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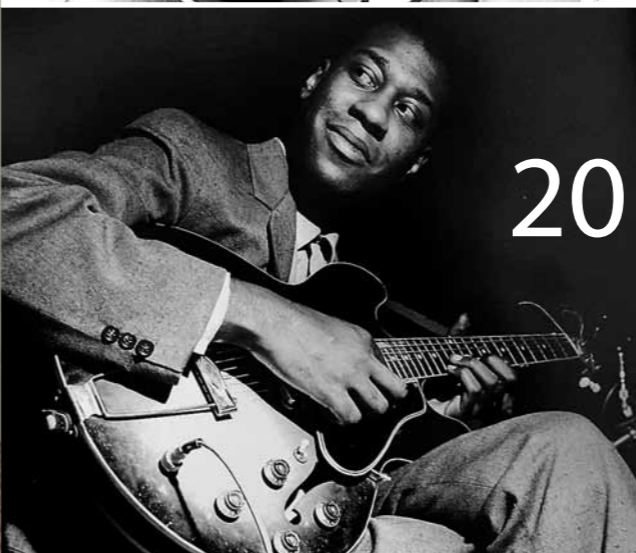
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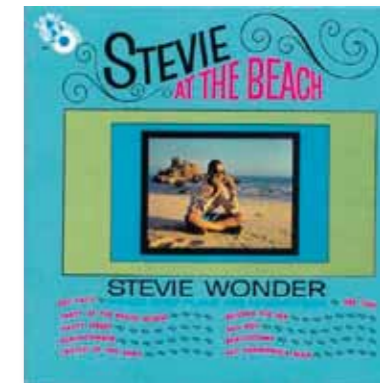
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FOCUS ON Stevie Wonder



WHO IS STEVIE

Stevie Wonder was born in Saginaw, Michigan, in 1950, the third of six children to Calvin Judkins and Lula Mae Hardaway. Owing to his being born six weeks premature, the blood vessels at the back of his eyes had not yet reached the front and their aborted growth caused the retinas to detach. The medical term for this condition is retinopathy of prematurity, or ROP, and it was exacerbated by the oxygen therapy given while in his hospital incubator.

When Stevie Wonder was four, his mother left his father and moved herself and her children to Detroit. She changed her name back to Lula Hardaway and later changed her son's surname to Morris, partly because of relatives. Morris has remained Stevie Wonder's legal surname ever since. He began playing instruments at an early age, including piano, harmonica, drums and bass. During childhood he was active in his church choir.

Discovery and early Motown recordings

Ronnie White of The Miracles gives credit to his brother Gerald White for persistently nagging him to come to his friend's house in 1961 to

check out Stevie Wonder. Afterward, White brought Wonder and his mother to Motown. Impressed by the young musician, Motown CEO Berry Gordy signed Wonder to Motown's Tamla label with the name Little Stevie Wonder. Before signing, producer Clarence Paul gave Wonder his trademark name after stating "we can't keep calling him the eighth wonder of the world". He then recorded the regional Detroit single, "I Call It Pretty Music, But the Old People Call It the Blues", which was released on Tamla in late 1961. Wonder released his first two albums, *The Jazz Soul of Little Stevie* and *Tribute to Uncle Ray*, in 1962, to little success.

Early success: 1963–1971

By age 13, Wonder had a major hit, "Fingertips (Pt. 2)", a 1963 single taken from a live recording of a Motor Town Revue performance, issued on the album *Recorded Live: The 12 Year Old Genius*. The song, featuring Wonder on vocals, bongos, and harmonica, and a young Marvin Gaye on drums, was a #1 hit on the Billboard Hot 100 and R&B charts, making him the youngest artist to top the former in its history and launching him into the public consciousness.



Stevie and Quincy Jones



In 1964, Stevie Wonder made his film debut in *Muscle Beach Party* as himself, credited as "Little Stevie Wonder". He returned in the sequel released five months later, *Bikini Beach*. He performed on-screen in both films, singing "Happy Street," and "Happy Feelin' (Dance and Shout)," respectively.

Dropping the "Little" from his name, Wonder went on to have a number of other hits during the mid-1960s, including "Uptight (Everything's Alright)", "With a Child's Heart", and "Blowin' in the Wind", a Bob Dylan cover, co-sung by his mentor, producer Clarence Paul. He also began to work in the Motown songwriting department, composing songs both for himself and his label mates, including "Tears of a Clown", a number one hit performed by Smokey Robinson & the Miracles.

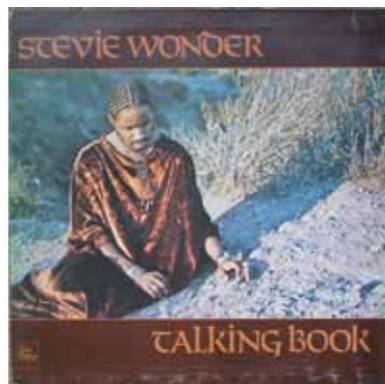
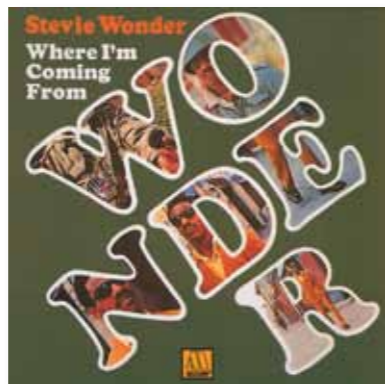
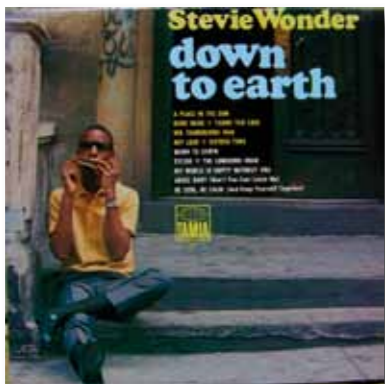
In 1968 he recorded an album of instrumental soul/jazz tracks, mostly harmonica solos, under the pseudonym (and title) Eivets Rednow, which is "Stevie Wonder" spelled backwards. The album failed to get much attention, and its only single, a cover of "Alfie", only reached number 66 on the U.S. Pop charts and number 11 on the U.S. Adult Contemporary charts. Nonetheless, he managed to score several hits

between 1968 and 1970 such as "I Was Made to Love Her", "For Once in My Life" and "Signed, Sealed, Delivered I'm Yours". In September 1970, at the age of 20, Wonder married Syreeta Wright, a songwriter and former Motown secretary. Wright and Wonder co-wrote the songs on the next album, *Where I'm Coming From*, which did not succeed in the charts. Reaching his twenty-first birthday on May 13, 1971, he allowed his Motown contract to expire.

In 1970, Wonder co-wrote, and played numerous instruments on the hit "It's a Shame" for fellow Motown act The Spinners. His contribution was meant to be a showcase of his talent and thus a weapon in his ongoing negotiations with Gordy about creative autonomy.

Classic period: 1972–1976

Wonder independently recorded two albums, which he used as a bargaining tool while negotiating with Motown.[citation needed] Eventually the label agreed to his demands for full creative control and the rights to his own songs. The 120-page contract was a precedent at Motown and gave Wonder a much higher royalty rate. Wonder returned to Motown in March 1972 with *Music of My Mind*. Unlike most



previous albums on Motown, which usually consisted of a collection of singles, B-sides and covers, *Music of My Mind* was a full-length artistic statement with songs flowing together thematically. Wonder's lyrics dealt with social, political, and mystical themes as well as standard romantic ones, while musically Wonder began exploring overdubbing and recording most of the instrumental parts himself. *Music of My Mind* marked the beginning of a long collaboration with Tonto's Expanding Head Band (Robert Margouleff and Malcolm Cecil).

"Superstition" (reduced quality) from *Talking Book* by Stevie Wonder, Motown 1972-10-27. Sample from Stevie Wonder Song Review: A Greatest Hits Collection, Motown, 1996-12-10. Released in late 1972, *Talking Book* featured the No. 1 hit "Superstition", which is one of the most distinctive and famous examples of the sound of the Hohner clavinet keyboard. The song features a rocking groove that garnered Wonder an additional audience on rock radio stations.[citation needed] *Talking Book* also featured "You Are the Sunshine of My Life", which also peaked at No. 1. During the same time as the album's release, Stevie Wonder began touring with the Rolling Stones to alleviate the

negative effects from pigeon-holing as a result of being an R&B artist in America. Wonder's touring with The Rolling Stones was also a factor behind the success of both "Superstition" and "You Are the Sunshine of My Life". Between them, the two songs won three Grammy Awards. On an episode of the children's television show *Sesame Street* that aired in April 1973, Wonder and his band performed "Superstition", as well as an original song called "Sesame Street Song", which demonstrated his abilities with the "talk box".

Innervisions, released in 1973, featured "Higher Ground" (#4 on the pop charts) as well as the trenchant "Living for the City" (#8). Both songs reached No. 1 on the R&B charts. Popular ballads such as "Golden Lady" and "All in Love Is Fair" were also present, in a mixture of moods that nevertheless held together as a unified whole. *Innervisions* generated three more Grammy Awards, including Album of the Year. The album is ranked #23 on *Rolling Stone Magazine's* 500 Greatest Albums of All Time. Wonder had become the most influential and acclaimed black musician of the early 1970s.

On August 6, 1973, Wonder was in a serious automobile accident while





Stevie and Paul McCartney



Stevie, Dee Dee Bridgewater, BB King and Kenny Burrell



Stevie Wonder and Alicia Keys

on tour in North Carolina, when a car in which he was riding hit the back of a truck. This left him in a coma for four days and resulted in a partial loss of his sense of smell and a temporary loss of sense of taste. Despite the setback, Wonder re-appeared in concert at Madison Square Garden in March 1974 with a performance that highlighted both up-tempo material and long, building improvisations on mid-tempo songs such as "Living for the City". The album *Fulfillingness' First Finale* appeared in July 1974 and set two hits high on the pop charts: the #1 "You Haven't Done Nothin'" and the Top Ten "Boogie On Reggae Woman". The Album of the Year was again one of three Grammys won.

The same year Wonder took part in a Los Angeles jam session which would become known by the bootleg album *A Toot and a Snore in '74*. He also co-wrote and produced the Syreeta Wright album *Stevie Wonder Presents: Syreeta*.

On October 4, 1975, Wonder performed at the historical "Wonder Dream Concert" in Kingston, Jamaica, a benefit for the Jamaican Institute for the Blind.

By 1975, in his 25th year, Stevie Wonder had won two consecutive Grammy Awards: in 1974 for *Innervisions* and in 1975 for *Fulfillingness' First Finale*. [citation needed]. In 1975, he was featured on the album *It's My Pleasure* by Billy Preston, playing harmonica on two tracks. [not relevant]

The double album-with-extra-EP *Songs in the Key of Life*, was released in September 1976. Sprawling in style, unlimited in ambition, and

sometimes lyrically difficult to fathom, the album was hard for some listeners to assimilate, yet is regarded by many as Wonder's crowning achievement and one of the most recognizable and accomplished albums in pop music history. The album became the first of an American artist to debut straight at #1 in the Billboard charts, where it remained for 14 non-consecutive weeks. Two tracks, became #1 Pop/R&B hits "I Wish" and "Sir Duke". The baby-celebratory "Isn't She Lovely?" was written about his newborn daughter Aisha, while songs such as "Love's in Need of Love Today" (which years later Wonder would perform at the post-September 11, 2001 America: A Tribute to Heroes telethon) and "Village Ghetto Land" reflected a far more pensive mood. *Songs in the Key of Life* won Album of the Year and two other Grammys. The album ranks 56th on Rolling Stone Magazine's 500 Greatest Albums of All Time.

After such a concentrated and sustained level of creativity, Wonder stopped recording for three years, releasing only the 3 LP *Looking Back*, an anthology of his first Motown period. The albums Wonder released during this period were very influential on the music world: the 1983 Rolling Stone Record Guide said they "pioneered stylistic approaches that helped to determine the shape of pop music for the next decade"; Rolling Stone magazine's 2003 list of the 500 Greatest Albums of All Time included four of the five albums, with three in the top 90; and in 2005, Kanye West said of his own work, "I'm not trying to compete with what's out there now. I'm really trying to compete with *Innervisions* and *Songs in the Key of Life*. It sounds musically blasphemous to say something like that, but why not set that as your bar?"

Commercial period: 1979–1990

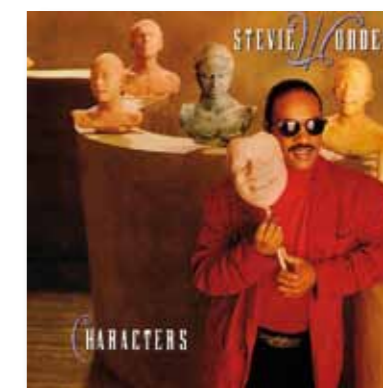
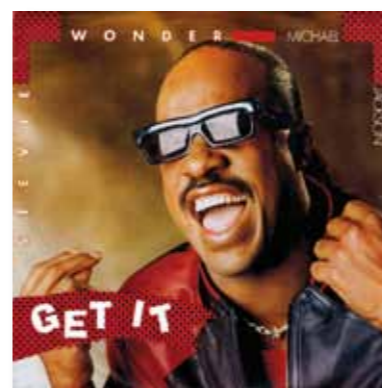
It was in Wonder's next phase that he began to commercially reap the rewards of his legendary classic period. The 1980s saw Wonder scoring his biggest hits and reaching an unprecedented level of fame evidenced by increased album sales, charity participation, high-profile collaborations, political impact, and television appearances.

When Wonder did return, it was with the soundtrack album *Journey through the Secret Life of Plants* (1979), featured in the film *The Secret Life of Plants*. Mostly instrumental, the album was composed using the Computer Music Melodian, an early sampler. Wonder toured briefly in support of the album, and used a Fairlight CMI sampler on stage.[31] In this year Wonder also wrote and produced the dance hit "Let's Get Serious", performed by Jermaine Jackson and (ranked by Billboard as the #1 R&B single of 1980).

Hotter than July (1980) became Wonder's first platinum-selling single album, and its single "Happy Birthday" was a successful vehicle for his campaign to establish Dr. Martin Luther King's birthday as a national

holiday. The album also included "Master Blaster (Jammin')", "I Ain't Gonna Stand for It", and the sentimental ballad, "Lately".

In 1982, Wonder released a retrospective of his 1970s work with Stevie Wonder's Original Musiquarium, which included four new songs: the ten-minute funk classic "Do I Do" (which featured Dizzy Gillespie), "That Girl" (one of the year's biggest singles to chart on the R&B side), "Front Line", a narrative about a soldier in the Vietnam War that Stevie Wonder wrote and sang in the 1st person, and "Ribbon in the Sky", one of his many classic compositions. Wonder also gained a #1 hit that year in collaboration with Paul McCartney in their paean to racial harmony, "Ebony and Ivory". In 1983, Wonder performed the song "Stay Gold", the theme to Francis Ford Coppola's film adaptation of S.E. Hinton's novel *The Outsiders*. Wonder wrote the lyrics. In 1983, Wonder scheduled an album to be entitled "People Work, Human Play." The album never surfaced and instead 1984 saw the release of Wonder's soundtrack album for *The Woman in Red*. The lead single, "I Just Called to Say I Love You", was a #1 pop and R&B hit in both the United States and the



United Kingdom, where it was placed 13th in the list of best-selling singles in the UK published in 2002. It went on to win an Academy Award for "Best Song" in 1985. The album also featured a guest appearance by Dionne Warwick, singing the duet "It's You" with Stevie and a few songs of her own. The following year's *In Square Circle* featured the #1 pop hit "Part-Time Lover". The album also has a Top 10 Hit with "Go Home." It also featured the ballad "Overjoyed" which was originally written for *Journey Through the Secret Life of Plants*, but didn't make the album. He performed "Overjoyed" on *Saturday Night Live* when he was the host. He was also featured in Chaka Khan's cover of Prince's "I Feel For You", alongside Melle Mel, playing his signature harmonica. In roughly the same period he was also featured on harmonica on Eurythmics' single, "There Must Be an Angel (Playing with My Heart)" and Elton John's "I Guess That's Why They Call It The Blues".

By 1985, Stevie Wonder was an American icon,[citation needed] the subject of good-humored jokes about blindness and affectionately impersonated by Eddie Murphy on *Saturday Night Live*. [citation needed] Wonder sometimes joined in the jokes himself such as in *The Motown*

Revue with Smokey Robinson. He was in a featured duet with Bruce Springsteen on the all-star charity single for African Famine Relief, "We Are the World", and he was part of another charity single the following year (1986), the AIDS-inspired "That's What Friends Are For". He also played the harmonica on the album *Dreamland Express* by John Denver in the song "If Ever", a song Wonder co-wrote with Stephanie Andrews. He also wrote the track "I Do Love You" for The Beach Boys' 1985 self-titled album. Stevie Wonder also played the harmonica on a track called "Can't Help Lovin' That Man" from "Showboat" on "The Broadway Album" by Barbra Streisand.

In 1986, Stevie Wonder appeared on *The Cosby Show*, as himself, in the episode "A Touch of Wonder".

In 1987, Wonder appeared on Michael Jackson's *Bad* album on the duet "Just Good Friends". Michael Jackson also sang a duet with him titled "Get It" on Wonder's 1987 album *Characters*. This was a minor hit single, as were "Skeletons" and "You Will Know". In the fall of 1988, Wonder duetted with Julio Iglesias on the hit single "My Love", which appeared on Iglesias' album *Non Stop*.





how the tearing down of The Wall between East and West Berlin and the desire for a united Europe had played a significant part in the inspiration behind the album. In 1994, Wonder made a guest appearance on the KISS cover album *KISS My Ass: Classic KISS Regrooved*, playing harmonica and supplying background vocals for the song "Deuce", performed by Lenny Kravitz.

In 1996, Stevie Wonder's *Songs in the Key of Life* was selected as a documentary subject for the *Classic Albums* documentary series. This series dedicates 60 minutes to one groundbreaking record per feature. The same year, he performed John Lennon's song "Imagine" in the closing ceremony of the Atlanta Olympic Games. The same year, Wonder performed in a remix of "Seasons of Love" from the Jonathan Larson musical *Rent*. In 1997, Wonder collaborated with Babyface for a song about abuse (domestic violence) called "How Come, How Long" which was nominated for an award.

In December 1999, Wonder announced that he was interested in pursuing an intraocular retinal prosthesis to partially restore his sight. That same year, Wonder was featured on harmonica in the Sting song "Brand New Day". In 2000, Stevie Wonder contributed two new songs to the soundtrack for Spike Lee's *Bamboozled* album ("Misrepresented People" and "Some Years Ago"). In March 2002, Wonder performed at the opening ceremonies of the 2002 Winter Paralympics in Salt Lake City. On July 2, 2005, Wonder performed in the Live 8 concert in Philadelphia.

Wonder's first new album in ten years, *A Time to Love*, was released on October 18, 2005, after having been pushed back from first a May, and then a June release. The album was released electronically on September 27, 2005, exclusively on Apple's iTunes Music Store. The first single, "So What the Fuss", was released in April. A second single, "From the Bottom of My Heart" was a hit on adult-contemporary R&B radio. The album also featured a duet with India.Arie on the title track "A Time to Love". Wonder performed at the pre-game show for Super Bowl XL in Detroit in early 2006, singing various hit singles (with his four-year-old son on drums) and accompanying Aretha Franklin during "The Star Spangled Banner".

In March 2006, Wonder received new national exposure on the top-rated *American Idol* television program. Wonder performed "My Love Is on Fire" (from *A Time To Love*) live on the show itself. In June 2006, Stevie Wonder made a guest appearance on Busta Rhymes' new album, *The Big Bang* on the track "Been through the Storm". He sings the refrain and plays the piano on the Dr. Dre and Sha Money XL produced track. He appeared again on the last track of Snoop Dogg's new album *Tha Blue Carpet Treatment*, "Conversations". The song is a remake of "Have a Talk with God" from *Songs in the Key of Life*. In 2006, Wonder staged a duet with Andrea Bocelli on the latter's album *Amore*, offering harmonica and additional vocals on "Canzoni Stonate". Stevie Wonder also performed at Washington, D.C.'s 2006 "A Capitol Fourth" celebration.

Later career: 1991–2001

After 1987's *Characters LP*, Wonder continued to release new material, but at a slower pace. He recorded a soundtrack album for Spike Lee's film *Jungle Fever* in 1991. From this album, singles and videos were released for "Gotta Have You" and "These Three Words". The B-side to the "Gotta Have You" single was "Feeding Off The Love Of The Land", which was played during the end credits of the movie *Jungle Fever* but was not included on the soundtrack. A piano and vocal version of "Feeding Off The Love Of The Land" was also released on the *Nobody's Child: Romanian Angel Appeal* compilation. It is rumored that "Feeding Off The Love Of The Land" was originally intended for release on *Fulfillingness' First Finale Volume Two*, a project that has never been confirmed as completed.

Conversation Peace and the live album *Natural Wonder* were also released in the 1990s. The former received its European launch at a high-profile March 1995 press conference in Paris, where Stevie mentioned



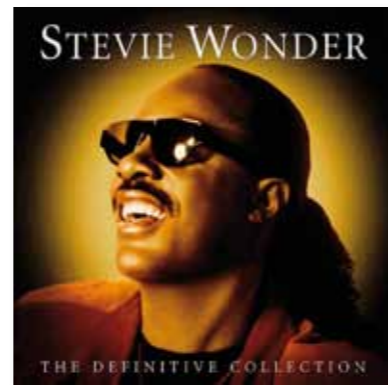
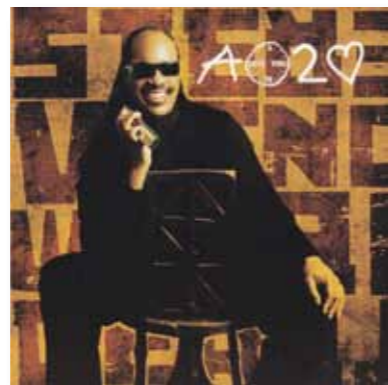
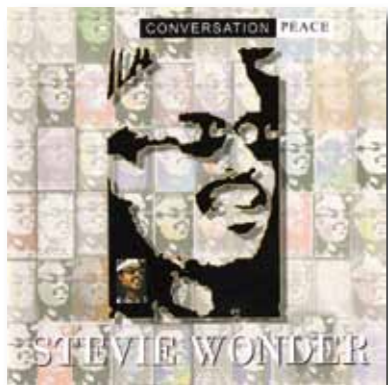
On August 2, 2007, Stevie Wonder announced the *A Wonder Summer's Night 13* concert tour—his first U.S. tour in over ten years. This tour was inspired by the recent passing of his mother, as he stated at the conclusion of the tour on December 9 at the Jobing.com Arena in Glendale, Arizona. Wonder performs during the final day of the 2008 Democratic National Convention in Denver, Colorado. On August 28, 2008, Wonder performed at the Democratic National Convention at Invesco Field at Mile High in Denver, Colorado. Songs included a previously unreleased song, "Fear Can't Put Dreams to Sleep," and "Signed, Sealed, Delivered I'm Yours".

On September 8, 2008, Wonder started the European leg of his *Wonder Summer's Night Tour*, the first time he had toured Europe in over a decade. His opening show was at the National Indoor Arena in Birmingham. During the tour, Wonder played eight UK gigs; four at The O2 Arena in London, two in Birmingham and two at the M.E.N. Arena in Manchester. Stevie Wonder's other stops in the tour's European leg also found him performing in Holland (Rotterdam), Sweden (Stockholm), Germany (Cologne, Mannheim and Munich), Norway (Hamar), France (Paris), Italy (Milan) and Denmark (Aalborg). Wonder also toured Australia (Perth, Adelaide, Melbourne, Sydney and Brisbane) and New Zealand (Christchurch, Auckland and New Plymouth) in October and November. By June 2008, Wonder was working on two projects simultaneously: a new album titled *The Gospel Inspired By Lula* which will deal with the various spiritual and cultural crises facing the world, and *Through The Eyes Of Wonder*, an album which Wonder has described as a performance piece that will reflect his experience as a blind man. Wonder was also keeping the door open for a collaboration with Tony

Bennett and Quincy Jones concerning a rumored jazz album.[42] If Wonder was to join forces with Bennett, it would not be for the first time; Their rendition of "For Once in My Life" earned them a Grammy for best pop collaboration with vocals in 2006.[17] Wonder's harmonica playing can be heard on the 2009 Grammy-nominated "Never Give You Up" featuring CJ Hilton and Raphael Saadiq. Wonder is presented the Gershwin Award for Lifetime Achievement by United States president Barack Obama.

Wonder performed on January 18, 2009 at the *We Are One: The Obama Inaugural Celebration* at the Lincoln Memorial. On Inauguration Day, January 20, 2009, Wonder performed the song "Brand New Day" with musician Sting. He performed his new song "All About the Love Again" and, with other musical artists, "Signed, Sealed & Delivered". On February 23, 2009, Wonder became the second recipient of the Library of Congress's Gershwin Prize for pop music, honored by President Barack Obama at the White House. On July 7, 2009, Wonder performed "Never Dreamed You'd Leave In Summer" and "They Won't Go When I Go" at the Staples Center for Michael Jackson's memorial service. On October 29, 2009, Wonder performed at the 25th anniversary concert for the Rock and Roll Hall of Fame. Among songs with B.B. King, Wonder performed Michael Jackson's "The Way You Make Me Feel", during which he became distraught and was unable to continue until he regained his composure.

On January 22, 2010, Wonder performed *Bridge Over Troubled Water* for the *Hope for Haiti Now: A Global Benefit for Earthquake Relief* event to help victims of the earthquake in Port-au-Prince on January



12, 2010. On March 6, 2010, Wonder was awarded the Commander of the Arts and Letters by French Culture Minister Frédéric Mitterrand. Wonder had been due to receive this award in 1981, but scheduling problems prevented this from happening. A lifetime achievement award was also given to Wonder on the same day, at France's biggest music awards.

His 2010 tour included a two-hour set at the Bonnaroo Music Festival in Manchester, Tennessee, a stop at London's "Hard Rock Calling" in Hyde Park, and appearances at England's Glastonbury Festival, Rotterdam's North Sea Jazz Festival, and a concert in Bergen, Norway and a concert in Dublin, Ireland at the O2 Arena on June 24.

In February 2011, the Apollo Theater announced that Stevie Wonder will be the next in line for the Apollo Legends Hall of Fame. The theater said that the singer will be inducted into the New York City institution's Hall of Fame in five months. On June 25, 2011, Wonder performed at the opening ceremony of the 2011 Special Olympics World Summer Games in Athens, Greece. On January 28, 2012, Wonder and Christina Aguilera gave a musical tribute at Etta James' funeral. Wonder played "Shelter in the Rain" and The Lord's Prayer while while Aguilera sang "At Last."

Wonder performed at the February 19, 2012 memorial service for Whitney Houston at the New Hope Baptist Church in Newark, New Jersey. He changed some of the lyrics of his song Ribbon in the Sky in dedication to Ms. Houston. On June 4, 2012, Wonder performed at the Jubilee Concert for HM Queen Elizabeth II's Diamond Jubilee celebrations at a mass open air concert outside Buckingham Palace, London.



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GUITAR MASTERS

BB KING

King was born in a small cabin on a cotton plantation outside of Berclair, Mississippi, to Albert King and Nora Ella Farr on September 16, 1925. In 1930, when King was four years old, his father abandoned the family, and his mother married another man. Because Nora Ella was too poor to raise her son, King was raised by his maternal grandmother Elнора Farr in Kilmichael, Mississippi.

Over the years, King has developed one of the world's most identifiable guitar styles. He borrowed from Blind Lemon Jefferson, T-Bone Walker and others, integrating his precise and complex vocal-like string bends and his left hand vibrato, both of which have become indispensable components of rock guitarist's vocabulary. His economy and phrasing has been a model for thousands of players, from Eric Clapton and George Harrison to Jeff Beck. King has mixed traditional blues, jazz, swing, mainstream pop, and jump into a unique sound. In King's words, "When I sing, I play in my mind; the minute I stop singing orally, I start to sing by playing Lucille." King grew up singing in the gospel choir at Elkhorn Baptist Church in Kilmichael.

At the age of 12, he purchased his first guitar for \$15.00 although another reference indicates he was given his first guitar by his cousin, Bukka White. In 1943, King left Kilmichael to work as a tractor driver and play guitar with the Famous St. John's Quartet of Inverness, Mississippi, performing at area churches and on WGRM in Greenwood, Mississippi. In 1946, King followed his cousin Bukka White to Memphis, Tennessee. White took him in for the next ten months. However, King shortly returned to Mississippi, where he decided to prepare himself better for the next visit, and returned to West Memphis, Arkansas, two years later in 1948. He performed on Sonny Boy Williamson's radio program on KWEM in West Memphis, where he began to develop a local audience



for his sound. King's appearances led to steady engagements at the Sixteenth Avenue Grill in West Memphis and later to a ten-minute spot on the legendary Memphis radio station WDIA. King's Spot became so popular, it was expanded and became the Sepia Swing Club.

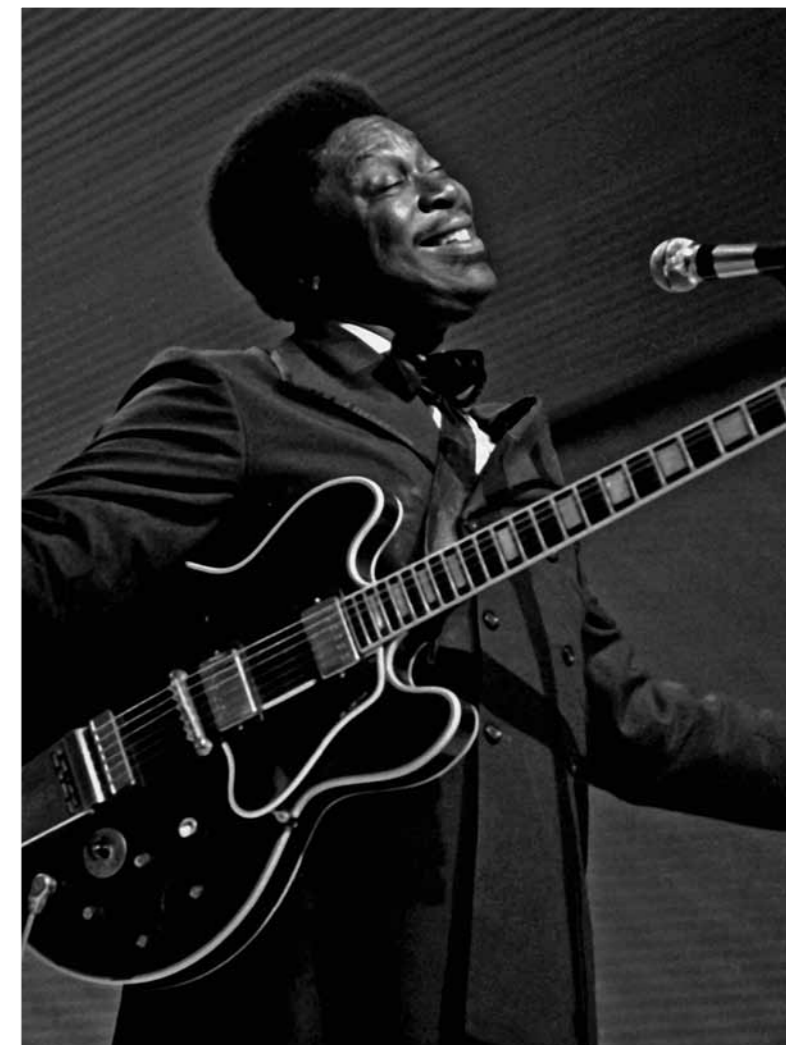
Initially he worked at WDIA as a singer and disc jockey, gaining the nickname Beale Street Blues Boy, which was later shortened to Blues Boy and finally to B.B. It was there that he first met T-Bone Walker. "Once I'd heard him for the first time, I knew I'd have to have [an electric guitar] myself. 'Had' to have one, short of stealing!", he said. In 1949, King began recording songs under contract with Los Angeles-based RPM Records. Many of King's early recordings were produced by Sam Phillips, who later founded Sun Records. Before his RPM contract, King



had debuted on Bullet Records by issuing the single "Miss Martha King" (1949), which did not chart well. "My very first recordings [in 1949] were for a company out of Nashville called Bullet, the Bullet Record Transcription company," King recalls. "I had horns that very first session. I had Phineas Newborn on piano; his father played drums, and his brother, Calvin, played guitar with me. I had Tuff Green on bass, Ben Branch on tenor sax, his brother, Thomas Branch, on trumpet, and a lady trombone player. The Newborn family were the house band at the famous Plantation Inn in West Memphis."

King assembled his own band; the B.B. King Review, under the leadership of Millard Lee. The band initially consisted of Calvin Owens and Kenneth Sands (trumpet), Lawrence Burdin (alto saxophone), George Coleman (tenor saxophone), Floyd Newman (baritone saxophone), Millard Lee (piano), George Joyner (bass) and Earl Forest and Ted Curry (drums). Onzie Horne was a trained musician elicited as an arranger to assist King with his compositions. By his own admission, he cannot play chords well and always relies on improvisation. This was followed by tours across the USA with performances in major theaters in cities such as Washington, D.C., Chicago, Los Angeles, Detroit and St. Louis, as well as numerous gigs in small clubs and juke joints of the southern US states.

In the winter of 1949, King played at a dance hall in Twist, Arkansas. In order to heat the hall, a barrel half-filled with kerosene was lit, a fairly common practice at the time. During a performance, two men began to fight, knocking over the burning barrel and sending burning fuel across the floor. The hall burst into flames, which triggered an evacuation. Once outside, King realized that he had left his guitar inside the burning building. He entered the blaze to retrieve his beloved guitar, a Gibson hollow electric. Two people died in the fire. The next day, King learned that the two men were fighting over a woman named Lucille. King named that first guitar Lucille, as well as every one he owned since that near-fatal experience, as a reminder never again to do something as stupid as run into a burning building or fight over women.





King meanwhile toured the entire "Chitlin' circuit" and 1956 became a record-breaking year, with 342 concerts booked. The same year he founded his own record label, Blues Boys Kingdom, with headquarters at Beale Street in Memphis. There, among other projects, he produced artists such as Millard Lee and Levi Seabury.

In the 1950s, B.B. King became one of the most important names in R&B music, amassing an impressive list of hits including "3 O'Clock Blues," "You Know I Love You," "Woke Up This Morning," "Please Love Me," "When My Heart Beats like a Hammer," "Whole Lotta Love," "You Upset Me Baby," "Every Day I Have the Blues," "Sneakin' Around," "Ten Long Years," "Bad Luck," "Sweet Little Angel," "On My Word of Honor," and "Please Accept My Love." In 1962, King signed to ABC-Paramount Records, which was later absorbed into MCA Records, and this hence into his current label, Geffen Records. In November 1964, King recorded the Live at the Regal album at the Regal Theater in Chicago, Illinois.

King won a Grammy Award for a tune called "The Thrill Is Gone"; his version became a hit on both the pop and R&B charts, which was rare during that time for an R&B artist. It also gained the number 183 spot in Rolling Stone magazine's 500 Greatest Songs of All Time. He gained further visibility among rock audiences as an opening act on The Rolling Stones' 1969 American Tour. King's mainstream success continued throughout the 1970s with songs like "To Know You is to Love You" and "I Like to Live the Love".

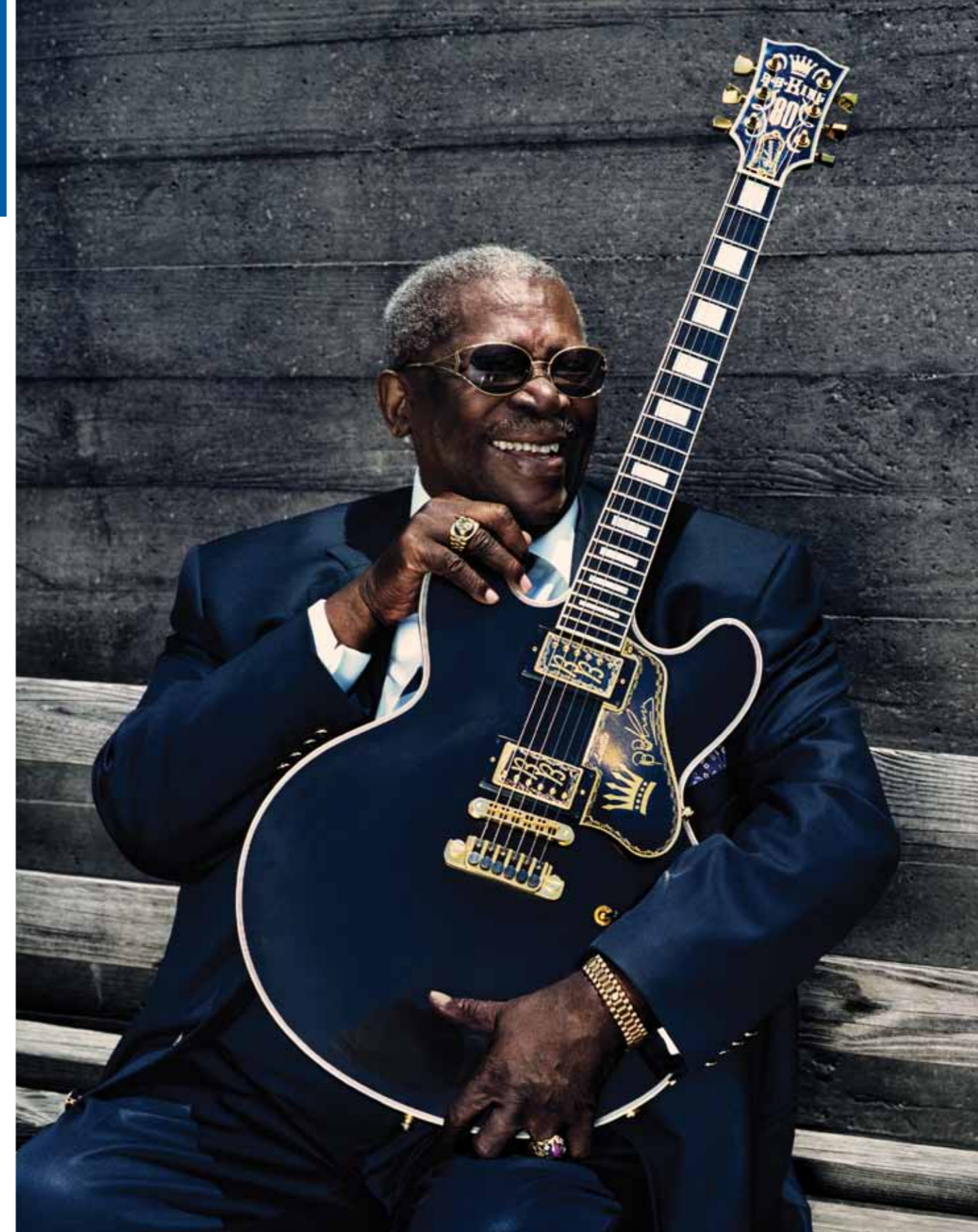
King was inducted into the Blues Hall of Fame in 1980, and inducted into the Rock and Roll Hall of Fame in 1987. In 2004 he was awarded the international Polar Music Prize, given to artists "in recognition of exceptional achievements in the creation and advancement of music." From the 1980s onward he has continued to maintain a highly visible and active career, appearing on numerous television shows and performing 300 nights a year. In 1988, King reached a new generation of fans with the single "When Love Comes to Town", a collaborative effort between King and the Irish band U2 on their Rattle and Hum album. In 2000, King teamed up with guitarist Eric Clapton to record Riding With

the King. In 1998, King appeared in *The Blues Brothers 2000*, playing the part of the lead singer of the Louisiana Gator Boys, along with Clapton, Dr. John, Koko Taylor and Bo Diddley.

On March 29, 2006, King played at Hallam Arena in Sheffield, England. This was the first date of his United Kingdom and European farewell tour. He played this tour supported by Northern Irish guitarist Gary Moore, with whom King had previously toured and recorded, including the song "Since I Met You Baby". The British leg of the tour ended on April 4 with a concert at Wembley Arena. And on June 28, 2009 King returned to Wembley arena to end a tour around Great Britain with British blues icon John Mayall. When questioned as to why he was embarking on another tour after already completing his farewell stint, King jokingly remarked that he had never actually said the farewell tour would be his last.

In July King went back to Europe, playing twice (July 2 and 3) in the 40th edition of the Montreux Jazz Festival and also in Zürich at the Blues at Sunset on July 14. During his show in Montreux at the Stravinski Hall he jammed with Joe Sample, Randy Crawford, David Sanborn, Gladys Knight, Lella James, Earl Thomas, Stanley Clarke, John McLaughlin, Barbara Hendricks and George Duke. The European leg of the Farewell Tour ended in Luxembourg on September 19, 2006, at the D'Coque Arena (support act: Todd Sharpville).

In November and December, King played six times in Brazil. During a press conference on November 29 in São Paulo, a journalist asked King if that would be the actual farewell tour. He answered: "One of my favorite actors is a man from Scotland named Sean Connery. Most of you know him as James Bond, 007. He made a movie called *Never Say Never Again*." In June 2006, King was present at a memorial of his first radio broadcast at the Three Deuces Building in Greenwood, Mississippi, where an official marker of the Mississippi Blues Trail was erected. The same month, a groundbreaking was held for a new museum, dedicated to King, in Indianola, Mississippi. The museum opened on September 13, 2008.



On July 28, 2007, King played at Eric Clapton's second Crossroads Guitar Festival with 20 other guitarists to raise money for the Crossroads Centre for addictive disorders. Performing in Chicago, he played "Paying the Cost to Be the Boss," "Rock Me Baby" and "Thrill is Gone" (although the latter was not published on the DVD release) with Robert Cray, Jimmie Vaughan and Hubert Sumlin. In a poignant moment during the live broadcast, he offered a toast to the concert's host, Eric Clapton, and also reflected upon his own life and seniority. Adding to the poignancy, the four-minute speech — which had been underlaid

with a mellow chord progression by Robert Cray throughout — made a transition to an emotional rendition of "Thrill is Gone". Parts of this performance were subsequently aired in a PBS broadcast and released on the *Crossroads II* DVD.

Also in 2007, King accepted an invitation to contribute to *Goin' Home: A Tribute to Fats Domino* (Vanguard Records). With Ivan Neville's *DumpstaPhunk*, King contributed his version of the title song, "Goin' Home".

In 2007 King performed "One Shoe Blues" on the Sandra Boynton children's album Blue Moo, accompanied by a pair of sock puppets in the video. In June 2008, King played at the Bonnaroo Music and Arts Festival in Manchester, Tennessee; he was also the final performer at the 25th annual Chicago Blues Festival on June 8, 2008, and at the Monterey Blues Festival, following Taj Mahal. Another June 2008 event was King's induction into the Hollywood Bowl Hall of Fame alongside Liza Minnelli and Sir James Galway. In July 2008, Sirius XM Radio's Bluesville channel was renamed B.B. King's Bluesville.

On December 1, 2008, King performed at the Maryland Theater in Hagerstown, Maryland. On December 3, King and John Mayer were the closing act at the 51st Grammy Nomination Concert, playing "Let the Good Times Roll" by Louis Jordan. On December 30, 2008, King played at The Kennedy Center Honors Awards Show; his performance was in honor of actor Morgan Freeman.

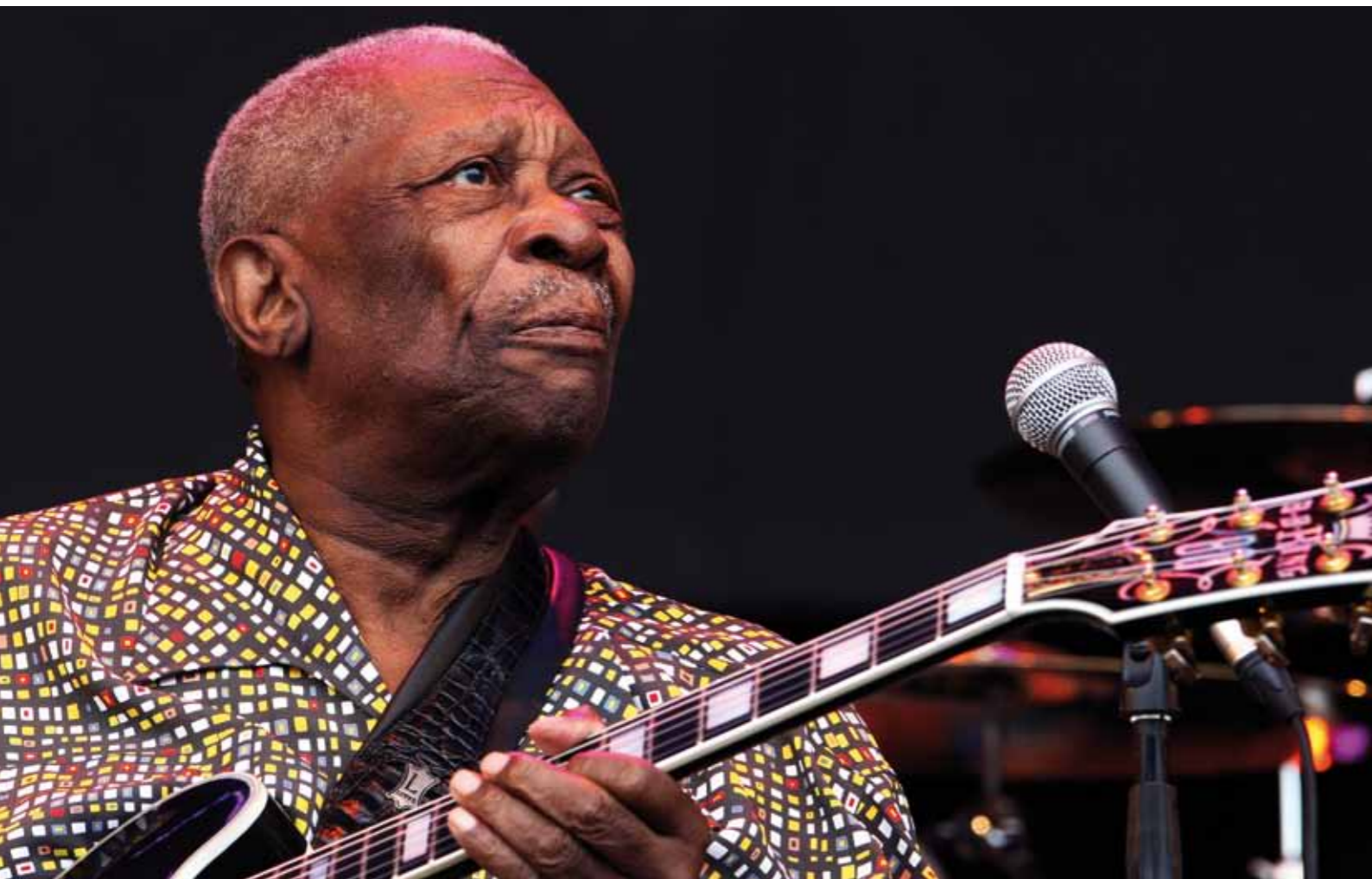
In Summer 2009, King started a European Tour with concerts in France, Germany, Belgium, Finland and Denmark. In March 2010, King contributed to Cyndi Lauper's album Memphis Blues, which was released on June 22, 2010. King performed at the Mawazine festival in Rabat, Morocco, on May 27, 2010. On June 25, 2011 King played the pyramid stage at The Glastonbury Music Festival. On the June 28 he opened his new European tour at The Royal Albert Hall, London, supported by Derek Trucks and Susan Tedeschi, Ronnie Wood, Mick Hucknall and Slash. On February 21, 2012, Barack Obama and Michelle Obama hosted, "In Performance at the White House: Red, White and Blues", a celebration of blues music held in the East Room of the White House and B.B. King was among the performers. Later on that night, President Obama, encouraged by Buddy Guy and B.B. King, sang part of "Sweet Home Chicago".

On March 22, 2012, King played a concert at the Chicago House of Blues, where Benson made a guest appearance and both King & Benson held a jammin' session for over 20 minutes, it was also the celebration of Benson's birthday. King performed on the debut album of rapper and producer Big K.R.I.T., who also hails from Mississippi. On July 5, 2012, King performed a concert at the Byblos Festival, Lebanon. Over a period of 63 years, King has played in excess of 15,000 performances.

King has been married twice, to Martha Lee Denton, 1946 to 1952, and to Sue Carol Hall, 1958 to 1966. Both marriages ended because of the heavy demands made on the marriage by King's 250 performances a year. It is reported that he has fathered 15 children and, as of 2004, is the grandfather to fifty grandchildren. He has lived with Type II diabetes for over twenty years and is a high-profile spokesman in the fight against the disease, appearing in advertisements for diabetes-management products along with American Idol season 9 contestant Crystal Bowersox.

King is an FAA licensed Private Pilot and learned to fly in 1963 at Chicago Hammond Airport in Lansing, IL (now Lansing Municipal Airport - KIGQ). He frequently flew to gigs, but under the advice of his insurance company and manager in 1995, King was asked to fly only with another licensed pilot; and as a result, King stopped flying around the age of 70.

His favorite singer is Frank Sinatra. In his autobiography King speaks about how he was, and is, a "Sinatra nut" and how he went to bed every night listening to Sinatra's classic album In the Wee Small Hours. King has credited Sinatra for opening doors to black entertainers who were not given the chance to play in "white-dominated" venues; Sinatra got B.B. King into the main clubs in Las Vegas during the 1960s.



DISCOGRAPHY

Singin' the Blues	1956	The Feeling They Call the Blues	1969	Lucille Had a Baby	1989
B.B. King Wails	1960	Back in the Alley	1970	Live at the Apollo	1990
Sings Spirituals	1960	Indianola Mississippi Seeds	1970	Live at San Quentin	1991
The Blues	1960	Take a Swing with Me	1970	There Is Always One More Time	1992
More	1961	The Incredible Soul of B.B. King	1970	Why I Sing the Blues	1992
My Kind of Blues	1961	In London	1971	Better Than Ever	1993
A Heart Full of Blues	1962	Live in Cook County Jail	1971	I Just Sing the Blues	1993
Blues for Me	1962	Guess Who MCA	1972	You Done Lost Your Good Thing Now	1993
Blues in My Heart	1962	L.A. Midnight	1972	Live at Newport	1993
Easy Listening Blues	1962	To Know You Is to Love You	1973	Blues Summit	1993
Twist with B.B. King	1962	Friends	1974	Everyday I Have the Blues	1994
Mr. Blues	1963	Together for the First Time	1974	Swing Low Sweet Chariot	1995
Swing Low	1963	Lucille Talks Back	1975	B.B. King & Friends	1995
Rock Me Baby	1964	King of the Blues	1976	Lucille & friends	1995
Boss of the Blues	1965	King Size	1977	Paying the Cost to Be the Boss	1997
Confessin' the Blues	1965	The Electric B.B. King	1977	Deuces wild	1997
Let Me Love You	1965	Midnight Believer	1978	King Biscuit Flower Hour	1998
Live at the Regal	1965	Take It Home	1979	Let the Good Times Roll	1999
Live! B. B. King on Stage	1965	Live Now Appearing at Ole Miss	1980	Makin' Love Is Good For You	2000
9 X 9.5	1966	Rarest B.B. King Blues	1980	All Over Again	2000
The Original Sweet Sixteen	1966	Love Me Tender	1982	Riding with the king	2000
The Soul of B.B. King	1966	Blues 'n' Jazz	1983	His definitive greatest hits	2000
Turn on to B.B. King	1966	King of the Blues Guitar	1985	A Night in Cannes	2001
Blues Is King	1967	Ambassador of the Blues	1986	Wails	2003
R&B Soul	1967	Blues Is King	1987	B.B. King Wails, Vol. 2	2003
The Jungle P-Vine Japan	1967	Introducing B.B. King	1987	Reflections	2003
Blues on Top	1968	One Nighter Blues	1987	Greatest Hits Live	2003
Lucille	1968	Across the Tracks	1988	Night of Blistering Blues	2005
Completely Well	1969	Doing My Thing, Lord	1988	Door to Door	2005
Live & Well	1969	Six Silver Strings	1988	Lonely Nights	2005
The Feeling They Call the Blues, Vol. 2	1969	Got My Mojo Working	1989	One kind favor	2008

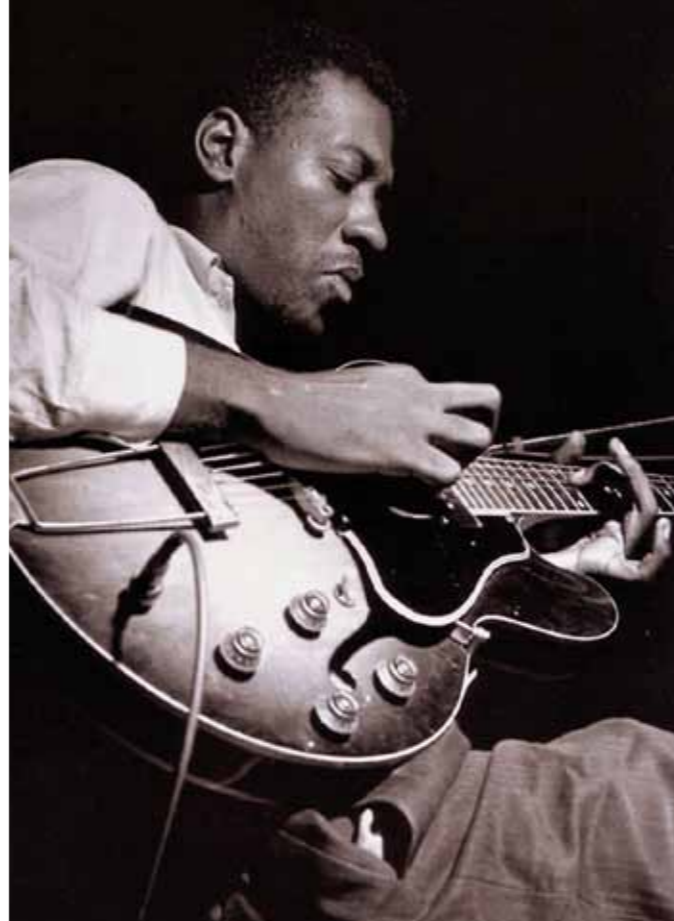
GUITAR MASTERS

GRANT GREEN

Green was born in St. Louis, Missouri. He first performed in a professional setting at the age of 12. His influences were Charlie Christian, Charlie Parker, Ike Quebec, Lester Young, Jimmy Raney, Jimmy Smith and Miles Davis, he first played boogie-woogie before moving on to jazz. His first recordings in St. Louis were with tenor saxophonist Jimmy Forrest for the Delmark label. The drummer in the band was Elvin Jones, later the powerhouse behind John Coltrane. Grant recorded with Elvin again in the early Sixties. Lou Donaldson discovered Grant playing in a bar in St. Louis. After touring together with Donaldson, Grant arrived in New York around 1959-60.

Lou Donaldson introduced Grant to Alfred Lion of Blue Note Records. Lion was so impressed with Grant that, rather than testing Grant as a sideman, as was the usual Blue Note practice, Lion arranged for him to record as a bandleader first. Green's initial recording session went unreleased until 2001, however, owing to a lack of confidence on Green's behalf. Despite the shelving of his first session, Green's recording relationship with Lion and Blue Note was to last, with a few exceptions, throughout the Sixties.

From 1961 to 1965, Grant made more appearances on Blue Note LPs, as leader or sideman, than anyone else. Grant's first issued album as a leader was Grant's First Stand. This was followed in the same year by Green Street and Grantstand. Grant was named best new star in the Down Beat critics' poll, 1962, and, as a result, his influence spread wider than New York. He often provided support to the other important mu-



sicians on Blue Note, including saxophonists Hank Mobley, Ike Quebec, Stanley Turrentine and Harold Vick, as well as organist Larry Young.

Sunday Mornin', The Latin Bit and Feelin' the Spirit are all loose concept albums, each taking a musical theme or style: Gospel, Latin and spirituals respectively. Grant always carried off his more commercial dates with artistic success during this period. Idle Moments (1963), featuring Joe Henderson and Bobby Hutcherson, and Solid (1964), featuring the Coltrane rhythm section, are acclaimed as two of Grant's best recordings.

Many of Grant's recordings were not released during his lifetime. These include Matador, in which Grant is once again in the heavyweight company of the Coltrane rhythm section, and a series of sessions with pianist Sonny Clark. In 1966 Grant left Blue Note and recorded for several other labels, including Verve. From 1967 to 1969 Grant was, for the most part, inactive due to personal problems and the effects of heroin addiction. In 1969 Grant returned with a new funk-influenced band. His recordings from this period include the commercially successful Green is Beautiful and the soundtrack to the film The Final Comedown. Grant was also a huge influence on guitarists, from George Benson to Stevie Ray Vaughan. Still to this day guitarists try to get his signature sound, Idle Moments is considered one of the top 100 jazz albums of all time.

Grant left Blue Note again in 1974 and the subsequent recordings he made with other labels divide opinion: some consider Green to have been the 'Father of Acid Jazz' (and his late recordings have been sampled by artists including US3, A Tribe Called Quest and Public Enemy, whilst others have dismissed them (Michael Cuscuna wrote in the sleeve notes for the album Matador that "During the 1970s he made some pretty lame records"). Grant spent much of 1978 in hospital and, against the advice of doctors, went back on the road to earn some money. While in New York to play an engagement at George Benson's Breezin' Lounge, Grant collapsed in his car of a heart attack in New York City on January 31, 1979. He was buried in Greenwood Cemetery in his hometown of St. Louis, Missouri, and was survived by six children.



Since Green's demise, his reputation has grown to legendary status and many compilations of both his earlier (post-bop/straight ahead and soul jazz) and later (funkier/dancefloor jazz) periods, exist.

Recording prolifically and almost exclusively for Blue Note Records (as both leader and sideman) Green performed well in hard bop, soul jazz, bebop and Latin-tinged settings throughout his career. Critics Michael Erlewine and Ron Wynn write, "A severely underrated player during his lifetime, Grant Green is one of the great unsung heroes of jazz guitar ... Green's playing is immediately recognizable -- perhaps more than any other guitarist." Critic Dave Hunter described his sound as "lithe, loose, slightly bluesy and righteously groovy". He often performed in an organ trio, a small group with an organ and drummer.

Apart from Charlie Christian, Green's primary influences were saxophonists, particularly Charlie Parker, and his approach was therefore almost exclusively linear rather than chordal. The simplicity and immediacy of Green's playing, which tended to avoid chromaticism, derived from his early work playing rhythm and blues and, although at his best he achieved a synthesis of this style with bop, he was essentially a blues guitarist and returned almost exclusively to this style in his later career.[4] Green used a Gibson ES-330, then a Gibson L7 with a Gibson McCarty pickguard/pick-up, an Epiphone Emperor (with the same pick-up) and finally had a custom built D'Aquisto. George Benson said he would turn all the bass and treble off the amp, and max the midrange. This way he could get his signature punchy, biting tone.

DISCOGRAPHY

All the Gin Is Gone	Jim Morris	1959	Idle Moments	1963
Black Forrest	Jim Morris	1959	Steppin' Out!	Harold Vick 1963
Space Flight	Sam Lazar	1960	Matador	1964
First Session		1961	Solid	1964
Grant's First Stand		1961	Talkin' About!	1964
Green Street		1961	Street of Dreams	1964
Workout	Hank Mobley	1961	I Want to Hold Your Hand	1965
Sunday Mornin'		1961	Returns	Rusty Bryant 1969
Grantstand		1961	Carryin' On	1969
Remembering		1961	Love Bug	Reuben Wilson 1969
Images	Sonny Red	1961	Brother 4	Don Patterson 1969
Gooden's Corner		1961	Green Is Beautiful	1970
Nigeria		1962	Black Out	Fats Theus 1970
My Hour of Need	Dodo Greene	1962	Alive!	1970
Oleo		1962	Afro-Disiac	Charles Kynard 1970
Born to Be Blue		1962	Club Mozambique	1971
The Latin Bit		1962	Visions	1971
Goin' West		1962	Shades of Green	1971
Feelin' the Spirit		1962	The Final Comedown	1971
Blues for Lou		1963	Live at The Lighthouse	1972
I Blue		1963	The Real Thing	Houston Person 1973



GUITAR MASTERS

DJANGO REINHARDT

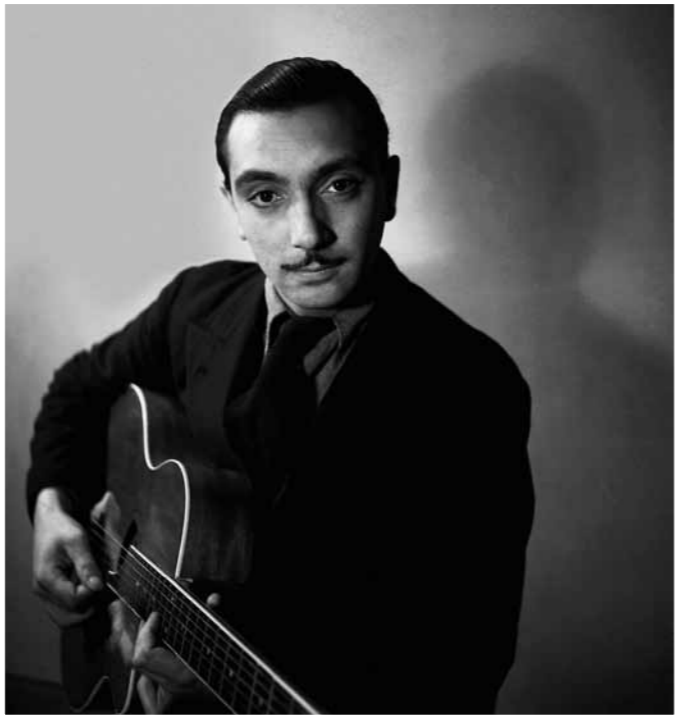
Jean “Django” Reinhardt was born 23 January 1910 in Liberchies, Pont-à-Celles, Belgium, into a family of Manouche gypsies. Reinhardt’s nickname “Django” is Gypsy for “I awake.” Reinhardt spent most of his youth in Romani (Gypsy) encampments close to Paris, playing banjo, guitar and violin from an early age. His family made cane furniture for a living, but included several keen amateur musicians. Reinhardt was attracted to music at an early age, playing the violin at first. At the age of 12, he received a banjo-guitar as a gift. He quickly learned to play, mimicking the fingerings of musicians he watched. His first known recordings (in 1928) were of him playing the banjo. During this period he was influenced by two older gypsy musicians, the banjoist Gusti Mahla and the guitarist Jean “Poulette” Castro. By the age of 13, Reinhardt was able to make a living playing music. As a result, he received little formal education and acquired the rudiments of literacy only in adult life.

The years between 1929 and 1933 were formative for Reinhardt. One development was his abandonment of the banjo-guitar in favour of the guitar. He also first heard American jazz during this period, when a man called Emile Savitry played him a number of records from his collection: he was particularly impressed with Louis Armstrong, whom he called “my brother”. Shortly afterwards he made the acquaintance of a young violinist with very similar musical interests—Stéphane Grappelli. In the absence of paid work in their radical new music, the two would jam together, along with a loose circle of other musicians. Finally, Reinhardt would acquire his first Selmer guitar in the mid 1930s. The volume and expressiveness of the instrument were to become an integral part of his style.

In 1934, Reinhardt and Parisian violinist Grappelli were invited to form the “Quintette du Hot Club de France” with Reinhardt’s brother Joseph and Roger Chaput on guitar, and Louis Vola on bass. Occasionally Chaput was replaced by Reinhardt’s best friend and fellow Gypsy Pierre “Baro” Ferret. The vocalist Freddy Taylor participated in a few songs, such as “Georgia On My Mind” and “Nagasaki”. Jean Sablon was the first singer to record with him more than 30 songs from 1933. They also used their guitars for percussive sounds, as they had no true percussion section. The Quintette du Hot Club de France (in some of its versions at least) was one of the few well-known jazz ensembles composed only of string instruments.

In Paris on 14 March 1933, Reinhardt recorded two takes each of “Parce que je vous aime” and “Si, j’aime Suzy”, vocal numbers with lots of guitar fills and guitar support, using three guitarists along with an accordion lead, violin, and bass. In August of the following year recordings were also made with more than one guitar (Joseph Reinhardt, Roger Chaput, and Django), including the first recording by the Quintette. In both years, it should be noted, the great majority of their recordings featured a wide variety of horns, often in multiples, piano, and other instruments. Nonetheless, the all-string format is the one most often adopted by emulators of the Hot Club sound.

Reinhardt also played and recorded with many American jazz musicians such as Adelaide Hall, Coleman Hawkins, Benny Carter, Rex Stewart (who later stayed in Paris), and participated in a jam-session and radio





performance with Louis Armstrong. Later in his career he played with Dizzy Gillespie in France. Reinhardt and the Hot Club of France used the Selmer Maccaferri, the first commercially available guitars with a cutaway and later with an aluminium-reinforced neck. In 1937, the American jazz singer Adelaide Hall opened a nightclub in Montmartre along with her husband Bert Hicks and called it 'La Grosse Pomme.' She entertained there nightly and hired the Quintette du Hot Club de France as one of the house bands at the club. After the war, Reinhardt rejoined Grappelli in the UK, and then went on in the autumn of 1946 to tour the United States as a special guest soloist with Duke Ellington and His Orchestra, when he got to play with many notable musicians and composers such as Maury Deutsch.

At the end of the tour he played two nights at Carnegie Hall; he received a great ovation and took six curtain calls on the first night. Despite Reinhardt's great pride in touring with Ellington (one of his two letters to Grappelli relates this excitement), he was not really integrated into the band, playing only a few tunes at the end of the show, backed by Ellington, with no special arrangements written for him. After the tour he secured an engagement at Café Society Uptown, where he did four solos a day backed by the resident band. These performances drew large audiences. Reinhardt was reportedly given an untuned guitar to play (discovered after strumming a chord) which took him five minutes to tune. Having failed to take along a Selmer Modèle Jazz, the guitar he made famous, he had to play on a haphazardly borrowed electric guitar, which failed to bring out the delicacy of his style.

Django Reinhardt was among the first people in France to appreciate the music of Charlie Parker and Dizzy Gillespie, whom he sought when he arrived in New York. They were both on tour at the time, however. He had been promised some jobs in California but these failed to materialize and he tired of waiting. He returned to France in February 1947.

After returning to France, Reinhardt spent the remainder of his days re-immersed in Gipsy life, having found it difficult to adjust to the modern world. He would sometimes show up for concerts without a gui-

tar or amp, or wander off to the park or beach, and on a few occasions he refused even to get out of bed. Reinhardt was known by his band, fans, and managers to be extremely unpredictable. He would often skip sold-out concerts to simply "walk to the beach" or "smell the dew".

In Rome in 1949, Reinhardt recruited three Italian jazz players (on bass, piano, and snare drum) and recorded his final (double) album, "Djangology". He was once again united with Grappelli, and returned to his acoustic Selmer-Maccaferri. The recording was discovered and issued for the first time in the late 1950s.

In 1951, he retired to Samois-sur-Seine, near Fontainebleau, where he lived until his death. He continued to play in Paris jazz clubs and began playing electric guitar (often a Selmer fitted with an electric pickup), despite his initial hesitation towards the instrument. His final recordings made with his "Nouvelle Quintette" in the last few months of his life show him moving in a new musical direction; he had assimilated the vocabulary of bebop and fused it with his own melodic style.

While walking from the Avon railway station after playing in a Paris club he collapsed outside his house from a brain hemorrhage. It was a Saturday and it took a full day for a doctor to arrive, and Reinhardt was declared dead on arrival at the hospital in Fontainebleau at the age of 43. For about a decade after Reinhardt's death, interest in his musical style was minimal, with the fifties seeing bebop superseding swing in jazz, the rise of rock and roll, and electric instruments taking over from acoustic ones in popular music. Reinhardt's friends and sidemen Pierre Ferret and his brothers continued to perform their own version of gypsy swing.

DISCOGRAPHY

Paris	1945
Ellingtonia Django Reinhardt with the Rex Stewart Band	1947
Djangology	1949
Django Reinhardt and the Hot Club Quintet	1951
At Club St. Germain	1951
Django Reinhardt et Ses Rythmes	1953
The Great Artistry of Django Reinhardt	1954
Django's Guitar	1955
Django Reinhardt and His Rhythm	1959
Routes to Django Reinhardt	1980
Pêche à la Mouche The Great Blue Star Set	1991
Imagine	1996
Django Reinhardt: Nuages with Coleman Hawkins	1997
The Complete Django Reinhardt HMV Sessions	1998
The Classic Early Recordings in Chronological Order	2000
All Star Sessions	2001
Jazz in Paris: Swing 39	2001
Djangology (remastered)	2002
Jazz in Paris: Nuages	2003
Jazz in Paris: Nuits de Saint-Germain des-Prés	2003
Le Génie Vagabond	2004
Django on the Radio (radio broadcasts, 1945-1953)	2008



NIEUW. LEFFE ROYALE.

BLONDE SUPÉRIEURE

BY
Charles Nouwen

Bier met liefde gebrouwen, drink je met verstand.

JAZZ WITH A TWIST

Deee-Lite

Deee-Lite was an American house and club/dance group, formed in New York, New York, United States. The group's best-known single was "Groove Is in the Heart", from their 1990 debut album, *World Clique*. However, Deee-Lite achieved longer lasting success on the U.S. Billboard Hot Dance Club Play chart, where they scored six number-one hits.

Career

Deee-Lite was a surreal trio of New York musicians, comprising Dmitri Brill (originally from Russia), Towa Tei (originally from Korea via Japan) and chanteuse and aspiring disco diva Kier Kirby. Deee-Lite erupted on the New York club scene with the single *Groove Is In The Heart*. The joyful romp that was their debut album, *World Clique* (Elektra, 1990), redefined techno as futuristic kitsch, a genre for the masses with a sense of humour. *Infinity Within* (Elektra, 1992), with *Rubber Love*, and *Dewdrops In The Garden* (Elektra, 1994) were vastly inferior albums. In the meantime, Towa Tei had already launched his solo career with *Future Listening* (Elektra, 1995).

By relying more heavily on samples (and guest vocalists) and expanding his vision towards jazz and world-music, Tei came up with an in-



triguing take on lounge music. The instrumental manifesto, *I Want To Relax*, is a fanfare of fragmented charleston. That sets the tone for a parade of funny masquerades that (as far as fun goes) culminate with *Son Of Bambi*, an exuberant fusion of Indian and western dance music.

Other entertaining sketches include *Technova*, that simulates the easy-listening soundtracks of the 1960s and injects a touch of Brazilian pop and a romantic saxophone, and *Luv Connection*, a more serious tribute to disco-funk, while Brazilian pop gets explicitly deconstructed in the effervescent *Batucada*. The feeling is joyous, but only on the surface: a sudden pause, a distortion, a solo are enough to cast a sinister shadow on the game. To crown the disc, the 12-minute *Dubnova* is a majestic collage of Sixties' "du-be-du" vocals, dance beats, blues/jazz jamming, tribal drums, electronic music, etc, that dissolves in a mythical place, somewhere between a faraway nebula and a zen garden. With *Sound Museum* (Japan, 1996 - Elektra, 1997), instead, Tei gave a pretentious, polyglot experiment on his favorite genres (rhythm and blues, bossanova, hip hop, samba, drum'n'bass and jazz) that worked only with the exotic electronic soul of *Everything We Do Is Music*.

Despite the quantity and quality of collaborators, and despite Tei's technical skills, *Last Century Modern* (Elektra, 1999) is short on inspiration. The usual parade of styles, and the impeccable collage art rarely churn out more than cold essays on dance production techniques (*Congratulations*, *Funkin' For Jamaica*) and on pop production techniques (*Angel*, *Butterfly*). The futuristic, accordion-driven lounge music of *Last Century Modern* is cute, but then, again, we have heard it before on Tei's albums.



Prior to the release of the group's third album, *Dewdrops in the Garden*, Tei left the band (appearing only on the track "Call Me") and was replaced with DJ Ani. Even with a roster change and minimal record label support, Deee-Lite still managed to tour for a year after the release of *Dewdrops in the Garden*. Consequently, *Dewdrops in the Garden* sold more records than Deee-Lite's second release, *Infinity Within*.

The tune "Groove is In the Heart" featured lyrics from Q-Tip of A Tribe Called Quest, and bass guitar and vocals by Bootsy Collins.

Since his exit from the group, Tei has recorded several albums as a solo artist and since Deee-Lite's disbanding Kier, Dmitry and Ani have main-

tained successful club DJ careers. In a 2011 interview, Tei dismissed the chances of Deee-Lite reforming, citing the creative and personal differences that prompted him to depart.

In early 2003, Kirby initiated a lawsuit against Sega corporation for allegedly stealing her Lady Miss Kier persona and using it as the basis of a character named Ulala in the video game *Space Channel 5*, after she had declined their invitation to participate in the game's development. In 2006, the court ruled against Kirby.[2] In 2008, the band's single "Groove is in The Heart" was licensed for use in the Sega video game *Samba de Amigo* for the Wii console, appearing in a stage featuring Ulala.



JAZZ WITH A TWIST

A Tribe Called Quest



A Tribe Called Quest is an American hip hop group, formed in 1985, and is composed of MC/producer Q-Tip, MC Phife Dawg aka Phife Digg, and DJ/producer Ali Shaheed Muhammad. A fourth member, rapper Jarobi White, left the group after their first album but rejoined in 1991. Along with De La Soul, the group was a central part of the Native Tongues Posse, and enjoyed the most commercial success out of all the groups to emerge from that collective. Many of their songs, such as "Bonita Applebum," "Can I Kick It?," "I Left My Wallet in El Segundo," "Scenario," "Check the Rhime," "Jazz (We've Got)," "Award Tour" and "Electric Relaxation" are regarded as classics by the hip hop community.

They released five albums between 1990 and 1998; the group disbanded in 1998. In 2006, the group reunited and toured the U.S., and planned to release a new album. The group is regarded as iconic pioneers of alternative hip hop music, having helped to pave the way for innovative hip hop artists. John Bush of Allmusic called them "the most intelligent, artistic rap group during the 1990s," while the editors of About.com ranked them #4 on their list of the "25 Best Rap Groups of All Time." In 2005, A Tribe Called Quest received a Special Achievement Award at the Billboard R&B Hip-Hop Awards in Atlanta. In 2007, the group was formally honored at the 4th VH1 Hip Hop Honors.



History

Q-Tip and Phife Dawg were childhood friends that grew up together in Queens, New York. Initially, Q-Tip performed as a solo artist (MC Love Child), occasionally teaming up with Muhammad as a rapper/DJ duo. While the duo frequently made demos with Phife (as Crush Connection), the sports enthusiast Phife was still courting professional basketball ambitions and remained somewhat reluctant to become a full member of the group. He only later relented after Jarobi also joined, thus making the group a quartet. The group's final name was coined in 1988 by the Jungle Brothers, who attended the same high school as Q-Tip and Muhammad. Q-Tip made two separate appearances on the Jungle Brothers' classic debut album, *Straight Out the Jungle*; the songs "Black Is Black" and "The Promo", respectively. Afrika Baby Bam of the group introduced Q-Tip to De La Soul when he took him along to a studio session for the recording of the remix for the group's song "Buddy". Produced by Prince Paul, the remix of "Buddy" was to be an all-round Native Tongue production, and the eccentric producer encouraged Q-Tip to contribute to the record.

In early 1989 they signed a demo deal with Geffen Records and produced a five song demo which included later album tracks including "Description Of A Fool", "I Left My Wallet in El Segundo" and "Can I Kick It?". Geffen however, decided against offering the group a full-fledged recording contract and the group was granted permission to shop for a deal elsewhere while retaining the Geffen financed songs.

After receiving lucrative offers for multi-album deals from a variety of labels, the group opted for a modest deal offered by Jive Records. Jive Records was then known as an independent rap label that specialized in, and owed its success to, building careers of artists like Boogie Down Productions and Too Short, as well as an emphasis on longevity and attention to grass-roots fan bases.

People's Instinctive Travels and the Paths of Rhythm Main article: People's Instinctive Travels and the Paths of Rhythm

In less than a year, and under the management of DJ Red Alert, the group released their first single, "Description of a Fool", to a lukewarm reception, and without a music video in advance of their debut album *People's Instinctive Travels and the Paths of Rhythm*. Similar to De La Soul's *3 Feet High and Rising*, *People's Instinctive Travels* was marked by a playful lyrical approach (as on the call-and-response inspired "Can I Kick It?"), light-hearted content (safe sex, vegetarianism, youthful experiences), and to a lesser extent, an idiosyncratic sense of humor, free from much of the posturing of both hardcore hip hop, and the more left-wing aspects of conscious hip hop.

At the time of its inception *People's Instinctive Travels* was met with mixed enthusiasm. Greg Tate of *The Village Voice* called the album "upliftingly dope" and "so sweet and lyrical, so user-friendly. You could play it in the background when you're reading Proust." *The Source* also gave it a positive reception, even awarding it a five-mic rating – the magazine's highest possible rating. It was only the third album ever to receive this rating. However, Chuck Eddy of *Rolling Stone* wrote that the album "is one of the least danceable rap albums ever" and he went on to say "it's impossible to imagine how people will put this music to use."

The album offended the record buying public, and for the time being the group remained in the shadows of their Native Tongue brethren, Jungle Brothers, and De La Soul. It would gain some momentum only after the release of the singles "Bonita Applebum," "Can I Kick It?," and the group's later commercial success, eventually going gold six years after its release. After the release of the album, Jarobi left the lineup for personal reasons. The group soon changed its management from DJ Red Alert to Chris Lighty.

A Tribe Called Quest



The Low End Theory

Main article: The Low End Theory

Following People's Instinctive Travels, the group continued to gather a loyal fan base through touring and guest appearances such as on De La Soul's "A Roller Skating Jam Named 'Saturdays'". "Check the Rhyme" was the lead single from the group's second album, *The Low End Theory*, released on September 24, 1991. Based around a sample from Average White Band's "Love Your Life", the song largely established the now familiar tag-team interplay between Q-Tip and Phife, as until then, most of the group's songs had only featured vocals by Q-Tip.

The two MCs began to focus on a range of social issues, from date rape ("The Infamous Date Rape") to consumerism ("Skypager"). The songs were noticeably shorter, more abrupt, and bass-heavy. Guests on the album included Leaders of the New School (which included Busta Rhymes), Brand Nubian, and Vinia Mojica. By now, the group had mastered their pursuits of rare records from which to sample or gain ideas and inspiration. Their innovative sampling, layering, and structuring of jazz records led many critics to label their style as jazz rap – a term which Q-Tip disapproved of, as although he felt it described groups such as Stetsasonic quite well, it misinterpreted Tribe themselves, who (aside from the song "Jazz (We've Got)") did not base most of their songs around the topic of jazz.

Helping to gain exposure was a performance of the single "Scenario" with Leaders of the New School on *The Arsenio Hall Show* at the time, at the height of its popularity. Around this time, the group also began to make experimental and visually stylish music videos, one of the most memorable of which is the black-and-white promo clip for "Jazz (We've Got)", a duration of which is delegated to the song "Buggin' Out".

The album was produced by A Tribe Called Quest along with production from Skeff Anselm (co-production by A Tribe Called Quest), on two tracks. Producer Pete Rock also created the original rough draft version for "Jazz (We've Got)", and A Tribe Called Quest then recreated it. In contrast to most of the hip hop albums released in the early 90s, which featured rough beats that run at relatively fast tempos, such as the Bomb Squad-produced Amerikkka's *Most Wanted*, or the slow menacing funk beats of Dr. Dre's *The Chronic*, *The Low End Theory* featured low-key, bass-heavy, and plodding beats which emphasized the pensive nature of the record. The recording sessions and mixing for the album was handled by renown record engineer Bob Power at Greene Street Studios, and Soundtrack Studios, in New York City.

On its release, the album was met with a bevy of praises. *Rolling Stone* said of the album: "Each time Q-Tip rhymes over Carter's bass lines, the groove just gets deeper." The publication also named it #154 among the Best 500 Albums of All Time, and also as one of the Essential Recordings of the 90's. Further praises were given by *Spin* who listed it among the 90 Greatest Albums of the '90s.[9] The praises continue to the present day with *Allmusic* calling it "one of the best hip-hop albums in history", and "a record that sounds better with each listen." *Pop Matters* music editor Dave Heaton has this to say about the album:

Anything really worth writing about is nearly indescribable; that's the conundrum of writing about music. Any 30-second snippet of *The Low End Theory* will go further to convince of the album's greatness than anything I can write. I could easily write an entire book on this one album and still feel like I've hardly said anything. Still, I could do worse things with my time than try to capture even an iota of the enthusiasm I feel each time I play this album. *The Low End Theory* is a remarkable experience, as aesthetically and emotionally rewarding as any work of music I can think of.

Midnight Marauders

Main article: Midnight Marauders

Trugoy of De La Soul appeared on the refrain of "Award Tour", the group's lead single from their third album *Midnight Marauders*, released on November 9, 1993. Coming on the heels of *The Low End Theory*, the album was highly anticipated. Boosted by their raised profile, "Award Tour" became the group's highest charting single to date, and helped to land the album within the US Top Ten. The critics proved to be as enthusiastic about the new set as the fans were. *Entertainment Weekly* said the album "sounds as fresh as their first... rappers Phife and Q-Tip manage to hold attention without resorting to gun references or expletives..." *NME* called it their "most complete work to date" Likewise, *Melody Maker* said "A Tribe Called Quest have expanded their vision with a lyrical gravitas and a musical lightness of touch that has hitherto eluded them across a whole album". The album was voted #21 by *The Village Voice* in that year's Pazz & Jop Critics Poll.

Musically, *Midnight Marauders* built upon many of the ideas that were present on *The Low End Theory*, although the results were noticeably different, and the music was more immediate. Whereas *Theory* had been an exercise in subdued minimalism, and simplicity, the grooves found on *Marauders* are mostly up tempo, and full of charging drums, suave basslines, melodious riffs, complementary horns, and catchy hooks, all delivered in an efficient 50 minute time frame. The intermittent voice of a tour guide (the titular 'midnight marauder') also serves to add further cohesion to the album. The group was now famous for their unique choices of sample material on their albums and *Midnight Marauders* was no exception. Lead single "Award Tour" contained an infectiously sunny loop taken from Weldon Irvine's "We Gettin' Down". Irvine, a little known but well-respected jazz virtuoso was enthused to have been sought by the group and lent his assistance towards the sampling of the song. Another outside musician to contribute to the record was Raphael Saadiq (credited as Raphael Wiggins) of *Tony! Toni! Toné!*, on the song



"Midnight". Aside from the aforementioned, producers Large Professor, and Skeff Anselm handled two tracks – "Keep It Rollin'" and "8 Million Stories" respectively, the former also rapping over his production.

Intermission and The Ummah

Midnight Marauders remains A Tribe Called Quest's fastest-selling album; it was certified platinum on January 11, 1995, less than two years after its release (it had taken *The Low End Theory* about twice the amount of time to get such a certification). The album's success allowed the group a greater financial freedom and the members took a short break before the recording of their next album began. Q-Tip produced several tracks for other artists including "One Love" for Nas, "Illusions (Remix)" for Cypress Hill, and three tracks on the Mobb Deep album *The Infamous*. He also went through a religious awakening and converted to Islam. Tragedy would strike when an improperly disposed cigarette at a house party escalated into a full-blown fire, burning down his home, a vast record collection, and many works in progress. Friends and producers like Pete Rock and Large Professor helped him building up a record collection by donating records to him. Phife, who rapped on "Oh My God" that he owned "more condoms than TLC", made cameo appearances on that group's hugely successful album, *Crazy Sexy Cool*, in 1994. He would also marry his fiancée and relocate to Atlanta, Georgia.

Ali Shaheed Muhammad worked on outside projects with artists such as D'Angelo (Brown Sugar), Shaquille O'Neal ("Where Ya At?"), and Gil Scott-Heron ("Don't Give Up"). The group contributed to *The Show* soundtrack in 1995, before returning the following year with their fourth album.

While on tour, Q-Tip's friend Amp Fiddler would introduce him to a young producer from Detroit named Jay Dee. The pair clicked immediately and Q-Tip took the talented newcomer under his wing, and introduced him to the rest of Tribe, who agreed to the idea of forming a production unit and having Jay Dee as member, albeit under the guise of "The Ummah" (Arabic for "the [worldwide] Muslim community"). The Ummah would now handle all the production on the rest of the group's

A Tribe Called Quest



albums, although they would credit the production crew whether a song was a team effort by the three or a solo work from one of the producers. This was also the case for remixes and outside production the three members worked on during the few years The Ummah was active.

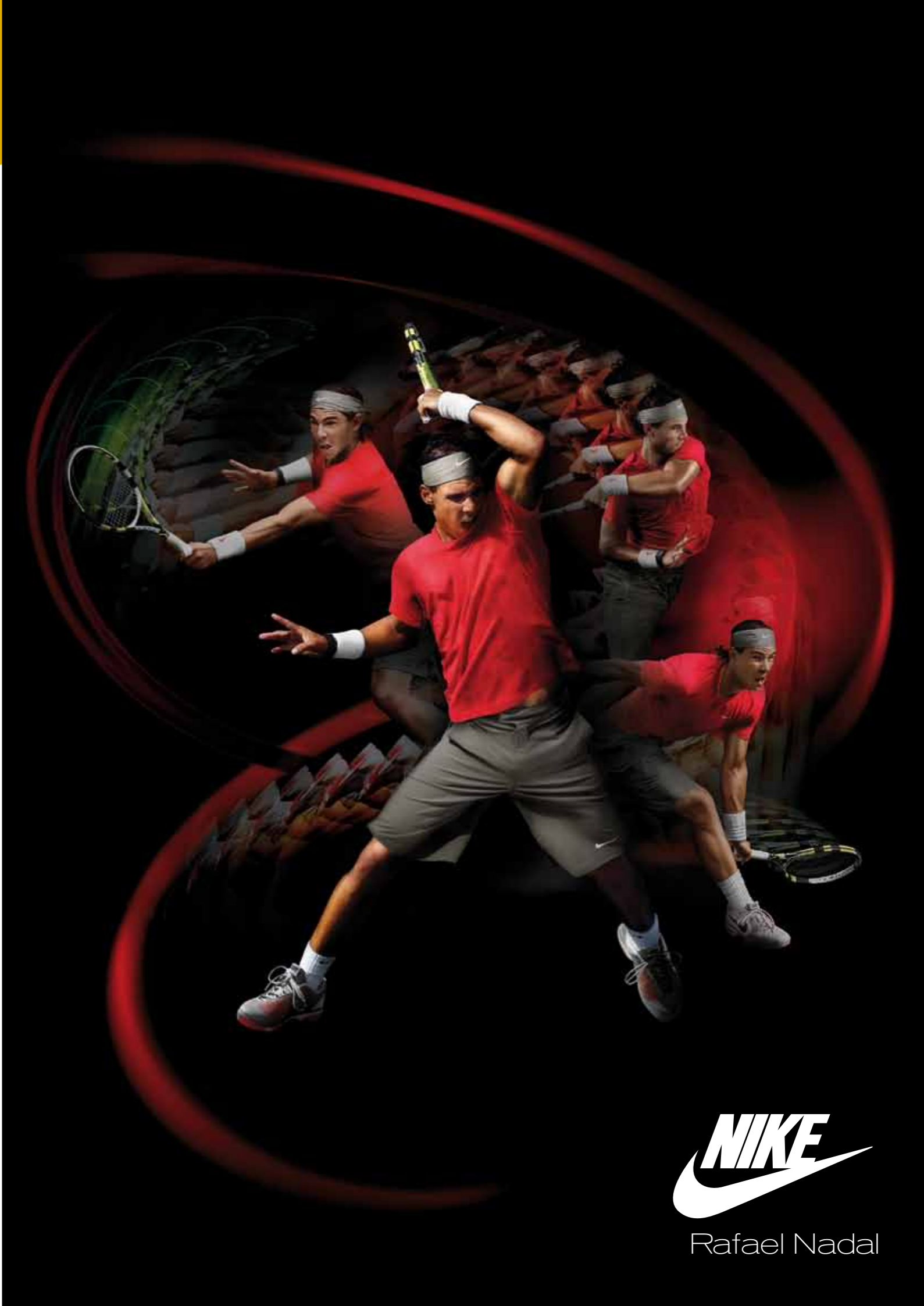
Beats, Rhymes and Life

Main article: Beats, Rhymes and Life

Beats, Rhymes and Life, the group's fourth album, was recorded during the turbulent East Coast-West Coast hip hop rivalry. The group saw it fit to address these issues, a decision based partly on principle, but also probably based on the fact that, despite being from the East, they were well respected on both coasts. Cuts like "Get A Hold", and "Keep It Moving" contain references to the state of affairs. In addition to the heavier subject matter, The Ummah's production style was now a smoother (but darker) hybrid of the group's previous albums, where the snare possessed a much sharper crack on most tracks. Jay Dee, a big fan of the Tribe, appeared to have had a hand in re-shaping the sound, charting new rhythmic territory with songs like "Keep It Moving", or "Wordplay". Consequence, Q-Tip's cousin, and an aspiring rapper, was present on no less than six songs, including the second single "Stressed Out", which caused only Consequence to think he had been officially added to the lineup. This factor only magnified Phife's slightly reduced participation. After their breakup, Phife Dawg would reveal how he had begun to lose interest in recording as a part of the group by the fourth album: I really felt like with Midnight Marauders I came into my own. By the time when Beats, Rhymes and Life came out I started feelin' like I did-

n't fit in any more. Q-Tip and Ali had converted to Islam and I didn't. Music felt like a job; like I was just doin' it to pay bills. I never want my music to feel like just a job. They would schedule studio time at the last minute. I'd catch a plane from Atlanta to be in New York and when I got to the studio, no one would be there. They would have canceled the session without telling me. Seemed like the management was concerned with other folks not me. But I never lost my confidence.

The album shot straight to #1 in the charts and went gold by the end of the year; it would go platinum by 1998. It was nominated for a Grammy Award for Best Rap Album, as was the lead single, "1nce Again", which received a nomination for Best Rap Performance by a Duo or Group. Critical reactions were largely divided but mostly positive. Rolling Stone called it "near-flawless", going on to say that "few hip-hop acts have so sharply captured the surreal quality that defines what it means to be African-American, a quality in which poker-faced humor and giddy tragedy play tag team with reality." The Source awarded it 4 out of 5 mics and called The Ummah "the most proficient in the rap game at using samples as instruments in themselves". Despite his apparent lack of motivation Spin thought Phife sounded "tougher and more playful than ever", while Melody Maker saw the album as "providing both their best and worst thus far", and "magnetic yet frustrating". In a 1998 farewell article in The Source, Questlove, drummer for The Roots, summarized the album's partially frosty reception: 1996 was full of memories whose soundtracks were more "gonna make you dance", whereas Tribe wanted "to make you think". Funny how if this was any other group there would be accolades galore. But by this time most attitudes were, "if Tribe ain't moving the world with each release, then we won't stand for nothing less."



Rafael Nadal

JAZZ WITH A TWIST

DJ Premier

Christopher Edward Martin (born March 21, 1966), better known by his stage name DJ Premier (also known as Preem, Premo, or Primo for short), is an American record producer and DJ, and was the instrumental half of the hip hop duo Gang Starr, together with emcee Guru. Born in Houston and raised in Prairie View, Texas, he has lived in Brooklyn, New York, for much of his professional career. Rolling Stone identified Premier as arguably Hip-Hop's greatest producer of all time.

PRODUCTIONS

Premier is known for producing all of Gang Starr's songs as well as many of the Gang Starr Foundation's songs. His work also includes production for heavyweight rappers such as (alphabetical order) Apathy, Big L, Big Daddy Kane, Bun B, Canibus, D.I.T.C., Fat Joe, Game, Ill Bill, Jay-Z, Joell Ortiz, Kanye West, KRS-One, Lord Finesse, M.O.P., Mos Def, Nas, Rakim, Royce da 5'9", Snoop Dogg, The LOX, The Notorious B.I.G., Vinnie Paz, Xzibit, rock band Limp Bizkit, and pop/R&B singer Christina Aguilera, among many others.

Premier collaborated with MC Jeru the Damaja on the album *The Sun Rises in the East*, released in 1994, as well as the 1996 follow-up, *Wrath of the Math*. Also from the Gang Starr Foundation, Premier produced and supervised Group Home's *Livin' Proof*; although overlooked at the time of its 1995 release, the album has since come to find similar acclaim. Among others in that are closely tied to the Gang Starr Foundation who have worked with DJ Premier include Afu Ra, Bahamadia, Krumpnatcha, Big Shug, Smiley the Ghetto Child, and NYGz. He recently produced the majority of Blaq Poet's *Tha Blaqprint* in 2009 and will produce the entirety of NYGz debut album.



STYLE AND INFLUENCES

DJ Premier's style of production epitomizes the New York sound of his earlier peers. He is known for sampling jazz, funk, and soul artists, as well as sampling an artist's past work when creating a new track for that same artist. For example, on Jay-Z's "So Ghetto", from the 1999 album, *Vol. 3... Life and Times of S. Carter*, Premier samples an older Jay-Z song, 1997's "Who You Wit II". In addition, his encyclopedic memory of hip-hop lyrics allows him to distinctively speak with his hands by scratching in lyrics from several different songs to construct new phrases.[8] Premier's beats are known for his oft-imitated combinations of short vocal samples, often from multiple artists, to create a chorus. Premier has also experimented with atonal samples that are not confined to soul, jazz, and funk. For example, he sampled chopped up seminal electro-acoustic music from the 1960s on the track "Mental Stamina" by Jeru the Damaja.

In an interview with *XXL Magazine*, DJ Premier was asked how his sound evolved, to which he replied, "Marley Marl is my number one inspiration. Jam Master Jay, Mixmaster Ice and UTFO. Grandmaster D and Whodini. DJ Cheese, Grandmaster Flash, Kool Herc, Afrika Bambaataa. Jazzy Jay, even Cut Creator. Seeing them do what they do. It's black music, it's black culture, it comes from the ghetto. How can you not re-

late to ghetto people when that's the rawest form of blackness? Even though it's not a good place in regards to the economy and how bad people have it in the neighborhood, the realism's there, and that's what we were born out of. So I very much pay respect by doing the same type of music in return." DJ Premier attended Prairie View A & M University and may have been influenced by the musical atmosphere at the university.

RELATIONSHIPS WITH ARTISTS

The early line-up of the Gang Starr Foundation in the mid-1990s included Jeru The Damaja, Group Home, Big Shug, and Gang Starr. DJ Premier was fully responsible for the production of Jeru the Damaja's first two albums, *The Sun Rises in the East* and *Wrath of the Math*. Jeru released three albums since then, with Premier having nothing to do with any of them.

As far as Group Home was concerned, Premier commented, "They don't respect what fed them," in a 2003 interview, going on to say that the only reason he produced a track on their second album was because Guru said he would rhyme on it.

Besides the Gang Starr Foundation, Premier is closely affiliated with M.O.P., which he names as one of his all-time favorite groups. The relationship started with the remix of "Rugged, Neva Smooove" in 1994, a single from the group's first album, which also included the exclusive B-side "Downtown Swinga." From then, Premier produced about one-third of the songs on each subsequent album and overseeing and mixing the projects. On M.O.P.'s new release, DJ



DJ Premier



RECENT AND FUTURE PROJECTS

Premier has his own record company named Year Round Records. Among its artists are New York group NYGz, New Jersey rapper Nick Javas, and Houston rapper Khaleel. Tha Blaqprint by Blaq Poet, which has thirteen Premier productions, was released by Year Round Records through Fat Beats Records. On December 7, Premier's label Year Round Records released a digital compilation album titled Get Used to Us. At the moment Year Round plans to release a debut album fully produced by DJ Premier with the NYGz tentatively called Hustla's Union: Local NYG along with a Nick Javas debut album named Destination Unknown. Khaleel, another label-mate of Year Round Records, is planned to release a debut album titled Already!

DJ Premier hosts a weekly 2 hour show Live From HeadQCourterz on SIRIUS Satellite Radio's Hip-Hop Nation on Fridays.

DJ Premier was one of the artists followed in the 2012 documentary Re:GENERATION music project. The film followed his production of the song Regeneration using live performance of his work by the Berklee Symphony Orchestra

In a recent interview, DJ Premier said he will produce a beat for Immortal Technique's upcoming album, titled The Middle Passage. He contributed a song on Game's last album The R.E.D. Album called "Born in the Trap," and a song on Bushido's last album Jenseits von Gut und Böse. In an interview in 2012, DJ Premier confirmed on Shade45 that he is working with Eminem on his upcoming album.

DJ Premier is also expected to produced a full album for New York rapper Nas. The album will be released as a collaboration between the two hip hop icons. In a recent interview Premo hinted to be working with Indian Hip Hop Band Machas With Attitude but no confirmation has been obtained.



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The Sound

I can still remember the very day I bought my first album from the Doors--New Year's Eve, December 31, 1980. In the midst of Doors fever, fueled in large part by the Jim Morrison biography *No One Here Gets Out Alive*, Elektra issued *Greatest Hits*, which provided me and thousands of other junior high and high school kids with their first real taste of the band. In the thirty or so years since, their catalog has been re-packaged and re-worked again and again, including the recent Rhino 180 gram vinyl boxset of the core albums. So, when Chad Kassem opened Quality Record Pressings and thereafter announced that his label, Analogue Productions would be reissuing the Doors catalog on 45 RPM 200 gram vinyl, audiophiles were understandably skeptical about the prospect of buying the catalog "yet again."

The Packaging

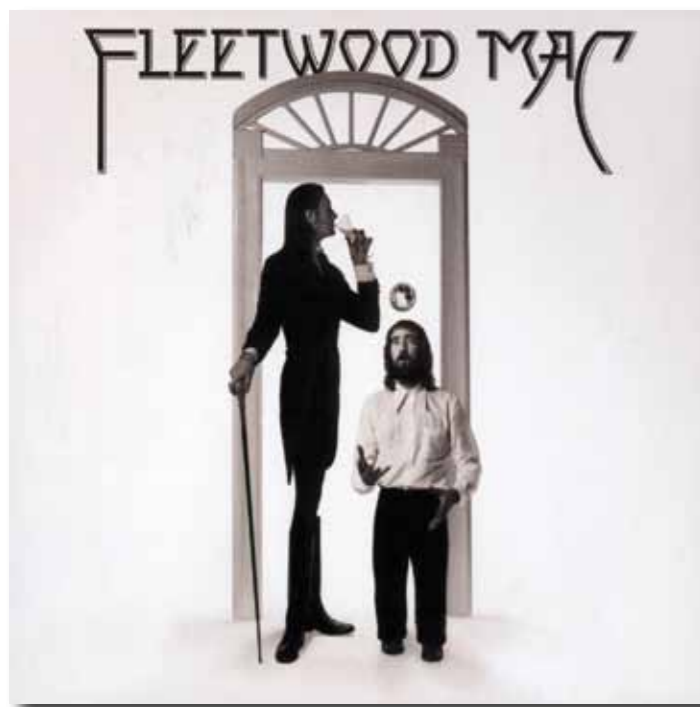
Both *The Doors* and *Strange Days* are packaged in beautiful, glossy gatefold covers made of heavy cardstock, which feature photos of the band along with song credits and lyrics in the gatefold. Once criticized for skimping on covers in his Analogue Productions 45 RPM jazz releases, Kassem has once again (as with the Impulse 45 RPM series) met the highest of expectations with these covers. The 200 gram platters, housed in QRP rice paper sleeves are equally impressive, arriving clean, flat and playing silently with nary a pop or tic throughout.



The Sound

The 200 gram version from Quality Record Pressings reviewed today, is thus, the first truly all-analog version. Doug Sax of The Mastering Lab, who runs an all-analog mastering chain without the use of a digital preview head, went back to the original tapes to produce a truly all analog master for this cutting, which was reportedly quite time-consuming and expensive. The result is a version of this album that is a tad warmer tonally, goes even deeper in the lower bass, and has an overall ease to the presentation that makes it the best version yet of this record. In fact, the super-silent 200 gram vinyl surfaces particularly benefit an ultra-dynamic recording such as this, so that previously unheard details such as the lightest cymbal flourishes can now be heard.

While it isn't fully clear whether it was the mastering--or the plating and pressing that was responsible for the improvement, there's no doubt that there is one. If you've never been bothered by noise on your original copy, I'm not going to say that you should immediately run out and buy this--as the original is still a great sounding piece of vinyl. On the other hand, if this is one of your favorite demo discs or if you shied away from the original *Lost Highway* release, this 200 gram version from QRP is a must-buy.



The Sound

This 45 RPM mastering clearly has all of the characteristics of a premium audiophile mastering. But as I listened to the three copies of this record over and over, I kept finding that despite the huge dynamics and big bass of the 45, the emotional connection to the music that gets your toes tapping was lacking, compared to the other issues of this record. On *Over My Head*, the 45 boasts a hyper-detailed sound, bringing forth details such as the guitar-fills and percussion/bongos, to the extent that they begin to detract from the emotion of McVie's vocal. Both the U.S. KENDUN and the U.K. have a more cohesive sound, with the UK's rich midrange doing a particularly admirable job of allowing McVie's vocals to naturally shine through. Similarly, the 45's huge bass and extended highs result in the crowding out of some of the midrange frequencies--and Nicks' vocals on *Rhiannon* and *Landslide* vocals are delivered with more "head" rather than "chest."

The Packaging

The two record 45 RPM set is housed in a gatefold cover made of medium-heavy cardstock, and features the lyrics and credits inside the gatefold, rather than on a sheet as with the original release. The vinyl, pressed at Pallas feels all of the advertised 180 grams, and despite one disc having a light warp and small manufacturing mark, all four sides played silently following a wet vacuum cleaning.



The Sound

Mastering this set, veteran engineer George Marino, of Sterling Sound, used the original analog mono masters and ran them through his all-analog mastering chain. In preparation for this review, I've listened to various versions of the albums contained in this box--some original two-eye Columbia monos, some Sundazed mono reissues, as well as my favorite stereo pressings from the U.S., Canada, and the U.K. And while I listened to all of the albums in this new Sony vinyl set, the majority of my comparisons centered around *Bringing It All Back Home*, *Highway 61 Revisited*, and *Blonde On Blonde*.

The Packaging

Sony/Legacy has done a wonderful job with the packaging of this set. A sturdy box houses the eight albums (one is a double set), which were each pressed on 180 gram vinyl at R.T.I, as evidenced by the use of their preferred rose-colored poly inner sleeves. The records arrived clean, and played quietly, with little or no noise to speak of. The covers are made of medium-heavy cardstock, and the early albums feature the period correct glued-on backs. Each record carries its correct original label--the debut being a six-eye, and the remaining seven being two-eye Columbias. The use of a textured front cover for *The Times They Are A-Changin'*, further evidences the attention to detail that went into this set, as does the assorted replica inserts you'll find inside the covers and the absence of barcodes that typically mar the back cover of modern reissues.

THE VINYL CORNER

HIGHLY RECOMMENDED



FRANK

Inmiddels bezat Winehouse een gitaar en schreef ze haar eigen liedjes. Eenmaal afgestudeerd, werkte ze als zangeres van een jazzband en als showbizz-journaliste voor World News Entertainment Network. Ook had ze een los-vaste relatie met soulzanger Tyler James, die haar demo (medegeproduceerd door Fink) opstuurde naar Island/Universal, hetgeen haar een contract opleverde bij 19 Management, opgericht door Simon Fuller, ex-manager van de Spice Girls. Bijgestaan door producer Salaam Remi nam Winehouse haar debuutalbum op, dat op 20 oktober 2003 verscheen. Het met jazz-invloeden doorspekte Frank werd lovend ontvangen en leverde vergelijkingen op met Sarah Vaughan en Macy Gray. In Engeland werd Frank platina, in Nederland stond het vijftien weken in de Album Top 100.

Tijdens de bijbehorende tournee, maar ook in de studio, werd Winehouse bijgestaan door de Dap-Kings, de begeleidingsband van de New Yorkse soulzangeres Sharon Jones. In de zomer van 2004 stond ze onder meer op het Jazzworld-podium van Glastonbury, het jaarlijkse V Festival in Engeland en Rotterdam Import. Ook trad ze op op het North Sea Jazzfestival in Den Haag.

De debuutsingle Stronger Than Me werd bekroond met een Ivor Novello Award voor beste lied. Daarnaast werd Winehouse genomineerd voor de Brit Awards (beste zangeres en beste urban-artiest) en de Mercury Music Prize voor beste album.

Ondanks al deze successen kon ze lange tijd niet naar haar eigen album luisteren, doordat ze er naar eigen zeggen "maar voor 80 procent" achterstond; de platenmaatschappij had er nummers op gezet waar ze ontevreden over was. "Ik speel die nummers graag tijdens mijn optredens, maar ernaar luisteren, nee". Later draaide ze bij: "Ik ben er nog steeds trots op, al zou ik nu een aantal dingen anders hebben gedaan". In 2008 werd Frank opnieuw uitgebracht als luxe-editie.

BACK TO BLACK

Naar eigen zeggen kreeg Winehouse na Frank anderhalf jaar geen letter meer op papier, totdat ze Mark Ronson tegenkwam en in zes maanden tijd het nieuwe album schreef. Dit mondde uit in Back To Black, waarvoor Winehouse zich liet inspireren door meidengroepen uit de jaren 50 en 60; ze had nu zelfs een suikerspinkapsel à la The Ronettes. Het door Salaam Remi en Mark Ronson geproduceerde Back To Black verscheen op 30 oktober 2006 en voerde de Engelse albumlijst aan; een jaar later was het vijfvoudig platina.

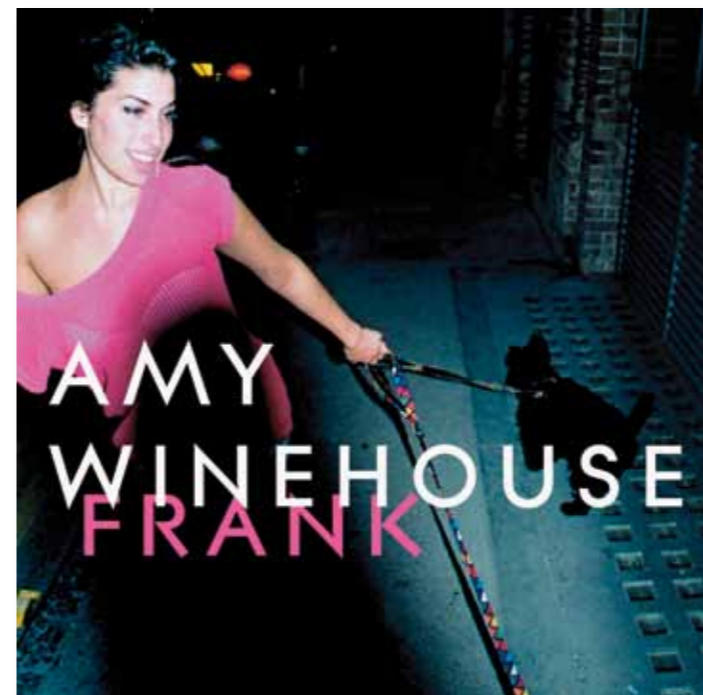
De eerste single, Rehab, werd een wereldwijde hit; in Engeland haalde het de zevende plaats, in Nederland kwam het in februari 2007 de Top 40 binnen en het bracht het tot nr. 17. Diezelfde maand gaf ze een concert in Paradiso waarvan zes nummers werden toegevoegd aan de Live From Amsterdam-uitgave van Back To Black die op 13 juli uitkwam.

Op 14 februari 2007 won Amy Winehouse een Brit Award als beste Britse zangeres; ook sleepte ze voor de tweede keer een Ivor Novello Award in de wacht. De opvolgende singles You Know I'm No Good en Tears Dry on Their Own deden het minder en vielen in Nederland buiten de Top 40.

Pas met Valerie, oorspronkelijk opgenomen voor Mark Ronsons tweede studioalbum Version, behaalde ze begin 2008 weer een hit in Nederland; het kwam na drie weken op de nummer 1-positie en werd daarmee de eerste nummer 1-hit alleen door downloads. Tegelijkertijd stond ook Back To Black op nummer 1 en werd het tweevoudig platina.

Op 27 juni 2008 gaf Winehouse acte de presence op het concert voor de bijna 90-jarige Nelson Mandela, waar ze als afsluiter Free Nelson Mandela zong, de nr. 1-hit van The Special AKA uit 1984. Ska en reggae waren overigens geen vreemd terrein voor haar, want in haar live-set

Amy Winehouse



waren nummers opgenomen die door The Specials werden vertolkt (o.a. Monkey Man en Hey Little Rich Girl). De dag na haar (niet onverdeeld ontvangen) optreden op het Mandelaconcert stond ze op het Glastonbury-festival en droeg ze het Specials-blokje op aan zanger Terry Hall, die zich in het publiek bevond.

Op 23 juli 2008 werd in het Londense Madame Tussauds een wassen beeld van Winehouse onthuld op de nieuwe muziekafdeling. Hierbij was Winehouse zelf niet aanwezig.

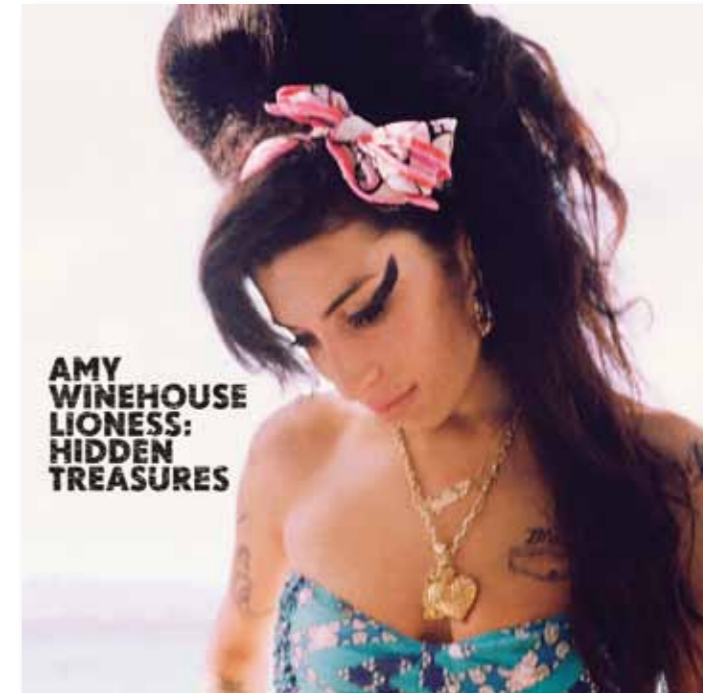
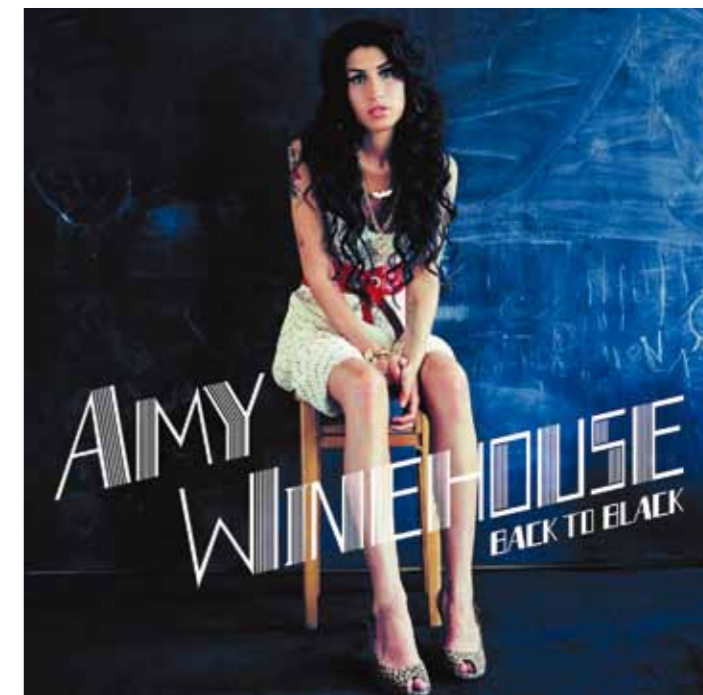
Winehouse verbleef eind 2008, begin 2009 op St. Lucia en werd min of meer bedankt voor de publiciteit die het eiland daar aan overhield

HIDDEN TREASURES

was announced for release on 31 October 2011 via The Sun and Winehouse's official website. Island Records co-president Ted Cocker has emphasised that Lioness is not in any way the planned follow-up to 2006's Back to Black album. In fact, only two songs intended for the planned follow-up had been completed prior to her death. The album is a compilation of recordings from before the release of Winehouse's debut album, Frank in 2002, up to music she was working on in 2011.

Producers Salaam Remi and Mark Ronson collaborated, compiling the album with the consent of the Winehouse family. They worked together on listening back to thousands of hours of vocals by Winehouse. Remi commented on the project, "When I listened back you would hear some of the conversations in between – that was emotional. It has been hard, but it has also been an amazing thing. Amy was a gifted girl. I believe she has left something beyond her years. She has put a body of work together that will inspire an unborn generation. I'm blessed to be part of that process, to have known that person and to continue her legacy with this album.

Remi told NME that the album would not lead to "a Tupac situation", referring to Tupac Shakur, in whose name seven posthumous studio



albums have been released since his death in 1996. He stated, "A lot of people, through the other antics that were going on with her personally, didn't get that she was at the top of what she did. Coming to Miami was her escape from all of that, and her writing process could document her life, whether it was recording the pain or the loneliness or the humour. It makes no sense for these songs to be sitting on a hard drive, withering away."

Two tracks from Lioness: Hidden Treasures received world exclusive plays on BBC Radio 1 and BBC Radio 1Xtra on 3 November 2011. The Chris Moyles Show aired the first play of "Our Day Will Come", while DJ Twin B broadcast the world premiere of "Like Smoke" (featuring Nas). The album cover was shot by Canadian rock singer-songwriter Bryan Adams in 2007.

Michael Kiwanuka

With Michael Kiwanuka, it's all about the voice. A voice that he describes as "hitting straight through to the core" with direct, emotional songs about love, yearning, comfort and belonging. It's a voice that built him a following via MySpace and small London gigs, and led Paul Butler from The Bees to invite him to the band's Isle of Wight studio to lay down these introductory tracks from what promises to be a major new British singer/songwriter. Which makes it all the more strange, really, that what Michael originally set out to be was a session guitarist who maybe wrote the odd song for other people.

Growing up in North London, he struggled at times to see where he fitted in. An avid England and Spurs fan, he found it hard to imagine a day when a name like Kiwanuka could sit comfortably on the back of a football shirt here. Nonetheless, when his parents took him and his brother back to Uganda to visit family, he and his brother were immediately recognised as British tourists. Like most of his schoolmates, he

liked bands like Nirvana, Radiohead, Offspring and Blur, but it was only when he discovered that Jimi Hendrix was black that he understood he had a place playing rock guitar.

In his teens, two other icons helped him find his voice. A friend gave him a Bob Dylan box set, and Michael was bowled over by the power of a well-crafted song, delivered with just urgent vocals and an acoustic guitar.

THE NEW ALBUM





Later, he was playing the free CD that came with a music magazine and heard an out-take of 'Sitting on the Dock of the Bay' in which Otis Redding was talking to the studio engineer. It made the soul icon seem more human, more accessible, and though there were later to be other influences from Bill Withers and Terry Callier to John Martyn and Laura Marling, it was Dylan and Redding who laid the foundations for Michael's own rootsy, folk-inflected modern soul.

He played in rock bands at school, and when he was 16 went east to Hackney in search of other musicians to work with. He began hanging out with Tinie Tempah collaborator Labrinth at his studio, played contemporary R&B, soul and jazz-funk at small jam sessions, and did some session guitar for the likes of Tottenham rapper Chipmunk. "It was fun and I learned loads, but I still felt like I didn't quite fit in. I couldn't express the side of me that had played in rock bands, or listened to Dylan or Nirvana."

He began writing his own songs quietly at home, just for fun. They weren't meant for other people to hear – at least not at first. "No one would give me a gig playing the kind of music I loved, so I had to write my own. It was more to keep my passion in music alive, just something to do to keep my soul warm, you know. It didn't fit into what was in the charts at the time!"



Eventually, he recorded demos of a few songs, hoping to give them to others to perform. But he was surprised to find that people loved his voice, and began encouraging him to play small shows. And finally, he found his place in the world. "I love singing live, the feeling when you really connect with an audience, when suddenly there's a hush and you can feel it in the air. It doesn't happen all the time, but when it does, it's really special."

This debut EP was produced by Paul Butler of The Bees, in the band's Isle of Wight studio. "I'd just been playing my songs with an acoustic guitar, and that will always be the core, the thing I come back to. But Paul also encouraged me to mix in the kind of music I was playing when I was hanging out in Hackney, so I got to play a bit more electric, and a bit of bass, and it turned out to be quite a soulful record. It's got folk things there but also influences like Shuggie Otis and Curtis Mayfield. I really enjoyed making it."

Tell Me A Tale, I Need Your Company and Worry Walks Beside Me are timeless songs that could only have come from Britain in 2011. Real, raw and achingly beautiful, they are just a taste of what is to come.



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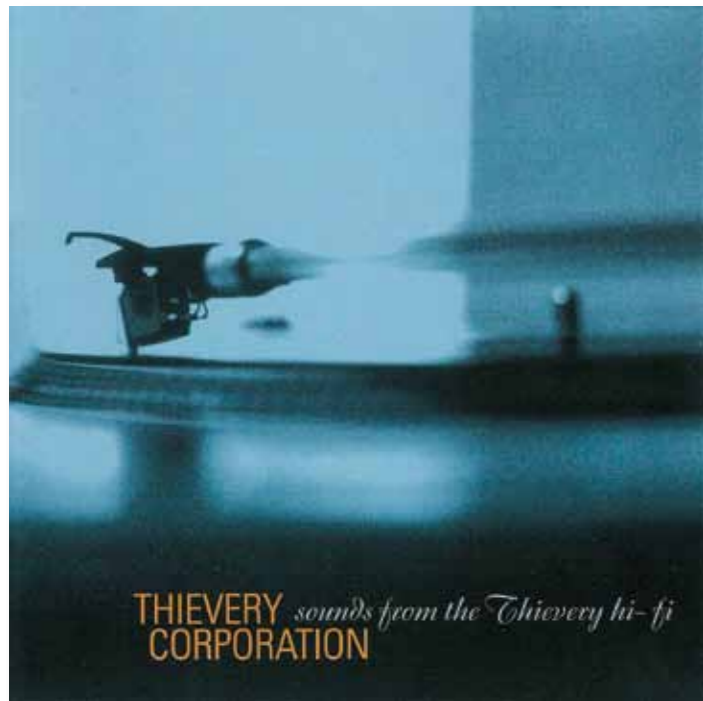
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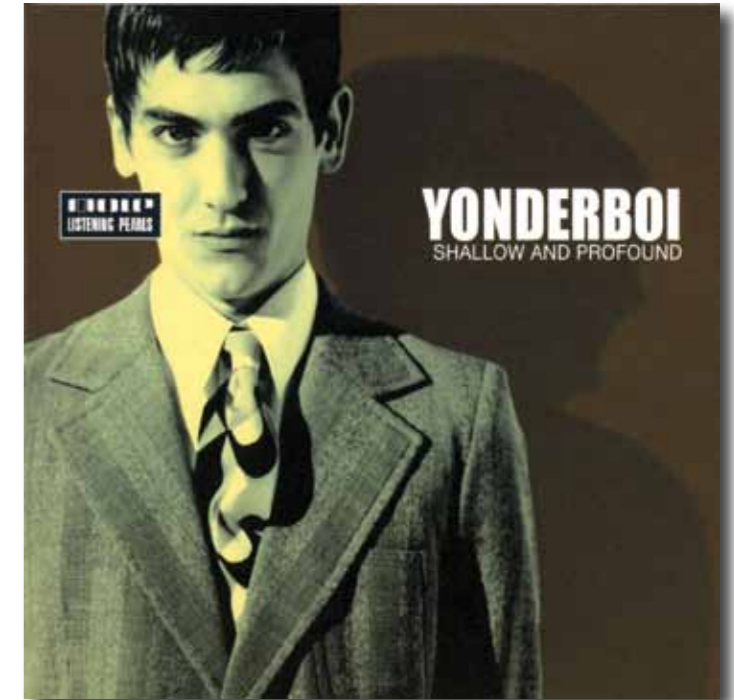
Perhaps DJ Cam's best days were in the mid-1990s, when he, along with DJs Shadow and Krush, first brought hip-hop to the electronic music audience. Or maybe those best days came at the turn of the century, as his dazzling *Loa Project, Vol. 2* broadened his range and he turned in what may be his best song, "Juliet." ("Friends and Enemies," from 1996, would be a close second.) In any case, his best days did not arrive after that, when Cam (a.k.a. Laurent Daumail, from Paris) filled his career with slick soul, awkward attempts at reprising his own 'mad blunted jazz' from the '90s, and wide-open spaces devoid of new material.

Seven, his first studio album in as many years if you don't count his acoustic jazz stints with the DJ Cam Quartet, might be considered a proclamation that he's back in the game. He already has a single in general distribution, "Swim" (featuring debut vocalist Chris James), and an expensively produced video to accompany it. But if Cam was intending to herald his return to the world with the release of this record, he does so most sullenly. That may be because his sporadic collaborator, most frequent sample subject, and friend Keith Elam (a.k.a. Guru) died suddenly in 2010 at the age of 48, after hanging precipitously in a coma. Whether or not Daumail's grief over Elam's death contributed to the cloudy atmosphere of *Seven*, the thing is a downer to its very bones.



Rare-groove duo Thievery Corporation may fall under the general classification of electronica, but their album *Sounds from the Thievery Hi-Fi*, like much of their music, is such a confluence of subgenres that techno fans might not find what they're looking for in it. This record is electronic in that nearly everything heard on it has been tweaked in the studio, but almost all of the actual synth sounds on *Sounds from the Thievery Hi-Fi* lie in the background. What carry each song are recordings of actual instruments, either live or sampled, mixed to create the arc of the specific track. Add a smattering of vocal samples, and the result is the love-child of Massive Attack and Mondo Grosso, a trip-hoppy, acid jazz mutant that will make you want to dance, have sex, or lounge by the pool (if you're not left walking in confused circles, trying to figure out which one). That seems to be the CD's only real weakness: the seams that bind the various influences involved in the music can be a bit ragged, leading to some songs that come off as awkward, rather than eclectic. The amalgamations throughout most of the disc are quite effective, however. The track "Scene at the Open Air Market," for instance, sounds like the melody is played on a xylophone, before switching to perhaps an accordion, eventually coming to sound like a mixture of lounge music, rumba, and Eastern European folk -- but sexy. The samples of a man yelling reggae-style shout-outs during "2001 Spliff Odyssey," however, are mostly just distracting from the ultra-smooth groove, and can feel like interruptions. In the end, assuming that almost everyone who picks up *Sounds from the Thievery Hi-Fi* is a fan of trip-hop, acid jazz, club/dance, or electronica, then it is essentially a record for everybody. Its only real fault is that occasionally, it edges on being a record for nobody.

Shallow and Profound. Nineteen years old and Hungarian. Yonderboi's particulars describe nearly everything one can expect from his twilight beats and boozy jazz persona. In fact, this debut album for the respected Mole Listening Pearls label is unusually both dull and bizarre, simultaneously both predictable and impressive. Yonderboi may want to be a new downtempo wunderkind, yet *Shallow and Profound* fails time and time again by too much of a dependence on techniques in the realm of "safe" and "old." So for every enchanting sampled jazz piece (the Doors-based "Pink Solidism"), there's a slab of humming tedium ("Road Movie"). For every sleazy Kid Loco-like "100% Trevira," there's a rhythmically challenged "Sinking Slowly." One could chalk up Yonderboi's faults as being one of young naiveté, yet that's what potential prodigies usually do best. The reason seems to be more that *Shallow and Profound's* qualitative flips back and forth are disconcerting. Truly, little can be said against the fact that the album becomes less of a listening experience and more like watching a frantic tennis match from the exact center of the net.



If it didn't capture the fun of '80s pop, it just wouldn't be Chromeo. And for their third album, Pee Thug and Dave One are as campy and faithful to their roots as humanly (and robotically) possible. Coming off shows with Daryl Hall, after a guest spot on the blue-eyed soul singer's Web show *Live from Daryl's House*, the duo has tapped deeper into the intricacies of AM pop. *Business Casual* has the typically synth-suave electro-funk jams, like "Hot Mess" and "Night by Night," featuring Gemayel's talkbox mastery over strobe-lit four-on-the-floor beats that are right in step with "Tenderoni" and "Needy Girl." As the album progresses, though, Macklovitch and Gemayel dig deeper into crates for cheesy inspiration, and you can hear glimmers of Rockwell, Lionel Richie, Oran Juice, and even The Kids from *Fame* TV series. "The Right Type" seems custom-made for a montage, and the snappy "Grow Up" could be the theme from a sitcom. Elsewhere, Solange Knowles does her best Whitney/Mariah impression for "When the Night Falls," and "J'ai Claqué la Porte," with its Casio fills and fingerpicked acoustic, is sung entirely in French and features Dave One at his most smirkingly romantic. [The Deluxe Edition of *Business Casual* features several remixes of "Night by Night" and "Don't Turn the Lights On."]

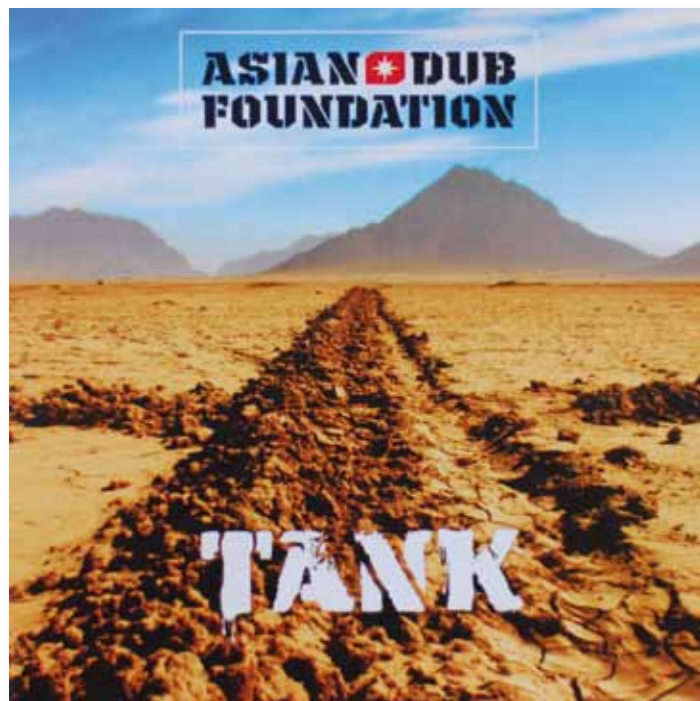




Een vrouw in een mannenwereld, zoiets is natuurlijk geen gemakkelijke opgave. Lien gaat de uitdaging als Vlaamse Marilyn Monroe echter met zonder aarzelen aan, maar doet dit vooral ook erg speels en luchtig. Liefde, vrouwenemancipatie en de machtsstrijd met de man zijn natuurlijk aan de orde, maar enkel al op de stevige bigband-openings-track luidt zo'n 28 keer de booschap "That's allright". Enige berusting en gezapigheid is hier dus ook zeker op zijn plaats.

The Magnificent Seven vult zijn rol als volwaardige begeleidingsband immers perfect in. Plaats daar dan een frêle, suikerzoete zang van Lady Linn tegenover en het plaatje klopt volledig. Ook in zijn totaliteit liggen de tien gepresenteerde liedjes in een mooie balans. Krachtige songs met een stevige knipoog naar de jaren '50 krijgen een tegengewicht in het berustende 'Cool Down', waarin de liefde van Lien voor hedendaagse urbansoul de kop opsteekt. Ook een heerlijk lome 'I Don't Wanna Dance' - in een onwaarschijnlijk sexy, uitgekledde interpretatie waar Eddy Grant gerust fier op mag zijn - zorgt voor een leuk ontspannende afwisseling.

Zoiets maakt moeilijkere, jazzy bijdragen als de wandelende, nachtelijke ballroomsong 'I Am Aware' perfect acceptabel, zonder het grote publiek tegen de borst te stoten. Het is enkel spijtig dat de stem van gast Bert Ostyn (Absynthe Minded) hier zo zwak uit de verf komt. Absoluut hoogtepunt is echter de ode aan de shoppende vrouw, 'Shopping', waarin de frustratie over een bankkaart die steeds een te laag saldo aangeeft zowel tekstueel als vocaal perfect geuit wordt. 'Here We Go Again' is een fantastische plaat, laat dat duidelijk zijn. Probeer Lady Linn en co niet vast te pinnen op die etiket die 'jazz' en 'jaren '50' vermeldt, want dit gezelschap doet veel meer, leukere dingen.



Fonkey, fonkey. Het drumloopje uit James Browns 'Funky Drummer' moet zowat the hardest working sample in showbizz zijn en guess what: de nieuwe van US3, 'An Ordinary Day in an Unusual Place' begint net met die ouwe kraker, maar dan zo verhaspeld dat het een inside joke van producers wordt. Geoff Wilkinson, het brein achter US3 leent met smaak een hihat hier en een 'ooh aah' daar, en stuurt de improvisaties van z'n muzikanten op de door hem bijeengesampled grooves.

Probleem: de twee vorige cd's van US3 klonken hetzelfde, en de tweede verkocht beduidend minder dan de eerste. Oplossing: een vleugje etnische muziek in the mix gooien en een zangeres aan de line-up toevoegen. Maar wat een zangeres: Alison Crockett maakt haar entree op het tweede nummer, 'Get Out' opzweepende souljazz op een jungleritme en meteen wordt duidelijk wat US3 nodig had. Een zangeres die weleens van gedaante wil veranderen, ook: op het exuberante 'Let My Dreams Come True', een tamelijk wacko mix van jazz, latin en acid die eindigt met een vintage Cuban pianosolo, komt ze très Shirley Bassey uit de hoek. Ze doet dat zo goed dat we het zelfs jammer vonden als de dienstdoende rapper Michelob zijn ding kwam doen. Laidback grooves zoveel je wil, niks op aan te merken, maar in vergelijking met Crocketts glansprestatie misschien just a tad boring. De arme man moet ongelukkigerwijs ook nog net de tracks vollullen waarop US3 de mist in gaat. 'India', bijvoorbeeld, een in patchouli gedrenkte song die in de seventies misschien nog voor enige opschudding zou hebben gezorgd, maar ons anno nu alleen een welgemeende geeuw kan ontlokken. Of het door sitars geteisterde 'You Can't Hold Me Down'.

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