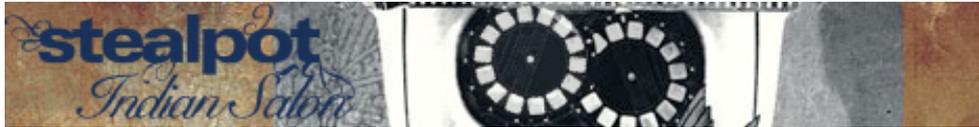


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AKTUALNY NUMER: - 65: KWIECIEŃ - MAJ 2008



Arsenal of tracks

After releasing tons of vinyl singles, American producer Rick Wade is coming back with his new album - "The Good, the Bad & the Deep". It was a good occasion to talk to him about his career of electronic music producer.



- You were growing up while you were listening to classic black music - jazz, soul and funk. How important was that for your present productions?

- The classics are very important to my present day productions. Not so much the actual tracks themselves, but their rhythms, their melodies and the emotions they stirred within me back when I was young. It's that rhythmic emotion, that element of soul I try to incorporate into all of my productions. I want my tracks to connect with the listener and for a brief moment, allow the listener to feel the intense emotions that I feel, to transport the listener to my world.

- Do you think that house and techno are modern successors of black music tradition?

- Not so much successors but more like live branches on the constantly

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Not so much successors, but more like five branches on the constantly evolving Tree of Soul.

- You are connected with two the most important cities for electronic music - Chicago and Detroit. Which one had more important influence on your music?

- As far as the groove within my music, I'd have to say that spending the summers with my aunt and uncle on Chicago's Southside had the most influence on my music. But the overall style, the pumping, banging feel I try to incorporate into most of my productions is a distinctly Detroit element. It was Detroit that introduced me to the dynamic factor.

- Why did you concentrate in your own productions on house not techno?

- I don't have anything against techno (as long as there's a groove in it). It's just that most of the instrument sounds and melodies I like tend to lend themselves more to the creation of house than they do the creation of techno.

- Why did you decide to record a new album - "The Good, the Bad & the Deep"?

- I have what I like to call an "arsenal of tracks" meaning at any given time; I'm sitting on about 15-20 unreleased tracks. Sometimes, those tracks demand to be released faster than one 12" at a time.



- The album contains a lot of energetic deep house tracks. Why did you record so rhythm-oriented stuff?

- That's just my style. I like rhythms and melodies, but I also like a banging energy level. I love to dance, so a lot of my productions are made for me to dance to. Just because it's deep, doesn't mean it's sleepy time.

- "Only Love" is sung by Marissa Guzman. Why did you choose to use her vocal only in one track?

- We are definitely going to be doing more vocals together in the future and on the "Melancholy of Rick Wade" I used some more of her vocals to make a sweet haunting melody. I really like Marissa's vocal style and we've

Ohanasan
 + Klangwart - Stadtlandfluss
 + Pedal - Pedal
 + Jasmina Maschina - The Demolition Series
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 + Hamid Drake & Bindu - Blissful
 + Kaiser/Noyes/Park - Invite the Spirit. 1983
 + Sound of Feeling - Up Into Silence
 + Michał Jacaszek - Treny

 + EIGHT PENCE CHAINS - Music is Matter / ELLIOTT SHARP - Octal: Book One / GIL TRYTHALL - Country Moog / Nashville Gold / SOEREN KJAERGAARD / BEN STREET / ANDREW CYRILLE - Optics / VARIOUS ARTISTS - Classic African American Gospel / FRODE GJERSTAD TRIO - Nothing is Forever / ERIK LEVANDER - Kondens / BERSARIN QUARTETT - Bersarin Quartett / M.A.N.D.Y. - Fabric 38 / OH ASTRO - Champions of Wonder / THE WRONG OBJECT - Stories from the Shed / MILTON NASCIMENTO - Pietá / BOBBY AND BLUMM - Everybody Loves? / DJ DOLORES - 1 Real / VARIOUS ARTISTS - Wild Style - Original Soundtrack / BENEVA vs. CLARK NOVA - Sombunall / TSURUBAMI - Tenrin / STEVE LACY - The Forest and the Zoo / MORGAN MITTAG - Digiwatt Lydt / AARON DUGAN + JEFF ARNAL - Dog Day / RENDERIZORS - Submarine / SAMUEL BLASER QUARTET - 7th Heaven / CRACKLE - Heavy Water / MARIE QUEENIE LYONS - Soul Fever / CLARK - Turning Dragon / FRICARA PACCHU - Midnight Pyre / BOXDESERTER - TwoRevolutions / THE FALL - Live at the Knitting Factory L.A. - 14 November 2001 / CLIVE BELL / BECHIR SAADE - An Account of My Hut / COSTA MUSIC - Lighter Subjects / PADDED CELL - Night Must Fall / KLAUS TREUHEIT - Madrigali, 1° libro / PURE SOUND - Acts of New Noise / BORIS - Smile / ARANOS - Mother of Moons Bathing / SCOTT TUMA - Not For Nobody / ETRAN FINATAWA - Desert Crossroads
 + YOSHI WADA - Lament for the Rise and Fall of the Elephantine Crocodile
 + GORDON MONAHAN - Theremin in the Rain
 + SOLO ANDATA / SEAWORTHY / TAYLOR DEUPREE - Live in Melbourne
 + BORN RUFFIANS - Red Yellow & Blue
 + VARIOUS ARTISTS - Graceful Degradations: Variations
 + THE ADVISORY CIRCLE - Other Channels
 + YITZHAK YEDID - Oud Bass Piano Trio - Suite in Five Movements

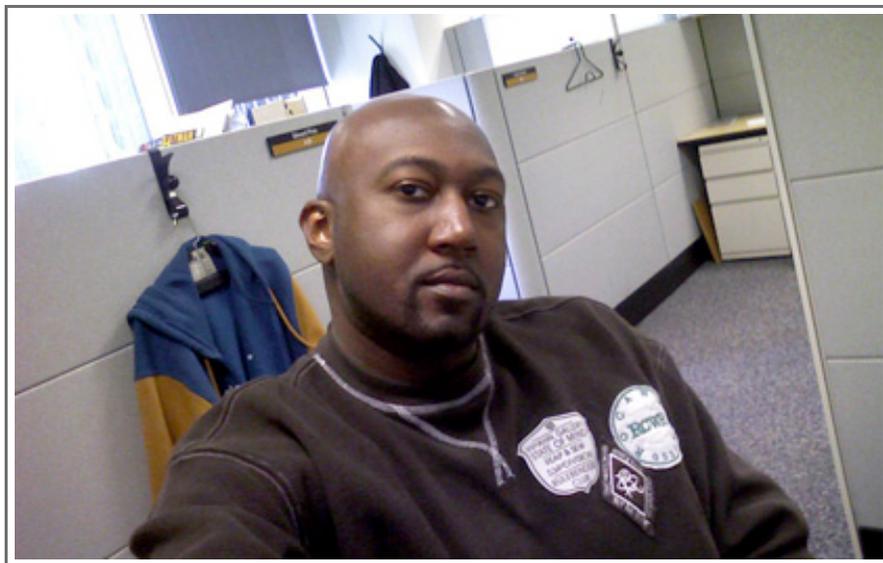
always talked about doing a track together, but just never got around to making it happen. So one day I sent her a track I had made and asked her would she consider doing some vocals for it. She agreed and the rest is history.

- The album opens with "Hip Jazz Interlude". Didn't you have an appetite for put on the record more that more downtempo tracks?

- For this particular album, I was feeling a more energetic vibe, but I think I may put out a limited release down tempo album later this year. I'm a big hip-hop fan. MF Doom and Madlib are my current two favorites.

- Your music from the album is very sexy. Where is the secret of creation of such feeling?

- People say that to me a lot. I don't set out with the intention of making a "sexy track", so I'm not exactly sure myself of how that happens. I do try to put a bit of myself into each track, so maybe it's that small part of "me" in each track which makes them sexy... I'd like to think so anyway, LOL!



- You are present on electronic scene 17 years. How did change this one during that time?

- Vinyl sales aren't what they used to be and lots of electronic mediums have made their way into the market, but I still use my same philosophy when making a track that I used 17 years ago; if it's got a good groove and I can vibe to it, then it's cool.

- How are you seeing the future: do you think that Internet (MP3, free downloading) will kill electronic scene based on traditional basis (vinyl, CDs, labels etc.)?

- I've pressed up some CD's and am looking into doing MP3 downloads as well, but I also love vinyl and will continue to make vinyl until there's no place left to press records. Even if the only two people left making vinyl records are Huckaby and I, I'll still keep pressing them. I'm also a realist and I do see vinyl's final sunset on the horizon. However, I love the music first and foremost so as long as I have a way to express myself musically, no matter what the format, I'm cool.

Author: Pawel Gzyl

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 + FUCK BUTTONS - Street Horrrsing
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 + GLOBE UNITY ORCHESTRA - Globe Unity - 40 Years
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 + CIRCLE - Panic / Rakennus (Live)
 + BILLIE HOLIDAY - Rare Live Recordings 1934-1959
 + LEIF ELGGREN - The Cobblestone is the Weapon of the Proletariat / Is There a Smell on the Other Side? / LEIF ELGGREN & CLAUDE MELLAN - The Sudarium of St Veronica / MICHAEL ESPOSITO, LEIF ELGGREN, EMANUEL SWEDENBORG - The Summerhouse
 + ANNA JARVINEN - Jag Fick Feeling
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 + MALVINA REYNOLDS - Sings the Truth
 + ROBERT PIOTROWICZ - Lasting Clinamen

WYWIADY / RELACJE

+ Arsenal of tracks - wywiad z Rickiem Wade'em
 + Smutek gra mi w duszy - Michał Jacaszek
 + CoArt Music Festival 2008, czyli ulotne brzmienie obrazu

Photos: Yore Records

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