**Overview**

**Helen Folasade Adu**, [OBE](http://en.wikipedia.org/wiki/Order_of_the_British_Empire), (born 16 January 1959), better known as **Sade** (pronounced ʃɑːˈdeɪ, [*shah-DAY*](http://en.wikipedia.org/wiki/Help%3APronunciation_respelling_key)), is a [British](http://en.wikipedia.org/wiki/British_people) [singer-songwriter](http://en.wikipedia.org/wiki/Singer-songwriter),

 [composer](http://en.wikipedia.org/wiki/Composer), and [record producer](http://en.wikipedia.org/wiki/Record_producer). She first achieved success in the 1980s as the frontwoman and lead vocalist of the popular [Grammy Award](http://en.wikipedia.org/wiki/Grammy_Award) winning [English](http://en.wikipedia.org/wiki/England) group [Sade](http://en.wikipedia.org/wiki/Sade_%28band%29).

**One Biography found on the Internet**

Sade was born in [Ibadan](http://en.wikipedia.org/wiki/Ibadan), [Ọyọ State](http://en.wikipedia.org/wiki/Oyo_State), [Nigeria](http://en.wikipedia.org/wiki/Nigeria). Her name, Folasade, means *honour confers a crown*. Her parents, Bisi Adu, a Nigerian lecturer in economics of [Yoruba](http://en.wikipedia.org/wiki/Yoruba_people) background, and Anne Hayes, an English nurse, met in [London](http://en.wikipedia.org/wiki/London) and moved to west [Africa](http://en.wikipedia.org/wiki/Africa). Later, when the marriage ran into difficulties, Anne returned to [Clacton-on-Sea](http://en.wikipedia.org/wiki/Clacton-on-Sea), [Essex](http://en.wikipedia.org/wiki/Essex), [England](http://en.wikipedia.org/wiki/England), taking four-year-old Sade and her older brother Banji to live with her parents. Living in [Colchester](http://en.wikipedia.org/wiki/Colchester), [Essex](http://en.wikipedia.org/wiki/Essex), Sade read a good deal, developed an interest in fashion, acquired a taste for dancing and listened to soul artists like [Curtis Mayfield](http://en.wikipedia.org/wiki/Curtis_Mayfield), [Donny Hathaway](http://en.wikipedia.org/wiki/Donny_Hathaway), and [Marvin Gaye](http://en.wikipedia.org/wiki/Marvin_Gaye).

In 1977, Sade arrived in [London](http://en.wikipedia.org/wiki/London) for a three-year course in [fashion design](http://en.wikipedia.org/wiki/Fashion_design) at [St. Martin's College](http://en.wikipedia.org/wiki/Central_Saint_Martins_College_of_Art_and_Design). On graduating, she set up a small fashion company, making men's clothes, in London's Chalk Farm, with a friend, Gioia Mellor. She also found work as a photographic model.

In 1982, she joined Ray St. John's band Pride, which also included guitarist Stuart Matthewman, bassist Paul Denman, and drummer [Paul Cooke](http://en.wikipedia.org/w/index.php?title=Paul_Anthony_Cook&action=edit&redlink=1). However, St. John left Pride shortly after, later resurfacing in the band Halo James, and Pride eventually petered out.

The other four members then formed a new group, the eponymous "Sade" and began to write their own material. Keyboardist Andrew Hale joined the band as a keyboard player in mid-1983, and in 1983 she signed a solo deal with [Epic Records](http://en.wikipedia.org/wiki/Epic_Records) and sister imprint [Portrait Records](http://en.wikipedia.org/wiki/Portrait_Records) for the U.S. and Canada until the Portrait label folded in 1986. In 1985, Sade appeared in the film [*Absolute Beginners*](http://en.wikipedia.org/wiki/Absolute_Beginners_%28film%29), directed by [Julien Temple](http://en.wikipedia.org/wiki/Julien_Temple). She played singer Athene Duncannon, performing "Killer Blow," co-written by her with Simon Booth of [soul](http://en.wikipedia.org/wiki/Soul_music)/[jazz](http://en.wikipedia.org/wiki/Jazz) band [Working Week](http://en.wikipedia.org/wiki/Working_Week_%28band%29).

In 2005, Sade recorded a new track, "Mum", which appeared on a DVD Voices for Darfur to support charity concert of the same name at the Royal Albert Hall in London, to raise awareness and funding for the crisis in Sudan's Darfur region.

On 11 February 1989, in the old castle of [Viñuelas](http://en.wikipedia.org/wiki/Vi%C3%B1uelas) in [Guadalajara, Spain](http://en.wikipedia.org/wiki/Guadalajara%2C_Spain), she married Carlos Scola, a Spanish film-maker. In 1994 Sade divorced Scola. In 1995 Sade moved to [Ocho Rios](http://en.wikipedia.org/wiki/Ocho_Rios), [Jamaica](http://en.wikipedia.org/wiki/Jamaica), where she lived with Bob Morgan, a Jamaican producer. On 21 July 1996 she gave birth to her daughter Ila.

**Another Biography On the Internet**

Helen Folasade Adu was born in Oyo, Nigeria on 16 January 1959. Her father, Adebisi Adu was an economics professor and her mother, Anne Hayes, was a nurse. The two met and fell in love in London, England. Once married, the two began to start a family, with the birth of their son, Banji. after moving to Ibadan, their daughter, Helen, was born. The victim of racism, a bi-racial Helen was dubbed Sade by Nigerian neighbors who refused to call her by her first name. When Sade was just four, her parents separated and both Sade and Banji accompanied their mother back to her native England. After a short stint with Anne's parents, in Essex, the three moved to Holland-On-Sea and Anne remarried. Once again, Sade and her brother became easy targets in a neighborhood that did not have many residents of african heritage, let alone of mixed heritage. In spite of the childhood taunts, however, Sade managed to enjoy a happy childhood, seeking solace in dance and the music of divas such as Aretha Franklin, Nina Simone and Billie Holiday.

During adolescence, Sade developed a passion for fashion—a fact that would later become apparent to an entire generation of MTV viewers—resulting in her pursuing course work at St. Martin's college. Working her way through school as a bicycle messanger and waitress, Sade eventually earned her degree and launched a men's clothing line with one of her peers. though the duo enjoyed some success designing clothes for up-and-coming artists, such as Spandau ballet, Sade became disillusioned with the commercialism and instability of the fashion industry and eventually gave it up. In the wake of her fashion venture, Sade took up modeling and appeared on several magazine covers before deciding that, too, was not for her.

Sade's introduction to music came in 1980, when she auditioned for a latin ensemble called Arriva. though her tenure with the group was short-lived, a collaboration with a fellow band member produced "smooth operator"…a song that would figure prominently in the young singer's career. A year after her Arriva audition, Sade found herself auditioning for another group called Pride. though she initially failed the audition, she later accepted an invitation to join when the group found that they had no candidate who was more qualified. Beginning her association with the group as a background vocalist, it wasn't long before Sade was collaborating with saxophonist Stuart Matthewman and wowing crowds with her captivating performances as the band's frontwoman. After a year without securing a recording contract, Pride disbanded leaving Sade, once again, without a band. She did, however, score a manager in Lee Barrett, who had previously managed pride.

In 1983, epic records expressed interest in sade. in an inspired move to bring along her long-time collaborators, Sade convinced epic that Sade was more than merely her name, but also the name of the group including her, Stewart Matthewman, Andrew Hale and Paul Deman. though the public, at large, would be unaware that Sade was anything more than one woman throughout their career, the tactic did succeed in obtaining a contract for the entire band. The group's first album, *Diamond Life,* was released in Europe in 1984. Originally slated to never be released in the United States, the album's European success eventually pursuaded label executives to give it a go in the states, with startling results. By the time the album was released in the US, it was already on its second single, "Smooth Operator", and American response could not have been more positive. In the midst of the pop-laden 80s, Sade was a rare blend of actual talent and video-friendly imaging, causing *Diamond Life* to spend a phenomenal eighty-one weeks on the charts. Accepting the title of 1985's best new artist at the Grammy awards and best album at the phonographic institute with sophisticated elegance, Sade was dubbed by the media "the first lady of cool".

Sade spent that year promoting *Diamond Life,* both in Europe and abroad, while simultaneously preparing their second offering, *Promise.* Recorded in both London and the south of France, Sade's sophomore release delivered on the unspoken promise to consistently maintain a level of quality that, in the 1980s, was perhaps matched only by Annie Lennox. Though cuts like "The Sweetest Taboo" and "Never As Good As The First Time" found their way into the chart's top ten, it was "Is It A Crime" and "Jezebel" that earned themselves a secure place in the hearts of die-hard Sade fans who delight in the maturity, simplicity and beauty. Eight months of touring accompanied the release of *Promise,* but that didn't preclude Sade from pursuing other endeavors, such as performing at a myriad of benefit concerts. 1985 also found Sade making a cameo in Julien Temple's musical film *Absolute Beginners;* Sade performed the song "Killer Blow", which appeared on the album's soundtrack, but has not made its way on to any of her releases.

Though Sade may have been sitting on top of the world, with two successful albums under her belt and a devoted following, fame never comes without a price, especially for a camera-friendly diva who happens to share her homeland with the world's most aggressive tabloid journalists. Beautiful and reluctant to relinquish her privacy, Sade was a perfect target for a press who earn their living trading in sleaze. in order to spend her hiatus between albums in relative peace, Sade moved to Spain. Sade dismisses accusations that she's a reclusive diva, "I'm a diva, of course, but I'm not shy or reclusive. I just spend my time with people rather than journalists." To that end, Sade rarely grants interviews. Instead, she spent the time that other artists would have spent pandering to a fickle media getting to know Spanish documentary filmmaker, Carlos Scola. The two fell in love and, for a time, Sade Adu had her music, her privacy and the love of a good man.

In 1988, Sade released their first entirely self-produced album, S*tronger Than Pride.* Again, the group hit the top ten with "Nothing Can Come Between Us" and the rest of the year was spent touring in support of the new album. Upon the conclusion of their first stint headlining a stadium tour, Sade moved to Madrid and she and Scola were married on 11 October 1989. The marriage, however, did not last long and Sade returned to London, where she bought and restored a home, complete with a recording studio. It was here that Adu and her fellow band members would work on what would be their fourth studio album, *Love Deluxe.* Released in November of 1992, *Love Deluxe* became an instant hit. songs like "Cherish The Day", "I Couldn't Love You More" and "Pearls" were classic Sade, dressed up for the 90s. It was "Ordinary Love", however, that ruled the charts for months. Included in the *Indecent Proposal* soundtrack and accompanied by a captivating video that depicted sade as a love-struck mermaid, "Ordinary Love" lives on as one of the most memorable songs of the decade. *Love Deluxe's* smooth blend of intelligent lyrics and intoxicating grooves, also made it one of the 90s most popular albums for establishing a romantic mood, resulting in sales of over four million copies in the united states alone.

Exactly two years later, T*he Best Of Sade* was released, achieving similar sales success. By this time, the somewhat reclusive diva had retreated to Ocho Rios, Jamaica, where she lived with boyfriend and producer, Bob Morgan. The two celebrated the birth of their daughter, Ila, on 21 July 1996. In 1997, Sade returned to England to tour on the strength of her four studio albums, which have sold some thirty million copies worldwide. Rumors also had it that Sade has entered the studio to record a new album, a fact which made her fans in a quiet frenzy. Fans would have to wait three more years before the release of L*over's Rock* a collection of introspective and meaningful songs which benefit from the band's eight-year hiatus from performing as Sade without diverging too far from the formula that has earned them one of the most dedicated following's in the music industry.

Emerging in the 1980s from a sea of plastic pop pin-up girls, Sade blended heretofore disparate styles of music with grace, poise and beauty, quickly identifying her as a diva in the first degree. possessing a cool elegance and shrouded in mystery, she has managed to remain in the public's consciousness while only producing an album every several years. Sensual without having to pander to the prurient appetite of the public, the possessor of a slow-burning talent and intelligent without question, the artist known as Sade has earned herself a place among divas many years her senior.

## A more publicist oriented Biography

Helen Folasade Adu was born January 16, 1959, in Ibadan, Nigeria. The daughter of an economics professor and a nurse, Sade (pronounced shar-day) relocated with her English mother to Colchester, Essex, at the age of 4, after the separation of her parents.

Although Sade studied fashion design at St. Martin's Art College in London (her work was featured in Spandau Ballet's first American appearance), Sade's prime passion was music. Even in between part-time jobs as a teenager -- as a waitress, a bike messenger, and later as a model -- Sade always made time for music. Inspired by jazz and soul greats Curtis Mayfield, Marvin Gaye, Nina Simone, and Al Green, Sade traded in her potential fashion career to join a jazz/funk band, Pride.

As a vocalist for the British band, Sade quickly began attracting the attention of audiences thanks to her smooth style. By 1983, Sade split from Pride, along with the group's guitarist and saxophonist Stuart Matthewman, keyboardist Andrew Hale, and bassist Paul Denman, and together formed the group Sade.

The namesake of the group's talented lead vocalist and songwriter landed a record deal that year and burst onto the British pop scene with their 1984 single, "Your Love Is King". Spawned from the album Diamond Life, the album was only released in the US in 1985, although it was already a Top Ten hit in the UK.

The album, which is still the all-time best-selling debut album by a British female artist, yielded such hits as "Smooth Operator" (penned by Sade while she was with Pride), "Hang On To Your Love," as well as the album's title track. That year, her Live Aid performance at Wembley Stadium, and her Best New Artist Grammy cemented Sade's success.

Before the release of Sade's second album, Promise, the exotic vocalist made her acting debut in Julien Temple's Absolute Beginners, which featured a song she co-wrote, "Killer Blow". After Promise's huge success (it quickly rose to the top spot on the charts with hits such as "The Sweetest Taboo" and "Never As Good As The First Time") and extensive touring, Sade escaped the intrusive life of a high-profile figure, and sought refuge in Madrid.

After the 1988 release of Stronger Than Pride -- marking the end of her temporary exile -- Sade relocated to London, where she bought and renovated the house which would serve as the creative arena for the vocalist and her band. The fruit of their creative efforts was the 1992 album, Love Deluxe, which saw the same success as its predecessors. Spawning such hits as "No Ordinary Love" (featured on the soundtrack of the [Demi Moore](http://www.askmen.com/celebs/women/actress/53_demi_moore.html) film Indecent Proposal), "Kiss of Life" and "Cherish the Day", the group's fourth album is known as the most ambitious one to date

Six years after the release of 1994's multi-platinum Best of Sade, a collection of her best songs, the vocalist returns with her band to release Lovers Rock. The first album to be produced solely by the band itself, it showcases Sade's sultry songwriting skills and soulful, jazz-inflected voice.

As one of the few singers to grace the cover of Time, Sade's talent and unique style have made her one of music history's pop icons -- while her elegant beauty and low-key life have contributed to her mystique.

## In an Exhibitionist World, Sade's Quiet Songs Shine

Today's pop climate of FEVERISH image-mongering in which the public likes to invest significance in the changing hairstyles and wardrobes of its favorite stars is not especially sympathetic toward simplicity and understatement. That's one reason why Sade, the Nigerian-born English singer, whose music exemplifies low-keyed emotional balance and directness, is widely misperceived as a chilly enigma.

The singer, who possesses the regal good looks of a fashion model and a silky pop-soul voice that complements her appearance, has been unofficially anointed the ice goddess of dispassionate torch music. Ever since ''Smooth Operator,'' her first top-10 American hit, in 1985, the singer has been linked with the song and its glamorous music-video portrayal of the ''diamond life'' of playboys, gaming tables and expensive, indolent women.

But if one listens closely to Sade's music, the sensibility one discovers is almost the opposite of a blase international nomad.

Like its predecessors, ''Diamond Life'' and ''Promise,'' ''Stronger Than Pride'' (Epic 44210; all three formats), the singer's newest album, is an anomaly in a loud, exhibitionist pop world. Quietly lovely and seamlessly constructed, it presents a series of small heartfelt utterances fashioned in a style that brings 50's torch singing, Motown and cool jazz inflections together in a blend that seems so natural it is easy to assume that such a mixture has always existed. It hasn't.

Sade's music, like that of a large segment of mainstream English pop, takes its basic inspiration from Motown. Her musical collaborations with her excellent band - Stuart Matthewman (guitar and saxohone), Andrew Hale (keyboards) and Paul S. Denman (bass) - refine the richly textured, ruminative atmsophere of Marvin Gaye's records into a deceptively simple, elegant international pop-soul style that works as both foreground and background music. Like Mr. Gaye's mature records, Sade's albums are built around seamless rhythmic grooves in which the singer's voice remains the emotional center of gravity.

Where other English singers like George Michael, Paul Young and Mick Hucknall of Simply Red attempt to re-create the explosive passion of their favorite American soul singers, Sade's subdued delivery, clear diction and laconic lyrical style maintain an attitude of reflective sensitivity. Hers is an especially English translation of a quintessential American style. One might even argue that Sade has taken a style that seemed to demand self-dramatization and shown how it can be purged of its frantic excesses in favor of a softer, conversational mode of expression.

Sade does not have a large vocal range. Her singing is as free of gospel melisma as her lyric writing is bare of street argot. The language in her songs is stripped of the ''ain't's'' and ''baby, baby's'' that stamp American pop-soul music. What Sade has retained from American pop-soul is a spareness and intense rhythmic pulse that extend to both her singing and her lyric writing. One of the primary lessons of the rock era - and of soul music in particular - is that fewer words can allow a singer to communicate more emotion more directly. In song after song on ''Stronger Than Pride'' Sade communicates feelings as nonhyperbolic matters of fact.

Whereas the songs on Sade's first two albums, ''Diamond Life'' and ''Promise,'' told stories about friends and philosophized level-headedly about experience, ''Stronger Than Pride'' is mainly a series of intimate reflections on love, friendship and commitment addressed to other people. Most of the songs describe the emotional vicissitudes of an ecstatic relationship that in the album's second-to-the-last cut, ''I Never Thought I'd See the Day,'' has crumbled.

But for the most part, the songs are the hopeful expressions of a smitten lover. ''I still really really love you/ Love is stronger than pride,'' she asserts in the opening number, from which the album takes its title. ''Paradise,'' a ballad with virtually no melody, carries the mood higher, as the singer sighs with joy while coasting on a streamlined pop-soul groove.

''Haunt Me,'' the album's ballad centerpiece, is a tender, almost abject confession of devotion that seems to waft up from a pillow at high siesta. Sung against a glowing arrangement for classical guitar, piano and strings, Sade offers unconditional love: ''And if you want to sleep/ I'll be quiet/ Like an angel/ As quiet as your soul could be/ If you only knew/ You had a friend like me.''

''Clean Heart,'' the album's only story song, tells the bittersweet vignette of a young man from an impoverished family who is apprehended committing his first crime. A repeated line that echoes through the song - ''finger on the trigger for the years to come'' - exemplifies Sade's method of building lyrics around simple, reverberating phrases.

In their sculpted precision, the album's musical arrangements match Sade's lyrics and vocals. Not a note or inflection seems wasted. And in the album's sad-hearted tone poem, ''I Never Thought I'd See the Day,'' the interplay of electric piano, saxophone and voice make the song a romantic lament similar in mood to Mr. Gaye's ''Just to Keep You Satisfied.'' For all its high gloss, the music never sounds sterile. The rhythmic grooves are man-made rather than machine driven, and the instrumentation woven sensitively illustrating Sade's lyrics and vocal turns of phrase.

Shining through an album whose musical ingredients are very carefully measured is Sade's singing. Intimate but not affectedly whispery like Julie London, to whom she has been compared; polished but not haughty, soulful but not self-pitying, her tone measures resilience against vulnerability, passion against reflection. The more one listens to ''Stronger Than Pride,'' the more deeply one is drawn into a world of feeling that is no less generous for the subtlety of its expression

The Discography Of two of Sade Albums

|  |  |  |
| --- | --- | --- |
| Diamond Life | Smooth Operator  | 4:16 |
| Diamond Life | Your Love Is King  | 3:57 |
| Diamond Life | Hang On To Your Love  | 5:58 |
| Diamond Life | Frankies First Affair  | 4:33 |
| Diamond Life | When Am I Going To Make A Living  | 3:25 |
| Diamond Life | Cherry Pie  | 6:16 |
| Diamond Life | Sally  | 5:19 |
| Diamond Life | I Will Be Your Friend  | 4:39 |
| Diamond Life | Why Can't We Live Together  | 5:27 |
| Promise | Is It A Crime  | 6:20 |
| Promise | The Sweetest Taboo  | 4:36 |
| Promise | War Of The Hearts  | 6:47 |
| Promise | You're Not The Man  | 5:09 |
| Promise | Jezebel  | 5:27 |
| Promise | Mr. Wrong  | 2:49 |
| Promise | Punch Drunk  | 5:21 |
| Promise | Never As Good As The First Time  | 4:59 |
| Promise | Fear  | 4:09 |
| Promise | Tar Baby  | 3:57 |

Maureen 4:20