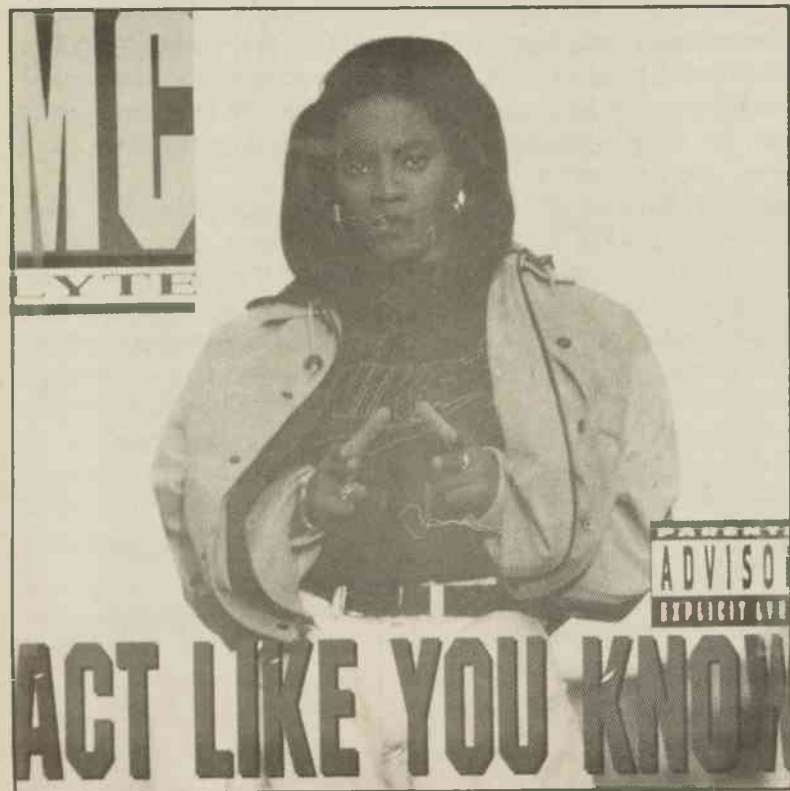


# For The Record

## Carey Avoids Sophomore Slump; The Enemy Almost Strikes Out



Lyte modifies her style and adds "serious knowledge"

**Mariah Carey**  
*Emotions*  
Columbia Records  
Reviewed by Corey Sturdivant

Mariah Carey again inspires our hearts and amazes our minds with her latest album, *Emotions*. Carey, the co-producer and exclusive writer on all of the songs, skillfully avoids the "sophomore slump" so common to other artists. She gracefully utilizes seven different octaves in rendering an album that is rich in mood and character.

"Emotions," the hit title song, possesses a beat reminiscent of "You Got The Best of My Love," a popular 70s song by The Emotions. This particular cut inspires listeners to sing along not just because of its rhythm, but also for its easy-to-follow, fun-loving lyrics.

Toward the end of "Emotions," Carey amazes listeners by singing in bird-like tones one could easily mistake for machine-produced sounds. Another standout track is "Can't Let Go," which offers a melodious mixture of just the right instrumentation and vocals. It is smooth and engaging; the perfect song for unwinding.

A significant number of the cuts

on the album are rich in gospel overtones. In, "If It's Over," the four voices blend smoothly in the background to produce a sound similar to that of a church choir. The beginning of "You're So Cold" smacks of gospel origins because of its abrupt, brisk, staccato notes which are rendered sharply on the piano.

A possible hit, if released, "To Be Around You," picks up the pace a bit. This fervent, upbeat song gets you moving as Carey relates what it's like to be in the presence of the one you love.

Carey closes out the second side of the album with "The Wind." Although sad, this jazzy number is expertly performed and Carey exhibits the vocal flexibility that should belong to every truly great singer.

Overall, the album is a wonderful collection of songs that can be enjoyed by nearly everyone, especially fans of vocal prowess, thorough use of instruments and precise rhythm. Although *Emotions* may not yield as many number one hits as her Carey's first effort, the album is one of great quality. Carey takes us on a journey and allows us the opportunity to reach inside and

search our deepest thoughts and emotions.

Rating: A

**Prince and the New Power Generation**

*Diamonds and Pearls*  
Paisley Park Records  
Reviewed by: Scott Johnson

Prince has continued his tradition of frequent releases by unveiling his thirteenth album in fourteen years, *Diamonds and Pearls*. And once again, his purple highness has changed his band in an attempt to move forward and explore various forms of music.

One of the most notable additions is rapper Tony M., who sings back up and has his own cut in "Jughead". Lyrically, Prince remains the same with numerous sexual references, but musically he has composed a number of different tracks which unfortunately lack the substance found in his previous albums.

The songs range from the thrashing, opening track "Thunder," to the light and simple "Strolin". As always, Prince expresses his love for funk in "Gett Off" and slows things down in "Diamonds and Pearls," the title cut, and "Insatiable."

Overall, *Diamonds and Pearls* is an improvement over some of his more recent albums, but doesn't measure up to his older releases. The song variation, inviting lyrics, and slow jams keep this album above average, but the music itself prevents the Purple One from returning to his original level of royalty.  
Rating: B-

**Public Enemy**  
*Apocalypse 91...The Enemy Strikes Black*  
Def Jam/Columbia Records  
Reviewed by T.J. Stancil

After a short hiatus, Public Enemy is back with *Apocalypse 91...the Enemy Strikes Black*. The release contains 12 new songs, including the mid-album tune "Get the F— Outta Dodge" and a remake of the P.E. classic "Bring the Noise," featuring rock hard-heads Anthrax.

This album is on the level of *Fear of a Black Planet*, Public Enemy's last album, but still a notch or two below *It Takes a Nation of Millions to Hold Us Back*, their sophomore effort.

As always, the radical rappers produce many interesting and thought-provoking songs like "I Don't Wanna Be Called Yo Niga," "By the Time I Get to Arizona," and "1 Million Bottlebags." You can also expect to here the already proven hit "Can't Truss It" and the surefire smash, "Nightrain." But the album does not go much deeper than these two songs in terms of quality.

P.E., now accepted by a wider pop audience, reflects this in their current album and their curious penchant for touring with heavy metal music bands.

When compared to the usual P.E. fare, *Apocalypse 91* just does not measure up to this reviewer's expectations. But even though it may lack more than two big hits, it packs well-written lyrics, superior music, and overall is very thought-provoking. One would expect no less of Public Enemy, one of the first groups to introduce protest rap to the

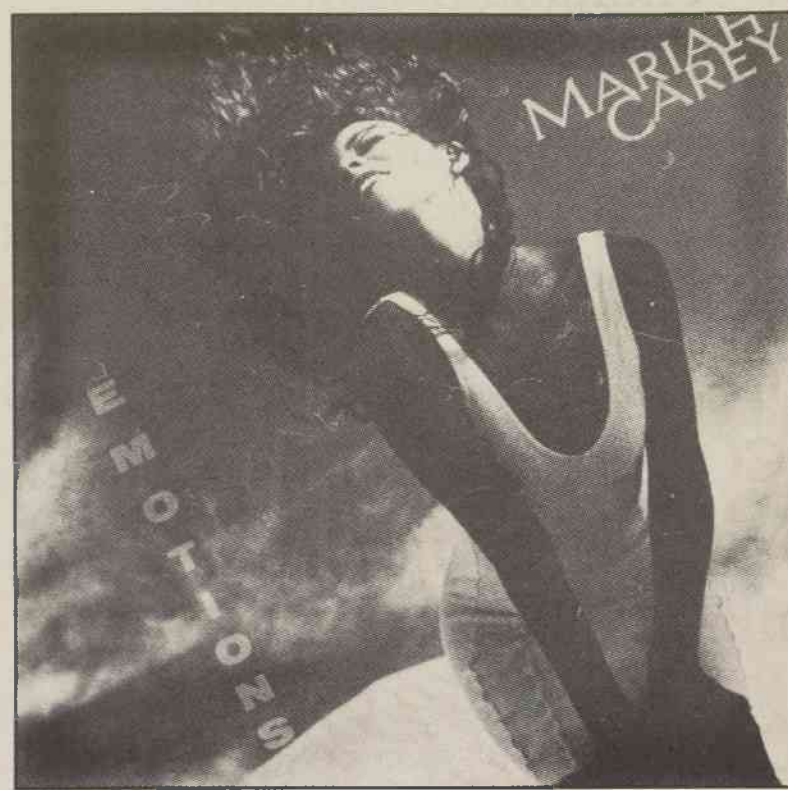
masses. On a final note, be sure to check out, "A letter to the New York Post" by Flavor Flav, which discusses the decision of *Jet* magazine and the *New York Post* to publish his fight with the mother of his kids and his delinquency in paying child support.

Rating: C+

**A Tribe Called Quest**  
*The Low End Theory*  
Jive Records  
Reviewed by Stefan Tyson

Goood Grrraaaacious! This is a slamming album! A Tribe Called Quest has put out one of the top five rap albums of the year. Their second album, *The Low End Theory*, is one of the best jazz/rap combinations ever heard by this reviewer. Like their debut album, *People's Instinctive Travels and The Paths of Funk and Rhythm*, Quest shows their considerable aptitude for mixing in old jazz music. But their latest album features more imaginative music and crisper lyrics than the last.

As many may know, the first release and smash dance groove from the album is "Check The



Carey's *Emotions*: bird-like vocals and engaging chords