

Don't believe the hype:

Mainstream attack on hip-hop music unjustified

By Ann-Marie Nicholson
Staff Reporter

Hip-Hop is not the only aspect of life that mainstream Americans should blame for depicting violence

Cartoons, movies, sports, plays, books and gun-carrying laws, along with almost every aspect of American culture, can then be said to also promote violence.

So why target just hip-hop?

One reason this musical format is targeted by critics is simple! They can not control the musical content that is enjoyed by a culture born and fed on true hip-hop. Therefore, they must resort to other methods in order to stifle the true meaning and significance of real hip-hop.

"Keeping it real"

Hip-hop is music, art, fashion, dialect and a way of life for most youths in the inner cities. The experiences they have in these communities are often depicted

artistically to inform others.

Some artists would sell their soul, message and style just because an A&R (Artist and Report) tells them that "keeping it real" (a phrase often misused) doesn't make it in the corporate world.

When in actuality you may be one of the best lyricists to ever bless the mic, but does it really matter to you (rappers) that you go platinum on their charts? Because of their bias, they label any and everything with a raw-beat as hip-hop.

I'm sorry for anyone who gets offended, but half that s**t is far from being hip-hop.

Hip-hop is more than just a phat beat. It's the lyrics that complement that beat, the style that is only found in that one artist or group (not their vast number of clones), and also someone who is a true product of the hip-hop culture.

Lyrics

I know a lot of rap artists came

out of the inner-city slums and can only speak about what they know, but if you haven't caught on, half of them don't know much.

Just listen to the lyrics. How long is it going to be before we stop advertising for free?

How long is it going to be before we realize that killing your brother or even talking about doing it, is not going to make you any richer or your struggles any easier. Like the Fugee's said, "kill the M***** F***** that turned off my lights," if you are trying to impress me.

Time-Warner

Hip-hop is a vital part in communicating to our people all over the world. But, corporations like Time-Warner, which owns almost every aspect in telecommunications, know this and that's what they are really trying to control.

Just check out what all the messages on albums released by the Fugees, Goodie Mob, KRS-One and Jeru the Damaja are trying to

convey.

There is something that these artists are trying to tell us that "Amerikkka" does not want us to hear.

Don't be surprised if these artists never go platinum or even win a Grammy. However, as long as "we" recognize them and take heed to their message instead of the mess that corporate "Amerikkka" feeds us, then these artists will be platinum in our eyes.

The money factor

A true hip-hop artist isn't caught up in the money thing. Of course they want to get paid, but if it means selling your soul for monetary and materialistic items, the true ones won't go that route. As long as they stay real to themselves and hip-hop, they should receive their due in the future.

So when they tell you that hip-hop promotes violence, then turn around and sell it to you, something is wrong!

Personally research the artists

who are merely just puppets on a string and you'll see that many are only speaking, not rapping what they were told.

Enlightened masses

The rest are ones that truly know what they are talking about, respect their lifestyle and just hope they can improve their present situation so that they give something back to their communities. At that point, they can begin to communicate "how we can prepare for this new world order."

We will continue to remain captive until we are released from the shackles of ignorance that presently grip us, thus hindering us from ever becoming free.

Remember, they are only denying these messages to reach you, because [ignorance] is being used the same way as it was in slavery: a control measure.

So all you rappers need to educate people through your lyrics, because that is the only way the masses can be enlightened!

NCCU lyceum series welcomes Ellis Marsalis

Campus Echo Reports

Pianist Ellis Marsalis, father of Wynton, Branford and Delfaeayo and teacher of trumpeter Terrence Blanchard, saxophonist Donald Harrison, and pianist Harry Connick Jr., will appear in concert with the Ellis Marsalis Trio and the NCCU Jazz Ensemble at 8:15 p.m. April 13 in the B.N. Duke Auditorium.

Marsalis will serve as an adjudicator in the NCCU Jazz Festival, April 12-13. His concert is part of the Jazz Festival but is also a part of the University's Lyceum Series of concerts. Admission is free.

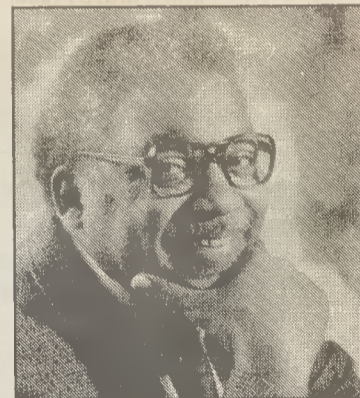
The NCCU Jazz Festival begins April 12 with non-adjudicated performances by area university jazz groups.

High school groups will be judged Saturday, April 13. The competition will begin at 9 a.m. and continue until 3:30 p.m., or when the last group completes its set.

A clinic led by Marsalis with the help of the NCCU Jazz Ensemble will follow the last high school performance, and awards are scheduled to be presented at 4 p.m.

The first place winner will be invited to open the evening concert for Marsalis.

Other awards will be given for outstanding soloists and for outstanding rhythm, brass and saxophone section, as well as for outstanding vocals.



Ellis Marsalis

Marsalis, regarded as the leading modern jazz pianist in New Orleans, began his formal studies in music at the Xavier University Junior school of Music at the age of 11.

After high school, he enrolled at New Orleans' Dillard University, where he received his bachelor of arts degree in music education.

Marsalis, has taught at Xavier University and Loyola University, where he earned his master's degree.

He then taught at the New Orleans Center for Creative Arts. From 1986 to 1989 he was coordinator of jazz studies at Virginia Commonwealth University in Richmond. Since 1989 he has occupied the Coca Cola Jazz Chair at the University of New Orleans, where he is director of the Jazz Studies Division.

Marsalis holds the honorary doctor of music degree from Dillard University.

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