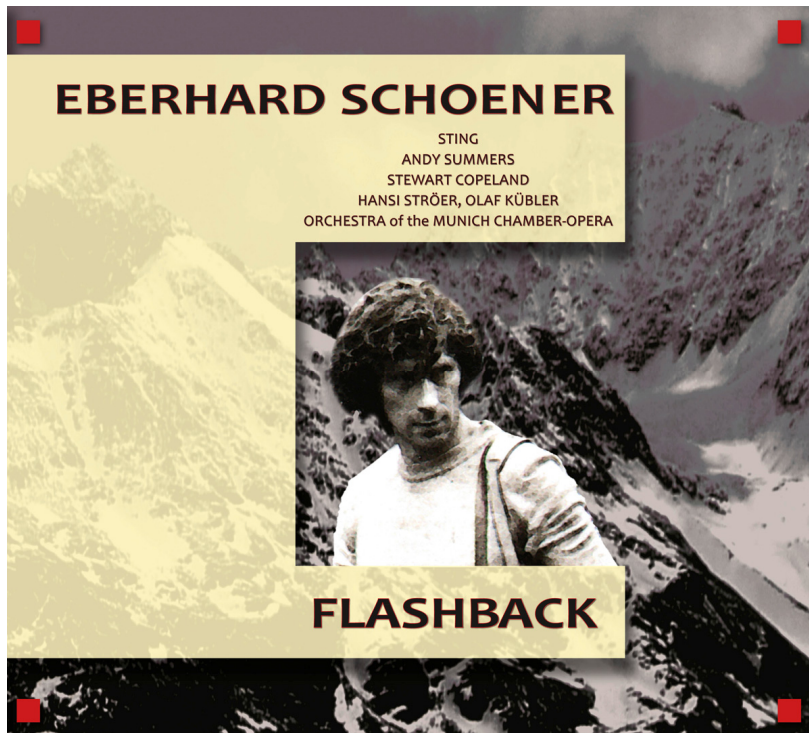


Eberhard Schoener „Flashback“



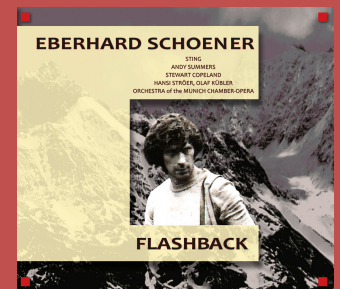
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Genre: Avantgarde

The purpose of all my journeys is the return. The album „Flashback“ is also a return. A Trilogy:

BALI-AGÚNG - TRANCE FORMATION - FLASHBACK

For many musicians who have worked with electronic music the cosmos, the space, the universe, or the galaxy have become symbols for their music. The electronic basic material (the different waveforms) obviously seems to have this relationship, but for me it is rather a clever marketing of the universe, than a real definition of the musical content.

But I am interested in a planet in relation to music, a planet where both the transmitter and the receiver are in fact equally accessible: the earth.





The A-side „From the New World“ describes a journey to the USA and back to Europe, the B-side „From the Old World“ describes the Rhine from its delta to its river head. The 3 titles of the B-side are based on music for the movie „Rheingold“ by Niklaus Schilling.

Eberhard Schoener Munich, (Original-Liner-Notes, March 1978)

Memories by Sting:

He is a tall man in his fifties with romantic wisps of grey hair framing an interestingly lugubrious face. His face looks like an eighteenth century aristocrat who has somehow been displaced into the twentieth.

It was Andy Summers, The Police's guitarist who had introduced us all years ago. Andy brought Stewart Copeland and me to Munich in 1977 to work with this unusual director. Eberhard Schoener needed a band of versatile musicians to take part in a show that he was creating.

We had only recently formed The Police and were desperately in need of funds to keep our venturesome dreams of stardom alive.

Hence, a couple of weeks working in Germany as part of (as Andy described it) 'a multi media extravaganza of lasers, circus, rock, classical and electronic music, with ballet dancers and a mime artist' was too seductive to refuse not to mention extremely well paid. We were on the next plane out, not quite sure what we were in for but none the less excited.

Eberhard's urbane cosmopolitanism, his old fashioned German addiction to romanticism and his insistence that modern life could still be an adventure inspired me greatly, as he really seemed to be a man born in those days.

Primarily, Eberhard engaged me as a bass player, only, but once he'd heard me singing he was fascinated by my voice, and noticed, as he put it, 'something unique in it', a distinctive, but untrained, tenor.

Sting . Taken from the book "Eberhard Schoener - Grenzen gibt es nicht" © 2010 LangenMüller in der F.A. Herbig Verlagsbuchhandlung GmbH, München

Memories by Eberhard Schoener:

We really had an amicable friendship. Stewart was always restless and overactive: a young blonde man with an incredibly broad range of interests who wanted to know everything about Bali. He was interested in the Balinese polyrhythms. He is really the strongest and best drummer I've ever met. He bounced onto the stage and then struck his drums with an incredible force. This energy came naturally - it wasn't a forced power as with many rock 'n' roll drummers.



Sting was introverted, shy and reserved, but was already convinced that they would make it. He let nobody come near him. We had often listened to classical music altogether, he wanted to identify its structure. Later, when we met in the post-Police-time, we mainly talked about classical music. I quickly realised that Sting was an exceptional singer, and I made him sing extremely high while we were recording. He managed it with ease.

Stewart's brother, Miles Copeland, later took over the management of The Police and fended off all contact between us. The "Munich period" no longer fitted into the image of the band and was deliberately excluded by Miles. These three years were never mentioned in their biographies. They were now on a different trip. They toured the U.S., because Miles wanted to breakthrough into America, and they worked like crazy. After two years, everyone knew The Police. That was the beginning of their successful international career.

I did not want to be accused of trying to jump on their bandwagon - so I tried not to meet them. Sting later gave solo concerts in Munich and he phoned me each time he was here and we met up for a chat. The old familiarity immediately returned.

Stefanie Schoener . Taken from the book "Eberhard Schoener - Grenzen gibt es nicht" © 2010 LangenMüller in der F.A. Herbig Verlagsbuchhandlung GmbH, München

TRACKLISTING:

From The New World:
Trans-Am
Why Don't You Answer
Only The Wind
Powerslide
Flashback
Epilogue
From The Old World:
Rhine-Bow
Loreley
Magma
Bonus:Track:
Why Don't You Answer (Remix by L.T. Velvet)

Eberhard Schoener, Moog, Oberheim, Mellotron, Piano
Sting, B-Guitar, Vocals
Andy Summers, E-Guitar
Hansi Ströer, E-Guitar, Electr.Piano
Olaf Kübler, Tenor-Sax, Alt-Sax
Stewart Copeland, Drums, Percussion



Orchestra of the Munich Chamber-Opera
Conductor Eberhard Schoener
Music & lyrics: Eberhard Schoener
produced by Eberhard Schoener
engineered by Reiner Oppelland
executive-directed by Curtis Briggs
produced and mixed at the Electrola-Studio Munich and
Arco-Studio Munich, October 1977 to February 1978
Re-Mastering: Lukas Taido Velvet
Many thanks to: Niklaus Schilling, Willi Bogner

Sales-Arguments:

- with Sting, Andy Summers und Stewart Copland from The Police
- remastered with a remix of the club hit "Why Don't You Answer".
- One of the finest examples of early German electronic pop and avant-garde music of the 70's