

# Eminem's Latest CD Falls Flat

Eminem relies too heavily on shock value rather than artistic content on his newest CD and it shows.

**MICHAEL WOODS**  
Staff Writer

Hey kids! Do you still like violence? Then prepare yourselves for another gruesome, startling spectacle. Is it a murder movie? Jerry Springer?

No, even worse, it's a highly anticipated sophomore album.

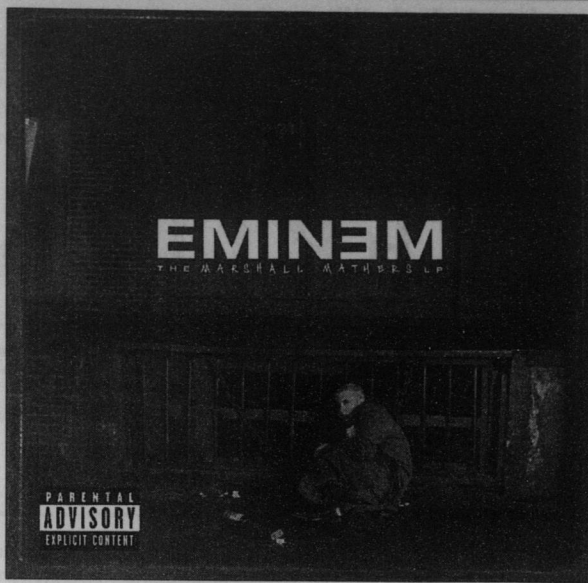
For those who are still clueless as to the reason for the hype, take note: his name is Eminem and he's the hottest thing happening in the world of hip-hop — and, quite possibly, all of music.

In its first week, the Detroit rapper's latest effort, "The Marshall Mathers LP," became the fastest selling solo album in recorded history.

Catapulted largely by the hilarious single, "The Real Slim Shady," Eminem's explicit album is already double platinum and has snatched the Number 1 Billboard spot from pop star Britney Spears.

For Eminem (and hip-hop) fans everywhere, things couldn't be better.

That is, until they actually listen to the CD. From the very beginning, it is



**CD REVIEW**  
Eminem  
*The Marshall Mathers LP*

clear that "The Marshall Mathers LP" isn't going to break any new ground.

Following the layout of his star-making 1998 release, "The Slim Shady LP," Eminem kicks off the new album with a "public service announcement."

But instead of a subversive farce, listeners get little more than profanity-ridden prattle, and are informed that "upon the purchase of this album, you have just kissed (Eminem's) ass."

Though amusing at the time, that statement doesn't sound quite so implausible seventy minutes later.

The gem of this release is "Stan." On this introspective, emotional ballad, Eminem displays his extraordinary storytelling ability as he raps out several increasingly frightening letters from a fan. The laidback track, produced by Mark the 45 King, features sultry vocals and acoustic guitar riffs. The end result is one of the best, serious hip-hop cuts ever recorded.

Unfortunately, "Stan" is an aberration on an otherwise unspectacular effort.

Eminem does manage to put together several decent joints, but there is nothing on the level of previous hits like "Guilty Conscience" and "Bad Meets Evil."

The problem with "The Marshall Mathers LP" is not so much the lyrical content as the conceptual approach.

Throughout, Eminem takes himself, and his life, far too seriously. Gone is the clever, irreverent wordsmith whose twisted perspective made us laugh at murder, drugs and mayhem. And there are only glimpses of the uncanny, jaw-dropping lyricism that made Eminem a b-boy favorite.

In short, the real Slim Shady fails to stand up. And in his place is a whining caricature of a caricature, trying too hard and saying too little.

The Arts & Entertainment Editor can be reached at [artsdesk@unc.edu](mailto:artsdesk@unc.edu)

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riculum.

The program also seeks students who come from disadvantaged backgrounds and doubt they can afford to attend UNC.

Sessions will be held every Thursday through Saturday until June 24.

The University Editor can be reached at [udesk@unc.edu](mailto:udesk@unc.edu)

# Allstars Mix Rock and Blues

**KAREN WHICHARD**  
Staff Writer

The clean, driving southern rock and blues of the North Mississippi Allstars' debut CD, *Shake Hands With Shorty*, defines one of the best new albums this year.

The trio, fueled by two sons of legendary blues producer and musician Jim Dickinson, successfully combines both southern rock and blues in a way not seen since the Allman Brothers Band and Lynyrd Skynyrd.

*Shake Hands With Shorty* is an energetic album heartily centered on both the electric slide and steel guitars, tied together by brilliant bass and drum lines.

The album breaks out into an incredible jam on the very first track, "Shake 'em on Down," and refuses to slow down.

A slap-bass introduction and throaty vocals creates the most intense song on the album, "Goin' Down South."

The guitar jam is the heart of the song, and thankfully the band does not cut the song too short for the purposes of the studio.

In an album full of highlights, "Skinny Woman" is one of the most impressive tracks.

The song has a raw sound, providing a glimpse into the talent of the band during a live performance.

The delicate line of the harmony of the guitar and drum solo sets the jam on this song apart from the rest of the album's guitar-based material.

The most complete track on *Shake Hands With Shorty* is "All Night Long," a nine-minute gem with a little bit of everything thrown into the mix for good measure.



The guitar solo is incredibly intricate, and the vocals stand aside to let the guitar shine.

A driving bass line carries the song, and the drums provide the driving energy that keeps the jam on track.

While *Shake Hands With Shorty* is an exciting jam album, the flow is not as smooth as it could be.

The constant, driving tempo creates a sound that is slightly monotonous, although the alternating steel and electric slide guitars help change the routine.

The most refreshing track is "K.C. Jones (On the Road Again)," which offers the only real tempo change on the album.

The tune begins with half-spoken, half-sung lyrics that are paired masterfully with brilliant acoustic guitar picking.

A light, playful piano line is eventu-

ally layered in, breaking the guitar-driven sound that dominates the rest of the album.

*Shake Hands With Shorty* is an eclectic collection of blues, southern rock and even gospel.

The instrumentation is masterful, and the harmonization of the vocals is well done.

The fresh yet traditional sound of the album offers an intriguing look into a band that is undoubtedly going to improve with each project.

The Arts & Entertainment Editor can be reached at [artsdesk@unc.edu](mailto:artsdesk@unc.edu)

## PROJECT UPLIFT

From Page 3

Barnes said she enjoyed participating in the program.

"It's really fun," she said. "If you could stay, I think a lot of people would stay. You really make friends here."

The Office of Minority Affairs operates the program and pays for all participants' expenses.

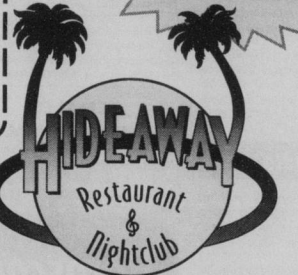
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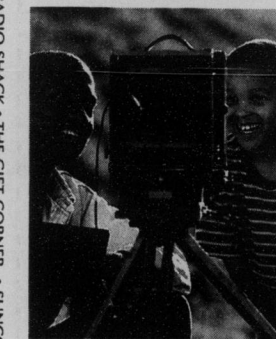
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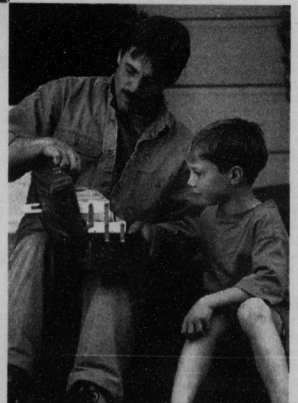
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