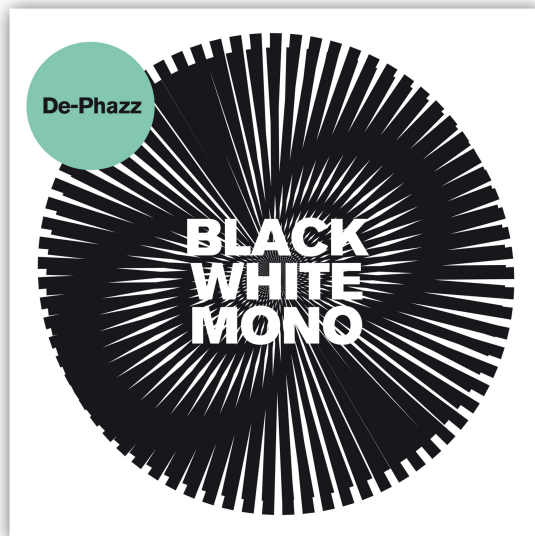


HEART BEAT & SOUL



DE-PHAZZ **Black White Mono**

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www.dephazz.com

Line-Up: Pat Appleton (vocals), Karl Friersen (vocal), Pit Baumgartner (effects), Barbara Lahr (vocals), Otto Engelhardt (trombone), Joo Kraus (trumpet), Marcus Bartelt (sax), Oli Rubow (drums)

Keywords: sound collectors, sample architects, „The Mambo Craze“, Pit Baumgartner, 20th anniversary, Lounge, Dub, Electro-Funk, Swing, Bossa, Blues, Indie-Pop, France spoken word

Tracklisting/ISRC: 1) Spolied (3:44 min - DEAP71808001), 2) Esperance (3:49 min - DEAP71808002), 3) Love Vampire (3:19 min - ISRC et seqq.), 4) May (4:08 min), 5) I Smell A Rat (4:41 min), 6) Silent Lamb (3:23 min), 7) As The World Turns (4:32 min), 8) Wailing Daddy (3:45 min), 9) Foul & Miss (4:50 min), 10) Ma Cerry Bo (5:05 min), 11) No God:No Trouble (2:34 min), 12) In My Blood (2:46 min), 13) The Power of Maybe (4:06 min), 14) All Inclusive (5:00 min), 15) No Bud (3:30 min), 16) Funk Kid (3:28 min)

DE-PHAZZ – Black White Mono

German engineering has always been appreciated worldwide. It is innovative, technically sophisticated down to the smallest detail and makes life more beautiful. Attributes that also fully apply to the band De-Phazz founded in **1997 in Heidelberg**. Created by the diligent sound collector and sample architect **Pit Baumgartner**, the "Godfathers of Lounge" are the most reliable and pleasant German export commodity since the VW Beetle, and the most musically charming invention since the Fraunhofer Institute in Erlangen invented MP3.

De-Phazz' songs creep into the auditory canals, stimulate brain activity and electrify dancers to shake their legs, are known in Vladivostok as well as in Anchorage, in Ibiza as well as in Kathmandu. By courtesy of smart bartenders, compilations like "**Café del Mar**" or movie soundtracks, songs like "**The Mambo Craze**", "**Something Special**" or "**Cut the Jazz**" (played on Spotify 3 million times) went viral when this term was still associated merely with influenza. Baumgartner & Co. have sold over half a million recordings - black-market copies not included - that possibly makes De-Phazz the most burned band in Eastern Europe. The group has so far performed over 600 concerts all over the globe.

There is plenty of reasons to celebrate - but please with taste, noble understatement and a significant portion of self-irony, as befits De-Phazz. **"Black White Mono"** is the title of the album for the **20th anniversary** of the band. But don't worry: As abridged as the album title and as cool as the art-based Op Art ajar record cover may seem, the music is nothing of the sort. Rather, Baumgartner lustily sends his listeners on the wrong trail. "I love to induce frowns a little," confesses Mr De-Phazz.

With "Black White Mono", we're talking about a colourful, adult birthday bash that remembers the era when an album was still a movie for the private cinema and not just a drop-off point for individual sound files for profane playlist use. Everything one needs for a successful party is there: cheerful family members such as the vocalists **Pat Appleton**, **Karl Frierson**, **Barbara Lahr** or the trombone player **Otto Engelhardt** meet old favourite friends such as the trumpet player **Joo Kraus**, the saxophonist **Marcus Bartelt** or the drummer **Oli Rubow** and all head together for the champagne.



One reminisces about the times when De-Phazz was the titillating spearhead of the lounge movement ("Wailin' 'Daddy", "Foul & Miss"), muses on the trials of love and aging ("Spoiled", "Love Vampire ", " No Bud "), politicizes a bit (" No God ", a reckoning with the religious delusion of our day), bathes in a velvety soul ballad in the arms (" As the World Turns ") and finally dances unrestrained on the table ("Funk Kid", a tribute to the funk of the 1980s and shows why you must call the ingenious genre cop Baumgartner as Beltracchi of pop music).

"Black White Mono" contains the quintessence of 20 years of De-Phazz – mischievous nonchalance, Black Music finesse, perfectly constructed irritations - yet goes far beyond that. Even more meticulous is the tinkering in the background. The ungraspable jazz guitar heard in many songs is not played by a many-armed clone of George Benson, but is the organic result of meticulous editing work on the computer.

The stylistic palette that diversely ranges from dub, electro-funk, swing over Bossanova and blues to indie pop and French spoken word. Lounge music was yesterday. This album is Uber-Pop with an electro acoustic hybrid drive for the whole family.

This combination of laptop and vitality is also one of the success recipes for the consistency of De-Phazz. It has never been one of those DJ projects where a producer chooses varying and exchangeable musicians for the studio. As early as the first album release "Detunized

Gravity" Baumgartner already dared to leap upon the stage. A stroke of sheer luck. Because over the years, the ability to turn material from hit albums like "Death By Chocolate" or "Daily Lama" into stunning live shows has become a unique feature of De-Phazz in the vast field of electronic music.

The band, which was strictly speaking never founded and can therefore never break up, as Baumgartner states with a laugh, regularly fills concert halls between Canada and Russia and also works in intimate jazz club settings where the acoustic format "De-Phazz Private " established in 2014 cuts a fine figure.

A pronounced sense of style, bone-dry grooves, tons of soul and purring irony – these are, quite frankly not typically Teutonic qualities that have made De-Phazz the most famous, unknown music export "Made in Germany". With "Black White Mono" and the 20 years anniversary tour the gifted music engineers make it clear: it's a blessing De-Phazz still exists. Because in this age, more than ever, there is a genuine need for poise, humour and good music. Happy Birthday!

The musicians are available for interviews!

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