

Leseprobe aus: / Reading sample from: EN VOGUE

Band History

“What’s in a name?” Well, their name says it all: En Vogue - the funky divas of R&B epitomize a sophisticated blend of style, sass, sex appeal, and soul-stirring singing. This formula has proven to be a magical fusion since early 1990, when four ambitious young ladies with mellifluous voices claimed their place in the spotlight.

Denzil Foster and Thomas McElroy, who as “Club Nouveau” had had a huge success with the Bill Withers cover of “Lean On Me,” set their hearts on creating a black female vocal group which they wanted to emulate the 1960’s flair of another legendary girl band, “The Supremes.” Cindy Herron (“Miss San Francisco” and “Miss Black California”) was the first one cast, and by 1989, Terry Ellis, Maxine Jones, and Dawn Robinson had completed the original group set up. To promote their debut album, En Vogue were sent on tour with MC Hammer in 1990. “Born To Sing” was such a red-hot smash hit that it was immediately followed by a remix album and received a platinum award. “Funky Divas” followed just one year later and left everyone awestruck with its daring blend of soul, pop, reggae, rap, and rock. With chartbuster singles like “Hold On,” “Free Your Mind,” and “Whatta Man” (featuring Salt-N-Pepa), En Vogue cemented their darling status with the MTV crowd.

In 1997, however, grey clouds started to cast shadows on the rosy skies of show biz: after internal differences, Dawn saw no other option but to leave the group. In 2001, Maxine followed Dawn’s suit and also left En Vogue.

Luckily though, the group never entirely disbanded. Instead, the remaining original members decided to revamp and continued to record and perform as a trio with new addition Amanda Cole. In 2003, Rhona Bennett, taking Amanda’s place, joined Cindy and Terry. The group began working on “Soul Flower,” their first album in nearly four years, an entrancing, contemplative, and sensual collection of life-affirming and fun-loving R&B songs, which is poised to be a success.“

Auszug aus der DVD **„En Vogue live in Birmingham, Alabama“**

Excerpt from the DVD **„En Vogue live in Birmingham, Alabama“**

Leseprobe aus: / Reading sample from:

“PE - History of the Rolling Stones of Rap”

”Their revolutionary grouping of groundbreaking soundscapes with decidedly political lyrics made Public Enemy, beyond the shadow of a doubt, the most controversial, influential, and authoritative hardcore rap formation of the late eighties, early nineties. For many, Chuck D. and his crew to this day remain the most definitive rap group of all time, as they have not only made a massive cultural impact on black society, but had an almost equally significant, conscience-rousing effect on all people of different colors and backgrounds across the planet. [...]

Especially at the outset, Public Enemy, commonly hailed as “The Black Sex Pistols,” were misunderstood as an alarmingly radical phenomenon, thought to be preaching hateful, homophobic, anti-Semitic, and misogynist beliefs because their street-oriented rhymes talked about the very real problems the black American from the ghetto underclass was faced with every day. Calling for social activism and condoning revolutionary tactics were all part of the endeavor of leading hip-hop in the direction of an explicitly socially critical, self-aware, pro-black consciousness. Chuck D. frequently likened rap to a “Black CNN,” relating what was happening in the inner city with a rhetoric mainstream media would never make use of. The facts were: masses of black people in the US were poor, jobless, hungry, without shelter. Public Enemy weren’t hateful, they were telling it like it is, from their point of view. And they were beginning to ask uncomfortable questions. Before Public Enemy appeared on the scene, most rappers would use the mic to fly their own kite and boast about expensive cars, parties, and girlfriends, turning a blind eye on the ruthless reality, many of them had previously experienced themselves. Then, along came this group who sounded new and knuckle-bare, articulate and aggressive. [...]

After touring extensively in 2002 and 2003, Public Enemy has brought another innovative project to life in 2004, instituting its own label called PEEPS Vinyl for new material (two new upcoming albums) and establishing The Public Enemy Archive Series through Universal delivering the classic songs, videos, and data in a seemingly endless stream of CD/DVD releases. And as of the new press, collaborating with fellow ingenious musician Moby, Chuck D. and company make an appeal for universal peace. The title of their single “Mk1vfkwr” leaves no questions open. “Make Love Fuck War” has become part of the soundtrack to the Olympic Games in Athens (“Unity”) and is planned as a limited edition release on 12” Vinyl. According to Chuck D., this record once again exemplifies the potential, the importance, the power of music in getting an important message out to the people.

Auszug aus der DVD **Public Enemy “Revolverlution Tour Australia 2003”**

Excerpt from the DVD **Public Enemy “Revolverlution Tour Australia 2003”**

Leseprobe aus: / Reading sample from:

“Something about DOGGY”

“Calvin Cordozar Broadus, also known as Bigg Snoop Dogg, Snoop Doggy Dogg, Snoop, Dogg, or simply Snoop Dogg, was born on October 20th, 1972 and raised in Long Beach, California. Legend has it that young Calvin so resembled a certain comic strip character that his momma soon lovingly called her cute little boy “Snoop.” But other than his name, Snoop had little in common with the peanutty cartoon dog. The rapper with the sleepy smooth flow repeatedly ran into trouble with the law from an early age on. Soon after he finished high school, his cocaine selling days on the streets came to a sudden halt when he was arrested for drug possession. After a string of imprisonments over the next few years, Snoop wanted to break the vicious cycle. He resolved to not getting sucked back into the ghetto subsistence as he tried to find escape from a life of crime by concentrating on music. At the time, a new kind of urban sound that would become hip hop was invading the airwaves with increasing frequency and, as Snoop found his own hoodlum life mirrored in the rising art form, he felt naturally drawn to it. [...]

What had begun as just a buzz about a boy with a funny name had quickly turned into all-out Snoop-Mania and not a soul, it seemed, could ever challenge his audacious originality. He was real because the crime-endorsing context that his lewd language implied was real. His gangsta image was reinforced when, in 1993, following a performance at the MTV Music Awards, Snoop turned himself in to authorities. He was arrested in connection with the drive-by shooting of a rival gang member. According to the charges, Snoop had been driving the car out of which Snoop’s bodyguard, McKinley Lee, had fired fatal gunshots at Phillip Woldermarian. Snoop and Lee both claimed it was self-defense, alleging that Woldermarian had had a secret obsession with Snoop and that he had been stalking the rapper. At the same time as Snoop was accused of being an accomplice to murder, Death Row Records released their budding star’s first album, “Doggystyle.” Once the record hit the music market, it became the first debut album ever to enter the charts at number one. [...]

By the turn of the century, Hollywood had caught on to the fact that the rapper’s larger-than-life persona translated effortlessly onto the silver screen and Snoop was blessed with a number of movie roles. He appeared in such high-profile pictures as “Training Day” alongside Oscar-winner Denzel Washington or “Starsky & Hutch” with Ben Stiller and Owen Wilson as the revamped title heroes. In 2004, Snoop released the brilliant “R&G (Rhythm & Gangsta): The Masterpiece” on the Geffen label. The album features an astounding alignment of guest appearances from 50 Cent, Justin Timberlake, Nelly, Lil Jon, Trina, Bootsy Collins, Charlie Wilson, and The Neptunes. Snoop’s remarkable talents, his instantly recognizable colorful character, and the notoriety which will forever be surrounding his name have given him the opportunity to delve into countless endeavors. As if being a rap pioneer, an accomplished actor, and a cultural icon wasn’t enough already, the man MTV called the “slinguistic sensei” of the hip-hop generation for creating the “izzle” phenomenon, has founded the Snooperbowl, a youth football league, launched

the “Doggy Biscuitz” designs for the Pony Sneaker line, and he can currently be seen as Lee Iacocca’s golf buddy in a Chrysler TV ad.”

Auszug aus der DVD **Snoop Dogg “Drop It Like It’s Hot”**

Excerpt from the DVD **Snoop Dogg “Drop It Like It’s Hot”**

Leseprobe aus: / Reading sample from:

“Sting Story”

“Saturday, December 27, 2003. Jamworld Entertainment Centre. Portmore, St. Catherine: the notorious Sting Festival, Jamaica’s greatest dancehall show, once again stayed true to form, even more so than ever. But in 2003, it was a sad deed, and one not to be proud of, really. In fact, the events that called a sudden halt to the twentieth staging of Sting brought shame to the entertainment industry and the festival’s host, Jamaica. The legendary lyrical battleground - once appropriately dubbed “Fling,” referring to the ever recurring bottlethrowing during the festival - turned into a genuine combat zone. All hell broke loose and all people will remember about Sting 2003 is this: more than twenty injured or hospitalized and five arrested.

But how could it all have gone so out of kilter - to the point of national disgrace?

Apparently, sections of an already unruly crowd were enraged and went berserk over the non-appearance of headline act Bounty Killer. Although the artist attended the festival, he was reported to have left after an on-stage scuffle between Vybz Kartel and Ninja Man turned violent. As one eyewitness reports:

„Mi nah tell no lie! Kartel come on stage and get wicked reception from the people. Him call out Ninja Man and diss him up bad, bad, bad. Ninja come out to defend hisself and spit a few lyrics. He got a few boos from the crowd, a few bottles ... next ting I see, Kartel come up to Ninja and box him dung pon di middle of Sting stage! Mi nah tell no lie! It was a Mike Tyson tump, too. Ninja Man was bleeding from the mouth and nose. Shocking piece of footage!”

Vybz Kartel had drawn on his time on stage to verbally harass Ninja Man, who in turn barged back at his assailant. The crowd went wild, one thing led to another, Vybz Kartel hit Ninja Man in the face with a microphone, Ninja Man returned the blow, was mobbed, knocked to the ground by a group of men, and stomped by his rival entertainer.

“Clash supposed to be lyrical, not physical. Them shoulda tried to kill each other with words, mon, no need for the real war! I was so excited when Kartel was calling Ninja out because I thought I was going to see an epic spar of words, stead Sting was ruined!”

Bottles and rocks were hurled onto the stage and the surrounding area, injuring many. Production equipment was damaged, fences were torn down, even the tires of an ambulance were slashed. Although the promoters of the annual dancehall event, in an effort to clean up the blemished image of the festival, had really put themselves out to assure patrons that Sting 2003 would be different, the ensuing pandemonium turned out to be worse than ever before. Heavy D of Supreme Promotions took an exemplary stand on stage, as he held out defiantly amidst a hailstorm of bottles and rocks. His voice

jerked with emotion, his eyes filled with tears, he relentlessly appealed to the crowd to cease the savagery.”

Auszug aus der DVD **Magnum Sting 2003 “The Greatest One Night Reggae Show On Earth”**

Excerpt from the DVD **Magnum Sting 2003 “The Greatest One Night Reggae Show On Earth”**