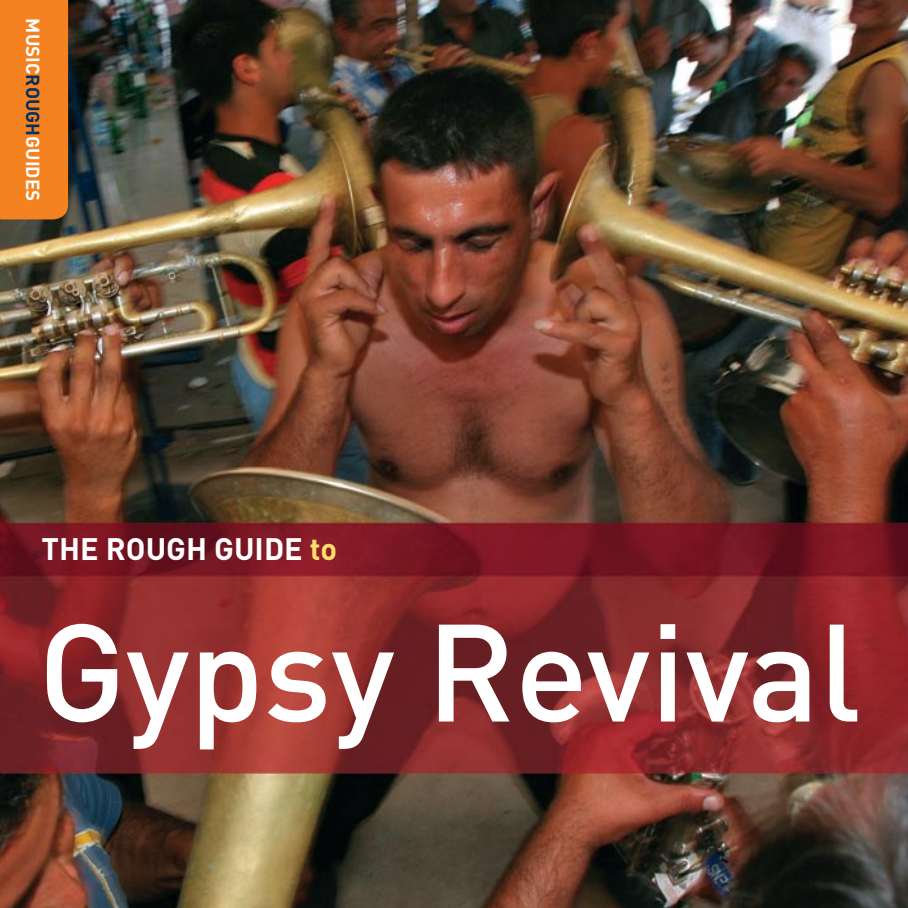


THE ROUGH GUIDE to

Gypsy Revival



Though contemporary dance music is somewhat of a global phenomenon these days, there are revolutionary pockets of original flavour that erupt now and then in specific locales to give the people that certain revitalizing shot in the arm that is periodically needed to keep things fresh. This often comes from a musician or DJ looking back at a traditional folk expression that may be marginalized or fallen out of fashion, raiding its roots for that special ancestral power or 'juice' it contains, and then making something new by fusing it with whatever modern techniques are the latest craze. From salsa to hip-hop, this is what has happened time and time again. The older generation may say it is just their own music wrapped up in silly new clothes; pundits and critics may say the tradition is being diluted, mindlessly commercialized or played all wrong. Rather, it might be looked upon in a more positive light as a way to keep traditions healthy and relevant; every revolution gets institutionalized, after all, and trying to suppress it is futile, especially if it makes everybody dance. Now is the time of the Roma, and the following tracks will prove that, taking you on a thrilling ride into electric Gypsyland.

What connects young European Gypsies and the hip-hop generation? If you examine Gipsy.cz's traditional acoustic instrumental line-up of violin, guitar, accordion and double bass, you might not think there is any similarity. But dig just below the surface, and you'll understand that Romany and African Americans have always shared an affinity that was more than

just musical (just check Django Reinhardt's hanging with the Duke Ellington Orchestra during Jim Crow). Historically speaking, both Gypsies and American black folk have had to deal with a legacy of enslavement, discrimination, poverty, disenfranchisement, and a diaspora that tore them from their motherland. But, on the positive side, they have turned those experiences into powerful artistic expressions, utilizing their own heritage and elements from the dominant culture to create new fusions – even making something out of nothing. Radislav 'Gipsy' Banga and **Gipsy.cz** are the next step in this natural affinity. Gipsy.cz burst on the Czech music scene in 2003, hitting worldwide with the anthem 'Romano Hip Hop'. On their second album, *Reprezent*, the parallels are even more apparent, from themes of gangsterism and a society that criminalizes before birth, to sampling (what Roma musicians have always done) and defiant 'message' raps that point fingers at prejudice and hypocrisy. But Banga and his Romany homies also have a refreshing sense of humour, and though the music generally bangs along at the faster 200 bpm of Gypsy wedding music – not exactly Wu Tang speed – this is one 'Benga Beating' you won't mind getting.

Shantel (Stefan Hantel) is a German-born producer/musician who has gone from being an electronic music club DJ and studio producer in the 1990s to a global Balkan/Gypsy-influenced dance phenomenon. Bucovina Club nights and the accompanying albums, along with material

for the Electric Gypsyland remix series, have catapulted him to fame from Greece to New York. An infectious mix of catchy pop riffs, sexy reggae, belly dance, authentic brass band, plus touches of cabaret, funk, Turkish and Eastern European folk forms all lead to an infectious concoction that is hard to resist. From the brilliant album *Disko Partizani*, comes the seductively trance-inducing 'Fige Ki Ase Me' – a Greek *rebétika* tune covered previously by Poly Panou. Here, Shantel's Thessaloniki friend Jannis Karis sings and plays *oud*, *lauto* and *tzouras*.

East meets West is a concept being bandied around a lot lately when it comes to the new fusions occurring in clubs from Brooklyn to Istanbul, but there is no denying the exciting mash-ups happening with **Balkan Beat Box** and the Electric Gypsyland projects. BBB was put together by ex-Gogol Bordello member Ori Kaplan and Tamir Muskat of Firewater. Joining them are Big Lazy and Tomer Yosef, as well as guest artists from all over the globe. Global peace and understanding is their aim, tearing down borders and dancing in the dust they raise. Kaplan and Muskat draw on their Israeli roots, combining klezmer and punk, with dancehall, hip-hop, dub, Mediterranean and Balkan. Like the modern metropolis that is their home, these disparate ingredients function as a cohesive whole that, while not Gypsy in fact, is nonetheless Roma in spirit. Here they collide and collaborate with **Mahala Rai' Banda**, a Romany group from the Gypsy zones around Bucharest. A very funky sound emanates from this multigenerational

'noble band from the ghetto' – perfect for this modern club mash-up remix that rages like a 'red bull' through your speakers, inciting you to dance your way to freedom.

DJ and club culture has done more to promote the resurgence of Gypsy music and themes than any other medium save film. Like Shantel, Eugene Hütz and Robert Aoko of Balkan Beats fame, **Gaetano Fabri** has built an urban following for a series of dance nights that has now become a CD – in this case, *Nuit Tsigane*, held at Le Divan du Monde in Paris. **Kočani Orkestar** is one of Macedonia's finest Roma brass bands and has been playing for both ritual and social events (births, weddings, circumcisions, funerals, banquets, and in small coffeehouses) for audiences of different ethnicities and religions. Like all Gypsies, they have had to survive and adapt in the places they inhabit, and it is not until recently that they were able to break out of this traditional environment and play for Western audiences. In addition to appearing in film, the band has toured the world and is frequently given the remix treatment. 'Siki, Siki Baba' in its original form appeared in the infamous comedy *Borat*; here it takes on hints of Bollywood and hip-hop, but still retains its roasty Turkish/Roma flavour.

Ulf Lindemann, alias **Dunkelbunt**, is a Viennese DJ and producer who works with Eastern European Gypsy and klezmer orchestras, and artists from other genres such as rap. His album *Morgenlandfahrt* is a mix of dub, reggae,

electronica, trip-hop and breakbeats, all woven together with what he refers to as 'a Balkan twist'. Raf MC does some righteous, politically conscious toasting on this dubbed-out version of the well-known 'Asphalt Tango' (which was a movie title, and now the name of a music label) – while Romanian ensemble **Fanfare Ciocărlia** provides the punchy brass that propels the cut along in a seductively direction. Dunkelbunt comments: 'When DJ-ing, I am travelling around the world together with my audience carried on by the music. Timelessly we are dancing through countries and continents, getting drunk with the infinite beauty of the music.'

Remixes of Gypsy music are all the rage now, as they seem to come from the heart of the dance music scene, and, as Shantel says, the current wave of interest in remaking and rearranging the music will help keep Romany sounds alive. DJ Floro is another DJ involved in remixing Gypsy sounds, and here the innovative Barcelonan outfit **Ojos De Brujo** (Eyes Of The Wizard) gets the dancefloor treatment, with the remix sounding harder and more interesting than the original. 'Runali' is rooted in *nuevo flamenco* but reflects their recent visit to Cuba through the addition of Santería lyrics and Afro-Cuban drumming.

Like Ojos De Brujo, French guitarist **Thierry 'Titi' Robin** has immersed himself in Mediterranean, Indian, African and Caribbean sounds. He has also worked with Middle Eastern musicians, and is most at home in the world of flamenco;

he has even dabbled in hip-hop remixes. A self-taught travelling poet of stringed instruments and influenced by the spirituality that emanates from the landscape around him, Titi's music is, in his own words, 'the expression of the feelings of a man who wants to embrace the whole world with open eyes and who has no fears of being burnt'. The track 'Neem' originally comes from the 1993 recording *Rakhi* and features the Rajasthani Gypsy dancer and singer Gulabi Sapera (the *saperas* are a caste of snake charmers), as well as Saway Nath.

Besh o DroM (which means 'Ride The Road' in the Lovari Roma dialect) have travelled their own road since forming in Budapest, Hungary, in 1999, producing three acclaimed albums of Gypsy-influenced music with a jazz orchestra's emphasis on technique and musicianship, and plenty of hard-rock attitude. They cite their musical basis as being traditional, acoustic Transylvanian, Jewish, Afghani, Egyptian, Lebanese, Armenian, Bulgarian, Romanian and Greek tunes. 'Csujogató' ('Yell'), benefits from some rocking breakbeats, scratching, chugging heavy metal trio of guitar, *cimbolom* and saxes, plus the humorous rapping of Mango. The track comes from their second album, the defiantly titled *Can't Make Me!*, referring to the fact that the band members are firm in their mission to go their own way, like the Roma, and they need outside guidance from 'neither the ever-changing fashion, nor from puritans who wish to protect' the so-called 'authenticity' of folk music.

Serbia also has its young rebel Gypsy bands, and **Kal** is the best, whatever way you measure it. Like the Clash during the days of punk, Kal (Romany for 'black') are not only committed to an all-inclusive musical sound based on the roots; they are also on a mission to confront racial and cultural prejudices and tear back the borders. Founded by the Ristic brothers, Dushan and Dragan, Kal is openly proud of its Roma heritage, and is associated with various Roma educational and cultural organizations in Belgrade and Budapest.

Mostar Sevdah Reunion has collaborated with several Roma vocalists over the years and in 2006 they devoted an entire album to the late Serbian genius of song, Šaban Bajramovic. He is the original Balkan bad boy and 'World King of Gypsy Music' (crowned thus by President Nehru and Indira Gandhi). According to Dragi Sestic from Mostar Sevdah Reunion 'his music has been constantly stolen, copied, and imitated by both famous and unknown musicians. Promises and contracts have proven worthless. Actually, he's never been interested in protecting his work. 'Shtar Luluja' (Four Flowers) done in a Gypsy Jazz style, is from the album *Šaban*, soundtrack to a documentary of the same name. The song tells the sad story of a father's four daughters who grew up and have fled with husbands, leaving their parents bereft and distraught.

From the Balkans we travel to the musician cafés in Trakya (Thrace) and the clubs of

Istanbul, Turkey. The aptly named **Trakya All Stars** are a project close to the heart of **Burhan Öçal**, a leading composer, percussionist and stringed instrument player equally at home playing traditional Ottoman-era Turkish classical music or modern jazz. For *Trakya Dance Party*, Öçal assembled a team of unknown musicians from the Thrace region who were true masters of their instruments – all of the musicians involved in this project share a common heritage. Except for Öçal, they are of Gypsy origin and all their ancestors, including Burhan's, migrated from the Thessaloniki region in northern Greece at the beginning of the 1900s. For this album, Öçal employed Tunisian-born Parisian DJ/beatmaster Smadj (Jean-Pierre Smadja) for the darkly funky tune 'Kara Çali' ('The Intruder').

Smadj was also involved with the two-volume *Electric Gypsyland* albums from Crammed Discs, a label in the forefront of the Gypsy revival and revolution. One of the best cuts from volume two is 'Mi Bori San Korani' by the mighty **Koçani Orkestar**. Smadj deconstructs the original tune (from the 2002 album *Alone At My Wedding*), looping the rolling waves of mutant tuba until they become part of your nervous system, allowing the clarinet to sail above, drifting on a breezy dub echo. He also replaces the original banjo track with his own *oud* (lute) playing, to further Arabize the proceedings.

We close this collection with **Shukar Collective's** 'The Wind', from the appropriately titled album *Urban Gypsy*. *Shukar* means 'sweet' or 'sugar',

and it often turns up in the romantic lyrics of Roma songs. But this album is altogether darker and more industrial than the sweetness implied in the name, though it is suffused with the rural warmth of traditional Romanian vocal and percussion *usari* ('bear tamer') music and occasional acoustic instrumentation (in this case, double bass). The cut-and-paste editing and electronic musical backing instead put one in mind of the grim blocks of government-slum apartments that house the poor and disenfranchised of Bucharest, Romania. Drum 'n' bass meets folkloric music for dancing bears!

Bien que la musique de danse s'apparente à l'heure actuelle à un phénomène mondial, des poches révolutionnaires à la saveur originale font irruption çà et là, pour insuffler aux hommes ce petit *shot* revitalisant dont ils ont besoin à intervalles réguliers pour garder un regard neuf. Cette piquûre nécessaire émane souvent d'un musicien ou d'un DJ qui se tourne vers des compositions traditionnelles folk marginalisées ou tombées en désuétude, qui vole les racines de ces morceaux pour en extraire le pouvoir ancestral, ce « jus », qu'il fusionnera avec les dernières techniques à la mode pour créer du nouveau. La vieille garde peut bien prétendre qu'il s'agit de sa musique, que de nouveaux habits extravagants ont déguisée, les critiques peuvent bien clamer que la tradition a été diluée, commercialisée sans réflexion, ou jouée tout de travers. Mais un regard plus optimiste peut être jeté sur ce travail, qui est aussi une

façon de garder vivante des traditions. Après tout, chaque révolution est un jour ou l'autre institutionnalisée et il est vain d'essayer d'arrêter ce mouvement, surtout s'il entraîne tout le monde dans la danse. Aujourd'hui, c'est le tour des Tsiganes et les extraits suivants le prouveront. Embarquez pour un voyage échevelé dans le *gypsyland* électrique !

Gipsy.cz, de Prague, combine la musique traditionnelle tsigane avec le rap, le R&B et la culture hip hop, un mélange qui au premier coup d'œil semble un peu détonnant, mais qui en réalité fait sens si l'on considère les similitudes existant entre l'histoire des tziganes en Europe et celle des des Africains aux Amériques. Le rap de Radislav 'Gipsy' Banga oscille ainsi entre humour et contestation sociale, et son groupe établit bien l'affinité naturelle entre Noirs et Tsiganes. Dans une veine semblable, Shantel (Stefan Hantel), un DJ/musicien/producteur d'origine allemande, va au-delà du rap et ajoute notamment à son mix des éléments grecs et jamaïquains. Laissez-vous aller à la « gypsification » [*tsiganizatsia*] de votre monde par Shantel, devenez une *disko partizani*.

Avec les nouvelles fusions expérimentées dans les clubs, la rencontre de l'est et de l'ouest fait beaucoup parler d'elle. Dans cette optique, le succès des mash-ups inventés par les Balkan Beat Box et des projets d'Electric Gypsyland est indiscutable. BBB s'allie ici avec Mahala Rai' Banda, un groupe de cuivres des ghettos tziganes des environs de Bucarest. La culture DJ

et clubbing a fait davantage que tout autre média (hormis le cinéma) pour opérer la résurgence de la musique et des thèmes tziganes. Malgré l'absence de ce que l'on pourrait appeler une « scène unifiée », de nombreux artistes viennent à se rencontrer, et les passionnés sont de plus en plus nombreux à apprécier cette musique dans les principales villes d'Europe et des Etats-Unis. Comme Shantel, Eugene Hüts et Robert Aoko (avec sa compilation BalkanBeats), Gaetano Fabri a conçu une suite urbaine pour une série de nuits dansées. La suite est devenue aujourd'hui un CD - *Nuit tsigane*, enregistré à Paris, au Divan du Monde. Fabri y remixe notamment le tube « Siki, Siki Baba » de Koçani Orkestar, l'un des meilleurs groupes de cuivres de Macédoine, en lui ajoutant des touches de Bollywood et d'électronica. L'étape suivante de cette culture clubbing passe par le DJ viennois Dunkelbunt, qui collabore avec les orchestres tziganes et klezmer d'Europe de l'Est et des représentants de divers genres, tels le rap. Son album, *Morgenlandfahrt*, est un mix de dub, reggae, electronica, trip hop et de beats break, tissés ensemble et réunis sous le nom de « twist des Balkans ».

Aujourd'hui, les remix de la musique tsigane font fureur car ils semblent venir directement de la dance music, et comme l'affirme Shantel, l'intérêt actuel pour des compilations et arrangements nouveaux de cette musique aidera les sons tziganes à garder leur vitalité. DJ Florio est un autre de ces DJ qui remixent des sons tziganes. Avec « Runalí », Florio

réserve à la panoplie barcelonienne des Ojos De Brujo (Yeux de sorcier) un traitement dance floor. Des éléments de *nuevo flamenco*, de musique afro-cubaine, d'afrobeat, de break, des pointes indiennes et des séquences de rap en anglais et wolof se combinent pour former la branche la plus audacieuse de la révolution tsigane. Comme Ojos De Brujo, le guitaniste français Thierry « Titi » Robin s'est immergé dans les sons du bassin méditerranéen, de l'Inde, de l'Afrique et des Caraïbes. Sa musique est, selon ses propres termes, « l'expression des sentiments d'un homme qui veut saisir le monde entier les yeux ouverts et qui n'a pas peur de s'y brûler ». Dans l'extrait « Neem », on retrouve la célèbre danseuse et chanteuse tsigane du Rajasthan, Gulabi Sapera. Voyageons maintenant vers Budapest, en Hongrie, pour retrouver Besh o Drom. Le groupe dit avoir pour base la musique traditionnelle d'Europe orientale et du Moyen-Orient, tout en se fondant sur le hard rock. Le son de leur composition « Csujogató » (Yell) est résolument urbain, combinant rap, jazz et heavy guitar. La Serbie compte également avec Kal son jeune groupe tsigane rebelle... et Kal est bien le meilleur ensemble, tout critère confondu. Kal (qui en tsigane, signifie « noir ») n'est pas seulement attaché à un son inclusif, qui se fond sur ses racines, mais s'est également fixé pour mission de mettre à bas les préjugés raciaux et culturels, de faire reculer les frontières et de commenter les choses telles qu'ils les voient, à la manière du groupe punk légendaire, The Clash. Vient ensuite The Trakya All Stars, un projet du grand

compositeur, batteur et instrumentiste à cordes Burhan Öçal, aussi à l'aise lorsqu'il joue la musique turque classique de l'ère ottomane ou le jazz moderne. Öçal a réuni une troupe de musiciens tsiganes inconnus, qui animent des mariages en Thrace, leur région d'origine. Le producteur parisien d'origine tunisienne, Smadj (Jean-Pierre Smadja) a ensuite ajouté à leur musique des éléments électroniques, beats et loops, propulsant celle-ci dans le futur. Smadj a aussi contribué aux albums en deux volumes d'Electric Gypsyland, du label Crammed Disc, très à la pointe du renouveau et de la révolution tzigane. "Mi Bori San Korani", du puissant groupe Koçani Orkestar est l'un des meilleurs extraits du volume 2. Smadj y démembré la tonalité originelle, ajoute et soustrait, jusqu'à obtenir une savoureuse transposition. Nous achevons cette collection avec « The Wind », des Shukar Collective, extrait de l'album intitulé fort à propos *Urban Gypsy*. En combinant les chants ruraux roumains de la tradition *usari* (montreur d'ours), comprenant chants et percussions, avec des copiés collés de musique électronique, ce titre nous remet en phase avec la révolution de la musique tzigane qui parcourt les clubs de Budapest à Istanbul.

Aunque la música contemporánea se ha convertido de alguna manera en un fenómeno global debido, hay trazos revolucionarios con un sabor original que surgen ahora en ciertos sitios y le dan a la gente la inyección necesaria de vitalidad para mantener las cosas frescas.

Esto viene comúnmente por parte de un músico o DJ que en busca de sus expresiones tradicionales del folklore puede lograr ser marginado o no estar a la moda, robando parte de sus raíces por ese poder ancestral o "sabor" que contiene para hacer algo nuevo al fusionarlo con cualquier nueva manía que las técnicas modernas proporcionan. Las generaciones mayores pueden expresar que es su misma música adornada con nuevos ropajes. Los críticos suelen decir que la tradición esta siendo desdibujada y comercializada sin piedad o interpretada de manera errada. Sin embargo esto puede ser visto de una manera mas positiva como es el preservar las tradiciones en una manera saludable y relevante, cada revolución se institucionaliza tratando de contener lo trivial especialmente si hace que todo el mundo baile. Es el turno de los Rumanos y los siguientes cortes probarán llevándolo a usted dentro de un viaje alucinante dentro del "electric gipsyland".

Gipsy.cz, de Praga, combinan la música gitana tradicional con rap & hip-hop, y aunque suene algo radical al comienzo de hecho tiene mucho sentido si consideramos las similitudes entre la historia de los Gitanos en Europa y los Africanos en Las Américas. El rap de Radislav 'Gypsy' Banga viene cargado con humor y protesta social y su banda es el siguiente paso entre la afinidad entre gitanos y afrodescendientes. De manera similar, Shantel (Stefan Hantel) es un músico/productor y DJ nacido en Alemania quien hace esas mezclas también y quien fue más allá del rap al mezclar elementos de

Grecia, Jamaica y otros países. Ríndase ante la "Gitanización" de Shantel (*tsiganizatsia*) y conviértase en un *disco partizani*.

El Este se encuentra con el Oeste es un concepto del cual se ha hablado mucho y que surge en parte de las nuevas funciones que se llevan a cabo en los centros nocturnos, no se puede negar los sucesos excitantes que se escuchan en los proyectos de Balkan Beat Box y La Electric Gypsyland. Aquí BBB se encuentra y colabora con Mahala Rai Banda, un grupo Rumano de metales nacido en los ghettos gitanos de Bucarest. La cultura de los DJ's y de clubes nocturnos ha hecho más promoviendo el resurgimiento de la música gitana que cualquier otro medio cultural. Sin embargo no hay una "escena" unificada de la que se pueda hablar, muchos de los artistas se están comenzando a conocer y la base de fanáticos está creciendo en las áreas urbanas a través de Europa y América. Así como Shantel, Eugene Hütz, y Robert Aoko de "Balkan Beats", Gaetano Fabri ha creado un sonido urbano para una serie de noches de danza que ahora se ha convertido en un CD titulado - *Nuit Tzigane* en Le Divan du Monde en París. Koçani Orkestar es una de las más reconocidas bandas Rumanas en Macedonia y aquí Fabri remezcla su éxito "Siki, Siki Baba", adicionándole toques de Bollywood y electrónica. Siguiendo con la cultura del club nocturno el siguiente corte es el DJ Vienés Dunkelbunt, quien trabaja con Bandas Gitanas del Este Europeo y las orquestas tipo Klezmer. Su álbum *Morgenlandfahrt* es una mezcla de

dub reggae, electronica, hip hop y break beats, mezclados en un todo para alcanzar lo que el denomina como "Ritmo de los Balcánes". Las mezclas de música Gitana están en todo su furor ya que al parecer vienen del fondo del corazón de la escena de la música dance Y como Shantel dice, La moda actual consiste en el interés de rehacer y rearmar la música que contribuyó a que el Sonido Romani, se mantuviera vivo. El DJ Florio es otro responsable de mezclar sonidos Gitanos y aquí con "Runali de", Florio da al tradicional Barcelonés Ojos de Brujo un tratamiento de música dance. *Nuevo flamenco*, con elementos AfroCubano, afrobeat, sonidos del break, texturas Indias y elementos de rap en Inglés y Wolof combinado haciendo uno de los trabajos mas osados dentro de la Revolución Gitana. Así como Ojos de Brujo, el guitarrista Francés Thierry "Titi" Robin se ha sumergido en los sonidos del Mediterraneo, Indios, Africanos y Caribeños. La música de Titi es en sus propias palabras "La expresión de los sentimientos del hombre que quiera abrazar el mundo entero con sus ojos abiertos y sin temor a quemarse en el intento" El corte "Neem" interpretado por el famoso bailarín gitano Rajasthan Gypsy y el cantante Gulabi Sapera. Luego, viajamos a Budapest, Hungría con for Besh o DroM ("Ride The Road") en dialecto Roma-Lovari. Ellos citan su estilo musical como uno basado en la música tradicional del Este Europeo y el Medio Oriente con una actitud de Rock Pesado y "Csujogató" (Grito) con un sonido decididamente urbano combinando con rap, jazz y guitarra de heavy metal. Serbia tiene también sus bandas gitanas

rebeldes y Kal es la mayor manera de mostrarlo. Kal (La palabra Romaní para "negro") quienes no solo están comprometidos con todos los sonidos musicales basados en sus raíces y con la misión de confrontar los prejuicios raciales y culturales y con derribar fronteras, denunciando el estado de las cosas con un sonido muy especial tanto como la legendaria banda de punk "The Clash"

Trakya All Stars son un proyecto de Burhan Öçal, un músico, intérprete, percusionista y músico de cuerdas quien interpreta en casa desde música tradicional Otomana, Musica Clásica Turca o jazz moderno. Öçal ensabló un tema de músicos Gitanos desconocidos (principalmente de bodas) de la región de Thrace, verdaderos maestros de sus instrumentos. Este Parisino de Nacimiento pero de Origen Tunecino, el productor Smadj (Jean-Pierre Smadja) le agregó posteriorente elementos electrónicos, beats y bucles llevando la música hacia el futuro. Smadj tambien fue responsable en los dos álbumes de electric Gypsyland de Crammed Disc, un sello que se encuentra a la vanguardia en el resurgimiento y la revolucion de la música Gitana. Uno de los mejores cortes del volumen 2 es "Mi Bori San Korani" por la majestuosa Koçani Orkestar. Aquí Smadj desara el sonido original adicionando y substrayendo hasta que el sabor original muta. Cerramos esta colección con un colectivo de Shukar llamado "The Wind" del álbum titulado *Urban Gypsy*. Donde se combina el sonido rural Rumano tradicional con voces y percusiones *usari* (bear tamer) y

con una edicion electronica donde se corta y se mezcla actualizando la revolucion de la Música Gitana arrasando en los clubes nocturnos desde Budapest hasta Estambul.

Thank you (*Nais tuke*) to WMN, all the artists, labels and fans of Romany music everywhere: *Bi kashtesko merel i yag* – without wood, the fire would die.

DJ Bongohead

- 01 SHANTEL** Fige Ki Ase Me
from the album DISKO PARTIZANI
(Panos Gavalas/Costas Virvos and Tassos Koulouris, arr. Shantel) Copyright Control. Licensed from Essay Recordings/Crammed Discs www.crammed.be, www.bucovina.de
- 02 KAL** Komedija
from the album KAL (CD-ATR0906)
(Dragan Ristic) pub Asphalt Tango Records GmbH. Licensed from Asphalt Tango Records GmbH www.asphalt-tango.de
- 03 MAHALA RAĬ BANDA VS BALKAN BEAT BOX**
Red Bula
from the album ELECTRIC GYPSYLAND VOL. 2
(Mahala) pub Les Editions de la Bascule/Strictly Confidential. Licensed from Crammed Discs www.crammed.be
- 04 KOÇANI ORKESTAR VS GAETANO FABRI**
Siki, Siki Baba
from the album ELECTRIC GYPSYLAND
(Nestor Çok Rakia) pub Les Editions de la Bascule/Strictly Confidential. Licensed from Crammed Discs www.crammed.be
- 05 DUNKELBUNT FEAT RAF MC & FANFARE CIOCĂRLIA** Asfalt Tango
from the album MORGENLANDFAHRT
(Ulf Lindemann, Adrian Sical, Raphael Ragucci) Copyright Control/Piranha Publishing. Licensed from Chat Chapeau www.chatchapeau.com
- 06 OJOS DE BRUJO** Runali (DJ Floro Remix)
from the album TECHARI REMIXES (DQRCD013)
(Ramón Giménez, Marina Abad, Xavi Turull, Francisco Gabas, Sergio Ramos, Paco Lomeña, Maxwell Wright, Javi Martin and Faada Freddy (DJ Floro remix)) pub Ediciones Tahitá (Naquera Compás, s.l.)/Chrysalisclip s.l. Licensed from Diquela/Ojos de Brujo

- 07 THIERRY 'TITI' ROBIN FEAT GULABI SAPERA AND SAWAY NATH** Neem
from the album ALEZANE (Y 226131)
(Gulabi Sapera/Thierry Robin) pub Madoro music/Naïve. Licensed from Naïve
- 08 MOSTAR SEVDAH REUNION AND ŠABAN**
Shtar Luludja
from the album ŠABAN (LC12490)
(S.Bajramovic, D.Sestic) pub Snail Publishing. Licensed from Coast To Coast/Snail Records
- 09 BESH o drom** Csujogató (Yell)
from the album 'CAN'T MAKE ME!' (CD-ATR0203)
(Sidoo, Atilla/Mango) pub Asphalt Tango Records GmbH. Licensed from Asphalt Tango Records GmbH www.asphalt-tango.de
- 10 GIPSY.CZ** Benga Beating
from the album REPRESENT (MAM430-2)
(Radek 'Gipsy' Banga, Vojtěch Lavička, Antonín Pešík) pub Indies Scope/Colours Promotion/Mars Promotion. Licensed from Indies Scope/Colours Promotion/Mars Promotion
- 11 BURHAN ÖÇAL & THE TRAKYA ALL STARS**
Kara Çali
from the album OYNAMAYA GELDIK (DM038)
(Trad. arr. Burhan Öçal and Jean-Pierre Smadja) pub Pozitif Edisyon. Licensed from Doublemoon Records
- 12 KOÇANI ORKESTAR VS SMADJ** Mi Bori San Korani
from the album ELECTRIC GYPSYLAND VOL. 2
(Nestor Çok Rakia) pub Les Editions de la Bascule/Strictly Confidential. Licensed from Crammed Discs www.crammed.be
- 13 SHUKAR COLLECTIVE** The Wind
from the album URBAN GYPSY (TUGCD1037)
(Radu Vasile/Cristian Stanciu, Vlaicu Golcea) pub Riverboat UK Music. Courtesy of Introducing / World Music Network

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