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state involvement in labeling.
"I don't favor the state regulation of the content of speech under general circumstances," he said. "I do think that parents winning the approval of self-chosen labeling requirements from record companies is an appropriate outcome, since it is the product of voluntary decision making in the marketplace."

Sen. Rex Haberman of Imperial said he did not think the state had a role in judging the appropriateness of music.

"You can't regulate morality," he said. "I don't think the state has any business in that at all."

Instead, people should judge music for themselves, Haberman said.

"People don't have to listen to it," he said. "They can stop their children from buying it, or if their children are old enough to have their own money, they can stop them from playing it at home."

Haberman said he had no problem with voluntary labeling by record companies. However, he said he opposed any state involvement in labeling.

"(Labeling) is fine, but it's not the state's business."



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and Ray Charles to name two — in his 50-year career.

Love doesn't like rap.

Love said he saw no relationship between rap and jazz, with the exception of their common creators: blacks.

"Music should be artistic and inspiring," he said. "We created jazz, and we take it very seriously."

Conversely, rap is not black music, Love said. And in rap, music serves as merely the background.

"Rap is entertainment, not music," he said. "Some of it is cleverly done, much of it is simply gross."

Rap has too much filth, and although it pretends to carry a message, Love said, it doesn't.

Rap is simply a way to make money, he said.

David Sharp, a music teacher at the UNL School of Music, is a jazz musician who likes rap. Sharp sees a connection, albeit indirect, between jazz and rap.

"Rap came from funk, which came from soul, which came from blues and jazz," he said.

Sharp said the evolution of rap stemmed directly from the work of funk masters such as Parliament and Funkadelic.

Werner agreed that funk played a part in the development, if not the creation, of rap. Musicians such as Parliament's George Clinton and James Brown have been sampled more than anyone, and for good reason.

"George Clinton is a genius," Werner said.

Clinton found a way to get his message out and not lose the crowd, Werner said. He put down a heavy bass groove, so the body always had a beat to move to. On top of that, he layered brilliant statements on every known topic. He got his message out, and nobody missed the beat.

Good rappers do the same thing, Werner said.

"Rappers like KRS-1, Ice Cube and Chuck D know what they are doing," Werner said. They put down that heavy groove, then say their piece is over the top.

And getting out their message is the key for many of rap's top performers. That message is what makes rap so significant to Werner.

In 1982, when Werner saw Grandmaster Flash and the Furious Five, one of rap's pioneers, he said he knew rap's message was for real.

"Being one of maybe 40 whites out of about 15,000 people at a concert, watching all of these black folks sing along to 'Don't push me, I'm close to the edge,' made things pretty clear to me," Werner said.

It's that message, no matter what the origin, that will keep rap alive as an art form, Werner said.

"Rap isn't going to go away," he said. "It will remain viable and significant for a long time."



Strapped: carrying a gun

Stunt: promiscuous female

Sucker: a person who's easy to push around and take advantage of

Taking no shorts: not to be taken advantage of

Tip: way of describing the mood or type of situation one is in or dealing with

To the curb: at one's lowest point

Trippin': acting crazy or irrational

Vapors: the vibe given to someone who wants the friendship of a person only because of his or her notoriety.

Wac (or wack): unacceptable

Wax: a record; to defeat someone; or have intercourse

What time is it?: to ask people if they know what's going on

Wheels of steel: turntables

Wild thing: sexual intercourse

Word: agreement of truth; not a lie

LOCAL MUSICIANS from page 9

at Duffy's, "unless they're really bad," he said.

The Lincoln bar scene doesn't include much rap music, but local record stores are reaping profits from nationally known rap artists, said John McCallum, owner of Twisters Music and Gifts in Lincoln.

"(Rap) is one of our top-selling categories," he said.

The typical consumers of rap in Lincoln are 12 to 25 years old, he said.

Because Lincoln radio stations don't play a lot of rap music on the air, McCallum said, "The biggest thing is getting the music into our customers' ears."

Twisters plays much of its rap music over the store's speakers, he said, which helps to get the attention of customers.

But, Green said, as rap music becomes more popular nationwide, problems multiply with those who just don't understand rap.

"Now, conservative, fearful people in positions of power, are working to literally ban the music. . . . And record companies are promoting artists that speak the language of destruction aimed at black, ethnic communities."

Local rap artists in The Movement hope to expose racism in the Midwest with their releases early next year on independent labels, Green said.

"I feel very responsible in my group's efforts to combat the negatives with uplifting verbs engulfed in the love of purely soulful tracks. I, of course, represent one voice of many people with the desire to be heard and respected."

known worldwide and teach more about African history through rap.

"You can learn more about African history in rap music than you can in school — that's a shame," Green said.

"Hopefully we'll be able to own and operate either audio or visual media, or both," Kauffman said. "I could get things done the right way, which the white mainstream has failed to do throughout history."

Green said he hoped their goals as rappers would be achieved.

"There are a great number of people and means that need attention publicly," Green said. "I wish to aid in the development of hungry minds that don't have the opportunities or means to prosper."



MICHELLE PAULMAYON

Grant Kauffman is co-host of The Movement, a rap-music program on KRNU radio station. Kauffman raps about the racism he has witnessed.