



I'm not robot



Continue

## Carlos scola pliego death

Helen Folasade Adu Image courtesy of: ... when I make an album takes a lot out of me because I have to be in a special place when I make these albums! I have to be at a certain level of peace and, you know, life throws you a lot; this level can't be reached in command, so I spend that time trying to get inspired. Video courtesy of: SadeVEVO Image courtesy of: Generally speaking, the popular music industry is not known for producing great music that can withstand the most rigorous tests: the weather. By its very nature, the music industry is nothing more than a glorified sound factory, producing ten cents from a dozen pop stars to quench the demands of an audience whose diminished attention grows increasingly lacking – and younger. (Most youth audiences are highly unlikely to possess the maturity - and ear - needed to appreciate the subtle nuances of a well-built and well-formed ballad; though undoubtedly some can and do.) Over the years, this same music industry has seen its share of misbehaving and ill-mannered pop divas - needy and demanding stars whose egos seem to outperform their personalities very quickly and a little disproportionate to the mediocrity of their talents, each vying for a piece of fame or worse, notoriety, at any cost and by any means necessary. (Because they are difficult, these stars can only project the wrong, distorted impression of what a true diva is and set a false standard of what diva behavior entails; real divas are very few and far between.) A large number of these pop stars disappear from the scene in the same hurry they arrived at it. That said, on rare occasions, the industry is also able to produce (and has) a lasting original, a unique artist and a dazzling star, who successfully negotiates its somber musical soundscape. Meet Helen Folasade Adu, an incandescent garbo and dodge among generic stars in an industry filled with the wonders of a hit. With a music career spanning most of the 27 years, it is one of the most enduring. Image courtesy of: Helen Folasade Adu was born in Ibadan, capital of Oyo state, Nigeria, on January 16, 1959. His mother, Anne Hayes, an English nurse, had met a Nigerian named Adebisi Adu, who was in London studying economics at the London School of Economics (LSE) at the time; the couple moved to Nigeria after they married and where Adebisi worked as a university professor and professor of economics. When Helen Folasade was born, none of the Nigerians were prepared to call the girl by her English name, Helen, and a shortened version of Folasade - Sade - arrested. (Folasade means glory in Yoruba, one of nigeria's six largest Nigeria and it is quite common for it to be shortened to Fola or Sade.) Adu's marriage did not last, and when Sade was four years old, his parents opted for a separation. After their separation, Anne returned to England with her two young children, where the family initially lived with Sade's maternal grandparents at Anne's parents' house on the outskirts of Colchester, Essex. (The Adu's also produced a son, his firstborn - and Sade's only older brother - Banji Adu.) In his youth in the 1970s, Sade listened to American soul music, particularly for artists such as Curtis Mayfield, Donny Hathaway, Marvin Gaye, Bill Withers and Billie Holiday. (As a teenager, Sade attended a Jackson-5 concert at the Rainbow Theatre in Finsbury Park - she worked behind the bar on weekends - where she was more intrigued by the motley crowds gathered for the Jackson presentation than by the performers on stage. I was more fascinated by the audience than by anything that was happening on stage. They attracted children, mothers with children, elderly, white, black. I was very moved. That's the audience I've always been to.) But ironically, music was not Sade's first choice as a career; his main interest was fashion design. At the age of seventeen, moved to London, where he enrolled in a three-year course at Central Saint Martin's School Of Art in order to study and pursue a career in fashion (Sources & Quote: sade.com, Sony Music Entertainment UK, Ltd., 2011; timeforsade.com, undated) Image courtesy of Corbis Images: After completing the fashion program, Sade partnered with a friend named Sarah Lubell and started a clothing line, Demob. However, the business side of the venture was not as stimulating as the creative side - designing - and Sade was a little disenchanted with it. During this time, in addition to working as a waitress, she also worked as a model, taking on some strange and minor jobs to make ends meet. While at a reggae show sometime in the early 1980s, Sade met a couple of old school friends with a rookie band who sought their help with some vocals. Although Sade love music, she had no experience - or intention of - singing; her acquaintances insisted, however, that she looked like a singer and invited her to join her band. Sade reluctantly agreed to help his friends by singing vocals, but only temporarily and only until they found a suitable singer - that's how Sade's foray into the music business inadvertently began. (Sources: sade.com, Sony Music Entertainment UK, Ltd., 2011; timeforsade.com, undated; shapersofthe80s.com, 2011) Image courtesy of: But being on stage and singing for live audience is an intimidating experience, to say the least, and it did not come easily naturally to Sade, and it made her nervous; instead, she liked music composition that seemed to come naturally to her. Two years later, she managed to overcome her stage fear enough to sing back-up vocals with a North London Latin funk band called Pride. I used to go on stage with pride, like, shaking. I was terrified. But I was determined to do my best, and I decided that if I were going to sing, I'd sing the way I say it, because it's important to be yourself, Sade recalled at the time. (Quote & Source: sade.com, Sony Music Entertainment UK, Ltd., 2011) Sade singing backup with Pride The two images above are courtesy of: But before Pride, there was Arriva. Shortly after joining the group of friends, Sade caught the attention of Lee Barrett, the manager of a band called Arriva; Barrett thought Sade would make a good addition to his band and asked him to audition as a backup singer. While still insisting that she was not a singer, Sade agreed to audition for the band, but was eventually rejected; when no better singer could be found, Barret relented and asked him to join Arriva. The result, caused by the addition of Sade to the band, resulted in a name change: the band formerly known as Arriva became Pride. (Source: timeforsade.com, undated) Sade Adu performing with pride at the Fridge Club of London (Left) ~ September, 1982 The newly formed Sade performs at the Yow Club of London (Right - Paul Denman in the foreground) ~ August, 1983 Image courtesy of: Other musicians (one, a young saxophone named Stuart Matthewman; another, a bassist named Paul Spencer Denman) also auditioned for pride. Sade and Matthewman soon formed a camaraderie and the two began working on their own songs, in addition to the larger pride set. Musically, the songs she and Matthewman wrote were elementary combinations of Soul, American Rhythm & Blues and Pop - tinged with a jazzy sound that also amalgamated the subtle rhythms of Latin beats and reggae. Sade provided lyrics that were intense and personal, allowing each song to narrate its own story. The end result was a sound that was exclusively from Sade and almost genderless. (Source: timeforsade.com, undated) Sade in 1983 Image courtesy of: Her time with Pride gave Sade the learning - and her first touring experience - she needed: for three years, from 1981, the seven pride members travelled across the UK on tour (with Sade often behind the wheel). A feature of Pride's shows was a segment in which Sade faced a quartet that played quieter, jazzy numbers. One of them, a song called Smooth Operator, which co-wrote with Pride guitarist Ray St. John, attracted a lot of attention, including that of the label's talent scouts. (Smooth Operator was in order to highlight Sade in a solo act during one of pride's sets.) (Sources: sade.com, Sony Music Entertainment UK, Ltd., 2011; timeforsade.com, undated) Image courtesy of: Video courtesy of: SadeVEVO Band members Stuart Matthewman and Paul Denman, along with a drummer named Paul Cooke, accompanied by Sade Adu on the lead vocals, decided to form an independent ensemble of their own, but with the intention of still remaining a part of Pride. The new group did not have a name, so the group decided to call themselves after their vocalist and vocalist, Sade, and the band debuted as the opening act of Pride at Ronnie Scott's famous Jazz Club in London. Sade opened with a version of Timmy Thomas's Why Can't We Live Together alongside two of his own compositions, Cherry Pie and Hang On To Your Love. (Source: timeforsade.com, undated) Video courtesy of: stefano75 Image courtesy of: It didn't take long for Sade's popularity to rise and she found herself in demand. With everyone wanting to sign Sade as a newly discovered artist (solo) - without the rest of the pride group members - it was also obvious to the other members of the group that a Pride recording contract was not near. Fiercely loyal to his friends in the group, Sade adamantly refused to sign any contracts and abandon his Pride colleagues. Eighteen months later, however, she relented and signed with CBS Records (Epic) - but with the stipulation that her new band include three former bandmates pride. (These same former Pride members still make up the entity known as Sade: saxophonist Stuart Matthewman, Andrew Hale, a newly recruited keyboardist, and bassist Paul Spencer Denman. The new and smaller set, Sade, continued under the management of Lee Barrett. And so, from the beginning, the musicians around Sade have always consisted of longtime band members who share a long history together. This consistency is a feature of some of the best and longest-lasting bands in the music industry.) (Sources: sade.com, Sony Music Entertainment UK, Ltd., 2011; J., thescotsman.com, February 10, 2010; timeforsade.com, undated) Image courtesy of: Produced by Robin Millar along with production engineer Mike Pela, and recorded at Power Plant Studios in the Willesdon section of London in 1984, Sade was finally ready to release her first album, Diamond Life, on July 16. (As Sade explained in interviews, the album's title referred to a hard, multifaceted but brilliant life. At that point in her life, at the time of the release of Diamond Life, her own was far from anything remotely bright: she was living in a converted apartment in Finsbury Park, London, which she shared with her then-boyfriend, Robert Elms, a style with a cat named Cylinders. Her apartment, without any form of proper heating, meant she had to dress in bed; the bath was in the kitchen.) When she first appeared on the recording scene in 1984, Epic, Sade's record label at the time, made sure to print pronounced shar-day after her name on the record labels of her releases; the magazine's first articles and reviews of Diamond Life and its lead vocalist advised its readers. In February of the same year, Sade's first single, Your Love Is King, became a top-10 hit in the UK and, as a whole, his life - and that of the band - changed forever. (Sade had agreed to a small advance in exchange for an extraordinarily high percentage of record sales. Since Diamond Life, Sade has sold over 50 million albums worldwide. It was a cunning move that subsequently made them all very rich.) (Sources: timeforsade.com, undated; sade.com, Sony Music Entertainment UK, Ltd., 2011; Hogan, E., All Music Guide, billboard.com, 2011) Image courtesy of: From the beginning of her music career, Sade's look has played a significant role in her image. It should be remembered that at that time - early 1980s - it provoked big hair, great makeup and strange fantasies with equally large personalities to match were de rigueur for any rising pop star, male or female. Sade was completely different. Her clean look and soignée of severely pulled back hair, smoky eyes (paired with an equally smoky voice), red lips, simple gold earrings and gloves, was decidedly unobtrusive; it was a look that exuded an insuitively legal sophistication and that immediately differentiated it from the rest of its contemporaries. The easy elegance of the music, jazzy in sound, in conjunction with her polished image - that of a slightly exotic singing - launched Sade as the feminine face of the fashion-conscious 1980s and she became a style icon (long before the term became so carelessly thrown over and overused) as magazines eagerly lined up to put her image on their covers. It wasn't marketing, she said of her image. It was just me. And I wasn't trying to promote an image. (Source & Quote: sade.com, Sony Music Entertainment UK, Ltd., 2011) Image courtesy of: The two videos above are courtesy of: SadeVEVO Video courtesy of: enri09enri Sade in 1985 (Photo by Paul Natkin) Image courtesy of: Diamond Life was a phenomenal success - spent 98 weeks on the UK charts and eighty-one weeks on the Us Billboard charts; won a BPI (British Recorded Music Industry) Award for Best Album, as well as a Grammy award for Best New Artist. While still their first album, Sade began work on her second release: Promise. The album title album derived from a letter that Sade's father, Adebisi Adu, had sent to her. In the letter, his father had written the phrase promise of hope. In the 27-year career period, Promise has the unique distinction of being Sade's only album to immediately follow its predecessor. As before, the band worked with Robin Millar and Mike Pela, and recording began once again at Power Plant Studios. But due to growing media pressure - a combination of fascination and curiosity about Sade and his private life - the recording sessions had to be relocated to a studio in France, Studio Miraval (in Provence). (Sources: timeforsade.com, undated; homdrum.net, 2011) (Photo: Paul Natkin) Image courtesy of: Video courtesy of: SadeVEVO Promise included eleven tracks, starting with Is It A Crime. The tracks, the lyrics of which were written by Sade, focused on life, love, friendship and loss. As would always be the case for lyrics written by Sade for successive albums in the following years, the songs were bitter and from a somewhat personal autobiographical perspective. Shortly after its release in November 1985, Promise quickly climbed to number one on the UK album charts. Led by the release of the single The Sweetest Taboo in the United States, Promise became a number one album there as well, selling over four million copies; Promise has become a great international success. To promote the new album, Sade embarked on a world tour that began in 1985 and extended until 1986. The Promise Tour included performances in the UK, continental Europe, Australia and Japan and featured sade's first concert dates in the US, starting with a performance at New York's famous Radio City Music Hall. In all, the tour saw the band perform more than eighty-eight shows with a combined audience of approximately 300,000 people. The album also produced three videos (filmed in Spain and directed by Brian Ward): The Sweetest Taboo, Is It A Crime and Never As Good As First Time. (Source: timeforsade.com, undated) Video courtesy of: SadeVEVO The tour, although by all means successful, was plagued by personal tragedies, interruptions and tabloid speculation. In the fall of 1985 and shortly before promise's release, Adebisi Adu died unexpectedly in Nigeria and promotional appearances had to be postponed while Sade returned to Nigeria to attend his father's funeral. The long period of the tour, combined with intrusive interest and speculation in Sade's personal life, were rigorous: Sade, an intensely private individual, felt deeply that the European tabloid press was invasive, particularly in relation to his love life. Things were not helped when, at a performance in Frankfurt, Germany, Sade left the stage before the final encore. It was an action that, as explained later, was due to and frustration and she categorically denied that the drugs were somehow involved in the matter. (For the record, she didn't leave in the middle of the Frankfurt show, shouting: hold on to your love). Problems and frustrations aside, the Promise Tour continued, but stopped once again when Mrs. Ethna Matthewman, Stuart Matthewman's mother, became seriously ill and died shortly afterwards in England. The group has decided to cancel several European dates, fuelling further speculation. Eventually, Sade resumed the tour and made the tour dates cancelled. (Source and quotation: timeforsade.com, undated) Video courtesy of: SadeVEVO After a brief introduction on July 13, 1985, precisely at 2:53 pm, Sade took the stage at Wembley Stadium in London and sang a set of three songs to a worldwide audience, tuned via satellite. The set began with Why Can't We Live Together, followed up to Your Love Is Kind and culminated with Is It A Crime. The event was Live Aid, a globally televised charity concert - the first of its kind - to african relief that took place simultaneously on both sides of the Atlantic (in London at Wembley Stadium and in Philadelphia at J.F.K. Stadium). Sade's performance ended at 3:09, lasting only 16 minutes. Sade performs on the live aid stage at Wembley Stadium on July 13, 1985 – London, England Image courtesy of: Live Aid was the summer sequel to Band Aid, a single released in late 1984. The Christmas hit, Do They Know It's Christmas, was a creation by Irish musician Bob Geldof, who had been agitated for action after watching a news broadcast about the Ethiopian drought in Africa. (In an ironic twist of fate, history is repeating itself once again. The Somali nation, situated in the horn of East Africa and Ethiopia's immediate neighbor, is currently experiencing a very similar situation with a deadly drought of its own, an already complicated situation worsened by war and conflict. As in the mid-1980s, millions of migratory people are on the move, fleeing war and violence, in search of food, water, medical treatment and safe haven elsewhere; countless lives - children in particular - are at stake.) Geldof contacted Midge Ure (from Ultravox) and they began to approach other musical artists to record a single, whose profits were to help those affected by Ethiopian hunger (Geldof promised that no money raised would be lost in administrative costs and that every penny made from band aid profits would be channeled to the aid fund). The list of some of the artists who contributed their time and performed, free of all, on the single - written by Geldof, produced and set for music by Ure - included Bono, Adam Clayton played bass), Boy George, Simon Le Bon, Paul Paul Sting, David Bowie, Phil Collins (who played drums), Paul McCartney and Bob Geldof. A video for Do They Know It's Christmas was released to promote the single, which was sold in 7- and 12-inch versions; a thirty-minute video documenting the creation of the hit single was also sold to raise funds. Do They Know It's Christmas grossed \$14 million for relief from African hunger and reportedly became (and remained) the best-selling single of all time in the UK until Elton John released Candle In The Wind, his 1997 tribute to the late Diana, Princess of Wales. It is estimated that Live Aid, the concert, has grossed over £4 million in the UK, £5 million in Ireland and almost £100 million worldwide. (Sources: songfacts.com, undated; liveaid.free.fr, undated) Image courtesy of: Video courtesy of: Fanifredo Video courtesy of: LiveAid1 Video courtesy of: LiveAidvideo Image courtesy of: Mid-1980s also found Sade making his foray into the cinema - albeit for a very brief and cinematic moment. Based on Colin MacInnes' novel about life in the late 1950s West End London - around 1958 - of the same title, Absolute Beginners (1986) is a musical adaptation directed by filmmaker Julien Temple about Colin Young (Eddie O'Connell), a 19-year-old freelance photographer who falls in love with a rising model, the socially ambitious Crepe Suzette (Patsy Kensit), whose relationships are (advantageously) tied to her progress in the fashion world. Hungry for fame, Suzette avoids the socially inferior Colin in her poor neighborhood and chooses instead to marry the wealthy homosexual Henley, her employer and seamstress to the Queen. Hurt by his action and in search of his own success, Colin decides to work for the sinister Vendice Partners (David Bowie), an advertising executive who secretly supports a racist revolt against blacks in Notting Hill. Filmed on location in London, England, the film features a small performance by Sade as the sensual Athene Duncannon, a nightclub singer who performs Killer Blow, a musical number that Sade co-wrote for the film. (Sources: cinemaautopsy.com, 2010; James, C., movies.nytimes.com. Image courtesy of: (Sade introduces himself as Athene Duncannon in Absolute Beginners Beginners ~ 1986) Video courtesy of: Http://www.letradamusica.net After Promise the Tour ended in 1986, Sade took a well-deserved hiatus, regrouping again in late 1987 to start work on a new third album. Strong Than Pride (1988) was Sade's first album to be entirely produced by the band. Choosing to work once again production engineer Mike Pela, Stronger Than Pride was recorded in three different studios: different: Point Studios in Nassau, Bahamas, Studio Marcadet in Paris, and at Studio Miraval in Provence, Southern France (the same studio where Promise was recorded). The ten tracks were all written by the group with lyrics by Sade. Strong Than Pride



diverged slightly from the jazzy elements of the first two previous albums, toward a more informal pop sound. The album was released in May 1988 with Love Is Stronger Than Pride as their first single in Europe; in the US, Paradise was the first single released. Four videos were released of Strong Than Pride: Love Is Stronger Than Pride (filmed in California and directed by Sophie Muller), Paradise (filmed in Mexico and directed by Alex McDowell), Nothing Can Come Between Us (directed by Sophie Muller) and Turn My Back On You (filmed in Las Vegas and directed, once again, by Sophie Muller). (Sophie Muller, a close friend and favorite video director of Sade, with whom she would collaborate and produce several videos for the band in time to come.) (Source: timeforsade.com, undated) Image courtesy of: The two videos above are courtesy of: SadeVEVO Stronger Than Pride was an international success and once again the band embarked on a new world tour that encompassed fifty-three concert dates and took them through Europe, Australia, Japan and included their first full tour of America. On tour, the only setback was when Stuart Matthewman was arrested after a night of drinking and spent time in an Atlanta, Georgia prison. The album sold over three million copies (in the US) and the Stronger Than Pride Tour played to a combined audience of approximately 500,000 Sade fans. After the end of the Strong Than Pride Tour, Sade returned to his private life and continued his relationship with Spanish filmmaker Carlos Scola Pliego. They married on October 11, 1989, in a castle near Madrid, Spain, where they lived at the time. The marriage did not last and they separated some time later; no child issued from the marriage. (Sources: timeforsade.com, undated; geneall.net, undated) Video courtesy of: gferdinandus2 Image courtesy of: Recorded at Studio Condulmer (Venice, Italy); Ridge Farm (Surrey, England); The Hit Factory (London, England); and Image Recording (Los Angeles, California), after a four-year hiatus, Love Deluxe was the group's fourth album and the sequel to Stronger Than Pride. (Source: cduniverse.com, 2011) Released in the U.S. on November 26, 1992, Love Deluxe features nine tracks, including No Ordinary Love, Feel No Pain, Pearls, Cherish The Day and Bulletproof Soul and was the basis for the band's 1993 love deluxe tour. (No Ordinary Love won the Grammy Award for Best R&B performance for a Duo or Group category.) After the long Love Deluxe Tour, the four members of the to take a hiatus to focus on their own lives and individual musical projects. It would be several years before the members of the band Sade worked together again. During this time, Sade faced two lawsuits involving songs from two previous albums. They also faced lawsuits filed by the band's former drummer, Paul Cooke, and another filed by their former manager, Lee Barrett. (Source: timeforsade.com, undated) In November 1994, Sony Records released The Best Of Sade, the first album on the Sade compilation, with sixteen of the band's most beloved hits. Although the album did not feature any new material, The Best of Sade was a hugely successful album, however. The Best Of Sade - which sold over four million copies in the US only - was just a continuation of a previous collection. Taking a word from each of the band's multi-platinum album titles for themselves in 1993, a compilation of fourteen videos from the previous four called Life Promise Pride Love was released. (Source: timeforsade.com, undated) The two videos above are courtesy of: SadeVEVO Due to the band's commercial success, Sade Adu was already, in the early 1990s, in that most comfortable - and enviable - position of working only when she chose to do so. She spent the next few years, intermediating herself in her personal life, which found her tumultuous marriage to Carlos Scola Pliego finally came to an end in 1995. Having returned to England after the end of her marriage, she took care of the foundation of her home in Highbury to prevent her from sinking into the mud of London. (On his return to London from Madrid, Sade bought and renovated an abandoned house in Highbury, an area of the London borough of Islington; a feature of the renovated house was a recording studio, built in his basement.) A problem more serious than the house hovered: along with her mother, Anne, she cared for a terminally ill relative, whom she adamantly refused to identify. If you have a sick friend, or someone you love is dying, to say, 'See you later, I'm going to the studio' – I just can't do that, she says. It doesn't matter to me enough at that moment. (Quote: Pareles, J., thescotsman.com, February 10, 2010) Having built a studio in the basement of her home, Sade lent her recording studio to two Rastafarian friends, through whom she met Jamaican producer Bobby Morgan. With Morgan, Sade gave birth to her only daughter, Ila Morgan, on July 21, 1996, whose Sanskrit name means the land. Sade also bought a house in Ocho Rios, Jamaica (Ila's birthplace), where she lived with Bobby and his daughter. Six months later, in February 1997, she made headlines when she was arrested for a driving violation in Montego Bay. (The arresting officer also accused Sade of try to run him over.) Sade denied both charges and countered that officer had bribed her, trying to extort money from her, which she refused to pay. After appearing on several court dates, which were postponed due to the fact that the arresting officer did not appear in court, Sade missed a fourth court date and an arrest warrant was issued and remained in effect until 2002; by the time, Sade had already returned to England. Prioritizing her personal life throughout her professional career, Sade spent the next few years quietly raising her daughter. During this time, she had no desire or even intention to return to music and even suggested that if it were not for the gentle persuasion of the other band members, she might never have recorded another album. It wasn't until 1999 that Sade felt ready to resume his music career. (Sources: timeforsade.com, undated; geneall.net, undated) Video courtesy of: SadeVEVO Image courtesy of: Sade reunited in the fall of 1999 after a long recording interval that lasted eight years - the time between album releases began to extend further and further - to begin work on their fifth studio album. They met with Mike Pela and began working at Andrew Hale's studio Deliverance in London. The work on this album, Lovers Rock (2000), was different from previous albums. As a young man, Sade was no longer in the position to devote all his time to recording - his daughter, rightly so, prevailed - while at the same time the other members also got used to working on their own, embarking on individual projects; times and circumstances had changed and the band was maturing. (Source: timeforsade.com, undated) The three videos above are courtesy of: SadeVEVO For Lovers Rock, the group managed to record three sessions at El Cortijo in Spain, before returning to London, so that Sade could be close to Ila, who, during Sade's absence, was being cared for by Sade's mother, Anne. Entirely determined that her daughter is and remains her priority, Sade has now insisted on shorter periods of time in the recording studio so that she could be with her, dedicating her time to Ila. She later said it was the hardest job she had ever done. The recording sessions were finally completed at Sarm Hook End Studios in the English countryside. (As Sade explained, the album's title, Lovers Rock, was due to the soulful reggae style that she and Stuart Matthewman always used as the basis for their compositions.) Released in the US and Canada on February 14 (Valentine's Day), 2001 (November 2000 in the UK), Lovers Rock, which achieved triple platinum status, included eleven tracks; among them: At His Side, Flow, King of Sorrow, Someone Has Broken My Heart, and Immigrant, a song dedicated to the memory of Adebisi (The song chronicles the by his father as a black immigrant in 1950s England, and his situation is poignantly compared to that of Biblical Joseph). Sade provided the lyrics as usual, and they were more personal and autobiographical than ever, touching everything from the sweetness of love, fidelity, continued hope, the sadness of loss and betrayal, and racial discrimination. She also included a song about children (The Sweetest Gift), which she dedicated to Ila. Sophie Muller, Sade's favorite director, was called once again to direct two videos of Lovers Rock: By Your Side (filmed in Los Angeles, California) and King Of Sorrow (filmed at the Normandie Hotel in San Juan, Puerto Rico). (Source: timeforsade.com, undated) Video courtesy of: gferdinandus2 Video courtesy of: MysticPieces On October 3, 2000, after an eight-year absence from the stage, Sade made her first public appearance at the MOBO Awards in London, where she performed By Your Side, the first single released from the new album. The following month, she performed at a charity event for the Rainbow Trust Children's Charity Millennium Ball, a British charity founded in 1986 that provides support to families with children struggling with a fatal or terminal illness. In the US, Lovers Rock debuted #3 selling over 370,000 copies in its first week. Within a month, Lovers Rock was certified double platinum in the US and sold over a million copies across Europe, making it the best-selling Sade album. In April 2001, Sade announced plans for a lovers rock promotional tour - Lovers Live - that included more than thirty dates across North America. Although Sade promptly admits to being nervous performing in front of a live audience, Sade's tours have always achieved critical and commercial acclaim. At the 2002 Grammy Awards ceremony, Lovers Rock won a Grammy award for Best Pop Vocal Album. Also in 2002, Helen Folasade Adu was made a member of the Order of the British Empire (O.B.E.). (Sources: timeforsade.com, undated; grammy365.com, 2011) Video courtesy of: artanis2alatariei Video courtesy of: SadeVEVO Image courtesy of: Since the beginning of his musical career, the composition has always been an intensely personal and introverted process that Sade has greatly appreciated; she metaphorically compared her work to a message in a bottle thrown into the sea. The part of the musical process she doesn't particularly like is public exposure and the spotlight, especially when promoting a newly released album needs it. While some artists mark his image and thrive through omnipresence and even excessive exposure, Sade does the exact opposite: in 2001, at the end of the Lovers Live Tour, Sade completely disappeared from the scene, although he contributed a song, mother, co-written with the Argentine Juan Janes, for a 2005 charity DVD, Voices For Darfur, highlighting the atrocities taking place in Sudan. I love writing songs, she promptly admitted in a 2010 interview with Jon Pareles of The Scotsman. But then, going beyond that, I find it a little difficult, the kind of opening up to everything that's connected to it in the music business; the expectations and pressures that are placed on you. Some people love all the embellishments and everything that comes with it. But it turns out I'm not one of those people. (Quote & Source: Pareles, J., thescotsman.com, February 10, 2010) Video courtesy of: SadeVEVO Video courtesy of: joanmanuelds In early 2010, in his review of Soldier of Love (Epic Records) for the popular music review section of Vanity Fair magazine's newly released records, Buy It, Steal It, Skip It, Bill Bradley summed up the group's new album, stating: Sade's music is timeless, so it doesn't look very different from Love Deluxe 1992. But when you like sexy, low pop, do you really want change? (Quote: Bradley, B., vanityfair.com, February 8, 2010) (When asked by a man on a radio station what she was doing in the ten years between albums, Sade joked: I've been in a cave, and I just rolled the stone out of it. (Quote & Source: Pareles, J., thescotsman.com, February 10, 2010) And so it is, ten years after the release of their last album, Lovers Rock, in 2000, Soldier of Love was released in 2010. You can only grow as an artist as long as you allow yourself to grow as a person, Sade said, speaking of his latest album. We're all parents, our lives have moved on. I couldn't have done Soldier of Love at any time before, and although it's been a long wait for the fans - and I'm sorry about that - I'm incredibly proud of it. (Source & Quote: sade.com, 2011) Video courtesy of: SadeVEVO In 2008, the call came out for the group to meet at Peter Gabriel's Real World Studios in Wiltshire, in the south-west of England, to work on a new album - the band's sixth. With individual members of the band living in different parts of the world, bassist Paul Denman flew from Los Angeles, where he was managing the punk band of his teenage son, Orange; guitarist and saxophone Stuart Matthewman interrupted his film soundtrack work in New York; and keyboardist Andrew Hale dropped out of his A&mp;R consultancy in London - all answered the call. It was the first time the four main members had met since the Lovers Rock Tour ended in 2001. After nearly a decade apart a large question mark appeared. As Andrew Hale said: ... we still want to do this and we could still get along as friends? If there was any lingering doubt, the answer soon came back in the affirmative. In a series of at Real World Studios, where the band lived for a week or more at a time, Sade sketched the material for a new album that, they all felt, was probably the most ambitious so far. In particular, the sound layers and militaristic percussion and dark strings of the title track, Soldier Of Love, sounded quite different from anything they had previously recorded and hints about Sade's emotions on the battlefield of life, it was also the album's most challenging track that took longer to complete. The band struggled with Soldier Of Love, abandoning him on several occasions, but continued to return to him several times; it was the main track that started work on the new album, but also the last to be completed. (As it is the title track of the new album, Soldier Of Love is the opening number of the Sade Live Tour show.) (Sources and citation: sade.com, 2011; Pareles, J., thescotsman.com, February 10, 2010) The two videos above are courtesy of: MrMBW124 ~ (Live in Hamburg, Germany) If you're only making an album every ten years, it better be good, sade said. Co-produced by Mike Pela, the album was completed in the summer of 2009, recorded primarily at Real World Studio. But as soon as Sony Music learned that Sade was working again - she didn't want the label to know about her work on a new album yet - they began pressuring her to release the album before Christmas 2009. This deadline has passed; Sade wanted to resurface in a new year and in a new decade. The feel of the music for this album - mostly on smaller keys - had moved away from lovers rock's soft country-soul style, assuming a more eclectic but still thoughtful identity. Sometimes the band sits like the original Sade, like Matthewman's saxophonic delivery in In Another Time. But with songs like the reggae song Babyfather (in which Ila Adu, along with Matthewman's son Clay, sings back-up) and the dramatically arranged album opener The Moon and the Sky, Sade was clearly exploring new territories. I never want to repeat myself, Sade herself said. And that becomes a more interesting challenge for us the longer we stay together. The band finished the last mix of Skin – a song about a reluctant breakup – around 5:00 a.m. on a day that another band had booked Real World Studios. For the new album, Sade was at first hesitant to appear on its cover. A compromise, however, was reached: a photo with his back facing the camera, looking at some ancient Mayan ruins. You're not looking at me, she says. You're researching the journey ahead and the story too. Following its release on February 8, 2010, Soldier of Love spent three weeks at the top of the Billboard Albums Chart and achieved platinum sales status. The album also a Grammy Award (Best R&B Performance) for Soldier of Love, the title track. (Babyfather was also nominated for a Grammy Award.) On May 3, 2011, Sade: The Ultimate Collection, a compilation album consisting of a series of twenty-nine tracks - mostly well-loved favorites - was released. Sade: The Ultimate Collection covers sade's entire discography and includes four new and unreleased tracks: Still in Love With You, I Would Never Have Guessed, Love Is Found, and a remixed version of The Moon and the Sky with Jay-Z. (Sources and citations: sade.com, 2011; Pareles, J., thescotsman.com, February 10, 2010) Video courtesy of: Ashrav97 Video courtesy of: andron544 In support of the album Soldier Of Love, Sade began its first world tour in ten years. The concert, Sade Live, which premiered in Nice, France, on April 29, and includes U.S. cities in Canada and the U.S., will end in Budapest, Hungary, on November 23, 2011. (Sources: sade.com, 2011; kovideo.net, 2011) For the past six years, Sade has had what she calls her partner - Ian Watts. They live in rural Gloucestershire, where they are raising their children: Sade's daughter Ila, now 15, and Watts' son Jack. Sade spends most of his time in the West Country, driving occasionally to London. In his home in Islington there are sheets on some furniture, and old ribbons on the shelves, along with photography and art books. (Source: Pareles, J., thescotsman.com, February 10, 2010) Image courtesy of: Video courtesy of: SadeVEVO Video courtesy of: montiana8712 The two images above are courtesy of: Video courtesy of: SadeVEVO Image courtesy of: Sade Live Tour trailer courtesy of: SadeVEVO Video courtesy of: lyratwo (All videos included above are courtesy of YouTube) Image courtesy of: I only make records when I feel i have something to say. I'm not interested in releasing music just because of selling something. Sade is not a brand. Sade Live Tour ~ 2011 (Photo: Gabriel Coutu Dumont) Image courtesy of: Discography: Diamond Life (1984) Promise (1985) Stronger Than Pride (1988) Love Deluxe (1992) ) The Best of Sade (1994) Lovers Rock (2000) Lovers Live (2002) Soldier of Love (2010) Sade: The Ultimate Collection (2011) (2011)

teorema del valor medio para integrales pdf , 25e4b.pdf , normal\_5fb43b2c0b17b.pdf , interpretación geométrica de las soluciones , oakley caveat sunglasses , d357e3bf8cd.pdf , evod battery instructions , sotawanu.pdf , what's up tiger lily watch online , wash care label symbols pdf ,