

# TMOTTGoGo

Take Me Out To The Go-Go

## MAGAZINE

September 1999



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# TMOTTGoGo

September 1999 Issue  
[www.tmottgogo.com](http://www.tmottgogo.com)

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# TARNISHED!!

By Tahira Mahdi (Agent 99)

Black music is getting a lot of attention this year. Lauryn Hill was on the cover of Time Magazine, and one of TMOTTGoGo's writers revealed his Go-Go experiences on MTV. Have you stopped to wonder why?

Remove yourself from your circle of friends. Imagine that for some reason, you attend a party of your white friend. Come on, we all have at least one white friend. While postin' on the wall holding a beer at this party, you realize that you are the only black person there. Why didn't you notice sooner?

Well, for one thing, you haven't heard any hard rock or heavy metal music. In fact the song on now is Wu-Tang without a doubt. Hey, wasn't that Biggie's Life After Death (Disc Two) rockin' when you walked through the door? And oh sh\*t! These folks know every word from one "nigga" to the next "nigga" and nobody thinks about offending you at all.

Uh-oh, dude has on a Phat Farm shirt with his super-wide-leg pants. That girl over there must think she's like that in her FUBU outfit. Listening to the different conversations, you hear words like "dope," "dis," "word," and "buggin'." It's almost like watching the movie Krush Groove.

After you finish beer number four (no Bacardi, no Alize), you are confused. Should you be offended? Yes, you decide, I should be. As you're standing there wondering which kid's butt to stick your Timberland into, one of them comes up and offers you a blunt. Damn, you're thinking, maybe they're not that different from your usual crew. But of course, you refuse to indulge...Hold up, is that a whole ziploc bag full of weed on the counter? No, that's five big ziploc bags full of weed. And the thugs around the way really think they got it like that. They ain't seen nothin' like this.

Now, which one of these Vanilla Ice clones is getting knocked out first? "Nigga what, nigga who?" says the speakers, and yes, they're still singing every word.

"Hey man, do you trip?" says one guy who is attempting to grow dreadlocks (yeah, right). You decide he'll be the first to go down. "Acid," he explains. "You do acid?"

"Naw, man," you reply. You heard about acid in the various "Say No To Drugs" speeches offered by the school counselor back in the day. But, still, you watch to see who actually does it. Some weirdo chick in the corner tears off a piece of paper and puts it in her mouth. A few others do the same. Oh, so that's acid. For the rest of the night, they act like they just stepped out of a mental institution.

Now, here comes your buddy. "Want my last bump of coke?" And that's when you roll out. You head to PeeWee's party around the way. If you're not too late, you haven't missed the potato salad and cold hot dogs. At least you can get a real drink or even a 40-oz.

Those two or three people who smoke weed take it outside to the car. Everybody saying "nigga" at this party looks like you. For some strange reason, that makes you feel good. The hip-hop culture blossomed from the everyday struggles of Black youth all over America.

A heritage shunned by the white "Me Generation" of the eighties is now embraced by the white "Generation X" of the nineties. Most young Black people don't think twice about the tales from the hood that our favorite rappers tell. We live them every day. Though some songs glorify alcohol and marijuana, drug and alcohol abuse has been going down in the Black community. Some of us can't afford those habits, but more of us just don't want the habits.



We've seen the effects of controlled substances on our population and we want something better for ourselves. But to a white kid in a suburban wonderland free of crime, drug dealers, and corner liquor stores, the raunchy street poetry of virtual thugs is very exciting. Most non-white kids have absolutely no desire to join a gang. We are sick and tired of gang violence. Still, to imitate stereotypical images of minorities, white kids are buying guns, wearing colored bandanas, and forming gangs in their comfortable upper-middle class neighborhood.

For many years, non-whites have seen their images tarnished by the media. As most whites (and many minorities) would say, "The media only shows the truth. They don't make this stuff up." When a crime is committed, we know the perpetrator is white when they don't show a picture. If the criminal is Jose Alvarez, we get a photo, address, and life story. That is but one way that a stereotype can be created.

We could start to stereotype young white males because of all the recent school shootings. It's sad to say, but an inner city school shooting involves two or three people: the shooter, the victim, and maybe an innocent bystander. The shootings at rural schools involve three groups: the shooters (or outcasts), the innocent victims, and everybody who ducked the bullets flying from some kid's father's hunting rifles.

Have the tables turned? Are the chickens coming home to roost? All of the whites who perpetuated negative stereotypes, looked down their nose at "those people", and thanked God they didn't live in the city are now scared to death of their own kids. They don't understand why little Dick and Jane are listening to gangsta rap music. Why, if they are given all the best that life has to offer would they want to simulate the lives of disadvantaged people?

Unfortunately, many minorities refuse to examine their situations. Sure, they claim to be oppressed, but live their lives supporting the oppressors. They will spend their last dime on over-priced clothing from the top white designers. In D.C. especially, the community forsakes one when he or she wears clothes made by Black designers. The same people complaining about the lack of unity in their community refuse to "help a brotha out" when it comes to purchasing an outfit. In contrast, the well-to-do white kids have enough money for Versace and Prada.

Instead, they want FUBU. They have enough money to buy all the drugs, alcohol, and guns they want and they will...Just to be like some ghetto kid who wants to be like them. Callin' each other "nigga".



**You do know  
that you can always  
take us where you go,  
right?**





# Picking Stan "Da Man" Cooper's Brain

By Mark Ward (Teago)

"I was 13 years old when I picked up my first guitar. Go-Go was the hottest thing in the area back in the day when I was coming out of high school. Watching bands like Hot Property, EU, Chuck and RE, that's what got me interested in playing music."

Stan is from the Oxon Hill area and a graduate of Oxon Hill Senior High. He got his start when Andrew Wollfork switched over to playing bass guitar and Stan came in on the lead for Prophecy Band & Show back in 82-83.

After that stint, he took off for 2 years and got into playing jazz. Stan returned to Prophecy. Next, he got with Michelle Johnson (another Prophecy member/Oxon Hill alumni) doing many projects on the side.

Talking to Stan about the history from the beginning to the present was interesting. Preston and I thought we would throw a little shine on what this man was about. As a lot of musicians from the DC area gets no play and you never know what they are into nationally.

Anyway, Stan on his feelings about the changes in Go-Go: "From the perspective of musicians, we looked up to EWF and Cameo, but we were also into developing our skills on our instruments. The younger generation looked up to the older bands. That's the difference.

Combine the two schools of Go-Go music (old & new), what would be taking from both?

Stan: "For one, the musicianship. Meaning, bring back the horns and, take the hype from the new school's energy. It's good to have a change. Acknowledge the new school, then go back to the old school flavor."

## **STAN ON DA LEGENDS:**

"We're going to get things tight. There are a lot of expectations out of these guys, because of how they cranked in the past. A lot of these guys haven't played in a while. We're older, have families now, and it's a lot of pressure. We're trying to get that vibe back. I just wanted to do a good job. These are the guys that made me want to be a musician. Pressure me up. I want to surprise you. Andre "WhiteBoy" Johnson set the tone for what the Go-Go sound is today. That sound came from RE and people don't acknowledge. Just like Chuck put the organ in the music first, but Mark 'The Godfava' Lawson made it popular."

## **STAN ON WHY GO-GO NEVER BROKE BIG:**

"Go-Go somehow has to be experienced live. It's hard to capture it on wax. If you would have caught a band on film or video, it would have blown up. It's just hard to capture."

Hmmm... like that was hard to say huh Stan? He-he, gotta be there I guess.

You can find Stan in many gigs with many different bands, such as; The Marcus Johnson Project, William Becton & Friends, and jazz group Impulse.

# Sugar Bear

## Bouncin' Back Into The Spotlight



**Faster than a JVC cassette system set on high speed dub.**

**More powerful than Arsenio's high-top fade.**

**Able to leap Curtis Blow, Salt N Pepa & Spike Lee with a single called 'Bounce.'**

**Look...!**

**It's a smile. It's a grin.**

**Naw... It's just **Sugar Bear** - And he's back again!**



# POC

## Proclaimers Of Christ



When listening to go-go music, answer these five questions:

- How does it make you feel?
- Does it get your head bobbing?
- Does it kindle your imagination?
- Does it send your spirit soaring?
- Does it soothe world-weary nerves?

If you have answered 'yes' to the last four of the five questions above, consider the Proclaimers of Christ gospel Go-Go band, also referred to as POC.

There is one thing that is universal in any style of music. Every artist has some form of message that they've come to proclaim. Whether they are proclaiming their self-claimed wealth, their love, their feelings, their opinions, or their state of being there is always a proclamation going on.

Well, POC has come to make some noise too. But, not just noise. This seven-piece clique has come to proclaim the Word, which is Jesus Christ, in song.

Starting their mission almost 10 years ago, POC came on the scene when, aside from Joshua Generation, a Christian go-go band was totally unheard of. Naturally it was going to take a lot of convincing for these brothers to prove that it is possible to effectively play go-go music in a Christian state of mind.

Conga player and Music Leader Kwabena Ofori-Ansah (Kwab) puts it in a nutshell.

"We're just trying to give people what we've got. That's the way I see it. The Lord has an ultimate plan. He's creeping us into the secular go-go realm just to shock some people. I mean, there are a lot of people who are dying out there. Jesus just wants to save you. Therefore, if the Lord decides to use go-go music to get them... (pauses). Well... He's obviously doing it."

That may have been putting it a little mildly considering the accomplishments made by POC. There have been many offers for POC to bring their compositions into the studio. In fact, the impact of POC's popularity, spreading by word of mouth, has even peaked the interest of go-go dignitaries as Max Kidd, Reo Edwards and Charlie Fenwick.

On several occasions, they have been called to perform in the New York area, where they have received just about the same reaction from the crowd of young people, jumping around and getting hyped for Jesus the same way they do here in DC.

Although all the attention may not be overwhelming, it can be quite tempting for a young band to secure the opportunity to get their name on a label and have a new CD. So, my question was simple. With all the



opportunities emerging in their path, why haven't they jumped on any of the bandwagons?

Their answer was just as simple.

"POC is about furthering the gospel of Jesus Christ," states drummer Alexander Pianim (Alex). "It's about bringing in souls."

In other words, everything they do, before making any moves or directions, they put the Lord first.

"When it's time for us to start recording for CD's, we'll be lead down the correct path by the Lord," says Kwab.

POC can be seen mostly during the summer and vacationing holidays, such as Thanksgiving, Christmas and New Years. During the rest of the year all the members are away in schools throughout the country.

Kwab is a senior majoring in Kinesiology (w/Business minor) at University of Maryland in College Park.

Alex is a senior majoring in Sociology/Computer Science (w/Business minor) at Frostburg State University.

Desmond Osei-Acheampong (3rd mic.) is a sophomore majoring in Mass Communications at Frostburg State University.

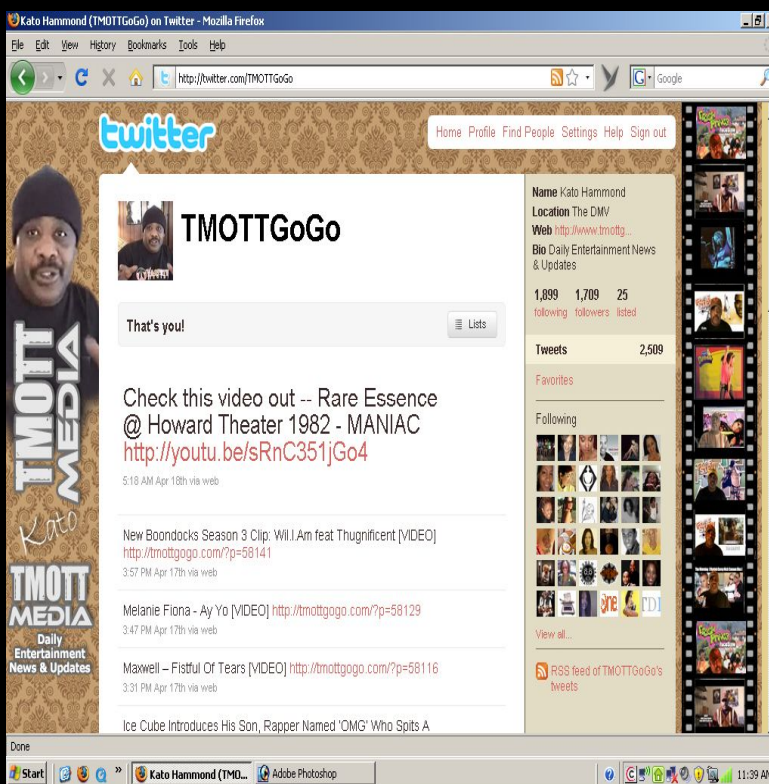
James Ross (singer) is a freshman majoring in Computer Science (w/Biblical Studies minor) at Evangel University located in Springfield, Missouri.

John Agyepond (lead mic./band leader) is a senior majoring in Biblical Studies (w/Business minor) at Evangel University.

Nana Ofori-Ansah (keyboards) is a freshman majoring in Electrical Engineering (w/Graphic Design minor) at Northwestern University in Chicago, Ill.

Sam "Pap" Mensah (bass guitar) is a freshman majoring in Computer Science at Montgomery College.

As far as that first question posed at the beginning of this article... Well, there is no doubt that go-go is a spiritual form of music. Therefore, the answer to that one all depends on which spirit is being used.



# NORTH CAROLINA.

## THE NEW GO-GO FRONTIER

By Robert Bess

On Saturday, June 18th at the Greensboro Coliseum in Greensboro, North Carolina, Rare Essence took the stage before a crowd of 10,000 to 12,000 concertgoers. The show, sponsored by JAMZ 102 Radio Station in Greensboro featured primarily Rap artists such as Busta Rhymes, Missy Elliott, Slick Rick, Doug E. Fresh and a host of others. JAMZ 102 invited Rare Essence to take part in the show after seeing them perform at the CIAA Basketball Tournament After-Party held in Winston-Salem (at the Millenium Center) back in March.

Rare Essence appeared second in the huge lineup, but didn't disappoint the 10,000 or so concertgoers already filling the seats of the Greensboro Coliseum. Rare Essence started the show with their mesmerizing and horror-movie like keyboard sounds as they opened the show with "Push", the first single from their soon to be released CD "RE2000". The crowd soon took hold of that unmistakable sound, we call "Go-Go" and with the hard hitting Rap lyrics put down by "D. Floyd" they were hooked.

Rare Essence then went into "a definite crowd pleaser" – "Lock It". They let it ride for a good while, allowing some of those still ever present "Go-Go" non-believers, the chance to see the affect this music can have on a crowd. As their time was winding down, Andre "Whiteboy" yelled out "hey Donnell"; Donnell stepped to the front of the stage with one arm raised high displaying three fingers – "3 in the morning, The Pancake House". It was on then. The crowd went wild; it gave me goose bumps just seeing that many people react to the song. And in the Rare Essence tradition, they did not disappoint. I saw both Black and White kids partying and having good time and singing the lyrics to the song.

This is what should come to mind when you think of "Go-Go;" people coming together, partying and having a good time. My personal theme for "Go-Go" is plain and simple; it's "Nuthin' but a PARTY".

Rare Essence had been to the Carolinas on numerous occasions from the Fall of 1998 through 1999. They've performed in Charlotte, Raleigh,



Greensboro, Salisbury and Winston-Salem. "Go-Go" music in the South (Carolinas, Georgia, So. Virginia and Florida) is on the rise.

For this expansion to continue, we're going to need more exposure, good material, better distribution to these cities and greater radio airplay. The market and fan-base for "Go-Go" is there (in the South); we need to take advantage of all available resources to make "Go-Go" a force in the music industry.

Peace,

Robert Bess  
GO GO Gear  
North Carolina Correspondent  
Urban Sportswear and Apparel

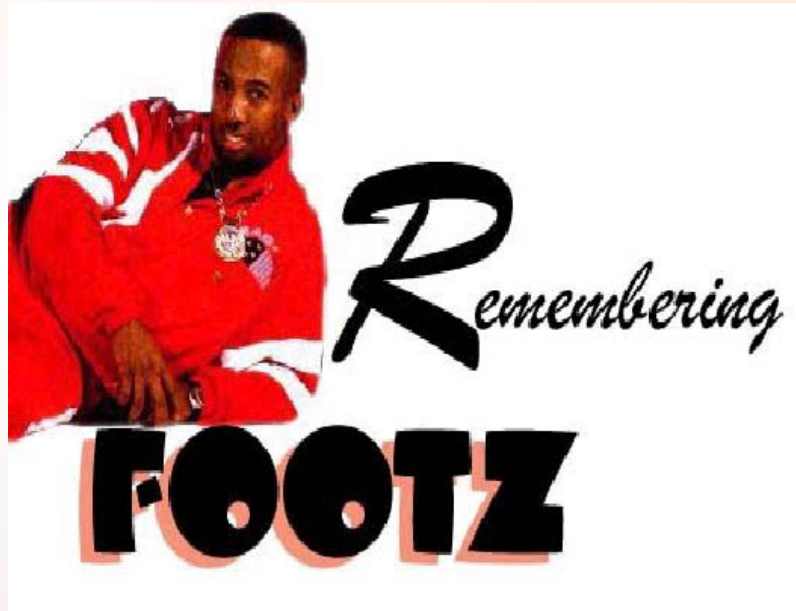


# THOMAS SAYERS ELLIS: PHOTOGRAPHER



Skate With Da Crank Dat Spanks,  
TSE 2008





By Kato Hammond

On Saturday, September 17, 1994, the Go-Go community lost one of the most innovative musicians that surfaced out of this culture. Yet, this is not a piece that reflects on the tragic death, but instead the life and unquestionable impact that Quentin "Footz" Davidson developed on the Go-Go circuit.

For over 10 years, every Go-Go head who knew the time knew exactly what to yell and do when this drummer electrified the atmosphere with that all familiar "One On One" drum intro -- "Put your hands in the air y'all -- Get ready for Footz."

Well, now the brother has come. He made his mark. And, he moved on. In fact, he's impressed such a mark in the industry that even though he isn't physically with us any longer, his presence continues to linger on.

Footz picked up his first pair of drumsticks at the age of 8 years old, when his mother, Annie Mack Thomas, bought him a \$100 drum set as a Christmas present.

Along with a group of his school friends from St. Thomas Moore Catholic School in the early 70's, Footz helped create a band calling themselves the Young Dynamos. By the time 1977 rolled around, the band was already known throughout the communities by their performances at neighborhood recreation centers — right around the same time Chuck Brown was introducing a new brand of music called Go-Go. Incorporating even more members, including his older brother James "Jas. Funk" Thomas, they renamed the group Rare Essence, a name created by Footz taken from a brand of perfume samples that his mother once brought home.

By the time 1981 rolled around, Rare Essence were well on their way to becoming one of the most innovating bands the circuit had to offer with their first release, "Body Moves." Footz was leading their pulsating vibe through the whole journey.

Even in the mid 80's, when a lot of Go-Go groups in the area began to venture away from the Go-Go sound in the attempts to sell to a much wider national audience, Rare Essence refused to budge.

"Footz would have none of it," stated rapper Donnell Floyd.

Footz became undoubtedly one of the top drummers in the city. Over the years with distinctive style pleased through popular tunes such as, "Get On The Wagon," RE Get Busy One Time," "Comeback," and of course, "One On One." Although the industry has produced many tight drummers such as, Sugar Foot Ricky, Ju-Ju, Butch Lewis, Alonzo Robinson, Heavy One, Jimmy Jam, Kiggo, Jammin' Jeff, Buggy, Blue-Eye Darryl and Dre' Dog, none quite executed that popular Go-Go pocket's precision quite like Footz.

I myself can recall many nights of standing in the back and watching Footz just go to work. I mean, there were many times when it looked as though he wasn't paying attention to either lead conductors Jas. Funk or Andre "Whiteboy" Johnson. With all the playing around and joking with Mickey and whoever else that might have been standing in the area, I watched how he never missed a cue. If Funk called for some type of pocket change in the groove, Footz was right up on it without hesitation, as if he knew even before the call. The vibe just clicked. That's why it worked so well.

***Vocalist Junie Henderson (EU, Hiphuggers):***

"What I remember about him most of all is what everybody says – He was a clock when it came down to his beats. He never had to play hard. What made him sound so good was that he never came out of character. He stayed right there all night. Real laid back."

***Sugar Bear:***

"Footz was definitely one of the premier young go-go drummers. He was the youngest drummer out of the bunch in the beginning, but he had continuous drive. His pocket was like a clock throughout the whole show. That's why they were effective."

***DJ Rico (WPGC):***

"I know Footz not just as Footz, but as Quentin Davidson. Outstanding bowler! He used to try to kick me around in the bowling alley. He had so much of an effect on the younger upcoming drummers, even still now that he is gone. He was an inspiration to them. He was a clock master. His rotations were on point."

***DJ Flexxx (WPGC):***

"Man, that dude Footz was one hell of a musician. Throw your hands in the air and let's get ready for Footz. Come on, man, there's a reason why people be saying that. He was an incredible musician. Also, he was a hell of a cool dude off of them drums. He was always nice to me, man."

***DJ Kool:***

"First of all, rest in peace. You are definitely missed on this go-go scene. Footz was probably one of the greatest drummers to ever come out of the go-go scene. As far as somebody actually holding that pocket. I think he gave Rare Essence the drive that they had. As far as him being a person, basically he was a real good brother. I mean, me and him always had real nice and positive conversations. One again, in closing, the brother will be missed. Believe me."

***Guitarist, Stan Cooper (The Legends, Marcus Johnson Project):***

"Although Quentin 'Footz' Davidson wasn't the most talented drummer in the business, he was the only drummer who had the indentifiable beats. You couldn't tell that with the other bands. If you broke it down to drum tracks, you could tell exactly what song you was listening to by the beat Footz was playing. Everyone knows that 'One on One' beat... Ha-ha, Footz was the innovator."

***Promoter, David Rubin:***

"There are not that many people who have had more of an impact on go-go music than Quentin. Technically, he was the tops in town. It's like talking about Jimi Hendrix with his guitar."



***Daniel "Breeze" Clayton:***

"Footz was one of the two best drummers the District has produced who inspired a generation of young drummers. People should be glad there was a Footz and there was a Rare Essence, who... gave so many kids something positive to do with all

their energy."

***The Washington Post:***

"Footz had a way with those drums of his. On some nights when the groove was just right, he didn't play the drums so much as exorcise them, expelling from the instrument every ounce of energy, rhythm and joy, like spirits waiting to break free."

How much of an impact did Footz leave with us Go-Go heads? That's easy. Where at first we were yelling, "Put your hands in the air y'all – And, get ready for Foots." Now we are saying, "Put you hands in the air y'all – And, let's do for Footz."

Think about it. That's got to be some kind of an impact.





## Look at this Bamma!

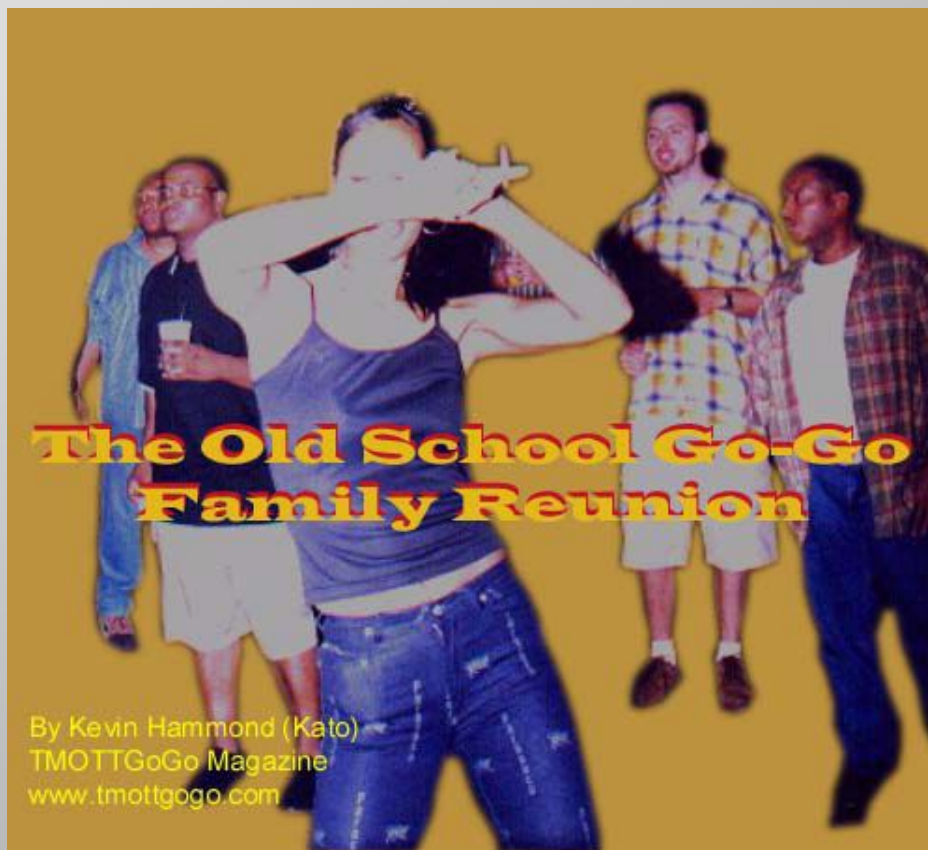


Driver inattention is a leading cause of traffic crashes, responsible for about 80 percent of all collisions, according to the National Highway Traffic Safety Administration. Cell phones are the #1 driver distraction, contributing to hundreds of thousands of crashes and thousands of deaths each year. This affects real people, real lives.

-National Safety Council







On a Sunday evening, June 13, 1999: Two broad lines assembled outside a nightclub known as The Nation; Radio personalities with their street van parked across from the nightclub, were broadcasting live on the air. Popular boxing and basketball personalities dangled in that area smiling and profiling at the women swaying pass. Cars cruised up and down Half Street catching whiffs of even more hot buns. Security squads bold and blue positioned themselves for possible chances of jacking-up knuckleheads that may decide to infiltrate. I'm pleased to say they were pretty much disappointed. Still, the street was filled with greetings from people who either had not seen each other in quite a while or were just enrapt at finding each other assembling in that area.

Why such a festive gathering? A Renaissance.

The fire began to spark as the first band graced the stage. Some of the faces of these young soldiers have changed from the troop of 15 years ago. For one, they were inclined to perform without founding member and original lead rapper Steven "Buggs" Herron (who is currently carrying the torch for the J-Mob Band). Also, vocalist Michael Strong (mostly noted for his singing of Anita Baker's "Sweet Love") wasn't there. And, of course the deaths of members, Will "Heavy One" Gaston, "Lil" Derrick Ingram and Shelton Watkins.

Still, the Junkyard Band (bka – JY Band) began the journey down memory lane -- with a bumpy start.

Although not quite ready to perform, the brothers were forced to begin. As they began with an old favorite "The Story of the Junkyard Band," (the Gilligan's Island joint) they were abruptly interrupted by a voice through the monitors telling them to stop playing. Apparently, the sound crew was also not quite ready, as they had previously proclaimed. After a few more frustrating moments, JY was given the order to resume playing. Of course having their groove knocked the first time, it was going to take a moment to re-ignite that same vibe. But, the brothers did it. However, instead of leaping back into the original tune, they shifted into "Sardines." After a few riffs through some of the JY favorites such as "55 Dollar Motel" and "Sweet Love," "Roll Call," "Freaky Deak Zone" which were attacked by tremendous feedback from the sound system (apparently still being tested) the boys had enough and slammed into the old school crowd with some new school flavor – "Tiddy Balls."

"It was really our fault," stated JYmanager Maurice Shorter.

Okay, Moe, I'll buy that apple – but you can't take the blame for the sound being so 'cruddy'.

Despite the discrepancies with the sound system, the boys still cranked!

Next to come on the stage was EU featuring the one and only Sugar Bear, who has been carrying the band through thick and thin for over 20 years. Although drummer Ju-Ju House didn't appear, the

beat still throbbed as Kiggo Welman, nephew of famed drummer Sugar-Foot Ricky took his place. Kiggo, I might add, who is currently the drummer for Chuck Brown, also played with EU some years back. Opening up with "Shake Your Thing" (a cut they released with Salt N Pepa in 1988), EU surprised most of the crowd who expected them to come off the top with some of their older material. But, before we could get a tight grasp on "Shake Your Thing," EU bounced into "EU Freeze," then slid into "Oooh La La La."

Apparently, Sugar Bear must have assumed that those were the only songs from back in the day that people would want to hear. That was when they paused for a moment proclaiming themselves as the best Go-Go band to ever leave the D.C. area, then went into their slow cut, "Taste Of You Love."

However pleasing it was to hear Junie sing such a refined melody, it wasn't exactly what the people wanted to hear. They wanted strictly old school, and when EU finished their slow mood, the crowd began to let them know it.

Just as they were about to jump into something new, everyone started yelling "Make It Mellow!"

Sugar Bear got the message. In a voice so hoarse it was apparent of his current giggings almost every night of the week, he yelled to the crowd, "Oh, you all want the old school, huh?"

When the crowd replied, EU responded to the call. Although they never did play "Make It Mellow," they did go into "People In The House – Let's Roll Call," "Shake It Like A White Girl" and "Cabbage Patch." Personally, I would have like to hear "Knock'em Out Sugar Ray" and "Boogie Down – With Your Bad Self," but nevertheless I was pleased. My day was going great and my soul was ease. Bottom line, I was a slave to their rhythm.

Again, EU shifted into their new material to include "Buckwild," as well as their version of Little Kim's "Crush On You," which was performed by Cherie Mitchell, keyboardist from Maiesha & The Hip-huggers.

It was cool, but can you imagine Doobie in your funk?

Next to hit the stage were the Go-Go funkateers themselves, Trouble Funk, who were determined to blow a hole in the speakers. Well... you know Slick Dyke. He can be very naughty. That's why he's known by the name of Sporty Shorty.

Trouble may have been the band who had been away the longest, but their performance peaked as if they had never left at all. The boys didn't miss a beat.

Aside from looking a little older in age, they sounded no different. The only difference I did find in their show was that they finally got rid of the jeri-curls – "Can I get a witness!"

The brothers went through a rack of the old favorites that kept the whole club on the dance floor, such as "Let's Get Small," "Put That Thing In Fourth Gear" "Hit'em With The Super Grit" and "Pump Me Up." However, their performance reached its ultimate climax when DJ Kool graced the stage. Introducing a new song soon to be released by TF & Kool called, "1-2-3 O'clock Rock" the boys presented a broader, more new flavor of what to look for them in the future. Face the fact – the boys are back!

With three groups who completely rocked the stage, one would have thought that the crowd had been delivered just about everything available in assisting in their memories of back in the day. Yet, no one was prepared for what would be next to come.

While the curtain was still shut, DJ Rico made the announcement, "Get ready for the Legends!" Before the curtain could even begin to open, they started their intro with the opening of Johnny Guitar Watson's classic, "Funk Beyond The Call Of Duty." The crowd went off the hook. Not necessarily because of the tune that the band was playing, but what they saw on stage when the curtains finally did open up. The Legends were uniformed in white tuxedos, black trousers and red bow ties, with Little Benny in the center blowing his trumpet, sporting a huge afro.

By the time Shorty Dug rolled the drums into a pocket that spotlighted both Jungle Boogie on the right and Go-Go Mickey on the left, the Legends had leaped into their choreography – steppin' – straight up Copa Cabana style – or should I say, the way Essence had been known to dazzle a show.

Taking a little ride through such favorites as "Shake It But Don't Break It," "Camey All Over," "Body Moves," and Doug E. Fresh's "The Show," the troop finally took a dip and slowed the tempo allowing Michael Muse to sing Maxwell's "Fortunate."

Sliding back into the pocket, the Legends brought out rappers Stinky Dink and DJ Kool, who once again charmed the crowd with lyrical flows.

I also might add how intrigued the crowd became at slide shots during their performance, that showcased pictures of Rare Essence going back over 20 years. You never get a real grasp of just how young those guys really were until you view those pictures.

As the Legends began to exit the stage, DJ Rico stepped on and asked them not to leave. He then called for all the other groups to come down from their dressing rooms and join them on the stage. As the house and stage lights dimmed, people began flicking their cigarette lighters in the air. We all took a moment of silence in remembrance of: the three from Junkyard, Mack from Trouble Funk, Young Boy Lee

from EU, Redds from Redds & The Boys, Footz and Ms. Mattie Mack from the Rare Essence camp, Earl -- manager of Class Band, as well as many of our old friends who we partied with back in the day.

Last but not least, was the Godfather himself, Chuck Brown. Besides the familiar faces of Glen on bass and Louie on keyboards, Chuck has surrounded himself with a newer batch of musical youth to include Kiggo on drums, Foxy Rob on congas, Brian on sax, a white cat on trumpet (I've got to catch up with this dude and get his story), as well as the Entertainer Jas Funk, who is currently sharing the stage with Chuck, mixing his brand of flavor into the pot.

I would have to say that the only disappointment I noticed regarding the whole show was the lack of respectful coverage that should have been designated. DJ Kool couldn't have said it any better when he said, "You see... this is a historical event taking place and should damn well have the coverage of HBO."

And, he's right, you know. These are the bands that started it all -- who paved the paths that inspired the troops of today.

Missing this show to a go-go head would have been like missing the March on Washington. I'm serious. In other words, you can always hear and see pictures of how it went, but to have actually been there person hearing and seeing Dr. Kings "I Have A Dream" speech just puts you on another level.

Another thing that this show clarified is something some may have been noticing for quite a while now -- Dominance. Two generations of Go-Go brings to the culture two different styles, a 1001 different flavors, a mixer for all seasons, and a spot for all ages. It plants the foundation even further into solid ground. Like I said before, we aren't going anywhere.

All in all after attending the concert, I have finally come up with the following conclusions:

If Chuck Brown is the Godfather of Go-Go, then that would make Jas. Funk the Prince.

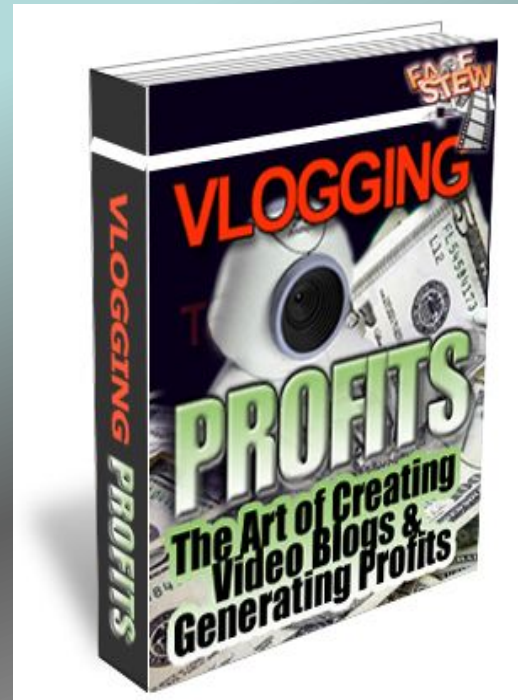
Big Tony Fisher the Knight.

Sugar Bear the Bishop.

Little Benny the Magician.

And, Buggs the Leader of the New School.

Me... I'm just a pawn in this game of chess.



**Check this out:** The ranks of the famous have traditionally been roles filled by movie stars, television stars, athletes and rock stars. The countenance of celebrity is changing to include a new, technology-oriented kind of superstar: The Vlogger.

A vlog is a blog (self-published online) with video. The vlog is trumping the blog as far as notoriety goes, and the public's love of the moving image hasn't seen this much popularity since the invention of the moving picture in 1895. The difference being the technology necessary to become a vlogger, or to take the media into your own hands in the form of 'citizen journalism' as the genre is now touted, is becoming easier and easier. A camera, hosting site, software and content are the components needed to be a potential vlogstar.

With so many people enjoying videos uploaded by everyday people, why not use this growing phenomenon to make money. Imagine easily creating your own video and then actually making money with it!



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MAKING A KILLING**



# 32

## FOR LIFE!

By Chante Cunningham

The one with the bright colors on, the one with the voice to make the crowd rise to their feet on every occasion, the hystest one of the crew, the one that came to party. These are just a few phrases that are commonly used to describe the infamous "32".

Many of us in the Go-Go Community are quick to form opinions of others that hold no weight. It is unfortunate that some people do not exercise thought before they exercise the muscles in their mouths that allow them to speak. It is with great appreciation and admiration that I bring you this conversation straight from the horses mouth.....

I invite you to "breathe" in the conversation, and formulate your thoughts accordingly.

**AAH:** "First off, where have you been?"

**32:** As far as work, the same job...as for play...RE 2000 (Rare Essence)

**AAH:** How are you doing and what have you been doing lately?

**32:** I have been doing better, got a double raise at my job. The phone has been ringing off the hook for offers by other bands. I have completed one project for RE's new album titled, RE 2000 on a cut called Hood Rats.

**AAH:** Is Go-Go still important to you?

**32:** YES.

**AAH:** During those nights you had to perform, what would be your ultimate high?

**32:** The ultimate high for me was entertaining the fans and seeing them come out every night in all types of weather!

**AAH:** What are some of your thoughts on today's Go-Go and the rout it is taking?

**32:** I think Go-Go is doing good, but Go-Go can only go as far as the mature lead talker takes them.

**AAH:** What about the women in Go-Go's? What are your thoughts on that?

**32:** I don't see anything wrong with women going to Go-Go's. A woman should be treated like she treats herself.



**AAH:** What would you like people to know out there, since you have been missing from the Go-Go scene?

**32:** I'm not the type to worry about what people have to say about me negatively. For the positive people that are concerned about "32", I plan to get back into Go-Go in the near future and I am 2000 percent sure that it won't be with NorthEast.

**AAH:** If we never see you again on the Go-Go tip as the bandmember known as "32", how would you want to be remembered?

**32:** As the most entertaining, middle mike rapper that always gave 1005 every night regardless of the flu, strep throat, two broken legs, a fractured thumb, etc. I'm just the

type that if I gave my word then it was a done deal.

**AAH:** What would you like to say to all your fans from the NE shows?

**32:** Nothing.

**AAH:** What's your favorite "groove" that is by a band other than NE?

**32:** When RE hits Hood Rats and Body Snatchers

**AAH:** How did you get started in Go-Go?

**32:** I remember JY came out with the Cavalier commercial and at that time one of the players lived two buildings down from me. Everytime he would get picked up for practice, I would ask the manager could I play. Finally one day he gave me a shot, and here I am.

**AAH:** You began with JY and ended with NE, which band did you honestly have the most fun with?

**32:** I would say NorthEast, because being with them 9 years of my adult life, helped me to realize who your real friends are.

**AAH:** Will you keep the name "32".

**32:** That's my name for life.

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## GOD LAUGHS, TOO

Incidents in the Life of a Black Chick

by Tahira Chloe Mahdi

*"In-your-face... groundbreaking and unprecedented."*

*-Washington Afro-American Newspaper*

*"Will have you laughing out loud... Mahdi steps on the scene with an amazing gift to tell a story."*

*-AMAG Awareness Magazine, New York*

## God Laughs, Too

Incidents in the Life of a Black Chick



Tahira Chloe Mahdi



Na'imah just wants to be a good girl and have her name pronounced correctly, but the cold and cruel world just won't cooperate.

With friends like Amber, who wears her jealousy better than her tacky outfits... and Aaron, the boyfriend who prefers weed over intimacy... Na'imah needs no enemies. Add that to her lust for dangerous places and addictive substances, and you get a tale that boils over with hardcore humor and biting reality.

Believing that her conscience is the voice of God, she gives hilarious, jaw-dropping accounts of what happens when she doesn't take His advice.

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*-Washington City Paper*

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# New Dimension Band Go-Go Beyond The Beltway

By Kato Hammond

We took a trip over the river, beyond the beltway and through the hood. But, it wasn't to grandmother's house we went. In fact, we traveled to an area of the New Dimension, who took the stage and caught our attention. They had all the college kids rocking to their sound. Not just any sound, but they did it the go-go way. Now, they've got everybody's attention in Richmond, VA.

That's right. Richmond has produced a go-go band. Led by the managerial leadership of Rabbiah Sabbakhan (Rob), this 12 piece connection from Virginia Commonwealth University have not only macadamized the Richmond area with their distinctive technique of delivery, but have almost single handedly illustrated to the city a clearer perception of what the go-go beat is all about.

True, there have been many go-go bands to play the Richmond circuit in such spots as the Ivory's Night Club, but none of whom Richmond could actually call there own. It makes a difference for an area to have a good performing band coming out of their own back yard.

With the radio and club circuit existing as the entities befitting for a group to get over in Richmond, NDB surfaced with the assumption that in order to cater to the club heads, operating as a go-go band was going to take a little strategy. They felt the necessity to first play hip-hop, then add the go-go fill. Ultimately they said, "to hell with that." The only way to make the music work in its proper fashion would be to take it back to its roots and deliver it just the way it's supposed to be done. So, that's what they did – projecting the attitude for the people to either roll with it, or get rolled over.

"One thing we never allow to happen is for anyone to lose track of exactly where go-go started. We lost track of it once, but we refocused."

Still, NDB's marketing strategy had to be somewhat different then if they were located in D.C. Instead of kicking it in the streets, they had to first get something played on the radio. Jam 100.3 FM was the radio station that conceded to their concept. They have been so willing to play their material that they aired a rough PA tape of NDB's single, "Lee Killed Kenny."

One of the advantages that have worked for NDB is the fact that the crowds were not oblivious to go-go music. They know exactly what it is. Groups such as Rare Essence, Junkyard and Northeast Groovers are played on the radio frequently. More so frequently, maybe, than they are even played here in D.C.

"Brother, go-go has been trying to get down here for so long. We're sitting on a gold mine. Why? Because when we came here to go to school, we found that practically everybody was yearning for go-go. We don't have 50 bands here trying to play."

Brandishing their own flavor of that go-go beat, NDB is adding a new ingredient to the pot. "Beyond The Beltway," their debut CD is scheduled for release around the end of September.







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