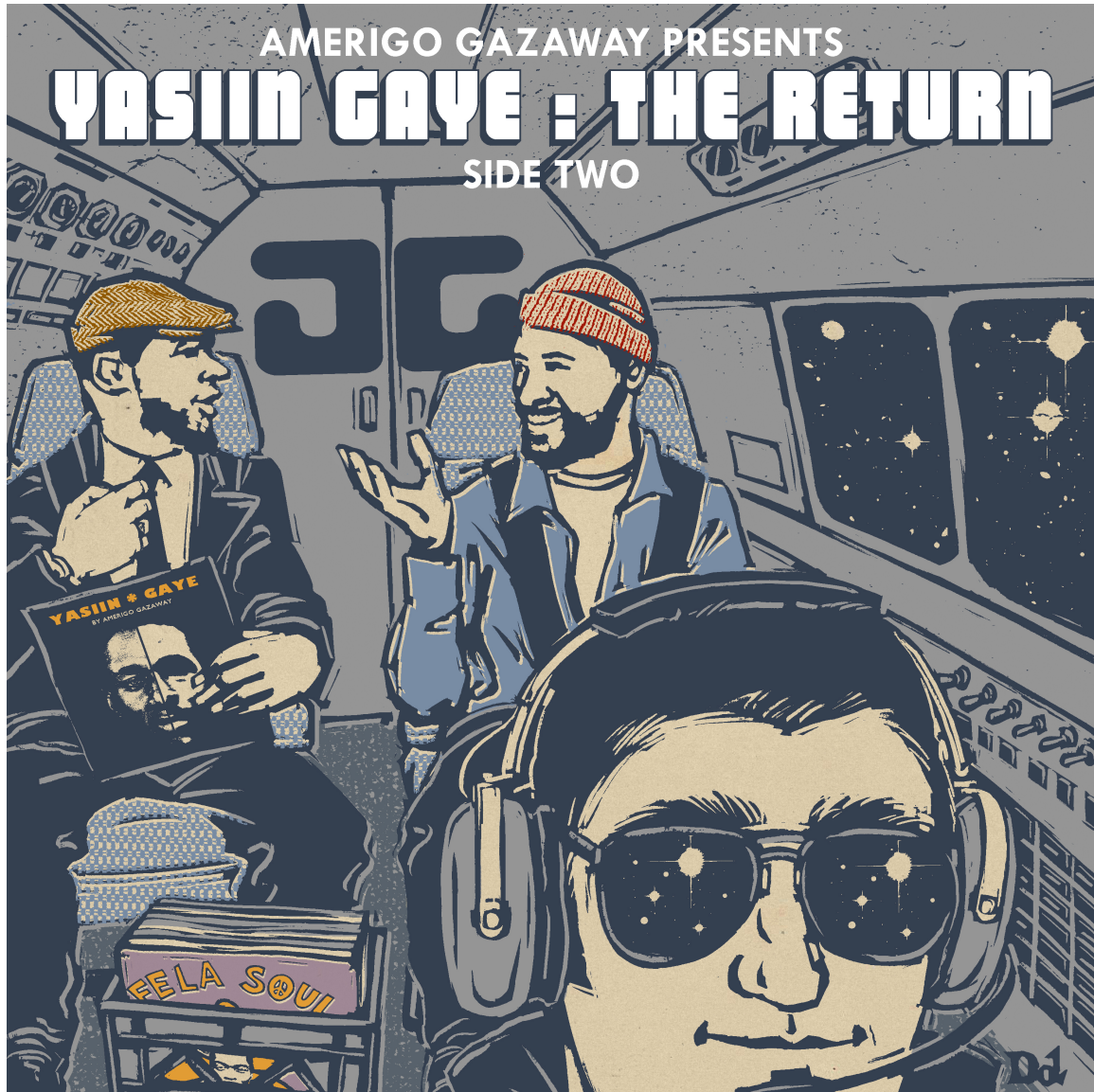
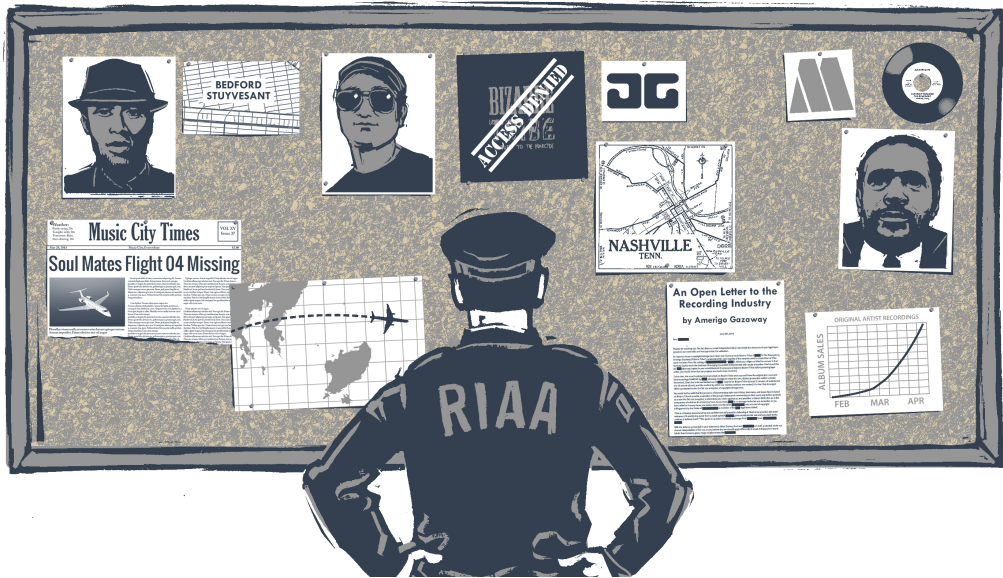


AMERIGO GAZAWAY PRESENTS  
**YASIN GAYE : THE RETURN**  
SIDE TWO



## THE RETURN

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Album Artwork by Drew Dervavich

([drewdervavich.com](http://drewdervavich.com))

# *Soul Mates*

## **Yasiin Gaye: The Return (Side Two)**

"Yasiin Gaye" was inspired by the song "Modern Marvel" (from Mos Def's 2004 album, *The New Danger*). In this 9-minute tribute, Mos sings/raps over an instrumental soundscape of Gaye's "Flyin' High (in the Friendly Sky)" and his ever so timeless "What's Going On". During the second half of the song, he poses the question:

*"If Marvin was alive now, wow...*

*What would I say to him?*

*Where could I start?*

*How could I explain to him?*

*I know the modern world would probably look strange to him*

*Would he feel like today had a place for him?"*

I agree with Mos when he says that the modern world might look strange to Marvin. But I also feel that Marvin's music and his message still hold a very significant and valuable place in our modern society. In fact, I think we need him now more than ever.

This album is a response to Yasiin' Bey's tribute, and an attempt to answer the question:

*"If Marvin was alive now, wow...what would I say to him?" - Mos Def*

- Amerigo Gazaway

## **About Side Two:**

I wanted to build this side from more of Marvin's original production work. He was doing a lot of what we do now, in terms of looping and pulling samples from other pre-recorded sessions decades before hip-hop made it common practice to do so. This also gave me the room to feature other artists (Chuck Berry, The Temptations, Talib, etc.) and re-present those classic Mos Def verses in a new context.

### **1. Intro Theme (The Return)**

I've always tried to inject parody into what I do, and this project is no exception. I decided to have a little fun with this one and make light of the "legal" situations my projects inevitably always face. The pilot sample is taken from a comedy record entitled "*This Is Your Captain Speaking*" (courtesy of Jonny Gabelman a.k.a. B-BOP).

### **2. Travellin' Man Pt. II (Distant Lovers Mix)**

For all the distant lovers out there. This was originally going to be a bonus track, but after living with it for a minute, I decided it would make a great opener for Side Two. After all, we are embarking on an entirely new journey. The reprise has a different sound from "*Inner City Travellin' Man*", but it definitely has that nostalgic boom-bap magic to it. I actually sampled a live version of "*Inner City Blues*" on the outro and the hook as well.

### **3. Undeniable feat. The Temptations**

*"No matter how hard you try. you can't stop me now".* – The Temptations

I specifically chose this as the second track because it offers such a powerful statement. I like to think of it as "Message to The Industry" if you will. I also switched out Yasiin's original hook with The Temptations' "*Message From A Black Man*" sample (just to keep it all in the Motown family).



#### **4. Ghetto Rock feat. Chuck Berry**

With “Ghetto Rock”, I wanted to explore the origins and connections between rock, soul, & hip-hop and also pay homage to the true "King of Rock & Roll", Mr. Chuck Berry himself.

Marvin Gaye actually sang background vocals on a handful of classic Chuck Berry tunes, including the songs "*Almost Grown*" and "*Back in the U.S.A.*". Berry also had a huge impact on Yasiin's music so I knew I needed to find a way to include him on the project. In the song “Rock N Roll” (from the album “Black on Both Sides”), Yasiin discusses some of the true origins of black music in America:

*"Elvis Presley ain't got no soul,  
Chuck Berry is rock & rol (damn right)  
You may dig on the Rolling Stones,  
But they ain't come up with that style on they own."* -Mos Def

In addition to referencing Chuck Berry in his lyrics, Yasiin played the role of Berry in the movie *Cadillac Records* (which I sampled on the track at around 1:57). He has a rock project he's toured with as well, called *Black Jack Johnson*, which is named after boxing legend and the world's first African-American heavyweight boxing champion, Jack Johnson (hence the boxing samples at the end).

\* The Miles Davis album: "*A Tribute to Jack Johnson*" is an incredible project and features jazz "heavyweights" such as Herbie Hancock, Billie Cobham, Chic Corea, and more.

#### **5. Sex, Love & Money**

For me, this song symbolizes the love/hate relationship between Marvin & his ex-wife Anna Gordy Gaye. When Marvin and Anna split, the settlement dictated that Anna would receive all profits from Marvin's next album. Because of this, Marvin set out to make the worst album he could make (in the hopes that it wouldn't make any money), but instead created what many consider to be one of his greatest and most personal works to date, “Here My Dear”. Although this track doesn't directly sample anything from that particular album, I wanted it to carry the same “tone”.

## 6. RE: Introduction

Another humorous example of what it might sound like if Mos & Marvin were actually performing live together.

## 7. This Means You feat, Talib Kweli

I love playing this joint on tour because I get to call out all the wallflowers in the crowd and get them to start participating: YOU. NEED. TO. GET. UP. RIGHT. NOW, AND. MOVE. WITH. THIS. YES. THIS.YOU!

Works like a charm (most of the time). ☺

## 8. Anna's Love Song

Anna Gordy Gaye played an enormous role in Marvin's life and inspired/co-wrote some of his greatest music. And while their relationship may have been a troubled one, it still remains one of the most important love stories of our time. This song is dedicated to their story and to the memory of Anna Gordy Gaye.

*R.I.P. Anna Gordy Gaye (Jan. 28, 1972 - Jan 31 2014)*

\*Shout out to **J-Live** for hooking me up with the acapella for his track "Like This Anna" (sampled at 1:26).

## 10. Living for The Funk

This one almost didn't make the album, but I decided to include it at the very last minute because it was just so funky.

I live for the Funk.

## 10. Modern Marvel Pt. I

This is the first half of Mos Def's 9-minute Marvin Gaye tribute (from the album "*The New Danger*"). I chose to split it into two separate tracks to spice things up a bit. For this one, I wanted to really capture that smoky, intimate jazz-club type of setting. I like to imagine Marvin & Mos on stage as they take turns lamenting about their womanly woes.

## **11. High Drama feat. Mike Zoot**

Dedicated to all my real-life documentarians out there. You know who you are.

## **12. "B" Stands For Beef**

*"Beef don't come with a radio edit."*

The track "*B Stands For Beef*" has a completely different vibe from Side One, but that was intended. "Side Two" explores some of the more dark and serious aspects of Marvin's life, and this one in particular addresses his early death. The original sample came from Marvin's "*T Stands For Trouble*". I knew I wanted something more ominous and suspenseful when I started working on the track and the *Trouble Man* soundtrack had plenty of that. I always dug the way that Marvin's sample was flipped on Brand Nubian's "*Meaning of The 5%*" as well. I then added sound bites from news clips at the beginning and end to help build the narrative surrounding Marvin's death. There are some clips from Mr. T (from the *Trouble Man* movie) in there as well. I think there are a lot of people out there, particularly in the younger generation, who aren't aware of the specifics surrounding Marvin's death. I see this as a way to both pay tribute as well as educate people through the music.

## **13. A Message to The People**

This song (as well as tracks 11 & 12) represents a transition or "departure" from the stability of the first half of the record into a world of conflict and chaos. It begins with Yasiin addressing the people and attributing his "talents" or "goodness" to the creator, proclaiming, he "is only the recipient". This statement really resonated with me because I feel the same way when I'm creating music.

The second movement represents war/struggle (from Vietnam all the way to the current "War on Terror"). Marvin's brother, Frankie Gaye, fought in the Vietnam War, and his traumatic experiences directly inspired Marvin to write the songs "*What's Going On*" and "*What's Happening Brother*". Frankie was also a recording artist himself and sang background vocals on Marvin's hit "Got to Give it Up".

## 14. There is A Way

*"My presence speaks volumes before I say a word  
I'm everywhere, penthouse, pavement, and curb".*

The majority of this song is made up of Marvin's "*You're The Man*" (hence the Obama sample) and Mos Def's "*There is a Way*". But the real kicker is the "secret verse" in the middle. This is actually from Mos Def's song "*Auditorium*" (feat Slick Rick)", but this recording in particular is taken from a video of Yasiin walking down the streets of Tokyo kicking the verse acapella. I also remixed the video for the Side Two teaser (watch here: <http://bit.ly/Sqe0U2>).

\*This song also utilizes multi-track stems from Marvin Gaye's "*Ain't No Mountain High Enough*"

## 15. Climb (Interlude)

The beat for this was originally a remix of Black Star's "*Respiration*", but the quality of the DIY acapella was too distorted for me to use. I still wanted to include it so I put this together instead. I think of it as sort of a "winding down" kind of track, leading up towards the ending/resolution.

## 16. Modern Marvel Pt. II

"If Marvin was alive now, wow what would I say to him?"

The song that started it all. I had heard the song plenty of times before, but that was also before I started doing "conceptual collaboration" projects. My brother and creative partner Rickey had been pushing the Mos x Marvin idea to me back in October of last year, but I was in the middle of working on another project at the time and didn't want to get distracted. I was also intimidated by the idea of tampering with a legend such as Marvin Gaye, but after listening to the song again, it hit me. That's when I dropped everything I was doing and begun creating *Yasiin Gaye*.

## 17. Umi Says

*"We feel we that have the responsibility to shine the light". – Cannonball Adderley*

For those who don't know, "Umi" is Arabic for "mother". Yasiin often refers to mother as "Umi", and this song is a dedication to all the important things she taught him about life. This is really just one of those special kind of tracks that needs little explanation. Listen and enjoy.

"*Is That Enough*" by Marvin Gaye was also sampled in the hit song "*Sippin on some Syrup*" by Three Six Mafia.

## 18. End Credits feat. Andy Flory

*"Here's to you hip-hop."*

This is my ode to hip-hop and the art of remixing/sampling. It features Andy Flory, (who I also sampled for "*T Plays A Cool Loop*" on Side One). Andy Flory is a Motown historian and a re-issue producer who worked closely on the re-issue of Marvin Gaye's *Trouble Man* soundtrack. He gave a great [lecture at the Rock & Roll Hall of Fame](#) a while back, in which he discusses some really key points about Marvin's music and the art and importance of the re-issue.

The "good night" bit at the end is taken from an episode of Def Poetry Jam.

## 19. Ms. Fat Booty Pt. II feat. Ghostface Killah

I did this one as encore for all the troublemakers out there ☺. Back when Side One dropped, people kept asking me if I had sampled "*Ain't That Peculiar*" for "*Ms. Fat Booty*", which I hadn't (although I did use it for the hook on Mathematics). Anyway, for "*Ms Fat Booty Pt. II*" I decided to use the James Jamerson bassline from "*Ain't That Peculiar*", as well as some of Marvin's vocal tracks. I also re-used some of the multi-track stems from "*Mercy, Mercy, Me*" (guitar, background vocals, and strings). The chorus is taken from the Marvin classic "*Turn On Some Music*".

## End Credits

**Produced by:** Amerigo Gazaway

**Executive Producer:** Rickey Mindlin

**Album Artwork by:** [Drew Dernavich](#)

**DIY Acapellas by:** [The Goodwill Projects](#)

**Special Thanks:** *The Creator, Yasiin Bey AKA The Mighty Mos, Marvin Gaye AKA The Prince of Soul, my “Umi”, my family, friends and fans, my brother and creative partner Rickey Mindlin, my booking agent Guy Oldaker and Madison House, Drew Dernavich for his incredible album artwork, Booker Sim and Legitmix, The Goodwill Projects, Andy Flory, J-Live, Jonny Gabelman, Art Webb of This is ART, and everyone who has ever supported me and my musical endeavors past or present.*

As always, thank YOU for your support, feedback, and inspiration.

- Amerigo Gazaway

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