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East bay ray guitar

East Bay RayEast Bay Ray performs at the Harmony Music & Arts Festival (June 12, 2009)Background informationRaymond John PepperellAnso known asRay Pepperell, Ray ValiumBorn (1958-11-17) November 17, Oakland, CaliforniaGenresPunk rock, speed metalInstrumentsGuitarLabelsManifesto RecordsAssociated actsDead KennedysSkrapyardAmanda PalmerThe Killer Smiles Raymond John Pepperell (born November 17, 1958) is an American musician best known as guitarist for the punk band Dead Kennedys. His guitar work was heavily influenced by surfing music, jazz and rockabilly. Alongside Jello Biafra's cunning lyrics and the unique vibrato-based vocal style, the application of East Bay Ray was one of the determining factors in Dead Kennedys music, and by extension, the second wave of American punk. He is also the only Dead Kennedy to remain a constant member of the band since his formation. The early years of Raymond John Pepperell's life and education were born and raised in the San Francisco Bay Area and were musically influenced by both his parents, who organized local art and music festivals in their suburban neighborhood. His father had a collection of jazz and blues records from the 1930s and 1940s, and would take him and his brother to performances by Muddy Waters, Count Basie Orchestra and Lightnin' Hopkins. His mother was a fan of weavers and pete Seeger. Ray's parents, who were active in the Civil Rights Movement of the 1960s, also influenced him politically. Ray graduated from the University of California, Berkeley and planned to become an architect, but found the architecture too artistically limiting. By this time, he had already started writing and playing music while realizing that he could not live without it. [1] Career This section of a biography of a living person needs additional citations for verification. Please help by adding reliable sources. Controversial material about living people that is not of origin or poorly sourced must be removed immediately, especially if potentially slanderous or harmful. Find sources: East Bay Ray · news · newspapers · books · scholar · JSTOR (September 2011) (Learn how and when to remove this template message) Before the Dead Kennedys, East Bay Ray played guitar with a rockabilly/doo-wop bar band cruisin', having released a single, Vicky's Hickey, sold mainly on their shows. The Dead Kennedys were an idiosyncratic punk rock band. Although they kept their music mostly loud, fast and aggressive, they threw eclectic blooms that were easy to miss for casual listeners. These experiments have been represented more prominently in playing the guitar of East Bay Ray, which took its cue from sources such as film music (spy film soundtracks and spaghetti western soundtracks by Ennio Morricone), instrumental instrumental rock (the guitar styles of Dick Dale and George Tomsco of the Fireballs), as well as psychedelic music of the 1960s (especially early Pink Floyd) with its echo effects. With the help of Jello Biafra and Klaus Flouride, East Bay Ray has created a distinct and driving guitar style and sound. In interviews, East Bay Ray cited Syd Barrett's reproduction on Pink Floyd's first album The Piper at the Gates of Dawn, as well as the music of the Ohio Players, and scotty Moore's guitar (with his echo), as influences. East Bay Ray claims to have never been consciously influenced by surfing music, and attributes the recognizable elements of surfing in Kennedys music to growing up in California, although it could certainly be the influence of Klaus Flouride or Jello Biafra. East Bay Ray's passion for spaghetti western music is evidenced by a 7-song single he recorded in 1984 entitled Trouble in Town/Poison Heart. [quote required] After the Dead Kennedys stopped touring in February 1986, East Bay Ray formed the band Kage with singer Bana Witt. He played guitar on a number of projects including an Algerian music album Rai for Cheikha Rimitti called Sidi Mansour, which also included Red Hot Chili bassist Peppers Flea (coincidentally, D.H. Peligro later became drummer for RHCP for a short time) and Robert Fripp, for garage-pop with Pearl Harbor, retro-jungle-surfing with Johnny Feelings and exotic lounge music with Frenchy. He composed and recorded a soundtrack for an early independent film by David Siegel and Scott McGhee, who later made the noir film The Deep End. In the early 1990s, Ray formed the funk/rock band Skrapyard and released Sex is Sex on Alternative Tentacles with Ron West, Robert Ball, Andy Kaps and Jason Collins. In 2000, Ray appeared on Hed PE's second studio album Broke, performing guitar on the song Waiting to Die. [2] East Bay Ray was involved in all of the Dead Kennedys' early studio recordings and is credited with mixing and having produced the band's first single, California Uber Alles/Man with the Dogs, the band Fresh Fruit for Rotting Vegetables' first LP with Oliver Diccco, the EP In God We Trust, Inc. Ray was one of the founders of the original Alternative Tentacles Records, set for other artists and Dead Kennedys, and was a partner until the mid-1980s. Ray recently mixed and produced two Live Recordings CDs by the Dead Kennedys, Mutiny on the Bay and Live at the Deaf Club. East Bay Ray led the legal fight to obtain the intellectual property of the Dead Kennedys and secure the copyrights held by the band by Jello Biafra. Biafra was held civilly responsible for defrauding the band. Ray authorized and had a production credit for a recording CD dei Dead Kennedys, Mutiny on the Bay, che Biafra Biafra is of poor quality. However, several reviewers disagree. [4] Jello Biafra, proclaiming his constant disregard for nostalgia, maintains a live album released 15 years after the band disbanded is nothing more than an attempt to make more money on the parts of his former bandmates. East Bay Ray was responsible, along with his former bandmates Klaus Flouride and D.H. Peligro, for licensing songs such as Police Truck and Holiday in Cambodia to large companies for use in video games and movies. However, early in their career, Biafra, along with the other band members, approved the use of Dead Kennedys songs in major releases of Neighbors (1981) and Class (1983). In 1999, Biafra himself approved the license for tony hawk's video game. Ray was a leading artist on the April 2006 edition of Guitar Player magazine that talked about recording techniques and in the January 2006 issue of Guitar World. Ray is a guest on guitar hero on the solo debut of Dresden Dolls singer/pianist Amanda Palmer, Who Killed Amanda Palmer. Ray also released the single Trouble in town 7 in 1984 (Alternative Tentacles Records), with Poisoned heart and Trouble in town, with guest singers Vince and Steve One. The origin of his nickname as East Bay Ray stems from an advertisement sent to the band members that he signed only under that name, leading to the initial formation of the Dead Kennedys and his nickname. References ^ East Bay Ray. Retrieved July 31, 2020. ^ Tommaso Iannini (2003). (Hed) Pe. Nu metal (in Italian). Joints. p. 44. ISBN 88-09-03051-6. ^ Dead Kennedys v. Jello Biafra Archived 2012-02-27 at Wayback Machine, Cal.App.1 Dist.,2003 A094272 ^ RockZone.com and Alt.Culture.Archived Guide 2006-11-17 at Wayback Machine ^ Fax by Uli Elser, former manager of Alternative Tentacles. May 5, 1999. External links Wikimedia Commons has media related to East Bay Ray. 2007 interview with east bay ray retrieved by Follow artists like East Bay Ray and inspired by their gear show out of your equipment setup. Save equipment on your bucket list and see the best price. or participate with your email We have detected that JavaScript is disabled in this browser. Enable JavaScript or switch to a supported browser to continue using twitter.com. You can view a list of supported browsers in the Help Center. Help Center Since Donald Trump won the presidency several weeks ago, artists from all over underground music have talked about what this election means for our country and freedom. In times of compulsivity, it is better to look for people who have been in similar situations although nothing can be comparable to Trump and his ilk. Guitarist Raymond John Peppereil - better known by his nickname East Bay Ray - is an integral part of the Dead Kennedys, Kennedys, their classic 80s formation and current incarnation. His guitar sound and licking, stylistically antithelial to anything in the hardcore scene of the 80s, have since been separated, studied and copied by countless guitarists. And the Dead Kennedys canon is perhaps the best example of informed and politically conscious music in the last three decades; Fresh fruit for rotting vegetables and frankenchrist are as current with the alt ascending to the right as they were when the moral majority tried to dictate what was appropriate art in the 1980s. More than a decade after a widely covered lawsuit against former bandmate Jello Biafra (which won't be told in depth here - a Google search will give you ample coverage) Ray still travels the world while the Dead Kennedys with his original bandmate Klaus Flouride and D.H. Peligro. We talked to Ray about history repeating himself, his guitar sound and the time he met Jeff Hanneman. I was listening to your catalog before I spoke to you and all the Dead Kennedys songs look incredibly current given where we are as a country. I think people have their heads in the sand. I have a lot of friends who make the argument that a lot of people are stupid and it's stupid to vote for Trump, but that's not how it works. I saw a documentary about politics where a consultant said that elections are 20% reason and 80% emotion. The advantage of emotion is that it makes people go to the polls. Trump is the direct result of the design of Google, Facebook and Amazon of how the Internet works, or rather you get everything for free because it is paid for by advertising. What you end up with is nothing but clickbait. Things that are false and extravagant get more clicks than facts. What these big tech oligarchies have tried to sell is the idea of direct democracy and access. What they do not realize is that there is a difference between democracy and mobocracy. A democracy leads an educated electorate to look at the issues before deciding. A crowd is just someone hitting the buttons. Some people had the utopian fantasy that public opinion is better than an individual opinion and that it leads to a lynching of the Mafia, not to individual conscience. Now we have the crowdsourcing of justice. This way you get more clicks and more money. Journalism is clickbait. The music is clickbait. You need journalism for democracy and we don't have it. With the Internet, it's easy to create a bubble where you only hear or see things you agree with. This applies to both sides politically. Yes, the filter bubble. The Arab Spring was all PR. What happened with (former Egyptian President) Mubarak is that the generals decided to get rid of not Twitter. Others have talked about how the Internet will eliminate the hierarchy. Utopian dreams are still sold to us. People believe things like this and it's Utopians always end up in a nightmare because they do not take into account true human nature. Right-wing utopians want to take us back to the cookie cutter culture of the 1950s. And she criticized left-wing utopians on things like Holiday In Cambodia. Exactly. Free-market capitalism is as big as communism. It doesn't exist and it never did. The closest thing to a free market was 4,000 years ago on some trade route. Wyoming has about 500,000 people and many are anti-government, but the government has put in Jackson Lake, and that's where they get all their electricity. Without federal government funding, there would be no infrastructure. You wrote dead kennedys music in the middle of Reagan. There were strong political differences between Reagan and the Democratic party. But Reagan famously worked with House Speaker Tip O'Neill. Trump is saying we're going to expel people based on religion. He works with openly racist people. I've never seen us go that way like a country. Now it's totally worse. And the culprit is the internet and social media. There was a great article in The Atlantic about the original sins of the Internet. But even they didn't get to how the Internet destroyed professionalism. The New York Times got rid of their ecology writers, and global warming is one of our biggest problems. But they couldn't afford it because no one was interested. What's the craziest thing you've seen writing about yourself or your bandmates on social media? I don't pay much attention because it's so crazy. The Internet has unleashed Id. I think Google is the second largest company on the planet. Facebook has billions of dollars and is run like a Russian crowd. We have a Dead Kennedys Facebook page and when we try to post a tour they will squeeze the amount of people who can see it. Then a window opens that says you could pay to increase your reach. It's extortion and gangsterism. But they don't care because they're making millions of dollars and they think they're geniuses. The Russian mafia rips my songs off and Google makes money for it. It's no different than someone taking your Social Security number or taking a family photo and using it in an ad. This poor woman made a breastfeeding video for a company and someone cut it into a porn movie and used her real name. People must have ownership of the files they create. Without consent, how can there be freedom? This has been discussed in the Federalist Newspapers. Politicians don't seem to have had this. Honestly, I couldn't understand some songs and decided to do something that sounded good. It was as if incompetence drove my creativity, not being able to take note of things. get into your guitar by playing. How did you discover the tool and how were your first years of playing? There was There around me. The teenagers in the neighborhood were 45 years old and my dad was in country blues like Son House and big bands like Duke Ellington and Count Basie. My mother was at The Weavers with Pete Seeger. So I made good music around the house. We had my dad drive to a Rolling Stones concert. After that, my brother took the drums and I took the guitar. Then we formed a little band together. How long have you been there to master the instrument? I wouldn't say I'm a master (laughs). I'm a master of a musical style. To be honest, he was just having a boring life; I'd come home, train, have dinner with the family and then do my homework at night. That was my life in high school. Have you learned to read music or just copy what you've heard? I learned mostly by ear. I can read music but I'm not good enough to do vision reading. In rock and punk, it's not really written and it can't really capture everything. How do I write a guitar string curve? When you were in Cal(Berkeley) in the early 1970s it was still a very political place. Is this where you developed your political conscience? I think I had a political conscience from my parents. In the 1960s they were involved in civil rights movements, particularly (protesting) against something called the red cladding. That's when real estate companies put red lines in neighborhoods and charged people more based on skin color. When I was in Berkeley I was a busser in a bar and what I noticed was that some socialists left no advice – it was all talk and no action. And I remember talking to anarchists who said, Down with the system, and I said to myself, don't we have sewers? Your guitar sound: no one can replicate it. This is true for all memorable players. How did you get your guitar to play the way it sounds, that ethereal quality of surfing? I'm not sure! On some of the records, the tone is actually a bit tinny. I've always been very passionate about sound and I'm a bit of a geek as I can disassemble a Marshall amplifier or a Fender amplifier. I started with a Fender amplifier and slightly converted it into a Marshall and tried several resistors and capacitors until I got a rich sound. I just liked experimenting. I've never listened directly to surf music, but I'm sure I've heard it in my neighborhood growing up on the outskirts. I also like the double choice (repeating each note in a melody twice) like Dick Dale. I have an Echoplex (tape delay effect) due to acid rock. This and the double choice gave the guitar that sound. I also liked the sound of spaghetti westerns: that desert, the sound of echo. I'm a strange combination of 2 = 5. It's like hardcore punk combined with spaghetti westerns. What makes it unique is when you mix some things together. And that's what all artists do, even writers. Were you doubling down on most Dead Kennedys albums? Lol Police truck is just that it's not in Cambodia. It depends on the songs. When we started we had another guitarist. When he left I started doing things like hitting an open rope and then climbing high on my neck. He was skipping an octave, basically. The language of hardcore was created in the early 1980s, but when I hear other hardcore guitarists they seem literal and direct. Was the way you played a reaction? I was doing what came naturally. I'd rather hear a note from Muddy Waters than a bunch of notes from some metal guitarist. Honestly, I couldn't understand some songs and decided to do something that sounded good. It was as if incompetence drove my creativity, not being able to take note of things. But I consciously tried to look different. Cole Porter said: make the familiar sound different and make the different sound familiar. And that's what I did. Many of our songs have a classic standard structure from the 1930s. Let's take something that sounds familiar and make it different. Can you give me an example? Holiday in Cambodia. It's like a Motown song. It has a verse and a pre-chorus with this tension entering into a refrain, which is the exit. It's a Motown deal. Where does that riff come from? It was written in a jam session. Klaus began playing the bass line. I just played right above it. We were bored with standard guitar riffs and kept trying something different. I honestly can't say what the source is. My parents didn't play schlock music around the house. People also tried to break down the riff in Satisfaction, but the Rolling Stones said something familiar - that only sounded fresh. Exactly! It's something that's very difficult to articulate. The left brain is the logical narrative side and the right brain is emotional and impressionist. Soloing was a bit disapproved in a lot of 80s hardcore. How did you bring the solo to Dead Kennedys music? We didn't have a regulation. And we didn't listen so much to hardcore. Klaus listened to the things of the big band of the 1930s and Biafra listened to the things of the garage band that had solos. It's not something we've ever discussed. There was no formula. What makes the guitar interesting to you? Do you approach by playing your old different material? Two years ago, I had carpal tunnel surgery. Things aren't as easy as they used to be. We can't do so many shows in a row. Because of the pressure in my hands, I have to change my posture when I make deals. The only other thing that has changed is that we have stabilized the time and made it more solid so that we can get all the notes. We have more respect for the songs and the music and let them work. There are a lot of Songs. Have you ever heard from some metal guitarists who were influenced by the Dead Kennedys? A number of years ago we did the Full Force Force in Germany with 40,000 people. The Slayer was in the lead and we were like two bands before them. Rob Halford played in front of us. We felt like the Beatles at this metal festival because we have melodies. (Jeff) came up and started talking to me and I ended up talking about music on his bus. It was late at night but we ended up talking about the Bay Area. Jeff always had a Dead Kennedys sticker on one of his guitars. Right. People sent me pictures. I guess I don't listen much to heavy metal outside of Led Zeppelin and AC-DC. I've been listening to Sun Records since the mid-1950s and when I was in Chicago I got a Chess Records tour from Willie Dixon's nephew. The cause and process have been resolved for over a decade. How's the reception for the band now, and it's in the back view? Lol Biafra is a media darling. To save his reputation, he had to cut down Klaus, D.H. and me. The bottom line is that he stole \$76,000 from the band and lied to us and the fans, whether people want

to accept it or not. He wasn't man enough to say he made a mistake and is afraid to play with us. Last year I received death threats on Facebook because we played San Francisco in the Biafra courtyard. Death threats? That's how crazy it is. But we sold The Fillmore. There have been multiple generations of fans who have followed since you wrote those records. Is it possible that younger fans aren't as worried about bad blood as they just want to hear the music? What the band has built recently is just through hard work and we didn't get much help from the press. Biafra has deliberately launched us for ten years and has nothing to do with music. Most of the things I see are about how bad we were with him. Him.

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