COMMUNITY CALENDAR

Sheppard Pratt

Displaying a fresh stock of vintage clothing, furniture, knick-knacks, jewelry, books and records, the Casino Bargain Basement, operated by The Sheppard and Enoch Pratt Hospital Auxiliary, will open for the fall and winter season on Tuesday, Sept. 12.

The Bargain Basement is open to the public on Tuesdays, Thursdays and Saturdays, 10 a.m. to 3 p.m. and is located on the hospital grounds, 6501 North Charles St. Call 938-3000, Ext. 4856.

Baltimore City Health Department

Baltimore City Health Department is offering seven free immunization clinics during September for children 4 to 18. Clinics will be held at Druid Health District, 1515 W. North Ave., Sept. 1, 8, 15, 22 and 29 from 1 p.m. to 3 p.m. and Eastern Health District, 620 North Caroline St., Sept. 12 and 26 from 1 p.m. to 3 p.m. No appointments are necessary, but children under 18 must be accompanied by a parent or guardian. Call 396-4454.

Douglass High Reunion

On Friday, Sept. 29, the Frederick Douglass High School Class of June, 1929, will celebrate its 60th reunion with a luncheon. This gala affair will be held at the Forum, 4210 Primrose Ave from 1 to 5 p.m. For more information, call 448-5703.

Parade and Festival

The West Baltimore Christian Youth Club will celebrate its second annual "Save Our Children Parade/Festival" on Saturday, August 26. The Festival will begin at 4 p.m. at the Harlem Park Elementary School and will continue through the Franklin Square Community and end in the unit block of Gilmore St. Call 233-6054.

Baltimore African-American Community Convention

The Kawaida Community Project announces the fourth Baltimore African-American Community Convention will convene Saturday, Sept. 30 from 8 a.m. to 6 p.m. at the Oliver Multi-Purpose Center, 1400 E. Federal St. The theme is "Beyond Connections, Toward Community: Becoming New African Women and Men." Call 728-5509.

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KENWOOD 150 WATT STEREO WITH CD CHANGER.

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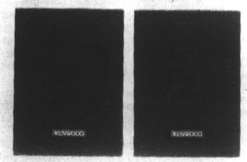
- 6-disc CD changer with 4-times oversampling
- Dual auto-reverse cassette deck with Dolby* B & C NR
- 7-band graphic equalizer with spectrum analyzer display
- Surround sound processor with 10 watts per channel amplifier and rear surround sound speaker system
- 3-way speaker system and 12" woofer with 180 watts maximum input power
- Quartz digital tuner with 20 AM/FM station presets
- 2-event program timer and 60 minute sleep timer
- Fully automatic turntable
- Model 88 (D180) Orig.** 1999.99

150 watts of power per channel minimum RMS into 8 ohms, 20Hz-20kHz, with no more than 0.3% THD.
Kenwood model 88 available at all stores except Landover, Manassas, Salisbury, Golden Ring, Bel Air



SPEAKERS. Surround sound speakers included with Kenwood model 88 stereo system.

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- Dual cassette deck with Dolby* B noise reduction
- 3-way 12" woofer speaker system, quartz 24-station digital tuner
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The Afro-American Section B

■ Lifestyle B4
■ Kids Talk B7

Saturday, August 26, 1989

METRO PROFILE

The New Rap Attack

By Delfield S. Yoes, III
AFRO Staff Writer

With a hip, hop, the hippy to the hippin' the hip, hop, the rockin,' don't stop the poppin'...

These are "lyrics" from the rap song, "Rapper's Delight," by the now defunct "Sugar Hill Gang."

In the late 70's, Rapper's Delight was essentially the first rap song to receive substantial national airplay and indeed it was some of the goofiest stuff ever heard over the airwaves.

True, "Rapper's Delight," along with many of the earlier raps were braggadocious, mish-mashes of senseless rhymes.

It seemed this music, with it's roots in reggae and calypso and influences dating back to, "playing the dozens" popularized by old school stand-up comics like Redd Foxx and the, "jive talking" of Cab Calloway, would crash and burn quickly.

However, over 10 years later rap music has not only withstood the test of time, it has evolved into a powerful and growing force in the music industry.

More importantly, several rap artist have adopted an agenda that is very Black and very proud.

"Elvis, was a hero to most, but he never meant s—t to me..." **Public Enemy, "Fight The Power."**

From trashing white racist icons...

"I never had to run from the Ku Klux Klan and I shouldn't have to run from a Black man, because it's self-destruction..." **Stop The Violence Movement, "Self-Destruction."**

...to fighting against African-American genocide, rap music has taken an active part in creating positive changes in our community.

"Stop The Violence Movement," is an all-star ensemble of rappers united to do just what their name says. During their, "Self-Destruction" video, statistics flash across the screen like, "one of 22 Black-American males will die a violent death" and "84 per cent of crimes committed against Blacks are committed by Blacks."

Messages against violence, for education, against drug abuse and for self-respect and self-love are very prevalent, yet some rap artists take these positive visions even further.

Rising rapper Queen Latifah, in her most recent video dons garb reminiscent of the dress of ancient Egyptian royalty.

16-year-old M.C. Lyte, in her video, "I Am The Light" creates a similar context complete with male slaves, Egyptian architecture and White women bowing to her.

These images boldly and accurately point to Africa as the cradle of civilization and remind or inform us that our history does not begin with slavery in the United States.

These videos by Lyte and Latifah also suggest Black women are descendants of African queens and should act accordingly.

Who's responsible for the Black power surge in rap music today?

No one group or individual can lay claim totally to generating the positive power in the rap world today, however few can deny that "Public Enemy" is the prime mover and major force behind the African awareness movement in rap music.

It's obvious that Chuck D, the leader of Public Enemy eats, sleeps, breathes and bleeds the African-American experience and all it encompasses.

He grew up in Long Island, New York, "Strong Island" as he calls it. Both his parents were social activists and his mother began teaching him Black history when he was a little boy.

When he turned ten, he began attending a summer-long seminar at Hofstra University entitled, "The African-American Experience."

He attended that program for three years. When he turned 18, Chuck enrolled into Hofstra as a student, continuing his emphasis on African-American studies and he also was a disc-jockey at Hofstra's radio station.

While on the air, Chuck was an artist-promoter within the rap genre and he explained the significance of the rap songs he played.

Since Public Enemy's appearance on the national rap scene in 1987, to say the very least, they have been controversial.

Chuck D takes no prisoners. His music criticizes the government, the U.S. "Just-Us" system, the media, racial quotas and the black community itself.

Public Enemy's lyrics drip with defiance and revolution. Chuck uses excerpts from speeches of Malcolm X and Minister Louis Farrakhan in his music.

He relentlessly pounds the same messages into the minds and souls of those who listen, Black power, Black pride, fight the power, knowledge is power, unity, we are history, we are civilization.

As encouraging as the new movement in rap music is, still all is not wonderful on the rap scene.

The rap gang, N.W.A., out of Compton, CA., blatantly condones violence and "gang banging" in their music.

Although groups like N.W.A. are few and far between and most rap insiders feel that N.W.A. wants simply to create an image that's, "harder than hard," the group is beginning to amass a following and that's disheartening.

More distressing than N.W.A.'s hype, is the omnipresent negative images of women in rap music.

Male rappers depictions of women as "bitches" and "freaks" are still a large part of the music.

The proliferation of gorgeous young women, clad in little more than their potent sexuality, humpin' and jumpin' in many rap videos, is indicative of rap music's attitude towards women.

The message is loud and clear. These guys may love sex and then again, they may just be acting like they love sex, but they certainly do not like women.

What's even crazier is some female rappers refer to themselves and their adversaries as money grubbing, man stealing, "skeezers."

"I'll take your man, whenever I feel like it.....I'll be your butcher if you've got beef, I'll take your man..." **Salt-n-Pepa, "I'll Take Your Man."**

Whether rap's female imagery is just an acknowledgement of, "sex sells" or it's a genuine extension of the sexual violence perpetrated against women in our society as a whole, rap music in general has something very positive to offer us.

Rap has permeated our culture on almost every level, it has become a viable and visible part of our society. There have been movies made solely about the world of rap music, e.g., "Krush Groove" and "Tougher Than Leather."

Public Enemy's latest single, "Fight The Power," was featured in Spike Lee's critically acclaimed, smash hit, "Do The Right Thing."

Rap is effectively used in television commercials, radio commercials, advertising in general.

Within the music industry, rap has become an entity unto itself.

Rap stars like M.C. Hammer are setting up for the future by bringing along new talent like the all-girl group, Oaktown's 3.5.7.

Hammer is attempting to make his hometown of Oakland, CA. a mecca of the West Coast rap scene and create a vehicle for up and coming artist to make names for themselves.

Rappers such as Kid-n-Play and D.J. Jazzy Jeff and the Fresh Prince have demonstrated substantial crossover power. Posters of these brothers are invading the bedrooms of suburban, teenage White girls. (In the words of Minister Farrakhan, "Wait a minute press!")

A couple of weeks ago, the rap industry was featured, believe it or not, on the McNeil/Lehrer Newshour, that bastion of broadcasting intelligentsia.

During one segment of the feature, Chuck D of Public Enemy addressed a press conference at the New Music Seminar held in New York City, recently.

During the press conference, Chuck discussed the fact that rap music was one of the motivating forces behind the emergence of a new Black intellectualism.

Black intellectualism through rap music? Can you imagine how that statement played with the normally high brow McNeil/Lehrer audience.

When the day comes when we begin to really listen to what rappers like Chuck D are saying, listen to it, internalize it and act upon it, there will be no second guessing the power and significance of rap music.

Superstar mainstream artist Bobby Brown is one of many vocalists who use elements of rap in their music.

Controversial scenes from Public Enemy's video, "Black Steel In The Hour Of Chaos."

Heavy hitters. M.C. Hammer is flanked by Sweet L.D. and Terrible T of Oaktown's 3,5,7.

Heavy'D and The Boyz. (L-R, Back) D.J. Eddie F and Heavy D. (Front) G. Whiz and Trouble T-Roy.

From whence he came. M.C. Hammer returns to his hometown of Oakland, CA to show everyone that nice guys don't always finish last.

Knowledge is king. The re-emergence of Kool Moe Dee has helped to improve the quality of rap lyrics.

"Yes, the rhythm, the rebels . . ." Chuck D, Terminator X and Flavor Flav of Public Enemy.