



ANA POPOVIC

PRESS - KIT 2007

Ana Popovic

Personal



Ana Popovic is one of the most promising young Blues talents of today. She was born in Belgrade, Yugoslavia in 1976. At the age of 19, the singer and guitarist founded her first band "Hush". Several years later, she has reached enormous popularity with club- and festival gigs all over Europe and even in the United States. Ana Popovic has a winning combination of charisma, enthusiasm and energy. Her live program is an electric mixture of traditional Blues with elements of R&B and Soul: taking blues rock into the 21st century, her music is already thrilling Blues audiences worldwide! The most impressive aspect of Ana's music is her diversity of techniques and styles. Her seductive blend of smoking electric funk slide guitar, jazzy instrumentals, tight blues groove, soulful feminine vocals and an incredible stage presence make her an irresistible force in the music world. (Rolling Stone online)

Discography

- 2007** "Still Making History"
(Eclecto Groove Records, Producer John Porter and David Z) release date June 19th 2007
- 2005** "Ana! Live in Amsterdam"
(Ruf-Records, live recording, also on DVD)
- 2003** "Comfort To The Soul"
(Ruf-Records, Producer Jim Gains and David Z.)
- 2001** "Hush!"
(Ruf-Records, Producer Jim Gains)
- 1998** "Hometown" with her former band "Hush"

Awards and Nominations

- 2006** Ana Popovic is one of the few European artists ever invited to play on the BLUES CRUISE.
- 2006** Nominated for the Best Blues Artist and Best Live Album at "Blues Wax" Magazine.
- 2004** Winner of the prestige Jazz award Jazz a Juan Revelation in Juan Le Pins, France.
- 2003** First European nominated for "Best New Artist Debut" at the WC Handy Awards in Memphis, USA.
- 2003** Nominated for "Best Blues Album" at the Jammie Awards in New York City;
- 2002** Three-way nominee for "Best Singer", "Best Guitarist", & "Best Album" at the French Blues Awards.

Shows

- 2006** 120 Shows,
80 USA , 30 Europe, 10 in Caribbean and
South America
- 2005** 119 Shows,
20 USA, 90 Europe, 9 in others countries
including Arabia and Dubai
- 2004** 104 Shows,
30 USA . 70 Europe, 4 Canada
- 2003** about 100 Shows
18 USA, 82 Europe

*For detail information please check out www.anapopovic.com.



Booking

- Management & Booking
- USA
- England
- France
- Italia
- Scandinavia
- Australia

www.artistexclusive.com
www.piedmonttalent.com
www.movinmusic.co.uk
www.willingprod.com
www.slangmusic.com
www.hellbooking.no
www.ozarena.com.au

On Stage with ...

John Mayall, Solomon Burke, Robben Ford, John Hammond, Bernard Allison,
Joe Bonamassa, Pinetop Perkins, Dr. John, Mike Stern, Eric Sardinas, Julian Sas, Susan
Marshal, Lucky Peterson, Maceo Parker, Walter Trout, Sue Foley, Candye Kane, Stan Web,
Coco Montoya, Deborah Coleman, Michael Hill, Udo Lindenberg, Peer Gynt, Shemekia
Copeland, Lonnie Brooks...and many more.

Web Links

For press-photos and articles please visit www.anapopovic.com/press
website: www.anapopovic.com
fansite: www.anapopovic.org
recording: www.deltagrooveproductions.com

Contact

ARTISTEXCLUSIVE

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Press Reviews

Amazon.com

Comfort to the Soul



The international appeal of the blues comes home with a fiery flourish on the breakout album by youthful Yugoslavian singer/guitarist Ana Popovic. Her 2001 debut disc *Hush!* effectively displayed her potential and *Comfort to the Soul* demonstrates she's well on the road to realizing much of it. Popovic, who relocated to the Netherlands in 1999, is much more than just the best Belgrade-born blues act. Although it's her rockish energy, expressed on tunes like the opening Melissa Etheridge-style "Don't Bear Down on Me," that will garner the majority of the attention, the most impressive aspect of her music is its diversity. She exhibits some Elmore James-inspired slide guitar on a couple of tracks (most notably on an innovative up-tempo take on Howlin' Wolf's "Sittin' On Top of the World"), shoots off more than a few hard-edged rocking blues solos elsewhere, and utilizes her affinity for jazz guitar in several creative contexts. Popovic's music, like her blues persona, is obviously still a work in progress but her second album provides as much pleasure in the present as it does promise for the future.--*Michael Point*

ANA!



This CD was recorded on January 30, 2005, at the Melkweg in Amsterdam. It was home-court advantage for Ana Popovic—the native of Belgrade has lived in Holland for several years. The refrain of her first song, "Don't Bear Down on Me," can be taken as the motto of the whole evening: "I'm here to steal the show." And indeed, that's what Ana does! The 29-year-old proves with her own songs and fresh interpretations that she is an excellent and expressive guitarist with a powerful voice. Her groovy music is not aimed at blues purists—she stands for modern and cross-border blues with elements of rock, soul, and jazz.

Dave Raven's Podcasts

Born in Belgrade, Yugoslavia, May 13, 1976, and now a resident of Holland, the exciting Ana Popovic is on tour in Europe, USA and the rest of the world. When I discovered that she was playing no further away than Indianapolis at the Slippery Noodle Inn, one of my favorite clubs, it became a do-not-miss date on the calendar.

Blues writer and producer Dave Rubin raved last year, "Ever since the loss of Stevie Ray Vaughan, in 1990, the blues world has been looking for a new savior. Ana Popovic, a 28-year-old Yugoslavian blues, blues-rock, and jazz guitarist who can burn your ears with her aggressive chops--and your eyes with her sexy looks--may just be it."

Her USA tour swung through three dates in Indiana in support of her new Live CD and DVD recorded in Amsterdam. Popovic is touring with just a drummer and bass player. Dressed in skin tight, low-rider jeans, a white leather halter top, and spike heeled, pointy toed shoes (that made my own feet hurt just to look at them), Popovic strapped on her white Stratocaster guitar and welcomed the audience in English with a suave European accent. Ana kicked off with "Don't Bear Down On Me (I'm Here To Steal the Show)" which is the first song on both her second CD and her new Live CD and DVD. Slipping a glass slide tube onto the third finger of her fretting hand, Popovic scorched the room singing some whispered, breathy vocals and playing incendiary slide guitar on an upbeat version of Howlin' Wolf's "Sitting On Top of the World."

In the quiet lull following this song, some guy yelled, "I love you!" Ana giggled and shot back, "Are you handsome and rich?" To which some other male fan retorted, "No, that's me!" More laughter and giggles. Ana responded, "No, I am joking - we don't care about these things. We just want to play Blues all night! Here, try this." She then picked some rhythmic notes solo while her bassist and drummer tried to figure out what song she was heading into. They quickly jumped in, and off they tore into "Bigtown Playboy" with thunderous audience approval. We were just putty in her hands after that!

Review By Sky Dobro

Ana Popovic

2006

Ana is invited for the legendary 'Blues Cruise 2006' - She's the first European artist ever called upon to play this prestigious cruise with their original band. In February Ana is nominated as 'Blues Artist of the Year' by the readers of 'BluesWax Magazine'. Other nominees are Tab Beniot and Joe Bonamassa. In July Ana receives a 6-time nomination for the 'Living blues awards 2006'. She's selected in categories as; 'Best blues DVD of 2005', 'Best Live Performer', 'Best Female Blues Artist' and 'Most Outstanding Musician (Guitar)'. In November, after a 13-week summer-tour throughout the USA, Ana signs a record deal at 'Delta Groove Productions record label' and travels to Los Angeles to record her first Delta Groove release.

2004

With great live shows, Ana's international demand continues to grow. She returns to the USA - this time touring three times - and plays concerts in Canada and throughout Europe. Together with her band she wins the prestigious jazz award 'Jazz a Juan-Revelation 2004' in Juan Le Pins, France. The award shows recognition of Ana's abilities in the jazz genre - another strong influence on her music. Ana begins an endorsement contract for Mesa Boogie amplifiers. She is also particularly proud to join many of the world's top guitarists as she begins endorsement for Ovation Guitars.

2003

Ana returns to Memphis and records her second album for Ruf Records. Titled 'Comfort to the Soul'; Half of the album was produced/mixed by Jim Gains in February, with the remainder produced and mixed by David Z (Prinz, Buddy Guy, Jonny Lang) in April. Praised for its diverse package of blues, rock, soul and jazz the album leads to Ana receiving a

nomination at the prestigious WC Handy Awards in Memphis for Best New Artist of 2003 (the only continental European artist ever nominated in this category). Ana also becomes the first European artist to perform at the Show. The year also sees Ana endorsing 'Fender' guitars and 'DR handmade' strings for the first time. During the 'Rhythm & Blues Fest' in Peer, Belgium, Ana is invited on stage by 'The King of Soul', Solomon Burke, who immediately invites her to join him as a special guest for the rest of his tour.

2002

Ana is part of the European 'Jimi Hendrix Tribute tour' with Walter Trout. Ana also takes her European band on tour to the US for the first time. She receives three nominations for the 2002 blues Awards in France: 'Best Singer', 'Best Guitarist' and 'Best Album'.

2000 - 2001

In October of 2000, Ana travels to Memphis to record her first release for Ruf Records. Titled 'Hush!' after her first band, the release is produced by Jim Gains (whose production credits include Santana and Stevie Ray Vaughan). 'Hush!' is released at the beginning of 2001. It is a period with many highlights as Ana's younger sister, Maja, enrolls at the higher Professional school of Art in Utrecht. Ana joins various artists including Bernard Allison, Eric Burdon, Walter Trout, Popa Chubby, Jimmy Thackery, Taj Mahal and Buddy Miles on a Jimi Hendrix tribute CD: 'Blue Haze'. Her contribution is a version of Hendrix' 'Belly Button Window'. In 2001 Ana appears as 'special guest' on tour with Bernard Allison, who also joins her on one track of her CD 'HUSH!'

1999

Although now studying in the Netherlands; both a need to put the newly acquired music theory into practice, and a need to

pay the tuition fees, leads to Ana forming a Dutch band. The band quickly becomes a popular fixture on the Dutch and German blues scenes. Inevitably, with increasing concert obligations, Ana decides to terminate her studies at The Conservatory and with a background of increasing unrest and bombing in her hometown of Belgrade Ana signs a record deal at Ruf records in Germany.

1995 - 1998

Music now begins to take up more time as Ana forms her very first band 'Hush' with friend and guitar player Rade Popovic. She rehearses frequently in a small garage in New Belgrade and live shows soon follow. Initially being a girl means Ana having to take second place, but that soon changes. Over the next three years Ana's band plays all the major club venues - by 1998 doing a hundred shows annually and making regular appearances on Yugoslavian television. The end of Communism means musicians are finally free to travel and Ana now plays blues festivals in Greece & Hungary. With her band Hush she records her first album "Hometown" as a limited pressing and, in 1998 successfully applies to study Graphic Design in Utrecht. Just a few weeks before her new Graphic Design course starts however, Ana decides to send in a tape to Utrecht's Conservatory. Ana's tape is selected right away, leaving her with a choice to make ... feeling more a musician than a designer the decision is easily made.

1991 - 1994

Inevitably, Ana falls for the charms of the guitar. Her father continues to help her but

realizes that his daughter's natural gift for playing the instrument goes beyond his own abilities. Although the family isn't rich Milutin and Vesna make it possible for Ana to take private guitar lessons and Ana puts her soul into them – surprising her teacher with her progress and rapidly developing a style of her own. Finally, on finishing her Grammar School education in 1994, Ana makes the decision to follow in her father's footsteps by studying Graphic Design at the University of Belgrade.

1981 - 1991

At school Ana is a good student. Not completely bitten by the guitar bug yet, she learns easily and likes to impress. Against the stormy political backdrop of Belgrade she receives good news: she is selected to attend one of the most prominent Schools in Belgrade. Despite her adolescent rebel years tempting her away from the classroom, and a volatile political situation under the Milosovic nationalist regime in Belgrade, she passes her exams without problems.

1976 - 1981

13 May 1976 - Ana Popovic is born in the old town of Belgrade, formerly Yugoslavia, the first daughter of Milutin and Vesna Popovic. Five years later their second daughter, Maja, is born. Ana grows up in a warm and loving family where music is very important. Her father Milutin is a creditable guitar / bass player, always inviting friends for nightly jam sessions. In this atmosphere Ana grows up, often listening to her father's impressive blues and soul record collection. Finally, at 15, Ana picks up her father's guitar.

Popovic steals the show

Blues music isn't the first thing that springs to mind when you think of the Balkans. Blues is black, American and male - a world away from the Eurovision disco beats of the former Yugoslavia.

But with Ana Popovic, the area's latest musical ambassador, you're in for a pleasant surprise. To quote a title from her new album, the sexy Serbian guitar slinger is ready to "Steal the Show" in the UK as she embarks on her first ever British tour, culminating this Saturday at Sutton's Boom Boom Club.

"This is our first tour and I hope it's going to work," she says from a hotel room in Aberdeen. "I knew from the start that Britain was a difficult market to break into but I'm really happy that it's finally happening. These smaller clubs reminds me a lot of out."

Popovic first fell into the blues growing up in a war-torn Belgrade. Her father played guitar as a hobby and the little Ana used to raid his record collection - much of it smuggled in secretly from America.

"There was a blues scene in Belgrade but it wasn't in the mainstream," she says. "I never dreamed of being famous - I just wanted to learn a couple of songs to play with my friends. But when I was a teenager we started a band, Hush, and somehow ended up at number three in the charts."

Now 30 and going solo, Popovic is a huge star in Europe thanks to her modern mix of traditional blues, R&B, jazz and soul. And it's not only the Continent she's cracking -

Not all blues artists are black, American and male and I'm proud to represent that other side.

Popovic is now based in Holland with her boyfriend and sister but regularly returns to Belgrade to visit her parents. Her dad even acted as roadie on the 2005 American tour.

"Not all blues artists are black, American and male and I'm proud to represent that other side," she says. "I wasn't born on a cottonfield but ever since I was two years old, this is what I've been listening to. So it's more my roots than Balkan music will ever be."

Ana Popovic, The Boom Boom Club, Sutton Utd FC, Gander Green Lane, Sutton, September 30, 7.30pm, £10 adv/£12 on door, call 01784 460094, visit feenstra.co.uk

MUSIC Ana Popovic, Boom Boom Club, Sutton, Nancy Groves

America are mad for her, too. Her trip to Britain follows on from a 13-week tour of the States and next year of the already booked tour of the alongside Sheryl Crow and John Meyer at the Sundance Film Festival.

"I grew up on the American blues scene so for me to go to Memphis and be nominated for a WC Handy award was just amazing," she says.

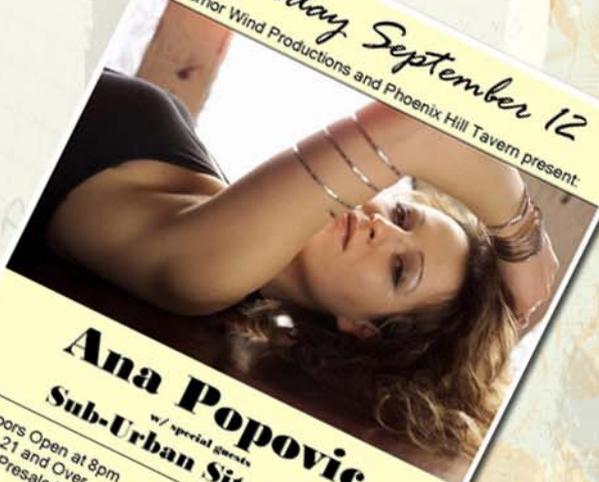
"We really built it up slowly - no one except my agent believed that a European artist could sell in America. But I played Memphis in May 2001 as a try out and everyone went nuts."

"For me, the Americans are so open-minded about new influences and that's what my music is about. They don't want you to look back and just copy the legends."



In town: Ana Popovic plays Sutton's Boom Boom Club this Saturday night.

Tuesday September 12
Warrior Wind Productions and Phoenix Hill Tavern present:



Ana Popovic
w/ special guests
Sub-Urban Situation

Doors Open at 8pm
21 and Over
\$10 Presale Tickets

www.anapopovic.com
www.sub-urbanmusic.com

Phoenix Hill Tavern
644 Baxter Ave. Louisville, Ky
(502)589-4957



Ana Popovic

Living the Dream

Conquering the blues world with blazing guitar, showmanship, and, yes, good looks, this Yugoslavia-born guitarist refuses to hush

by Vincent Abbate

IT NEVER RAINS IN SANTA CRUZ. Statistically, less than a foot of the wet stuff falls each year. But on this particular Friday, the inaugural evening of this Canary Island concert series in this Canary Island town, the sky is crying. Ana Popovic... whose week-end itinerary includes six flights and three shows in two different countries... has come a long way to play. The Calle de la Noria is packed with eager fans. One hour before showtime, as if charmed by



Photo by [unreadable] • 2006

...Louisiana native... been a musical director and touring musician for Marvin Gaye, a bandleader, a producer, and a busy session man. So what's left to do for a 67-year-old guitar whiz? Try recording a debut. Baker may be a relative newcomer to the blues, but his stringing guitar work and searing vocals demonstrate that he's no fish out of water. Comes with a companion DVD. **Hot Lick:** The minor-key "Love Gone Bad."

LIVE!

Susan Tedeschi

Irving Plaza >> New York City

Susan Tedeschi didn't give her guitar much of a workout when she recorded her latest CD, *Hope and Desire* (Verve Forecast). But as she proved with this performance, that was a choice, not a necessity. Tedeschi's guitar and soulful voice breathed new life into tunes like Ray Charles' "Tired of My Tears" and Fontella Bass' "Soul of a Man." And her reading of Bob Dylan's "Lord Protect My Child" was one that could only have come from a mother of two small children.



—SM



BLUES NEWS

Ana Popovic

Blues Without Borders

There's little about 29-year-old Ana Popovic that places her within typical blues conventions. She was born in Belgrade; lives in Amsterdam; plays most of her gigs in Europe; fuses healthy doses of rock, jazz, soul, and other styles into her own brand of American roots music; and, well—let's just say that the camera really likes her, too. But Popovic is much more than a pretty face with a guitar. She won a W.C. Handy Award nomination for Best New Artist in 2003, and her latest release, *Ana! Live in Amsterdam*, boasts a high-energy performance style as well as seven stellar originals.

Your journey to the blues began with your father. How did he get you interested in this music? My father has all the great records. He's one of the best deejays I know—not professionally, but just at home. I grew up on rock music and blues; it's the only thing we ever listened to. We'd dance to Howlin' Wolf and Robert Johnson songs. And Stevie Ray [Vaughan], Buddy Guy, and Albert King—those were the first licks I played on my guitar. It was the music we had at home, and I didn't look for anything else!

And your father also plays the guitar? Oh, yes. He's a big music fan and everything. We always had jam sessions at home. That's the first thing that really connected me with live playing—my mother would cook some very good food, and we'd play blues until very late. During those long jam sessions is when I thought for the first time that maybe I would make my music a bit more commercial. When you play blues in long jam sessions, it's really only good for the blues lovers and musicians. So that's how I got to my style, which is definitely based on blues but also ties into modern arrangements and styles.

You definitely have heavy jazz and rock components to your playing as well. My guitar playing definitely goes into a little fusion thing sometimes. I do love John Scofield, and playing George Benson songs is a big challenge for me. So I definitely combine that with blues. It's funny, in Europe there are so many people who come to my shows with an open mind. They just want to see how blues can cross the borders.

—SEAN McDEVITT

BEAR BOX ALBUM *Ana! Live in Amsterdam* (Ruf) **AXE** 1960 Fender Custom Shop Stratocaster, 1957 Stratocaster reissue, 1971 Fender Telecaster **STRINGS** DR Strings (.011–.046) **AMP** Mesa/Boogie Mark IV, Mesa cabs

UNTERHALTUNG



Mehr Blues geht nicht

Weiß, weiblich, jugoslawisch: **Ana Popovic** hatte denkbar schlechte Voraussetzungen für eine große Blues-Interpretin. Sie wurde es trotzdem

Blues: amerikanisch, männlich, schwarz. Wer nicht mindestens zwei dieser Attribute mitbringt, schafft es nie bis ganz nach oben. Ana Popovic ist weiß, weiblich und stammt aus Belgrad. Mehr nicht-Blues geht aus eigentlich nicht. Oh ja, doch: Sie ist auch noch auf diese Gucci-Model-Weise attraktiv. Also eher Mailand als Memphis.

Wenn sich nun aber Ana Popovic die Gitarre umhängt, mit virtuossem Fingerspiel den Saiten ein kaum (er-)fassbares Spektrum an Klangfarben entlockt, in die sie ihre kräftige Stimme taucht, müssen auch altgediente Kritiker anerkennen: Mehr Blues geht eigentlich nicht. Allen Klischees trotzend, hat sich die 30-Jährige in kürzester Zeit ein beachtliches internationales Renommee verdient. Sie gilt als beste Blues-Interpretin Europas, in den USA wächst die Fangemeinde von Tour zu Tour.

Ana Popovic gilt als beste Blues-Interpretin Europas, in den USA wächst die Fangemeinde von Tour zu Tour.

Blüte reifen zu lassen. Er engagiert einen Privatlehrer.

Von Belgrad nach Utrecht
1994 beginnt Ana Popovic in Belgrad ein Studium für Graphik-Design. Doch mehr und mehr kristallisiert sich heraus, dass ihr Leben in die Musik führen wird. Sie gründet die erste Band. Hush. Schon 1998 kommt sie auf hundert Auftritte im Jahr, spielt in den besten Clubs, im jugoslawischen Fernsehen, im Ausland.

Im selben Jahr verlässt Ana Popovic Belgrad und zieht ins niederländische Utrecht. Vom eigentlichen Ziel dort ihre Designausbildung zu beenden, lässt sie ab, als ein zum städtischen Konservatorium eingesandenes Demoband große Begeisterung auslöst. Doch das Studium gerät angesichts der sich parallel abzeichnenden Karrierefortschritte bald zur Nebensache und schließlich abgebrochen. Sie tourt mit ihrer neuen Band durch Holland und Deutschland, dann im Oktober 2000 der erste große Meilenstein: die Aufnahme der Debüt-CD an keinem geringeren Ort als Memphis/Tennessee. Der Name: „Hush“. So wie ihre allererste Band.

Jam-Session im Wohnzimmer

Als Tochter einer musikalischen Familie erblickt Ana Popovic am 13. Mai 1976 in der Belgrader Altstadt das Licht der Welt. Vater Milutin ist ein recht begabter Gitarren- und Bassspieler, häufig treffen sich in seinem Wohnzimmer Musikerfreunde zur nächtlichen Jam-Session. Ana hört mit wachsender Begeisterung zu, irgendwann mit 15 greift sie sich dann zum ersten Mal Papas Instrument. Milutin erkennt bald das natürliche Talent seiner Tochter, realisiert jedoch auch, dass seine eigenen Fähigkeiten nicht ausreichen würden, es zur vollen

Internationale Ehrungen

Bald lernt sie Branchengrößen wie Bernard Allison, Eric Burdon oder Papa Chubby kennen. Ana Popovic geht auf Konzertreisen, erhält internationale Ehrungen, wird 2003 als „Beste neue Künstlerin“ für den „W.C. Handy Blues Award“ nominiert – als erste Kontinental-Europäerin überhaupt. Im selben Jahr erscheint das zweite Album „Comfort to the soul“.

Ihr Stil, eine Mischung aus traditionellem Blues, Elementen aus R&B, Jazz, Rock und Soul, vereint sich immer mehr. Schritt für Schritt schiebt sich Ana Popovic in der Gunst der Blues-Fans nach vorn. Man sollte nicht vergessen: das alles gelingt ihr als unter 30-Jähriger.

4. B&W Rhythm'n'Blues Festival
mit Ana Popovic, JC Dook Band, Julian Sas Band, Mighty Sam McClain und Dr. Maboules
Termin: 28. Oktober, 18 Uhr (Einlass: 17 Uhr)
Ort: Gerry Weber Event & Convention Center, Halle
Tickets: 0 52 01 81 80
www.bw-blues-festival.de

Woman in Blues

Dienstag, 31.10.2006 Nr. 216 19
> Redaktion Kultur: Heinrich Schwazer - schwazer@tageszeitung.it

Die serbische Gitarristin Ana Popovic hat am Freitag in Steinegg eindrucksvoll gezeigt, dass die Zukunft des Blues durchaus weiblich ist.

von Christoph Franceschini

Eigentlich hat man nach dem Konzert nur mehr eine Hoffnung: Die Frau muss unsympathisch, eitel und eingebildet sein. Aber auch hier wird man enttäuscht. Denn in den wenigen Worten nach dem Konzert in Steinegg kam da eine warme, sympathische Vollblutmusikerin rüber. Also genau das Gegenteil. Bei Ana Popovic sieht man, wie ungerecht die Natur, der Gott oder – wer weiß ich – sonst sein kann. Denn die Frau hat wirklich alles. Dass sie verdammt gut aussieht, ist eigentlich nur mehr ein Bonus, wenn man hört, wie sie Gitarre spielt und vor allem, wie sie den Blues singt. Ana Popovic zieht dem Zuhörer bereits beim ersten Song die Hosen aus. Denn diese junge Serbin ist die Manifestation des Blueswoman schlechthin. Mit den Fingern auf der Gitarre ist sie so schnell, dass einem die Ohren wackeln. Die Frau spielt auf ihrer Fender Stratocaster so alles, was man sich in seinen kühnsten Musikertäumen erwarten darf. Schnelle, notenschwangere Licks à la Steve Ray Vaughan, angehauchte, langsame Solis voller Felling und Sehnsucht, wie man sie sonst bei B. B. King hört und Powerchords mit Wawah-Pedal die an



Ana Popovic in Steinegg: Sie zieht dir beim ersten Song die Hosen aus

den Größten erinnert: Jimi Hendrix. Dazu hat Ana Popovic eine Stimme, die einen einfach umhaut. Einmal kraftvoll, rockig und im nächsten Moment so hauchend und flehend,

wie daneben die Fender jault. Zusammen mit ihren beiden französischen Musikern hat die Gitarristin in Steinegg gezeigt, wie frau den Blues spielt.

Dabei hat die Musikerin aus Belgrad genug Vorschusslorbeeren mitgebracht. Sie spielte nicht nur mit ganz Großen, wie etwa Solomon Burke, Walter Trout, Eric Burdon, Buddy Miles und Taj Mahal, sondern war auch bei mehreren Tributes für Jimi Hendrix dabei. Dass sie sich in dieser Gesellschaft alles andere als verstecken muss, stellte sie in Steinegg nicht nur mit Hendrix' „House burning down“ eindrucksvoll unter Beweis. Ana Popovic war heuer als erste Europäerin Gast bei der amerikanischen „Blues Cruise 2006“, und sie belegte im July bei den „Living blues awards 2006“ in gleich vier Kategorien den ersten Platz. Bedenkt man, dass der Blues eigentlich eine Männer-, wenn nicht gar Macho-Domäne ist, so ist diese Leistung einzigartig.

Jeder und jede, die das Abfragen bekommen, wenn sie solche Gören wie Paris Hilton oder Britney Spears in den Charts kreischen hören, hat am Freitag etwas versäumt. Denn Ana Popovic hat in Steinegg gezeigt, dass die Zukunft des Blues wirklich weiblich ist. Vor allem dann, wenn man weiß, dass diese Frau erst 30 ist.

da ist MUSIK drin!

inMusic

Nr. 49
Juli/August
2005

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ANA POPOVIC: Ana! - CD DES MONATS

Oktober 05
KULTUR BEUTEL



Leitungskalender

reudenburg, Ducaal

THE ORIGINAL
BLUES FESTIVAL 2004
GUIDE

Hundreds of Festivals

Greetings from The Delta

Eat Them Blues Away

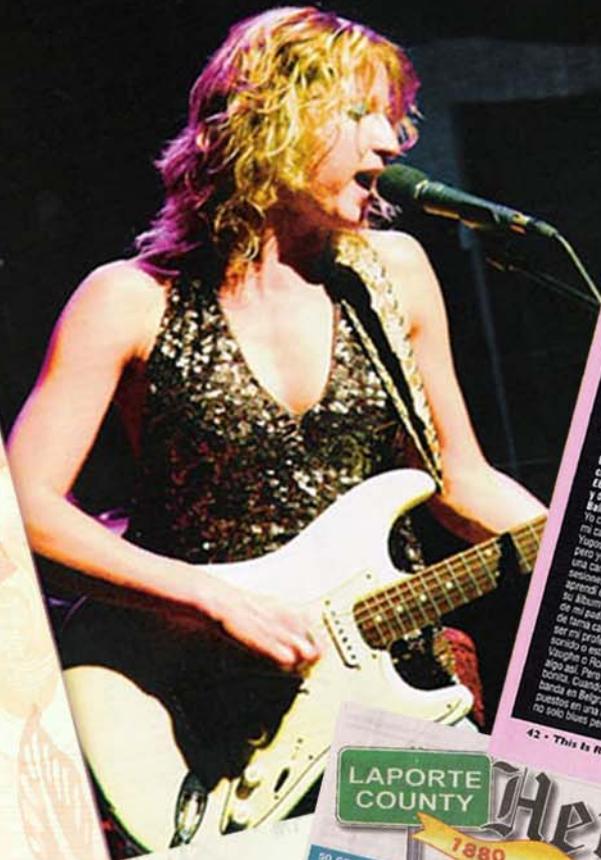
Here!



FREE

ANA POPOVIC

"En el escenario hago más de guitarrero"



¿Eres jama de blues de domingo?
 Si tu padre invitó a sus amigos para hacer un sesión de blues en un domingo...
¿Eres jama de blues de domingo?
 Si tu padre invitó a sus amigos para hacer un sesión de blues en un domingo...
¿Eres jama de blues de domingo?
 Si tu padre invitó a sus amigos para hacer un sesión de blues en un domingo...

¿Quién es Ana Popovic y cómo la definimos como artista?
 Es una mujer de Europa del este, nacida en 1972, pero con una personalidad muy fuerte...
¿Qué es lo que más te gusta de tocar en directo?
 Me gusta tocar en directo porque es un momento único...
¿Cómo es tu vida fuera del escenario?
 Me gusta estar en familia y disfrutar de la vida...
¿Qué planes tienes para el futuro?
 Me gustaría seguir explorando nuevos sonidos y colaborar con otros artistas...

LAPORTE COUNTY

42 - This is ROCK

Herald-Examiner
 Celebrating 125 Years
 1880
 2005
 Where Local News Comes First
 WEDNESDAY, AUGUST 17, 2005
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 www.HERALDEXAMINER.COM
 326-3862; Chris Schable, 326-3859; yourlife@heraldexaminer.com

What's inside
 Blues tonight
 LP pub hosts Yugoslavian singer with red-white-and-blue love for blues
 Page 11

Tonight: Blues from Yugoslavia
 LP venue gives Ana a stage for original take on the classics

Erin Diako
 1488 202 237 6716
 erindiako@heraldexaminer.com

It's Tuesday afternoon and blues musician Ana Popovic is on the stage in LaPorte, Indiana, set to perform at the Slippery Road...
 Popovic is a Yugoslavian singer who has moved to the United States...
 She is known for her original take on classic blues songs...
 Her music is a blend of traditional blues and her own unique sound...
 She has performed at various venues across the country...
 Her latest album is a testament to her talent and passion for the genre...

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 • When: Wednesday, August 17, 8 p.m.
 • Tickets: \$10
 • More info: 219-234-0622

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Ana Popovic

Ana, On the Way Up

THIS YUGOSLAVIAN BLUES-ROCKER wears her influences on her sleeve (or would if her halter tops had sleeves), but she's no mere Stevie Ray clone or copycat of Ronnie Earl, the main influence she regularly cites. Twenty-eight when this Amsterdam gig was videotaped last January, Popovic represents a generation of blues-inspired guitarists for whom Stevie Ray Vaughan was already a deceased icon when they were probably just getting past barre chords. Her playing is derivative, but the

lacking in many of her contemporaries and forbearers. She takes the stage, straps on a rose-wood-board Stratocaster, and steps on her wah-wah with a confident swagger. She sings, "I'm here to steal the show," and quickly makes good on the cocky promise. "Don't Bear Down On Me" recalls her other obvious influence, Robben Ford. Snatches of Vaughan, Earl, and Ford (and indirectly their influences, like Hendrix, Clapton, and the three Kings) seamlessly intermingle, and then she supplies some glassy slide/wah licks for a shuffle treatment of "Sittin' On Top Of The World." Throughout, her solos are well-constructed and dynamic, her vocals refreshingly unaffected. She switches to a maple-neck Strat and sits down for "Navajo Moon," her tribute to Stevie and Ronnie. While the instrumental obviously owes a sizeable debt to "Riviera Paradise" and some of Earl's jazzier material, it's Popovic's jazz technique and non-12-bar material that stake her claim to being an influence on the generation of blues-rockers that will come behind her.



Ana Popovic
Ana!
Ruf/inakustik

same could be said of the generation that inspired her. Let's face it, it's been decades since any truly original blues voices came onto the scene; in Popovic's case, she succeeds at combining her building blocks into a wrinkle that is easily identifiable - which you can't say for most. And she adds a stage presence

This 100-minute DVD - featuring excellent audio, high-quality camera work (with the four-second editing style that's become typical of concert videos), and bonus interview footage - actually shows cases Ana to better advantage than her two-CD catalog. That's probably a product of the fact that she's been gigging more, along with a comfort level onstage that she seems to have been born with. Enjoy this while waiting for the major growth spurt that her next CD will no doubt reveal. - DF

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Blues-Rock Guitar Goddess Ana Popovic – Yugo Girl!



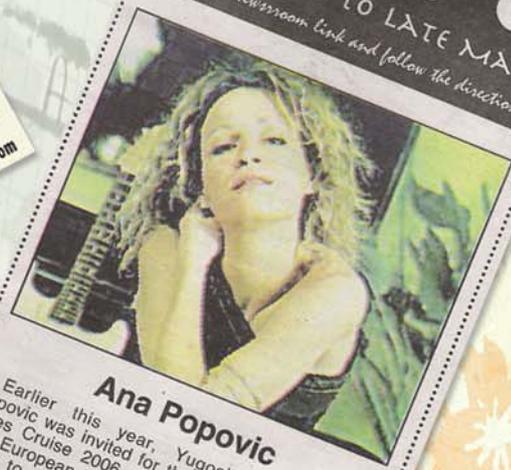
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Her mild accent adds an interesting character to her sassy vocals and she sings the blues with confidence. Her blend of smokin' electric funk 'n' slide, jazzy instrumentals, tight grooves, soulful vocals and incredible stage presence make her irresistible. www.anapopovic.com

Smokin' Electric Slide and Sassy Vocals. Blues sensation Ana Popovic offers, "proof that the incarnation of Jimi Hendrix is a woman," claims Jazz News. The Yugoslavian guitar slinger was the first European nominated for "Best New Blues Artist" at the 2003 W.C. Handy Awards in Memphis. Nominated for "Best Blues Album" at NYC's Jammie Awards, Popovic was a three-way nominee for "Best Vocalist," "Best Guitarist" and "Best Album" at the 2002 French Blues Awards.

LONG LIST

MUSIC AND ARTS LISTINGS FOR MID TO LATE MAY



Ana Popovic

Earlier this year, Yugoslavian-born Ana Popovic was invited for the legendary first European artist ever called upon to play this prestigious cruise. She has been nominated as Blues Artist of the Year by the readers of BluesWax Magazine, Artist in the WC Handy Awards in Memphis for Best New Artist in 2003 and has won the Juan-Revelation award for Best New In 2005, she released her third titled "Ana! Live in Amsterdam." Recorded throughout Europe, Canada and the U.S. Popovic's albums have been praised for their diverse package of blues, rock, soul and jazz. Tickets for Popovic's 9 p.m. performance at 123 Pleasant Street in Morgantown are just \$10 in advance and \$12 at the door. Tickets can be purchased at the Blue Moose Cafe, 123 Pleasant Street, www.ticketweb.com or by calling (304) 292-0800.

May 19



Ana Popovich of Yugoslavia will make a stop at Skip's in Angola Wednesday as part of her fifth American tour.

Yugo blues artist set to rock Skip's

ANGOLA — Ana Popovic of Yugoslavia is on her fifth American tour, and she's bringing her searing guitar blues to Skip's Lounge, 110 W. Maumee St., Angola, on Wednesday. Popovic will be promoting her new DVD "Ana — Live in Amsterdam" with her European band. Popovic won't be playing

pop or traditional Balkan music, she'll give the audience some searing blues guitar, smooth jazzy licks and a proof that the incarnation of Jimi Hendrix is a woman. Belgrade, Yugoslavia, may not be the first place one thinks of when it comes to blues music. And a young woman with the looks of a European model may not be the first thing that comes to mind when picturing a guitar-slinging blues musician. However, put the two together for the newest sensation in the world of blues music — Ana Popovic. Shake up equal parts of searing electric slide guitar, tight blues grooves and a soulful feminine voice. Now add a taste of jazz and pour it in a funky glass over some gritty rock. Ana plays an aggressive style that

***1/2 BLUES LA DIABLESSE A LA TELECASTER

En peu de temps, cette jeune guitariste originaire de Belgrade s'est taillé une place au soleil. Du moins en Europe, où certains la surnomment « la diablesse à la Telecaster ». Un surnom qui lui convient parfaitement, peut-on conclure à l'écoute de son troisième essai, *Ana! Live in Amsterdam*. Sur scène, la guitariste ne manque pas une occasion de se lancer dans des volées incendiaires. Vous n'avez qu'à écouter *Don't Bear Down on Me*, *Lo-Sittin on Top of the World*. Du blues funk auquel on peut difficilement résister. Si Popovic privilégie largement cette approche, cela ne l'empêche pas de forger le jazz avec *Navajo Moon*, un hommage à Stevie Ray Vaughan qui n'est pas sans évoquer le *Riviera Paradise* du légendaire guitariste texan qu'elle cite d'ailleurs de nouveau avec *Long Way Home*, un hommage qui ne passe pas inaperçu: celui au bassiste Jaco Pastorius avec *Jaco*. Tout bonnement réjouissant! Michel Bilodeau (collaboration spéciale) *Ana Popovic Ana! Live in Amsterdam* (Ruf — Fusion 3)

LE SOLEIL

Ana Popovic

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