

## The Jacquelines – Gee oh Gee

What is all this talk about retro? Why shouldn't you be able to transform old pieces of vintage fabric into a completely fresh, hip and fashionable outfit? This is really how you should see the Jacquelines. They lugged the Andrew Sisters' swing-jazz out of grandfather's closet, dusted it off, took a pair of scissors to it and kept the parts they wanted to incorporate into their music. Even though these classic elements provide a jumping off point, they are rather a means than an end. It becomes instantly clear to any listener that the Jacquelines are infinitely more than a nostalgic act aimed at veterans pining for lost loves in times of liberation.

It is not easy to do something new and original with swing jazz since for over 60 years now, the consensus within the genre seems to be that everything has been said and done. When your goal is to subject this music to a radical facelift you can't do without the craftsmanship of top musicians like the three ladies and the three gentlemen of the Jacquelines. At the helm is Iris Berardocco who sees herself as a sort of swing jazz singer-songwriter. Where the aim of this type of music is usually to simply put your hips in motion, Berardocco also tells stories with her songs, slice-of-life stories about people and things that are generally on her mind. Humorous jests blend together with socially critical jabs and all the while you are unable to sit still as the ruthless swing demands control over your joints.

There is also a great deal of warmth to be found in The Jacquelines' music. When Berardocco's voice joins forces with those of Eva Buchmann and Sara Raes you'll find yourself floating away on clouds of vocal arrangements where these three distinctly unique voices are composed into a harmonious whole. Backing up this trio of strong woman is an equally strong trio of men: double bassist Frederik Madoe, percussionist Jelle Van Giel and pianist Stijn Wouters. Their tight, swinging and solid rhythm section provides the backbone that allows the ladies to effortlessly shine in their respective roles.

The Jacquelines have an eye for detail. This is aptly demonstrated by the revamping of the music itself and lyrics such as those from the song Dig Me A Hole where the city of Antwerp and the saga around the Oosterweelverbinding is light-heartedly criticized. Yet at the same time they appear on stage sporting blood red lipstick and original outfits slyly hinting at vintage and retro. The Jacquelines actually look exactly as stylish as they sound. Literally everything was taken into account and fits perfectly into the overall concept (and it really is a concept) which feels familiar and exciting at the same time. They managed to take swing jazz into the 21st century and infuse it with sufficient energy to let it survive for another 60 years to come. Just like their concerts, The Jacquelines debut album Gee oh Gee brings people together for a laugh, a tear and a couple of well-placed shuffle steps.

Have a look at the lyric video from the first single Hypochondria by director Matthias Therry: [\(link\)](#)

### THE JACQUELINES ARE

Iris Berardocco, Eva Buchmann en Sara Raes: vocals

Stijn Wouters: piano

Fré Madou: double bass

Jelle Van Giel: percussion