

Grammys Crown White King of Rap
by: Del Jones, The War Correspondent
From: CEMOTAP NEWSLETTER



The invasion of our culture by the enemy is a constant wave of theft that feeds the enemy's psychological need to ingest everything they can from us, while they attempt to control our growth and development as they make a fortune on the products of their former slaves.

The dynamics of their continued attacks and controls keep us confused and exploited at the same time. One of the major tactics they use is the corny one of setting themselves up as the legitimate judge of cultural forms they did not and could not create. They become not only the judge and jury, but also practitioners of our musical cultural forms.

It's easy to pull this hat trick off if you control every avenue of musical development, manufacturing, distribution and exploitation. Consequently, we must view record companies, radio stations, marketing and distribution companies, music publishing outlets, performance rights organizations etc. as nothing but legal theft and fencing operations that close the doors to those not in the mix.

Obviously, from this posture the control of our music is in the hands of the enemy. From here they can make and break artists, effect trends, co-opt any thing that slips through, while making and breaking who and what ever they want. Naturally, in this exploited position we lack controls of our important musical culture.

Since 90% of warfare is culture and the other 10% physical, this puts our people's image and musical diet in the hands of their slave master and nothing good can come of that. While many Blacks organize against the music of our youth, many times they forget that the music chosen, promoted, broadcasted and flooded into global markets is the sounds selected by outsiders. These sources hate us and it's reflected in the music they develop or chose to exploit that they want to profit from as they destroy our global and self images.

Having seized Jazz from our people, they redefined Jazz to include white Pop Artists covering Top 40 and R&B songs as they created a new category called Easy Listening. Meanwhile, Black Artists who used to explore space and time were allowed to die off as new ones were prevented, in the main, from being created. Then they changed the definition of Jazz. And because they controlled everything including the trade and fan magazines, they could justify the theft as their propaganda wing sanctioned the invasion and rearrangement of Afrikan culture... ya follow me?

Organizing award programs and setting standards as they set themselves up as judge and jury of musical art forms they didn't create or truly understand, they now could legitimize themselves as the authorities. Using their total mass media, which includes the so-called Black mass media, to establish power and authority they rein supreme.

Several years ago the Grammy Awards frowned on Hip Hop Music (Rap Music) as less than a musical art form. Until they got economic control over the music, they kept it outside their "mainstream" just as they had done during the early years of Jazz. Now after the corporate raiders have cornered and captured Hip Hop and they have infiltrated it and economically and creatively control the music they now put it in the center of things. A major reason for this is Rap Music's global popularity and off the chart profits.

Because they are judge and jury their recent crowning of White Rapper Eminem, they gave him three Grammys, completes the coup of Hip Hop. We, of course, have Dr. Dre to blame as he created, produced and presented the Po' White Trash Rapper to the world. Eminem's latest hit record deals with a fan in love with a recording artist (himself) who jumps over the edge by killing himself and his pregnant girl friend because he

didn't get an answer to his fan letters from the star.

At the Grammy's white performer Elton John sang the hook to the song and played the piano as Eminem went through his changes. The significance was obvious; the song was about an idol worshipping and homosexual fixation of a young man, Elton John is a champion of homosexual causes, the acceptance of Eminem by the white collective as a conquerer of a musical genre they had been trying to co-opt for years (Hip Hop), and he tops the charts globally making whites proud. Even Pat Boone, the Mormon Culture Bandit, praised the theft. Many forget how Boone used to rip-off Little Richard's and other Blacks in the 50s.

All over the world Eminem is now called the King of Rap as the Culture Bandits continue to control and redefine our musical expressions. Many of us don't care because we believe the propaganda that rap music and culture is negative because of the propaganda. Failing to realize the works of people like: The Roots, Dead Prez, Lauren Hill, Erykah Badu, Goodie Mobb, Jill Scott, Public Enemy, KRS-One, Wyclef and others continue to represent Afrikan Culture positively as the Hip Hop generation struggles against capitalism to find itself. As long as we don't organize to take advantage of our own talents and skills we remain the victims of others who simply out organize us.

**It's a Privilege to be Afrikan,
but Afrikans must Unite!**