



SOUL SCIENCE

justin adams • juldeh camara



RELEASE DATE

May 13, 2008



UK-based guitarist/producer **Justin Adams** grew up in the Middle East, where he absorbed Arabic and African styles along with punk, reggae and, especially, the sources and tributaries of blues traditions from around the world. He has sat in with Sinead O'Connor, Brian Eno, Natacha Atlas, Hector Zazou, Peter Gabriel, Ali Slimani, Cara Dillon, Billy Bragg, The Indigo Girls, Moodswings, Damien Dempsey, Hakwe Zawose, U-Gef and Taj Mahal. He has also composed film soundtracks and worked extensively with bassist Jah Wobble and Led Zeppelin lead singer Robert Plant, acting as guitarist and co-writer for the latter's band, Strange Sensations, and appearing on Plant's GRAMMY®-nominated *Dreamland* album. As a producer, he was a collaborative force behind recordings by the feverishly inventive French multicultural outfit Lo'Jo and Mali's now-legendary Tuareg guitar rebels, Tinariwen. Additional facets of his ongoing involvement with Plant and the above-mentioned two bands are captured for all time on live tracks from the *Festival In The Desert* (CD and DVD). Justin Adams' previous solo release, *Desert Road* (World Village, 2002) received rapturous press and has further established him as an international force to be reckoned with.

With fat, buzzing bass lines, take-no-prisoners guitar licks, playful yet virile rhythms, derwish-like, searing fiddle riffs, pounding, viscerally percussive groundswells and vocals that feel as old as the ages yet fresh as the dawn, **SOUL SCIENCE** (World Village) is less of a cross-cultural collaboration than an arresting, endlessly fascinating dispatch from a new nation entirely. The tracks evoke a garage band from a place where automobiles are completely irrelevant because whenever the inhabitants decide to travel, they are already there. Transitioning and overlapping amongst blues from several continents, American rock n' roll of sock-hop vintage, shadowy respites amid the heat mirages of a Sahel afternoon and desert evenings when the moon seems well within reach, Justin Adams (electric and acoustic guitars, rehardant-Tamashek lute-, percussion, banjo, vocals) and Juldeh Camara (lead vocals, ritti, gologo-West African banjo-, percussion) along with their inspired back-up team of Salah Dawson Miller (percussion) and Billy Fuller (bass), have achieved a white-hot synthesis instigated by centuries of history refracted through the kaleidoscope that is the information age. Already an international sensation, *Soul Science* was nominated for "best album" in the "Culture Crossing" category at the annual BBC World Music Awards, and was selected among the "top 100 albums of the year" by both *fRoots* and *Songlines* magazines.



Juldeh Camara, virtuoso instrumentalist, singer, composer and instrument maker, was born in Gambia, West Africa into the Jali caste of hereditary musicians. He grew up immersed in his native Fula culture, receiving his earliest musical instruction from his blind father, who was rumored to have learned his craft from the *djinni* (a type of magical spirit mentioned in the Qur'an). Today, Camara is a world-renowned exponent of the ritti (in Wolof or nyanyaru [in Fula], a deceptively simple-looking one-stringed fiddle capable of innumerable sounds and moods. An acknowledged master of the traditional Fula canon, Camara has also worked with Bill Laswell, Foday Musa Suso, Ifang Bondi, Norwegian guitarist Knut Reiersrud, The Weldin Boys of Alabama, Zubop, Botanai Marimba, Afro Manding Sound, British R & B artist Dee Ellington, Baka Halat and has composed theater pieces and soundtracks. Additionally, since the mid-1990s, Camara has been active as a tutor for EOCO (Education Through Culture and Communication), a Norwegian-Gambian non-governmental organization devoted to connecting African and European music students and educational institutions.

ADVANCE PRAISE FOR **SOUL SCIENCE**

"Adams has spent the past couple of years reinterpreting Jimmy Page classics as North African desert blues rockers. But here he collaborates with the Gambian fiddle player Juldeh Camara to re-invigorate the Bo Diddley beat. So convincing is this tribute to the original rock star that it is difficult not to imagine Bo himself playing Ya Ta Kaaya or Sanakubay on some 1950s package tour. The difference comes in Camara's squealing solos - it is extraordinary what you can do with a single string... It might be a minority view, but this sounds more exciting to me than a Led Zeppelin reunion."
- David Hutchison / THE TIMES (UK)

**"Unquestionably
the cross-cultural
album of the
year"**

- THE INDEPENDENT (UK)

TRACKLIST

01	Yerra Nema	4:52
02	Ya Ta Keayo	3:49
03	Sanakubay	4:04
04	Njattigi	4:41
05	Maeltigi	5:09
06	Blue Men Returns	3:23
07	Subbhanalizi	4:00
08	Ngenen	4:44
09	Mayo	4:33
10	Ya Lay Lay	3:55
11	Ma Warri Bangway An	2:20



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World Village 468076

File Under: World/Africa/Mali
Suggested Retail Price: \$19.98

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