

Throwback: Sylvia Striplin-Give Me Your Love



[youtube]1XgCU4bRzdQ[/youtube]

Sylvia Striplin was a vocalist with Norman Connors' Aquarian Dream band for two albums in 1978 and 1980. She connected with Roy Ayers after leaving Aquarian Dream and recorded with his Eighties Ladies project. The quintet of vocalists included Striplin, Marva Hicks, Susan Beaubian, Vivian Prince and Denie Corbett. Their 1980 album *Ladies Of The Eighties* produced the club classics ["Turned On To You"](#) and ["I Knew That Love."](#) Ayers helped Striplin release her 1981 album *Give Me Your Love* on the Uno Melodic label. The project was not a chartbuster but the single "Give Me Your Love" became a club hit and "You Can't Turn Me Away" became famous later because it was sampled for the Junior M.A.F.I.A. song "Get Money."

Dawn Richard And The Last Train To Paris (Interview)



"We call it Train music because we mix kind of these genres that influenced us through our time from rock, pop, soul and we try to combine it."

Dawn Richard's membership in Diddy's club music trio Dirty Money has transformed her into a modern dance diva. The former Danity Kane singer embarked on a daring trip with the hip-hop mogul three years ago when they started creating *The Last Train To Paris*. Her ex-boss and co-member used time spent in Ibiza; work with Felix Da Housecat and all of his musical history to make an alluring album about a transcontinental romance. They call their hybrid of hip-hop, techno, house and Prince-inspired soundscapes Train Music because of its refusal to stop at any one genre. The train metaphor also works because of the wavering emotions of the love affair at the center of the work. The Coming Home Tour in support of the release started last night in Minnesota and is already being praised for bringing the audience into an interactive experience in an intimate setting. I spoke briefly with Ms. Richard about her inclusion on the most relevant dance record of the year and her future solo project.

How would you describe the Dirty Money sound?

We call it Train music because we mix kind of these genres that influenced us through our time from rock, pop, soul and we try to combine it. I know Puff was saying he's a fan of Loose Ends and Soul II Soul and so he was kind of looking for something in that vein and something different you know Jodeci and all of those innovative sounds that he wanted to do in a different way. So me coming from New Orleans and Kalenna coming from Philly and him coming from New York we kind of meshed those sounds together and created what we have now and I think Train music is an ever-progressive sound. It's always moving toward something forward it just drives you and I think that it kind of pushed people to move in a different pocket and dance in a different way. Every time I hear Dirty Money I think of I kind of think of what James Brown did when he did "I'm Black And I'm Proud" it was just a time when music was influencing a lot of political things and it just

kind of made people happy about what they were doing. And they probably was dancing to a different beat and when he did that he kind of made people feel good about what they were doing and look toward a new cause and that's what we were trying to do. It's not the same thing I'm not comparing I'm just saying the sound of what we were doing. When everything was dance driven we wanted to come with something different kind of like we were the rebels of the school "The Breakfast Club," the crew that just kind of wanted to do it differently, that's kind of what our sound is.

The album tells a story about a relationship and there are a lot of different emotions what do you think is the sexiest aspect of the record?

I think the vulnerability is the sexiest part of this album. For example, my two favorites "First Place Loser" and "Shades" they kind of take Puff's perspective the male perspective in "Shades" him saying "I will take off my shades" it's really a metaphor. Puff always puts this wall up, for him to even say I will undress myself and show you the windows to my soul which is my eyes was something clever that I thought was really really vulnerable for him and it kind of made me feel like a stripped moment as well as "Coming Home." I think for us, "First Place Loser" being able to say I'm going to be first place in this race for love and I think it's so clever because in love you really are running a race to lose yourself and I think you are winning but also losing yourself in the process because you're losing your heart to someone else and I think the vulnerability of that is super sexy.

What do you find to be innovative about this album?

I think we're just pushing boundaries for example, doing a record with Grace Jones working with an icon like her who doesn't even do features figuring out a sound that kind of makes sense with someone like her on the track. Or putting

Justin Timberlake with Bilal and having Drake do a more soulful record like "Loving You No More" where he does more than hip-hop. When you hear a Drake record you know it's Drake but kind of making him come into our world and make a record that is a little more R&B and soulful. That's how I think it's innovative for us even lyrically like doing a record like "Ass On The Floor" which is a club record but having lyrical content talking about something super serious really having those lyrics touch home. I think it's innovative and different and that's what I think we've tried to incorporate in our album.

[youtube]mDJwA6_KDP4[/youtube]

Who are your influences?

I grew-up a rock head actually. I grew-up loving The Cranberries, Bush, Green Day and Bif Naked which is an alternative band from Canada. Prince of course is my favorite because I feel like he transformed the look of music and the sound of it sonically.

Do you think it's been difficult for the average urban music lover to embrace The Last Train To Paris?

I just think that there's always going to be naysayers. I think it was hard because you take someone so big like Puff and you put two women on the side of him who aren't really known to the world the way people are supposed to see them. Because of course Kalenna was a writer and me coming from Danity Kane they only knew me as Danity Kane. So these are unfamiliar women and you put them on the side of him it's hard for people to digest. On top of the fact that we didn't choose to say "OK we're going to do a dance record we're gonna make it super easy we're going to take two weeks and throw it out there and if the world gets it they get it." We were choosing to kind of do things sonically that were different I say different meaning choosing not to do an all

dance record not saying it's a bad thing we wanted to do something more soulful. So when you take two people that people don't know and then you do a soulful sound and mix it with something that's already a trend you're going against the grain yeah it's going to be hard for people to digest. I think we knew that, that's why we had to keep pushing that album back that's why the album took 365 years to come out. We weren't just saying Puff is Puff he can do whatever he wants and we wanted to take our time so that people understood what this was because we believed in it.

You've released your mixtape A Tell Tale Heart, what can you tell me about your upcoming solo project?

I really took a leap of faith when I did the mixed tape because I was doing Dirty Money and I didn't know what to expect. But a million downloads in a month I'm humbled by it because I just didn't know what to expect if people were willing to hear me by myself so being able to get that type of love is something that I couldn't have ever imagined. So for this new project I'm going to continue the journey and the album will be the actual walk through it. So the sound sonically will be heavy bass driven a lot of New Orleans influences as far as like the zydeco music, the drum that African vibe Cajun influence it's going to be heavy bass and heavy drum. The storyline will be like literally I feel like my whole journey because my family and my foundation I feel like I've been naïve to this business and as I've gone through it I feel like my heart is the one precious thing I've tried to keep safe and pure in this whole thing. That's kind of the walk in everybody's lives because they all have something that people always want whether it's their talent or their intellect or their heart. For me mine is the heart through my album I'm carrying my heart so my album will be that journey. Sonically it will be reminiscent of the drum, the heartbeat it's going to be dope and cohesive with the mixed tape.

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Catch Dirty Money on [Tour](#).

The Dance Scene Countdown

[youtube]n5yFxDTCH50[/youtube]

Laurieann Gibson gives a preview of what happens on her new show “The Dance Scene.” It’s nice to see what goes on behind the scenes of all the movement we take for granted.

The Dance Scene Premieres April 10th On E



(Los Angeles , CA , March 29, 2011) “ When the curtain rises and the lights shine on some of music’s biggest stars, she’s the one woman you don’t see in the spotlight. Yet Laurieann Gibson’s blood, sweat and tears are obvious everywhere on stage. This acclaimed choreographer and creative director has worked with A-listers from Lady Gaga to P. Diddy to Alicia Keys, making her one of the most powerful women in music today. Helmed by Ryan Seacrest Productions, “The Dance Scene” follows the lives of Gibson and her team of aspiring dancers and choreographers, (aka Team Boomkack), as they tear up the dance floor preparing for a variety of A-list performances around the world. Whether it’s dancing with Katy

Perry at a USO event, or performing in Keri Hilson's latest music video, Gibson demands perfection from her performers, her team and herself. Grab your backstage pass for a look inside this exclusive and high energy world of dance and witness what it really takes to survive on stage—and in Laurieann's studio when she challenges her crew to "dance for your lives, muffins!" The new E! series, "The Dance Scene," premieres on April 10 at 10:30 PM only on E!

Inside Laurieann's inner circle are: Richy – Gibson's rock and right hand man who she discovered at a P. Diddy audition nine years ago; Sarah, Gibson's assistant choreographer who is struggling with her on-again, off-again relationship with Paul, another of Laurieann's star dancers; Kherington, the newest member of the team who Laurieann pushes to the brink to try and unleash her star power; Paula, Kherington's childhood friend and roommate, and fellow Boomkack dancer; and Lacee, Gibson's overworked assistant who is dying to get her chance to perform with the crew. Audiences are also introduced to Laurieann's longtime boyfriend Joe Wilson, a hot shot music supervisor, and Marcia, her outspoken Jamaican mother. With Laurieann in the center ring of the circus that is her life there is never a dull moment for her and her "squirrels."

Viewers will get to witness the back-breaking work that goes into the eye-popping performances Laurieann creates. From the first rehearsal to the big night, Laurieann works her team "till their knuckles bleed" so there are no mistakes. A few of this season's featured performances include the "Divas Salute the Troops" featuring Katy Perry, Keri Hilson and Jennifer Nettles, and a pre-Golden Globes performance by up-and-coming artists Paris and Destinee. Plus, Laurieann makes her directorial debut and directs the bold and controversial new Keri Hilson music video.

As the season opens we see Gibson holding intense auditions for the upcoming "Divas Salute The Troops" performance.

Hundreds of dancers line up to audition for the opportunity to be one of the select few chosen by Laurieann, as she narrows the field one-by-one. One young cast-off, Kherington, catches the dance diva's eye, and she is invited to join Team Boomkack as an assistant. However, Laurieann believes Kherington must pay her dues, and earn her right to "dance on a great stage." Laurieann will repeatedly test Kherington's resolve; off-stage she sends her to buy hair extensions, makes her run for coffee and even asks Kherington to wash her dogs. On-stage Laurieann pushes their strained relationship to the brink, demanding perfection and total dedication in every dance step. Will Kherington be able to stand the heat in the studio, or will she crack under fire from BoomKack's leader?

Throughout the series we also see glimpses of Team Boomkack's complicated personal lives. After four years of dating in secret, Laurieann struggles about whether or not to finally go public with her main man/business partner, and for the first time begins to think seriously about whether motherhood is an option for her. Is it possible that she's finally ready? Sarah has major drama two ex-boyfriends, and begins to wonder if her strained relationship with her father is the cause of all of her issues with men. Even Kherington begins a flirtation with a talented young singer/dancer that Laurieann has been mentoring. Adding to the drama is the underlying competition between all of her employees as they all must audition against each other to be cast by Laurieann for performances. The stakes are high for this group of dancers where one false move could cost them the job and their reputation.

With additional special appearances by Faith Evans, JoJo, Perez Hilton, Rick Ross, Dawn Richard, Six-D and Missy Modell, "The Dance Scene" is a fast paced, never-before-seen, VIP look at what it takes to make it in the toughest, most coveted dance studio in town. Can you take the heat?

"The Dance Scene" is produced by Ryan Seacrest

Productions. Ryan Seacrest serves as Executive Producer for RSP while Amber Mazzola also serves as Executive Producer.