Daughter (Terri

Roche). The power and energy put forth is sheer genius, a song that should be played over and over on Planet Claire. Side one concludes with Mary, a ballad written by Joanna Walton for her sister. Terri Roche is the vocalist on this piece, a member of the Roche Sisters (a new act that shows tremendous promise on their first album, produced by Fripp, entitled The Roches).

Side Two opens with "Exposure", a song that first appeared on Peter Gabriel's premiere solo Lp. which Fripp produced and played on. This time Terri Roche's voice is "fritched" for the lead vocals to provide an interesting cover of Gabriel's interpretation. Fripp explains to us through this song the work that is required in order to expose the listener to a form of music. "It is impossible to achieve the aim without suffering", a line he repeats over and over in the monotonal voice of an aging economics professor! This is offered in preparation for Haaden Two and Urban Landscape which are dominated by "an increasingly dismal, pathetic chord sequence". Fripp would have us sitting in front of the speakers as if we were at a lecture, intently listening to every word, every

sound. This is an entirely new approach to the conventional music scene. "That is the way it is because it is that way", is the explanation he offers in I may not have had enough of me but I've had enough of you.

'Here Comes The Flood with the First Inaugural Address to the I.A.C.E. Sherbourne House' is my favorite piece on EXPOSURE. This another piece from Peter Gabriel's first album and Gabriel does the vocals. This version is a classic, with Fripp's Inaugural Address coming across like that of a speaker giving a lecture . . . Water Music 1 and 2 precede and follow the piece respectively, revealing Frippertronics as Fripp intends it to be known. On his introductory tour of Frippertronics, Fripp has been playing solo electric guitar using the Tape technique he has borrowed from Brian Eno. This beautiful sound must be experienced by the serious listener and pure Frippertronics will be available soon on the album of the same name . . . EXPOSURE is a classic album and is the continuation of the work David Bowie, Brian Eno, and Fripp have done together and it is an example of where music is headed. Next Lodger.



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Symphony 79/80

Victor Yampolsky, conductor of the acclaimed Atlantic Symphony, has announced the appearance of 17 renowned guest stars in Halifax when the ASO presents "Symphony '79 / '80", their 9-concert subscription series in Halifax.

To celebrate the 1980's, the Orchestra has planned presentations including some of the most sought-after music and artists of today's concert world, together in one sub-

scription series at the Rebecca Cohn Auditorium.

Among the international celebrities making their ASO debut performance in Halifax are the legendary violinist **IGOR OISTRACH**; stars of the Canadian Opera Company, **PEDROTTI** and **DUBOIS**, joined by mezzo soprano, **ELVIRA GONNELLA** and the 120-voice Dalhousie Chorale (in the first unabridged performances east of Montreal of Berlioz' **ROMEO and JULIET**);

and **ARTHUR OZOLINS**, "one of the great virtuoso pianists of our time" (—New Yorker).

Also scheduled during these Monday and Tuesday night festivities is Atlantic Canada's first full-scale professional production of the delightful operatic romp, **HANSEL and GRETEL**, featuring the stars of the Guelph Spring Festival—a co-production of the ASO, Theatre New Brunswick, and the touring office of the Canada Council.

Rounding out the ASO's colourful new entertainment series are: one of Canada's best known international artists, cellist **GISELA DEPKAT**; the triumphant return engagements of Canadian superstar pianist **LOUIS LORTIE**; and the ASO debut of master musicians **DJOKIC** and **VALLEAU**, violinist and cellist.

Victor Yampolsky, who has been invited this season for return guest appearances with the Toronto Symphony (conducting renowned violinist Pinchas Zukerman), will lead the ASO in 8 of its 9-Halifax series concerts.

Regular Halifax performance nights are Monday's and Tuesday's. However, special opening night dates are Tuesday and Wednesday, October 2 and 3, 8:30 p.m. For information phone 424-3895.

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