

# Trio Sings With Spiritual Style

The female gospel group Trin-i-tee 5:7 delivers a message of faith on its new release, *Spiritual Love*.

By CARMEN WOODRUFF  
Staff Writer

For the student who is tired of waking up on Sunday afternoon with no recollection of what went on Saturday night, Trin-i-tee 5:7 offers a spiritual solution.

In a society overflowing with sexual temptations and alcohol romanticism, this female trio tackles everyday pressures on its sophomore album, *Spiritual Love*.

In 1998, they were aired on urban/R&B stations nationwide with the hit single "God's Grace," produced by R. Kelly. The modern beats and smooth background tracks resembled any other hot R&B chart topper. But this isn't the

regular "No Scrubs" or "Heartbreak Hotel." Trin-i-tee is a gospel group with an uplifting message.

The three melodic voices of Terri Brown, Angel Taylor and Chanelle Haynes blend together like the three who become one to witness Christ in 1 John 5:7, the origin of the group's name.

With their hip image, they are "seeking to encourage and uplift our youth, exalting generations in love" as their "Prayer Interlude" proclaims. These girls strive to convince listeners that it is alright to be stylish and saved as well.

Soprano Taylor, whose voice is comparable to that of SWV's Coko, and tenor Haynes showcase their vocal abilities in the second tune, "My Body." The song discusses the sexual pressures in a romantic relationship: "No offense, but I can't be with you and try to serve the Lord in honesty too," sings Haynes. This line seems to set the recurring theme throughout the album, a theme of renewal and focus on a priceless friendship with the Lord.

"There He Is," which features gospel great Kirk Franklin, offers open arms to those who seem to be running in circles of despair. It targets individuals who

need the extra guidance for a stronger commitment.

Producer Fred Jerkins III of Darkchild Entertainment provides the album with signature beats. Singer Tramaine Hawkins is a guest vocalist on the traditional gospel song "Highway." They combine contemporary and classic styles on *Spiritual Love* to bring a successful ministry to the masses.

Trin-i-tee tries to reach everyone through all possible avenues, despite the recent controversy over gospel music becoming too commercial. Live, they amaze crowds with their musicality and flawless harmonies. Their catchy lyrics and funky beats earned them the opportunity to open for Kirk Franklin and God's Property. They also appeared on BET's "Bobby Jones Gospel."

Trin-i-tee proves that girl groups can offer more than a sexual image to consumers. They provide intellect, encouragement and a positive message. Already one of the top 15 best-selling gospel albums, be sure to expect more from Trin-i-tee in the upcoming months.

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# Jay-Z's Vol. 3 Sounds Like a Who's Who of Hip Hop

By SHINDY CHEN  
Staff Writer

In a world where solo rap artists are no longer alone on their albums, Jay-Z's fourth effort is perhaps his best — with a little help from his friends.

The album, Vol. 3... *The Life and Times of S. Carter*, whose Dec. 28 release seemed to be the culminating rap album of 1999, features everyone who's anyone in mainstream hip hop today, artists and producers alike.

As brilliant as Jay-Z (Sean Carter) is lyrically, his rhymes are flattered by the likes of Swizz Beats, Timbaland, Primo, Clue and others, making the musical aspect of the album ear candy with or without the lyrics.

On one of the most prophetic tracks of the album, "Dope Man," Jay recites: "Testify to me spillin' this smack/ Now they got me for trafficking, racketeering audio smack/ They call me Dope Man (Dope Man)/ I try to tell 'em I'm where hope floats, man/ Ghetto Spokesman."

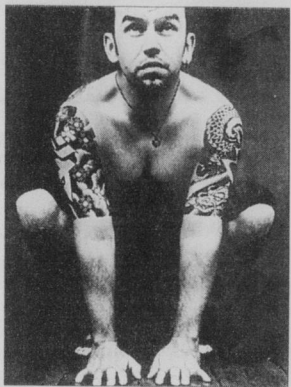
# Techno Maestro Hardway Blends Jazz With Beats

By RUSS LANE  
Staff Writer

Too jazzy for techno fans, too electronic for jazz purists, James Hardway's *A Positive Sweat* is not meant for casual listening. It rewards only the attentive listener with a subtlety seldom found on many electronic albums.

James Hardway is the alter ego of David Harrow, the "godfather" of techno in Germany. The album is a logical progression from his earlier, programming-heavy efforts. On this outing, *Sweat's* instrumentation takes center stage, while his trademark drum-and-bass serves as backdrop. Throwing jazz into the mix, Hardway creates a spacy atmosphere recalling both *Outside*-era Bowie and Miles Davis' *Aura*.

The album's feel is both sparse and



The tattooed James Hardway branches out on *A Positive Sweat*.

intricate, emotional and distant. Rhythm tracks won't stay still long enough for the listener to catch their breath, speeding along a blistering pace

and changing meter with no warning.

Hardway complements his angular rhythms with saxophone, flute and trumpet playing that is both percussive and lyrical. Horns drift in and out of the album as if impatient. In the spirit of the album, they play what is important and then drift into the background only to meander their way back to the fore.

Four tracks also feature singer Amanda Ghost, a one-woman Lilith Fair. She sounds like a bizarre mixture of Fiona Apple, Belinda Carlisle of the Go-Gos and Erykah Badu, disregarding diva-esque vocal gymnastics for understatement. While gifted, Ghost's contributions undermine the album's effect, interrupting the intimate flow.

It is not surprising then that the best moments on *A Positive Sweat* are the instrumental tracks. On "A Yen for the Sweeten," the piano and horn section take center stage, pulsing their way back and forth into oblivion. The album's gem, however, is "Feriha." Built around the most graceful piano hook since

Brian McKnight's "Anytime," the song's effect doesn't sink in until the last note.

Although most electronic music is criticized for being impersonal, Hardway re-establishes his place among the Great Electronic Artists, convincingly proving to the world that electronica can be as good as it wants to be.

The Arts & Entertainment Editor can be reached at [artsdesk@unc.edu](mailto:artsdesk@unc.edu).

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