

Zeep
People & Things
Crammed Discs (cram 148)
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People & Things is the wonderful new album from **Zeep**, aka London-based musicians **Nina Miranda** and **Chris Franck**. Together they have crafted a fresh, immediate pop album that dips its elegant toes into every musical pool they have previously explored as **Smoke City** and **Da Lata**, as well as delving into exciting new waters.

Fans of **Zeep**'s summery debut record ("*A signature album of 2007*", according to The Times), will feel immediately at home with the wry, fiendishly catchy escapade of the opening track, *Elasticated Master Peace*, the space-age down tempo rock of *Light Your Touch* and the tripped-out bossa of *Just A Little Bit*. There is also swooning drama, in the form of the cinematic *Desert* which tackles the subject of an agonizing break-up set against the backdrop of a spaghetti western soundtrack with disco playfulness, as well as *Hidden Surprises*, which focuses on the corrosive effect that greed and ego can play in relationships.

The stand-out track however, is a daring Brazilian folk rewriting of the **Specials**' classic **Ghost Town**. **Zeep**'s version retains the British pop and Jamaican reggae influences of the original, but, with words rewritten in Portuguese, applies its anger and foreboding to inner city tensions in modern-day Rio. **Zeep**'s *Ghost Town* has already been given the greatest endorsement possible: the enthusiastic backing of the **Specials**' **Jerry Dammers**.

Lyricaly, the chief concern of **People & Things** is the human condition, and our relationship to everything that surrounds us in this crazy and ever-changing world – be it 21st century urban living or, indeed, other people, and the gaps left by their absence. See, for example, the infectious *Heads You Win* (with its conclusion that all will be fine if you can just "keep your head above the clouds"), and the heartbreakingly beautiful *Know More Now*, in which Nina confesses to failings as a youth and laments the absence of her father, acclaimed Brazilian artist Luiz Aquila – who appears later in the album in spoken word form, opening the incandescent experimental track *Abstrata*.

Nina Miranda and **Chris Franck** were founding members of **Smoke City** and **Da Lata**. They had a huge international hit with *Underwater Love* (famously used as a soundtrack to a Levi's advert). They have collaborated with world-renowned artists such as Tony Allen, Baaba Maal, Ernest Ranglin, Sly and Robbie, Vieux Farka Touré, Nitin Sawhney, Jah Wobble, Femi Kuti, Bebel Gilberto and more. **People & Things** is a fitting follow up to their first album as Zeep in 2007, on Far Out Records. **Zeep** have performed at festivals and venues around the world including the Queen Elizabeth Hall (London), Womad Festival, Blue Note (Tokyo), and Glastonbury, both as a fabulous five/six piece band and with a more intimate acoustic line-up.

www.myspace.com/zeepband

www.crammed.be

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Press quotes from the debut album 'Chris Franck & Nina Miranda present: ZEEP'

"A signature album of 2007"
(The Times)

"Delicious album, really fresh and fun"
(Gilles Peterson / Radio 1)

"Two masters happily at work"
(Irish Times)

"The ultimate soundtrack to a cosmopolitan Summer... Taking the best of old worlds and melding it with the new, ZEEP hold great promise"
(Blues & Soul)

"This is breezily eclectic, grown-up pop... very well executed... (with) darker and interesting moods that blend spacey samba with a timeless pastoral Englishness"
(The Daily Telegraph)

"(They) seem to delight in taking songs in surprising directions. A wide-open album, catchy enough to have general appeal"
(Songlines)

"A proper melting pot of styles. The folk influences (Joni Mitchell, Kristin Hersh) really shine through, but there's a strong pop aesthetic too... The result is a brilliant and playfully honest album. A truly charming LP"
(One Week To Live)

"Notable for the quality of the musicianship and the impressively infectious songs"
(The Guardian)

"The pair's instinct for a lovely melody and Nina's vocals deliver swooning moments. Beautifully played"
(The Observer)

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