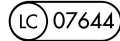
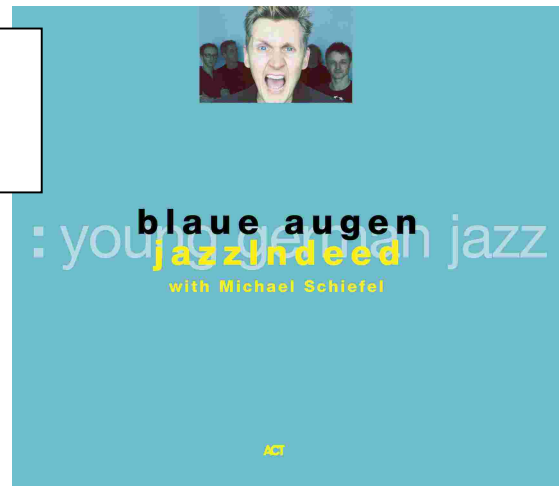


ACT

jazzIndeed with Michael Schiefel

blaue augen

ACT 9651-2


Release Date Germany: March 28, 2005


Sentimental? Certainly not! Also not naïve, as it was with the New German Wave (NDW) in the early 80s. In fact, rather realistic! And self-confident! The blue eyes are wide open - looking attentively, aggressively and critically at the big wide world. On to it, but not too old. jazzIndeed! Young German Jazz: take two.

The first release by the outstanding trio [em] has gone extremely well, with the band being thanked by Germany's biggest national daily newspaper, the *Süddeutsche Zeitung*, for saving German jazz through tension and humour: "A self-confident, unique statement from a young German scene that can hold its own on the international stage. Wollny, Kruse and Schäfer conjure up an astonishing sound with corners and edges, with hair-raising tones and jagged rhythms" writes the newspaper.

"As the first of a new CD series featuring young German artists, Call it [em] has great chances to become not only internationally-known but internationally-acclaimed", predicted *Stereoplay* magazine when making the release its CD-of-the-month.

And there has certainly been an immediate international reaction. Great reviews in England's *Jazzwise* magazine, which praised the album as a "Highly-impressive label debut" and awarded it four stars; and in France's *Jazzman* which also awarded the album four stars, and said "this young german jazz is literally devastating - it's powerful, packed with suspense, stormy, nimble and extremely highly-skilled." These consistently-rapturous reviews have been followed by invitations to some of the world's great jazz festivals, such as Perugia, Italy and the North Sea Jazz Festival in the Netherlands.

Young German Jazz: certainly it needs to taken further. There's more than enough talent in Germany. The talk about a lack of talent is rubbish. These are mature artists with something to say, who can hold their heads high when being compared to English, French, Scandinavian or American musicians.

"Déjà vu" – second sight, Pop made In Germany, the NDW. "The German soundtrack of our youth" says Michael Schiefel, the phantasmagoric singer with the ambiguously androgynous feel to his voice. He has already been performing for several years as part of the Berlin music scene. He has shown himself to have a remarkable voice and is deemed to be one of Germany's great singing hopes: as soloist with *"Invisible Loop"*, *"I Don't Belong"* or *"Gay"*; as guest in *"The Symphony from the Wild World"* and with the Thärichens Tentett on *"The Thin Edge"*. As well as being professor of singing in Weimar, he also has a strong stage presence. His tried and tested partners from the capital's music scene: Jan v. Klewitz on saxophone, Bene Aperdanner at the keyboards, Paul Kleber on bass and Rainer Winch on drums – a creative collective both morbid and melancholy but capable of showing groove and sensuousness on tracks such as *"Who The Moon Is"* and *"Under Water"*.

And on the subject of water: "Now we are drifting around on the dead ship, waiting for the time to pass." Ingenious, visionary lyrics like the ones written by Herwig Mitteregger, Joachim Witt and Rio Reiser during the golden age of the NDW. The five German jazz musicians from jazzIndeed present us here with something equally special and visionary. *"Fahrn, Fahrn, Fahrn Auf Der Autobahn"* ("Driving, driving, driving on the motorway") with *"Andy Warhol"* and *"Inflation im Paradies"*. No lightweight joyride.

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It's quite incredible what has been happening in Germany's capital Berlin since the early 80's. The city has once again emerged as a vibrant cultural and artistic metropolis and boasts one of the world's most happening music scenes. At any rate here come jazz musicians with their own roots, weaned on pop, and unafraid of ruffling some feathers or of being bruised. It's taken long enough in Germany to dare to do something that in jazz's homeland has always been self explanatory. Even John Coltrane's most successful track came from the pop scene: a standard no less – "My Favourite Things". It IS allowed!

The French and Scandinavians are already doing it with a clear conscience. It's time for German jazz to come out of its intellectual corner. No quality need be lost when attempting to broaden the jazz tradition with your own experiences. "We play in German. The 80s. Our hits. In reality.... There are stories to tell..." Young German Jazz! We want more! We love listening to such blue eyes. Jazz? Indeed!

The CD:

blaue augen – Jazzindeed with Michael Schiefel – ACT 9651-2 – LC 07644

Line Up:

Michael Schiefel - vocals, electronic
 Jan von Klewitz - alto saxophone
 Bene Aperdannier - piano, keyboards
 Paul Kleber - bass
 Rainer Winch – drums, percussion

Tracks:

- | | |
|---|--------------------------|
| 1. Fahrn, Fahrn, Fahrn Auf Der Autobahn | 2. Blaue Augen |
| 3. Urlaubsflirt | 4. Alles Lüge |
| 5. Feuerzeug | 6. Andy Warhol |
| 7. Goldener Reiter | 8. Inflation im Paradies |
| 9. Hotel Garni | 10. Jens |
| 11. Queen Margrethe | 12. Deja Vu |

Track # 2, 3, 5, 6, 9, 10, 11 produced by Jazz Indeed + Volker Meitz mixed by Volker Meitz

Track # 1, 4, 7, 8, 12 produced by Jazz Indeed, mixed by Teo Schulte

Executive Producer: Siegfried Loch

Distributor:

Edel Contraire (D), edel Musica (A), Musikvertrieb (CH), Night & Day (F), Proper Music (UK), Karonte (E), Dargil (P), Egea (I), Musikklosen (N), Amigo (Scan), A&N Records (GR), Equinox Music (TR), Pink Records (Benelux), Distribution Fusion III (CAN), GIGI Distribution (PL), RMG Chart Entertainment (IRE), Jazzworld (HK), AS Jahipaun (EST), C&L Records (ROK), Gramofon (BIH), Dukyan Meloman (BG), INTEK (SLO+HR), Southbound Records (NZ), Divyd (SK), Jassics (ZA), JSC "Bomba" (LT), 2HP (CZ), CD Bar (H)

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