

ENTERTAINMENT



Damion O. Lewis

Connection performs at the Fine Arts Building

Connecting with Jazz

Damion O. Lewis
dolewis@sprintpcs.com
Staff Writer

Jones, and himself, playing keyboard, bass, drums, and trumpet respectfully.

"Isn't Jazz wonderful," asked musician and director Wayne P. James at last Friday's Jazz concert. Judging from the crowd's response, the answer was a resounding yes.

Despite the inclement weather and change of venue, many turned out for a night of real music and fun. As a part of the University's Lyceum series of programs, Friday night's Jazz concert featured the local Jazz band, "Connection." The experience can best be described as a connection with music's roots. For a style so influential as Jazz, Friday's concert was a reminder of the experience that music can provide.

Connection performed music from the likes of Ellington, Basing, and Grover to name a few, with arrangements ranging from easy listening, to slow grooving, into toe tapping, finger snapping tunes that had the audience caught in the rapture of Connection.

Later in the show, trumpet player and lead Wayne P. James introduced his fellow band members, Dennis Figgs, John Brown, Melvin

Connection performed about 11 pieces including a humorous blues rendition, sung by James. The show's highlights included various solos by each of the musicians during a performance piece. The most popular among show attendees came in the form of a small battle between Grammy nominated musician John Brown, and Elizabeth City State University's own Melvin Jones. They went back and forth as the strings fought off a battle with the might of the percussion instruments, ending in a grand spectacle of cheers and applause from the crowd.

"I love this music because it got my blood going," said James at the conclusion of one piece.

Jazz music invigorates, informs, relaxes, entertains, and influences all who hear it. For those who missed the concert it truly was an experience, a chance to connect with the roots of American music, and to hear it live and in person. Although there is Jazz on ECSU's radio station 89.9, it pales in comparison to the live "Connection" made at the Floyd L. Robinson auditorium on Friday.

RIAA tries to halt file-sharing

Lamont Dozier
commanderdozier@yahoo.com
Staff Writer

Ever since the rise of the currently-defunct Napster, the Recording Industry Association of America has been playing the most prominent role in putting a halt to file-sharing. File-sharing is characterized by the swapping of files between many users through a gigantic database. However, when Napster, which was probably the most visited web site of its time, was shut down by the federal courts due to copyright infringement, many other file-sharing programs became available. (Morpheus, Kazaa, Music City, Grokstin) Since the RIAA basically represents the entire recording industry, they decided to up the ante on individual file-sharers through a series of subpoenas, issued earlier this summer. All 1,600 of these sub-

poenas required that internet service providers turn over personal data about the accused subscribers.

The RIAA has provided an amnesty program to file-sharers wanting to wipe their legal slate clean. Cary Sherman, the president of the RIAA, says anyone who promises in a notarized letter to delete the unauthorized material will be free from future lawsuits. However, it has been suggested by many lawyers that identifying yourself as an active file-sharer will open you up to legal action from music publishers, movie studios, and any copyright owner.

September 8, 261 people were sued for violating copyright infringement laws. Copyright laws allow damages ranging for \$750 to \$150,000 per song. Record labels have recently been noted in the

news for suing four college students in the spring, the following settlements for those cases ranged from \$12,000 to \$17,500. Although the RIAA won the settlements, the awarded amount never goes to the artist. The RIAA uses the money to fund more enforcement programs. "What this situation proves is that the RIAA has not looked at the real problem here. People share music so much because they want it fast, now, and cheap. Instead of investigating a supposed cause of lagging sales perhaps they should rethink their business to attract file sharers," said Damion Lewis, a senior ECSU student.

"Hold on," states a local ECSU student, "I thought that the RIAA's argument centered around the fact that recording labels and artists were not getting the correct amount because of the file-sharing. That means that

the RIAA is doing the same thing, shortchanging the recording labels and artists of their own money, said Jabari White, a freshman ECSU student.

The fact that RIAA has declined to file lawsuits against the creators of the programs has drawn much criticism. Technically, the programmers can and cannot be blamed for the file-sharing. Although the programmers create the outlet for file-sharing, the users are the actual sharers. When a user makes a request for a certain song, their request is entered into the programmer's index server, which lists all of the available songs. Once the request phase is completed, the file is downloaded directly from the sharing user's computer, thus turning each computer using the program into a mini-server. However, many people believe that

offering the possibility of such sharing is solely the fault of the program's creator, since the creator, not the user, offered the service initially.

As a result of the pending lawsuits, many questions have been asked. "Don't they [RIAA] realize that file-sharing will always exist?" "...if sharing is ultimately destroyed on the Internet, which I seriously doubt, people will just go back to taping songs off the radio." Fifteen computer-owners on this campus were surveyed about having file-sharing programs, all of them had at least one file-sharing program. Copying music shows little signs of actually coming to a complete stop. Since other methods of copying music, methods that could never be regulated by the RIAA, do exist, file-sharing cannot be wholly discontinued. The RIAA hopes to heavily impact the amount of files shared.

Country music legend dies

Jawana Mosley
jdmosely@mail.ecsu.edu
Staff Writer

On Friday, September 12, 2003, America lost one of its remaining legends. Johnny Cash died in Nashville's Baptist Hospital, due to respiratory failure from diabetes. Cash, born on February 26, 1932, (often referred to as the Man in Black), was a visionary who inspired not only the country music genre, but all aspects of music and various other forms of entertainment. Throughout his life he lived up to the bad boy image that he exuded through his desperado swagger and his cunning wit. He had an image of never backing down from his principles. This earned him endless respect from his fellow artists and fans.

Cash, who was married to June Carter on March 1, 1968, resided in Hendersonville, Tennessee with his wife until her recent death on May 15, 2003. Though Cash and June both had daughters from previous relationships, in March of 1970, June gave birth to Cash's first and only son, John Carter Cash. Cash could not have been prouder of his son. He traveled with his parents endlessly, and even performed at various events with them.

One of Cash's most successful compilations was titled "Live from San Quentin." This record was performed and recorded at the San Quentin correctional facility. His most controversial song on this record was "A Boy Named Sue." In this song Cash asked the question, "Now how you wanna die?" Although many were appalled by the song, the record sold over six million copies and sky rocketed

over six million copies and sky rocketed him to a new level of success.

In 1971, Cash made his film debut as the co-star to Kirk Douglas in "A Gunfight." He followed up this picture the following year with the film "Gospel Road," a film about the life of Christ shot on location in the Holy Land and produced by Cash. Yet film could not contain Cash, and he went on to expand his acting to television in the made-for-TV movies, "Thaddeus Rose and Eddie" (1978), "The Pride of Jesse Hallam" (1981) and "The Last Days of Frank and Jesse James." He also appeared on the popular television series *Columbo* and "Little House on the Prairie" (which also featured June Carter Cash).

Years later, ABC gave him a variety show. He went far beyond their expectations of the show. He was eclectic in his choices of guests and was the type of man who could enjoy hanging out with Bob Dylan and Richard Nixon.

At the age of 42, Cash was the youngest member to be inducted into the Country Music Hall of Fame. In 1992, at the age of 60, he was inducted into the Rock and Roll Hall of Fame. Although he was steadily receiving accolades for his music, his music label made what many perceived has the biggest mistake in Nashville, Columbia dropped Johnny Cash.

After years of struggling and dealing with health issues, Cash signed with American Records. Cash was finally able to be himself again without censure. When given this opportunity he ran with it and succeeded on his own terms. His

most recently acknowledged song, "Hurt" encompasses his past and his present. Originally a Nine Inch Nails song, Cash takes the song and makes it his own. Many believe that this song is Cash's way of accepting life for what it was and having no regrets for the way that it played out.

Cash won a total of 11 Grammy Awards throughout his lifetime. His most recently received was in 2003, when "Give My Love To Rose" earned

him honors as best male country vocal performance. He also won numerous Country Music Association awards.

Real art is eternal. It lives on without thought of time or space, past or present. Art is a piece of one's soul that is infinitely imprinted upon those that are fortunate to witness it. Art is life, and Johnny Cash was a true artist. It has been said that "Hero's get remembered, but leg-

ends never die." From Snoop Dogg to Justin Timberlake, Tim McGraw to Alan Jackson, Cash's unique personality and poetic styling has made an impact on American culture and served as an ambassador between nations. His music, his voice, and his passion will live forever in the hearts and minds of those fortunate enough to have known his legacy. And as long as there is music, there will always be a piece of Johnny Cash.

MUSIC REVIEW

The Neptunes & Star Trak present... Clones

Very, very few producers can cross over with a memorable album. However, that theory has been shattered with the Neptunes' second release, "Clones." While their first album, "In Search of..." proved to be nothing but uninteresting, selling only around 600,000 copies, "Clones" serves listeners a plate of tasteful tracks with the sole purpose of making you at least bob your head. "Clones" has everything that Neptunes' fans have come to expect from the duo: excellent beats, and good rappers to support the excellent beats.

The best tracks on the album are the tracks giving you more than you expect. On the second track, "Light Your Ass on Fire", the Neptunes' solid beat draws you into the song while Busta Rhymes throws decent rhymes to match the song. The electro beat is so hypnotizing that you almost never notice the number of times Busta throws the word "ass" into the song. "Frontin'", the smash-hit single from the album, with a hook so catchy that you eventually start hearing it without the song, comes off sounding like Prince circa 2003. Another very notable track is the first official track from Ol' Dirty Bastard a.k.a. Dirt McGirt since his release from prison, "Pop Shit." Not only does this song manage to sport a George Clinton-esque hook daring you to repeat, Dirt McGirt throws so many words at you that it's possible to get dizzy- not that it's a bad thing, of course.

However, there are some tracks that don't quite live up to their potential. "This Beat is Hot" is one of those records where the beat is so simple yet contagious while the rhyming is less developed. In the middle of the album, there are songs that seem like they belong in the Neptunes' first album instead of this album. But when you mix that with a couple of very under-appreciated R&B tracks and above par rap tracks from the likes of Ludacris, Snoop Dogg, Nelly, and N.O.R.E., as well as an excellent reggae track from Supercat, you realize that the Neptunes really can do no wrong when it comes down to producing a good album.

Overall, the Neptunes have proven that they can match Jermaine Dupri and Timbaland by producing their own hit album. "Clones" is a great, oddball mix of rap, rock, reggae, and R&B done in such a crazy way that you know deep down inside that it has to be right. With a mix of the unconventional and bizarre, The Neptunes have claimed a spot within the realm of great music. With that in consideration, it's no wonder at all, as to why every type of artist has at least one or two...or perhaps fifteen Neptunes tracks on their album.



Submitted by
Lamont Dozier
Staff Writer