

FOR THE RECORD

Brown comes back strong, House of Pain needs to come again

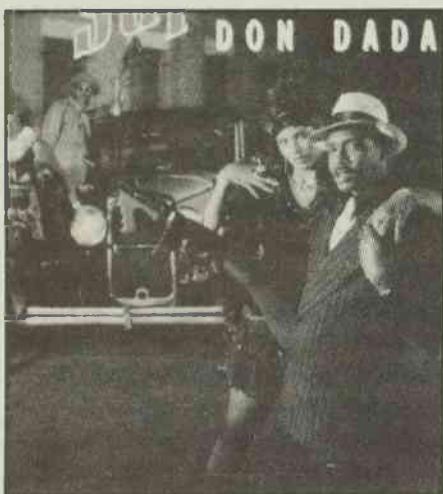
By TJ Stancil
Music Editor

Yo, what's up everybody? I'm back with another year of giving you insight on what's hot and what's not in black and urban contemporary music. This year, with a new staff and new format, Black Ink will go further than before in the realm of African-American journalism. In my column specifically, along with giving you unbiased reviews on what's out there in television, movies, and music I also have several other goals I plan to achieve this year. A lot of them I will discuss as the weeks go by, but first and foremost let me mention these: 1) The African-American Cultural Center. I know that's beating a dead horse, but if that horse still has life, I plan to beat away! 2) WXYC- The "campus" radio station. How many of you have tuned in to it lately (or at all)? If you have, then you know that it lacks true diversity, meaning that it may have different forms of music for the others but nothing for us brothers! An occasional "rap block" is not the answer. I'm looking for a continuing black music block like other predominately black (and white) institutions across the nation. It's a shame that a university this size, with a minority population this large, has no campus outlet for its African-American, Hispanic, or Native American students. If you agree with me let me know. If you don't, let me know. This year the Black Ink really wants your input on issues, topics, and columns. I specifically do too. You can write me through campus mail at "The Music Man," 348 Morrison.

Now with that taken care of, on to this week's reviews! (For questions or comments concerning reviews, call The LaGroove Line on Mondays, 8 to 9 p.m. at 4-0614. Peace!)

Super Cat
Don Dada
Wild Apache/Columbia Records
Reviewed by T.J. Stancil

International Dancehall Reggae



star Super Cat has arrived in America in a big way with his first major American release, *Don Dada*. Club goers this summer may be familiar with the hip-hop versions of "Ghetto Red Hot" and "Don Dada," as well as being exposed to "Big and Ready" and "Fight Fi Power." Super Cat is one of the current reggae stars (along with El General, Shabba Ranks, and Tiger, to name a few) responsible for reggae's recent reemergence on American radio stations.

The album has no listening "gaps" and all the tracks are well made and have enough bass to "boom" anybody's system. Super Cat even has a few other stars join him on this album like Heavy D. ("Them no worry me" and "Big and Ready") and Reggae crooners Trevor Sparks and Frankie Paul ("Dolly My Baby" and "Big and Ready").

My problem with *Don Dada* (one of the few) was that the versions of The Super Cat's songs that are most popular are not on the album. To find the Hip Hop versions of "Ghetto Red Hot" and "Don Dada" you must buy each song's cassette or an EP with about six songs that contain them. Since I am an avid reggae listener I enjoyed the original versions of these songs as well, but the true Hip Hop fan may not.

Don Dada gets an A-, which would have been higher had the hip hop/radio versions of the two most important songs been on the album.

Of course, this album was probably made before someone decided to remix those tracks so I can't throw out blame. The album as is is a Neo-Reggae classic (in my opinion) which should be looked at. Other songs of mention are "Them no care," "Nuff Man a Dead," and "Oh It's You." Enjoy the return of Reggae, but beware cheap American impostors of Latin American and Caribbean Reggae Artists. A-

Bobby Brown
Bobby
MCA Records
Reviewed by T.J. Stancil

Bobby is back! Or is he? Well, some type of Bobby Brown is back, and I have his compact disc *Bobby* to prove it. Since last we heard Bobby by himself, he has gained a wife and kid (kids?), all of whom may not be related. Anyway, musically Bobby Brown has wisely returned to what worked for him the last time: not trying a variety of things with his limited voice and reusing producers Teddy Riley, L.A. Reid, and Babyface.

Bobby has excellent songs on this album, which started with the first release, "Humpin' Around."



I'm sure he's sung that song many nights to his wife Whitney Houston, who also makes an appearance on

the album in "Something in Common." The album has slow jams in abundance as well as the typical B. Brown dance floor jam, but the slow jams sometimes seem hollow since he obviously doesn't mean them (or does he?).

Also, some of the slow jams, the majority of which were written and produced by L.A. and Babyface, seem as though they would sound better if Babyface was actually singing them (Now, that's the album I'm waiting for!). Case in point- "Pretty Little Girl" and "Good Enough". They sound as if Babyface sang the songs for Bobby to go by! Nevertheless, Bobby does an excellent job on them and even better on "Storm Away" and "College Girl".

My favorite song on the album is "Get Away" in which Teddy Riley gives Bobby plenty of room to do his thing. "Two Can Play That Game" lets Bobby get back at those girls who did him wrong while "That's the Way Love Is" allows Bobby and Wrecks-n-Effect's Aquil Davidson to show the ladies how it is.

Bobby gets an even A, because Bobby Brown once again has done the best that he can do with his limited vocal skills. I can ask for no more than that. The album is fun to listen to, and shows Bobby's maturity from marriage and commitment. Debra Winans appears on the album in "I'm Your Friend," and as I previously mentioned, Whitney Houston appears on "Something in Common". Can Bobby Brown ever be as raunchy as he once was? Only time will tell... A

House of Pain
House of Pain
Tommy Boy Records
Reviewed by Tameka Green

"I'll serve your ass like John McEnroe/ If your girl steps up, I'm smacking the ho"/, is one of the lines from the summer's hyped songs, "Jump Around", by Everlast, D.J. Muggs and D. J. Lethal, otherwise known as House of Pain, a group that is proud of its Irish heritage and

proud of Cypress Hill's assistance on their album.

With a song like "Jump Around," it would be assumed that this album is pretty hype. WRONG! Let me tell you why it is definitely not milk.

First, all of their songs, like Cypress Hill's, talk about smoking blunts and getting messed up. Secondly, most of the beats sound like they were taken from Cypress Hill's tape. Thirdly, if you were to use "Jump Around's" beat with every other song, it would sound exactly like "Jump Around." Every song uses at least one line from it. It's apparent that they knew that this song would be their only hit. Then to add on to these awful songs are their awful titles. I think that by the album cover and their lyrics that they love their heritage. Titles like "Top O' the Morning to Ya," "Shamrocks and Shenanigans" and "Danny Boy, Danny Boy," presents a definite Irish overkill.

There are three good aspects of this album: the beats, the "Jump Around" remix by Pete Rock, and Everlast's voice. The beats have a lot of bass, which I like, and just even treble to provide the listener with a clear understanding of the wacked lyrics. Next is the remix by Pete Rock. He did a lot of justice with "Jump Around." He gave those of us who are tired of hearing the same old song another version with phatter beats. Lastly, Everlast has a powerful voice which shines the wacked lyrics through the dope beats.

This isn't the first time Everlast has had at rap. About five years ago, he was on the solo tip and made a song called "The Rhythm", which was a hit.

Back then his look was a lot different. He was wearing Armani suits, carried a cane, and had a head full of hair. Quite different than his skinhead look.

I think that if you're a House Of Pain fan because of "Jump Around" or because you bought the maxi single, I hope this review will prevent you from paying \$9 for the cassette or \$14 for the CD. C-/D+