

Andy Summers & Robert Fripp □ – Bewitched (1984)

Written by bluesever

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A1 Parade 3:01 A2 What Kind Of Man Reads Playboy 11:12 A3 Begin The Day 3:33 B1 Train 4:33 B2 Bewitched 3:53 B3 Tribe 3:23 B4 Maquillage 2:16 B5 Guide 2:34 B6 Forgotten Steps 3:57 B7 Image And Likeness 1:30 Andy Summers - Art Direction, Drum Machine, Drums, Guitars, Loop, Mixing, Percussion, Roland Synthesizer, Sequencers, Sequencing, Synthesizer, Tape, Water Bowl, Water Bucket Robert Fripp - Drum Machine, Drums, Guitars, Guitar (Acoustic), Guitar (Electric), Loop, Percussion, Roland Synthesizer, Sequencers, Sequencing, Synthesizer, Tape, Water Bowl, Water Bucket Chris Winter - Saxophone Jesse Lota - Tabla Chris Childs, Sara Lee - Bass Paul Beavis – Drums

On Andy Summers and Robert Fripp's second album, *Bewitched*, the duo offered a new batch of their instrumental songs, which turned out to be much more rock-oriented than their texturized 1982 debut, *I Advance Masked*. The album was originally going to be a more musically varied affair -- at the time, Summers talked about recording calypso and Tex-Mex/Ry Cooder-like tunes with Fripp, but they never saw the light of day. Like its predecessor, it contains plenty of great guitar work, with songwriting being stressed over instrumental virtuosity. For example, Summers and Fripp know how to subtly insert challenging sections into their songs (such as the 7/4 time signature in "Maquillage"), without making them seem like an obvious attempt to impress fellow musicians. Although '80s-sounding electronic drums are primarily used for backbeats (such as the track "Train"), it doesn't take away from the album's charm. Whereas their last album featured a few compositions that were quite King Crimson-like, their sophomore effort contains a few that sound like Police instrumentals (the title track). Unfortunately, *Bewitched* would prove to be Summers and Fripp's last collaboration together. ---Greg Prato, AllMusic Review

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