



Tony T, d-faction

lent of those movie trailers that show you all the bits worth watching in the entire film. As for the album title's *Volume One* — who do they think they're kidding?

Margaret Ulrich's transition from band vocalist for Peking Man to soloist wasn't nearly as startling as Carlisle's; in between came her status as one star among equals in *When The Cat's Away*. Her solo career began with the '89 album *Safety In Numbers* which, despite its patchiness, went on to sell very well, especially in Australia. Success came through Ulrich's hard touring and the fact that the album yielded two undeniably deserved hit singles. Now with the release of *Chameleon Dreamsshe's* touring again and there's a new single.

Trouble is, 'Boy In The Moon' is just so good — an utterly beguiling melody and sprightly, soulful feel — that it rather casts the rest of the album into its shadow. Ulrich has a pleasant but unremarkable voice and the other tracks can be described in similar terms. So buy the single and wait for future developments. At least when, in a few years, Margaret Ulrich releases a *Best Of* it should be well worth owning.

PETER THOMSON

D-FACTION featuring Tony T (Southside/Festival)

A classy album of southern soul; South Pacific soul, that is. Coming at you sweet and funky from South Auckland is D-faction, led by the accomplished duo who were left standing in the shadows of Ardijah. The high, delicate voice of Tony T (Nogotautama) was a good foil for Betty-Anne, and his guitar added some metallic bite. And

Simon Lynch retains the same rich, hip, keyboard repertoire he gave Ardijah (and continues to give Southside acts as the in-house producer), combined with a melodic gift that would be at home on Philly International or the mature Motown.

Tony T's voice is equally adept, able to shift effortlessly from Prince to Freddie Jackson to Marvin Gaye. It's the latter artist who gives the clearest signpost to their aims. Like the seminal concept albums *Let's Get It On* and *What's Going On*, this has a seamless flow. It really hits its stride in the second half. Song after song segue into each other, surprising you with their quality, until finally you've got an elegant, seductive vocal suite. The charms of the songs are subtle, but maybe Mai FM will lead the way with radio airplay and give this album the hit it deserves. It could be almost anything 'here': 'Fading Fast', 'Babe I'm Not Original', 'If You Gotta Go (Free)', 'Miss You' or 'Now that the Lovin' Has Gone'. The latter song brilliantly tackles Marvin on his own turf, and emphasises the band's courage for covering his 'Sexual Healing', which they do with respectful aplomb. South Auckland's clubland is the training ground of some of this country's greatest musicians, and doing covers is part of that apprenticeship (let's remember that Gaye's version of 'I Heard It Through the Grapevine' was merely a "cover" of Gladys Knight's hit).

D-faction is creative, captivating and consistent. User friendly and indulgence free (step forward, wee purple one!), like Ardijah before it, it's a watershed album in southern soul. South Pacific soul.

CHRIS BOURKE

TECHNOLOGY: NOW THAT'S WHAT I CALL SAMPLING

The advent of sampling technology, coupled with samplers becoming both affordable and available in the mid-80s, means sound creation and studio production has taken on a whole new dimension in the 90s. In a nutshell, sampling is big business — literally the stuff that most hit records are made of, as long as you're careful to clear the copyright first!

A sampler, by definition, is similar to a tape recorder, allowing you to record or "sample" any sound then play it back. With a sampler, the sound is stored digitally, and can then be altered in any way (pitched, lengthened, looped, reversed etc). With so much flexibility and the ability to virtually recreate any instrument, it is little wonder that there are now vast libraries of sounds to draw from.

Which brings us to the *Now! . . . That's What I Call Sampling* CD sampler from Soundwarehouse. Featuring over one hour's worth of samples culled from several big-name producers at the cutting edge of the recording industry, this promotional CD is an enticing preview of the extensive libraries available on CD and CD-ROM from Soundwarehouse, who claim to be the largest distributor of sounds in the world, headed by none other than Doug Rogers, ex-NZer and one-time studio owner.

With two-page colour advertising spreads in magazines such as *Keyboard* and offering a 24-hour, seven day 0800 ordering service, it is clear Soundwarehouse takes business seriously.

Claiming to have "the world's best selection of dance loops and samples for musicians, producers and DJs" complete with rave reviews from producers such as Reggie Lucas and Jeff Lorber and magazines such as *Sound On Sound*, Soundwarehouse aim to provide the most

thorough and comprehensive set of samples for all musical applications, from classical to sci-fi. Most of the CDs retail for around \$100 (US) and contain up to 3,000 samples, the emphasis being on quantity and quality.

Now! . . . That's What I Call Sampling comes complete with introductions and demo tracks from the likes of Pascal Gabriel (EMF, Bomb The Bass, S-Express), Coldcut (Yazz, Lisa Stansfield), Norman Cook (Beats International, James Brown), Bob Clearmountain and others and includes a large number of useable drum sounds, loops and assorted samples.

For example, Pascal Gabriel's *Dance Samples* contains no less than 40 drum and percussion loops, some of which are amazing, described in *Music Technology's* Dec '91 issue as "house gold dust".

Norman Cook's *Skip To My Loops* provides more funky drum loops, beats and samples, sure to delight the more serious studiofilers among us.

Coldcut's *Kleptomaniac Vol 1* offers an amazing assortment of sounds that is certain to tempt the dance enthusiasts and remixers — sounds guaranteed to propel the mix right into the stratosphere.

Add to this samples from David Ruff, JJ Jeczalik, Neil Conti and others and we have a CD full of great sounds with real potential and a sneak preview of what is contained on the Hit Producer series of CDs. Happy sampling!

SIMON LYNCH

In a competition in the December *Rip It Up* there are copies of the *Now! . . . That's What I Call Sampling* CD to be won. For a free catalogue of samples phone Soundwarehouse Sydney 00612 331 6968 or fax 331 4527

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