

BY MICHAEL SHULMAN

Everybody Dance Now *House-Music DJ Bob Sinclar Puts the Spin on LAX*

When LAX nightclub opened at Luxor late this past summer, it was world-renowned house-music deity Bob Sinclar (born Christophe Le Friant) who took to the tables to inaugurate the weekly LAX Wednesday party. According to Pure Management Group managing partner Steve Davidovici, PMG received “trillions of e-mails requesting him.” Combined with the fact that he had never before played Las Vegas, Sinclar was the obvious choice. The result? “Four-thousand guests packed the house for an unforgettable night, which wrapped up an unforgettable week,” says Davidovici.

Few DJs around the world demand the respect (and dollars—upwards of \$25,000 per gig) that Sinclar does, both for his virtually encyclopedic knowledge of house, disco, funk, soul and jazz—what the Brits call “MOBO” (Music of Black Origin)—and for the hat trick of hits from his most recent album, *Western Dream* (Tommy Boy Silver Label, 2006), including “Love Generation,” “World, Hold On” and “Rock This Party (Everybody Dance Now).” Recently, *Vegas*’ own in-house audiophile, Michael Shulman, got down with the man reverently referred to as “our heavenly father of French house.”

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VEGAS: To your friends, are you Bob or Chris?

BOB SINCLAR: In my private life, everybody calls me Chris. Bob is my alter ego, so when I meet someone from the business, I introduce myself as Bob.

Do you mind being known as ‘that French sexy surfer cowboy DJ’?

Not at all! *[Laughs]* It’s very cool because I created a real image in this DJ world. The status of the DJ has changed a lot, and I’ve worked for it.

Your hit ‘Love Generation’ allowed you to collaborate with Gary Pine, the lead singer of Bob Marley’s reggae group, The Wailers. What can you tell me about working with such an icon?

I was really honored when he came in the studio to perform on the track. At the beginning of the session, I still didn’t know what kind of vocal I was gonna lay down. It was an amazing moment, mostly because his voice lends a strong credibility to the catchy instrumental. Also, on the cover I



When Bob Sinclar played at Luxor’s new LAX nightclub, some 4,000 fans came to hear the sexy Frenchman’s hits, including “World, Hold On” and “Love Generation.”

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could write 'Bob Sinclar and Gary Pine from The Wailers.' **Did you have any idea when recording 'Love Generation' that it would be an anthem in the truest sense—the song played throughout the 2006 FIFA World Cup?**

'Love Generation' has been a series of amazing moments for me—from the moment I created the instrumental in my studio to meeting Gary Pine to the first time I played the track in Miami for the Winter Music Conference. I knew that I had something different and very emotional, but I couldn't begin to imagine the kind of reaction from the people, especially because the track arrived at the time that electro was starting to be very strong. The theme and the color of the song are universal, and because of this, a lot of brands took it to represent their event, product or name.

Western Dream has a heavy reggae influence that spans the entire album. What other music genres did you pull from?

Western Dream wasn't really oriented in a special style. It has many directions, all



Clockwise from left: LAX celebrated its grand opening during Labor Day weekend; Robin Antin, Lil' John and Melody Thornton at LAX; Bob Sinclar at the turntables at the club's first Industry Night event.

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with the goal to find new color for dance music. I am doing dance music because my name is known for that and the people will not understand another style. This is why I try to create my own style in mixing together different types of music and beats—from country to disco, from hip-hop to reggae. Music is all about the vibe.

What were your first records as a 'civilian,' and what were the first vinyls you purchased as a DJ?

Music overtook my entire body the first time I saw DJ Cash Money in Paris. He came for a show with Afrika Bambaataa and the SoulSonic Force. Hip-hop has been a revolution for me, so the first one I bought was a hip-hop record—"I Got Da Feelin'" by a female rapper from the U.S. named Sweet Tee (Profile, 1987)—with this funky James Brown sample. Then I started buying all the classics.

What kind of music do you have on your iPod?

Only classics—soul and lounge. I try not to listen to dance music when creating my own music. The difference is all about tempo and beats.

How will your 40s differ from your 30s?

I've lost a little bit of innocence, but I've become stronger and more efficient. I try hard to be simple with my production, and I'm always trying to update my formula because I don't like to repeat myself. Actually, this is the hardest thing, because when you've had so much success, your obsession is to repeat it again and again.

You were chosen to headline the first Industry Night at LAX in Las Vegas in September. Was this your first time DJing in Vegas? How do you rate the Las Vegas nightlife scene?

For Europeans, Las Vegas is legendary in terms of entertainment. I like crazy places, and believe me, I saw some crazy people in Las Vegas. The crowd was unbelievable; they knew all my songs, and I could see that 'World, Hold On' was an anthem—even to Lil' John, who was there that night. He came in the DJ booth to congratulate me. I was in heaven. ♠

