

# Sodade

magazine

LIVING NOSTALGIA THROUGH MUSIC

**ILO FERREIRA**  
FROM MINDELO  
TO MARGARETAVILLE

**DANY SILVA**  
FINDS HIS WAY BACK

**NECO NOVELLAS**  
MUSIC FOR THE WORLD

**MICHELLE CRUZ**  
BREAKAWAY

**PLUS:**  
DJUNGA DI BILUCA  
CLAUDIO RAMOS  
BARRY MARSHALL

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WRITTEN BY  
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PHOTOGRAPHED BY  
AMILCAR CARVALHO

Barry Marshall has been a record producer for many artists through the years, including Rock N' Roll Hall of Famer LaVern Baker, Linda Hopkins, Peter Wolf, Philip Hamilton and Eleonora Bianchini etc... Also a songwriter and producer for numerous feature films (Dick Tracy, Shag: the Movie, and A Rage in Harlem), Barry is currently an Associate Professor at The New England Institute of Art and a member of the band the Marshalls. Barry recently produced an album for Capeverdean singer/guitarist Dany Silva. He finds time to answer our questions.

**SODADE: HOW WERE YOU APPROACHED ON WORKING WITH DANY SILVA?**

**BARRY MARSHALL:** I was touring Portugal in August of 2005 with American singer Philip Hamilton. On one of our nights off, our drummer, Zeze N'Gambi (who was also playing with Dany) took me to see Dany and Tito Paris at the Casa da Morna in Lisbon. It was like walking into a club in Chicago in the mid 1950s and seeing Howling Wolf and Muddy Waters! Like, how could I not know about guys this great? I talked to Dany and asked if I could buy a CD, and he said that he didn't have any because his albums were out of print now. So, I immediately said, "Why don't we make a new album?" And it went from there. Three years later, one album is out and happening and we are working on two more.

**S: WHAT WAS THE IMPETUS BEHIND THIS ALBUM AND HOW DID IT DEVELOP?**

**BM:** Dany and I were what we musicians call "simpatico" from the start. We decided to work on his new songs first, and then work on doing new versions of some of his previous hits along with songs that he loves to sing from Angola, Cape Verde, etc... Two of the important supporters of the project were the school I teach, The New England Institute of Art, and Rui Veloso with his studio at Vale de Lobos in Portugal. We started the recording at the Naked Ear Studios at the school, and did much of it at Rui's studio. I don't think we could have done it without both of these parties' support and help.

**S: WHAT KIND OF SUGGESTIONS, IF ANY, WERE YOU GIVEN IN TERMS OF SOUNDS PRIOR TO STARTING RECORDING?**

**BM:** I worked with Dany in preproduction for several days prior to recording, and I also immersed myself in Capeverdean and Portuguese music for several weeks. I couldn't become any kind of "expert" in it, but I felt that I needed to know the traditions of the music and where they came from, and with Dany's help I became at least familiar with the instrumentation, rhythms and song forms of the music. I think as a producer, I needed to know the traditions and "rules," so to speak, of the genre in order to know which aspects of the traditions we had to follow, and which we could stretch (or even break) in order to make a unique sound for Dany.

**S: SINCE DANY WAS THE FIRST CAPEVERDEAN ARTIST YOU WORKED WITH, HOW WOULD YOU DESCRIBE THIS EXPERIENCE, AS A MUSICIAN AND PRODUCER?**

**BM:** Some of the approach for me was the same as any artist that I work with, given the parameters of starting with preproduction and then the order of tracking songs in the studio. But every day was both creatively exciting (as a producer) and a learning experience (as a musician).

**S: ARE YOU HAPPY ENOUGH WITH THIS ALBUM THAT YOU ARE THINKING ABOUT RECORDING AGAIN WITH DANY? IF YES, WHAT WOULD BE THE CONCEPT?**

**BM:** We are working on at least two more albums, and we are probably 75 percent finished with them. One is an album of Dany's hits and other favorite songs rerecorded. The other is a Duets album with Dany singing with great Portuguese and Capeverdean singers like Rui Veloso, Tito Paris, Paulo de Carvalho, and Nancy Vieira, etc... We hope to have them out by the Fall of 2009.

**S: APART FROM YOUR CONNECTION WITH DANY SILVA, YOUR RESUME HAS AN IMPRESSIVE LIST ON NAMES: LAVERN BAKER, LINDA HOPKINS, PETER WOLF, AIMEE MANN, THE IRRESPONSIBLES, AND PHILIP HAMILTON ETC... IN ADDITION TO YOUR PERFORMING CREDITS, YOU ARE ALSO FULL-TIME FACULTY, ASSOCIATE PROFESSOR, AUDIO & MEDIA TECHNOLOGY/AUDIO PRODUCER, PERFORMER, AND HEAD OF NAKED EAR RECORDS. HOW DO YOU FIND THE TIME TO WEAR SO MANY HATS?**

**BM:** I hustle my butt off. Seriously, but I love nearly every bit of it. I also prioritize pretty well.

**S: WHAT ELSE ARE YOU WORKING ON, MUSICALLY, RIGHT NOW?**

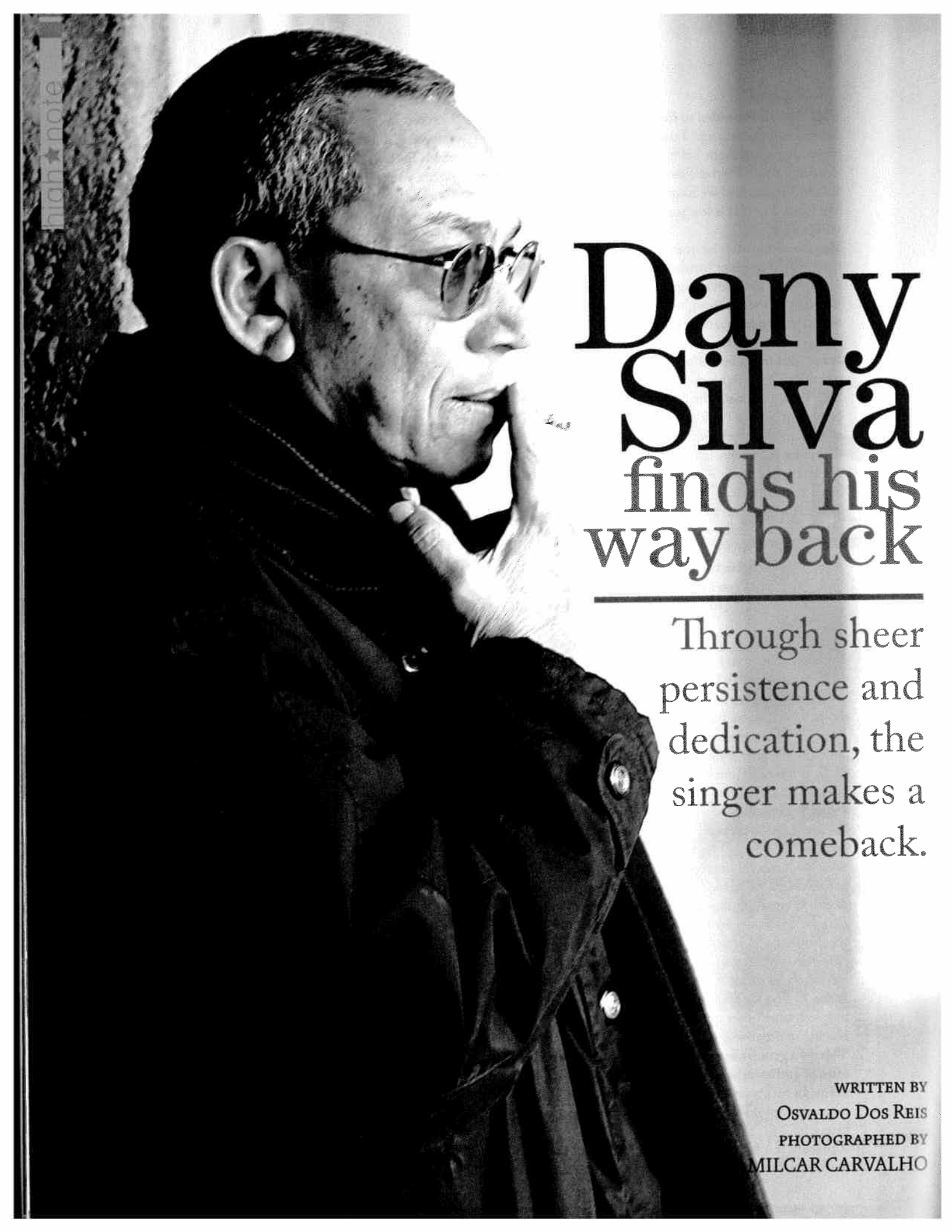
**BM:** I am working on an all-vocal album with Philip Hamilton. I finished an album this past summer with Latin Jazz vocalist, Eleonora Bianchini, and I am co-producing, with students, a Rock album with Boston band, The Montgomerys, for The New England Institute of Art's Naked Ear Records. I will also start an album soon with Oscar Stagnaro's Jazz Trio, and finish another Gospel album with Rev. Lee Mitchell.

**S: YOU ATTENDED UNIVERSITY OF MASSACHUSETTS OF BOSTON AND ARGOSY UNIVERSITY, BUT YOU WERE ALSO THE WINNER OF MUSICIAN MAGAZINE'S BEST UNSIGNED BAND CONTEST AWARD AND YOU HAVE WRITTEN SONGS FOR FEATURE FILMS. HOW DID THIS ASPECT OF YOUR EDUCATION COMPARE WITH THE STUFF YOU LEARNED IN THE STREETS OF BOSTON?**

**BM:** I was actually a Psychology major in college, and in over thirty years in the music business, I was never asked once if I even went to college! But it sure was helpful to me as a Producer, because half the job is psychology and getting the best performance and recording that you can. It also prepared me for the third phase of my career (gigging and producing being the first two), teaching. So my Masters Degree is in Education. So all of that is important, but equally important is what you learn on the streets and on stage and in rehearsal and in the studio.

**S: HOW DOES COLLABORATING WITH LAVERN BAKER AND PETER WOLF DIFFER FROM SAY, COLLABORATING WITH DANY?**

**BM:** My role with LaVern was as both Musical Director and Producer, so I had to hire (and occasionally fire) musician and act as band leader, both in the studio and on the road. I also wrote some of the songs and did most of the arranging. With Dany, He had most of the arrangements together, and he usually hires the musicians, although when we recorded here at The New England Institute of Art, I hired Djim Djob, Kalu Monteiro and Claudio Ramos. I don't really play role in his live show, although maybe I will play some percussion and sing backup sometime. ☺

A black and white photograph of Dany Silva, an older man with glasses, wearing a dark jacket. He is shown in profile, looking to the right, with his hand resting against his chin in a thoughtful pose. The background is a plain, light-colored wall.

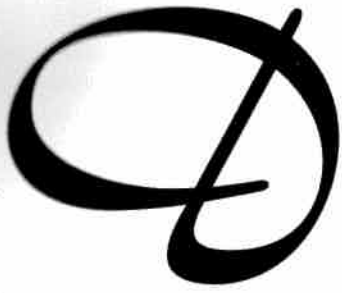
# Dany Silva

finds his way back

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Through sheer persistence and dedication, the singer makes a comeback.

WRITTEN BY  
OSVALDO DOS REIS  
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MILCAR CARVALHO



any Silva isn't ready to roll over and hang up his guitar. Although he celebrated his 62nd birthday this year and almost five decades as a recording artist, the singer of such 80s hits "*Branco Velho, Tinto e Jeropiga*" and "*Crioula de S. Bento*," is more than ever in a celebratory mood. And rightly so: After

eight years without recording, Dany Silva recently returned with a new album entitled "*Caminho Longi*" and a promotional tour, which brought him to the United States. "The album has been well received so far, especially in Portugal where it has received substantial airplay on local radios. It also has good reception in Cape Verde. It is a very diverse record, not just with mornas and coladeras but it has other influences. I am extremely happy with the result and now let's just wait and see what will happen," said Dany Silva.

As persistent in his quest for knowledge as he is in his quest for rhythmic perfection, this versatile guitarist, composer, and singer has concocted a fiery combination of Capeverdean and African rhythms, topping them off with silky jazz, Blues, Salsa, R&B, and other diverse rhythms and harmonies, all produced by American songwriter/producer Barry Marshall.

"Although it was a bit of a leap, in terms of working in another country in three different languages (Portuguese, Creole, and English), I felt that I could bring a unique 'American' perspective to it with my experience in making a lot of albums in Rock n' Roll, Blues, Rhythm and Blues, Latin Jazz, etc... over the years. I knew it would be challenging and a hell of a lot of fun, and it has been both," said Barry, who has produced Lavern Baker, Peter Wolf, and Aimee Mann among others. "I was thrilled to find the level of professionalism and talent. Seriously, I am proud to work with such simultaneously brilliant yet warm and open musician and singer."

In a time of musical stalemate, Barry Marshall and Dany Silva have steered in an era of sophisticated traditional, folkloric music from several different continents, thus setting an attractive benchmark by which others could follow. "I brought some of the Blues sensibility, like the piano playing approach or the shaping of some of the solos. I also suggested some of the instrumentation, like using flute or accordion on some songs. But everything was a great collaboration with Dany," said Barry.

In addition to Barry Marshall, "*Caminho Longi*," which was recorded inside the New England Institute of Art studios in Boston, MA, saw Dany, whose voice still has the sheer power he had in the beginning of his career, also teaming up with an all-star

roster of contributing musicians, including Djim Djob, Ramiro Mendes, and Kalú Monteiro, as well as American singer Philip Hamilton with whom he duets on one of the album's standout songs, *Mama Africa*. "Barry and Philip heard this song and asked me about it because they liked the melody. I explained to them that it was a tribute song to Africa, Philip, who is African-American, somehow felt connected to its meaning. He then translated his part in English and we sang it together in a duet," explained Dany.

This album is certainly the instinctive evolution in a career blessed with many influences and mentorship of some of the influential figures in PALOP music. This native of Cape Verde, who started his career in Portugal in the 1960s with the group Charruas, really got his jump start in the early 1980s with the hit single "*Branco Velho, Tinto e Jeropiga*" recorded for Portuguese music mogul Valentim de Carvalho. From the start of his career until then, he only sang in Portuguese, releasing a slew of hit singles, which would become great anthems, including "*Já Estou Farto*" and "*Crioula de S. Bento*." Finally, he debuted in 1986 with his full-length record "*Lua Vagabunda*." Produced by Portuguese musician Rui Veloso, this album not only presented him with the opportunity to play with such major musicians as Paulino Vieira, Edgar Caramelo, and Tomás Pimentel but also featured songs in Kriolu "*Banhada*" and "*Lua 'Nha Testemunha*."

Though it took five years for him to release another record (*Sodadi Funaná* in 1991), his live performances continued to receive the highest critical acclaim in Europe, Brazil and Cape Verde. In 1994, "*Crioulas de S. Bento, the best of Dany Silva*," a collection of old and exclusive songs, was released (on CD), followed by "*Tradiçon*," (2000), also produced by Rui Veloso and with special guests Carlos do Carmo and Sara Tavares.

Due to a lack of trust in the music industry, mainly in record labels, Dany stayed away from the recording studio and his career stalled a bit. Though, he continued to perform on stages across Portugal, exclusively at Lisbon's Casa da Morna where in August of 2005 drummer Zeze N'Gambi introduced him to American producer Barry Marshall. "It was a critical period for my career as the record labels in Portugal were struggling, mainly because of music piracy. I had some opportunities to record but those labels were not willing to invest. Then, Barry Marshall came to Casa da Morna," said Dany. Three years later, "*Caminho Longi*" was officially released during a private show at the Maxime in Lisbon and a promotional tour followed.

Meanwhile, Dany is thrilled about "*Caminho Longi*," whose title, he observes, is apropos. "It is dedicated to my brother who passed away in 2001. We were very close. It is like a tribute to him and his memory," said Dany. ©