

Solo

New Classic Soul

Three dynamic male voices and an upright bass. The concept is simple, the execution precise. Their story--street-corner performers discovered by the country's top producers-- is the Urban American Dream come true. Members Eunique Mack, Darnell Chavis, Daniele Stokes and Robert Anderson weave a musical quilt from each of their musical devotions -- R&B, [hip-hop](#), jazz and classics. The sound is New Classic Soul.

"Our sound is raw, soulful and heartfelt. It's what we grew up on," says SOLO member Darnell.

Already being called the Temptations of the 90's, SOLO can blow with the best of the contemporary doo-wop hip-hop crooners. Yet their specialty is their pioneering retro style that is astonishingly fresh and new. Their musical motto: "Looking back toward the future."

"SOLO is important musically because they represent an era that has been forgotten," notes executive producer Terry Lewis. "We always talk about R&B, we always talk about black music, hip-hop, and rap, but I think we have left one thing out of what our music has always represented as black people and that is soul. Going into the year 2000 we're going to need as much soul as we can get."

"SOLO," the new album executive produced by Grammy Award winners Jimmy Jam & Terry Lewis, is totally new yet utterly familiar. Coming together from four different backgrounds and perspectives, SOLO is a powerful blend of street harmony and R&B sophistication, bursting with raw talent and stage presence. Their voices are as dynamic and exciting as those not heard since the '60s heyday of [Motown](#) and Stax. Daniele's smooth tenor can fly into the high register with the ease of Luther, the sweetness of Smokey, and the fitness of Kendrick; Eunique's husky sound recalls the great [Otis Redding](#) and [Sam Cooke](#). Darnell's raw flavor will be compared to Wilson Pickett, David Ruffin and Levi Stubbs; and Robert's acoustic bass playing reminiscent of the jazz greats like Ron Carter, resounds through the song with melodic intensity.

SOLO's first single is the smooth groove "Heaven," an instant classic harking back to the days of the [Temptations'](#) "Just My Imagination." The album also

contains SOLO's incomparable reworkings of soul classics that SOLO made their own during their days on the street: the Drifters' "Under The Boardwalk" and four great Sam Cooke tunes "Cupid," "Another Saturday Night," "What A Wonderful World," and the inspirational "A Change Is Gonna Come." In a contemporary groove, SOLO performs the compelling "It's Such A Shame" produced by McKinley Horton; the mid-tempo groove "Where Do U Want Me To Put It," produced by Jam & Lewis; and the smooth "Keep It Right Here," co-written by Daniele and Darnell, a ballad that recalls those "blue lights in the basement" parties. The sexy "Extra" gets its sass from the songwriters Jam & Lewis, Alex Richbourg, and Lo-Key? producers Lance and profet. Throughout the album, SOLO proves that their repertoire easily spans hip-hop jams to jazz and gospel-bred harmonies to authentic doo-wop vocal formations.

SOLO's Eunique, Darnell, Daniele and Robert honed their skills the old-fashion way; singing on the streets. Eunique Mack was practically living on the street by singing when he met Darnell Chavis in Hollywood. The two hitchhiked to New York, melding their rough-hewn voices on street corners from Phoenix to Philly as a new-era Sam & Dave. Once in New York, a mutual friend tipped off Daniele Stokes, a college student who also dreamed of a singing career, to the duo and urged him to give them a listen. The three hit it off. Daniele's supple tenor added a new dimension and soon the trio was performing on street corners and in the NYC subway, where they were spotted by jazz musician Robert Anderson on his travels to local gigs. When Robert suggested he blend his bass-plucking with the trio's voices, the true spirit of SOLO came alive. The quartet--none of whom held down a full-time job--entertained jaded New Yorkers by performing soul standards like Ben E. King's "Stand By Me," Sam Cooke's "Wonderful World," and "Cupid," and the Drifters' "Under The Boardwalk." Each making a comfortable living on the change audiences dropped in their box.

"It was the best exposure we could get," says Daniele. "Those songs are soulful and they're fun to sing."

SOLO's blistering street performance caught the eyes and ears of Jimmy Jam & Terry Lewis while the Minneapolis production gurus were on a business trip to New York. Jimmy Jam first spotted the group as he rode by in a taxi; Terry Lewis heard them as he shopped in the SoHo district where SOLO was gigging. Back at their hotel that evening, ironically, Jimmy and Terry realized that they had both been impressed with the group they saw earlier that day.

"Darnell said, 'Yo man, that's Terry Lewis, I know it is!' remembers Eunique. "When he came out of the gallery, we said, 'Let's hit it as hard as we can!'" The group launched into its strongest melody.

Lewis was so impressed with the quartet that he told them to call his Flyte Tyme Studios. Next thing they knew, SOLO was in Minneapolis recording their debut.

"SOLO" is executive produced by Jimmy Jam & Terry Lewis, megaproducers whose vision powered three Janet Jackson albums to multi-platinum success and who have just produced the Janet-Michael Jackson duet on this year's "HIStory" album. SOLO also worked with producers the Characters (Troy Taylor & Charles Farrar), Joseph Powell, Alex Richbourg, and McKinley Horton. SOLO co-wrote several tunes and arranged the vocals on their standards.

This is a gold-standard debut album unlike anything released to R&B/Pop listeners this year. SOLO is the new definition of soul, the sound of our past that takes us proudly back into the future.

HEAVEN

(QUICKTIME 1.2MB)

**WHERE DO U
WANT WANT ME
TO PUT IT**

(AIFF 0.4MB)

**WHERE DO U
WANT WANT ME
TO PUT IT**

(AU 0.4MB)

**WHERE DO U
WANT WANT ME
TO PUT IT**

(WAV 0.4MB)

HEAVEN

(AIFF 0.4MB)

HEAVEN

(AU 0.4MB)

HEAVEN

(WAV 0.4MB)