

LUDACRIS

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baked, grilled — whatever way it's definitely chicken. But beer, you don't have to have it a certain way, just brewed (laughs).

Q: So what's your favorite beer?

A: Well, right now I'm working on three different endorsement deals, so ask me again in a few weeks (laughter).

Q: How do you see yourself separating from the Atlanta scene?

A: What sets me apart from South-

ern rap, and everyone else? I feel like I'm the most versatile MC out there. Doing collabos (collaborations) with different people, this is why I like doing them, because it shows my versatility. Whatever you want to do — rapping fast, slow, about certain subjects; women, make you laugh, make you cry; I'm trying to do it all. Over time I'm starting to drill that into everyone's brain. I want to be the most versatile.

Q: All right, last question: What would you like to tell Bill O'Reilly (who called for a boycott of Pepsi because of a

deal for Ludacris' endorsement)?

A: I'd say: Buy the album. But I handled him in a very intelligent manner. I say his name in two songs on the new album. One I can't say, but on the other the lyrics go like this: "Shout out to Bill O'Reilly / throw you a curve. You're mad 'cause I'm a thief / I got away with words. I'm gonna start my own beverage that will calm your nerves..." For the rest, you're going to have to buy the album.

Steven Neuman is a freelance writer for the Emerald.

SPEARHEAD

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equally hostile back toward them. In my later works I have rethought that. I believe that compassion brings about resolution to conflicts, and that's what we want — those who are working toward this greater goal of a world that is a demilitarized world, a less corporate world, or at the very least (a world) for corporations that feel like having some responsibility can also be part of their profit agendas. In order to do that, we have to make this resolution irresistible. We don't make it irresistible when we make it about anger; when we make it about anger, make it about retaliation. We make it irresistible when we make it inviting to people. When we make people feel like they're welcome to exploring other ideas. I don't play that song anymore; I haven't played it for five or six years.

Emerald: How do you feel the new album has been received? The Emerald review said, "The problem lies almost entirely with the lyrics, which call for social change, peace, love and unity using all the profound wisdom of a bumper sticker." How would you address this critique of your lyrics?

MF: I would address it in that I write lyrics, and then people put them on bumper stickers (laughs). That's what's happened. You know, everyone has their opinion about it. But I perform the music every night and I look out into the audience and see the effect it has on people. So, someone says "It has the profound effect of a bumper sticker or

whatever," it's like, "What?" That's your thing man, and if you're just in your house looking at bumper stickers driving by as they all go by, then that's probably how you're going to get it. But if you take time and sit with the music, and you listen to more than just the hook of the song; if you dance and you celebrate; put your arms in the air, and smell your own funk, you might get more out of it. But it's not for me to judge what other people think. Some people say it's the greatest thing in the world; some people find it heinous. Some people think it's too radical; some people think it's not radical enough. But it is me, and it is who I am — it's all I can be.

Emerald: Do you think releasing your albums independently has affected Spearhead's popularity?

MF: I think that's affected our popularity a little bit in that we have a much more loyal fan base. We have people today that travel from show after show after show. It's because we've changed the way we do things, and people understand that, and people resonate with that and feel it. So I guess the thing that I'm most proud about our music and the way that it's grown since we've started our own label is that it hasn't grown through advertising, through media or MTV — it's grown through word of mouth. I think of all the people who've done that for our music and I'm grateful.

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SHAKRA

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already a great amount of censorship in place using a method best called a "corporate filter."

This corporate filter operates on the assumption that entertainment thrives on your consumption and pleasure. This is the sole reason why "entertainment" exists — it's a product. For a given company, consumption of the product equals profit, and in turn, profit equals more product to be consumed. This cyclical process is a devastating one because it usually considers nothing else. Occasionally, something slips through — some idea that might subvert the cycle — but profit always triumphs as the paramount importance for entertainers. There-

fore, a slew of marketers, demographers, advertisers and orchestrated production teams are called forth to perpetuate this cycle to the point in entertainment that we've now reached. We believe that what's produced is actually worth something real and meaningful. But it is all a rapid sequel to perpetuate more of the same, the same, the same.

Perhaps I've gone too far in saying entertainment isn't creative. It is quite creative indeed because it remains so successful. However, the basis of this success is destruction. I don't mean violence and car explosions, but rather destruction of thought and the natural world around us. We don't see it because this argument sounds tired, or perhaps like an attack on "what we like." But listen: We're safely detached, and entertainment helps

assist that. Turning a blind eye to the world's exploitation is easy because we live so comfortably. Again, entertainment helps perpetuate this process.

I could go on, but I'll let you fill in the specifics of this argument and find these points of exploitation for yourself. But still, the last thing I would want to do would be to put this all on you, the reader. I was once entirely susceptible to the argument I've just outlined. I'm just waking up myself and am becoming more aware of how visual images affect my life every day. It's time to start turning this death cycle around and breathe some life back into art.

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3-D FILM

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Game Over." Now, frequent 3-D screenings are planned for the Bijou Art Cinemas. Bijou projectionist Scott McGahan said he sees 3-D film experiences as journeys back in time.

"I like the novelty of it," he said. "It feels retro to put on the glasses and

imagine what things were like in the '50s." However, McGahan said 3-D content is viewed by fans in a lighter perspective now than during its debut.

"I think the scary 3-D films were taken seriously when they first came out, but now people just think they're funny," he said.

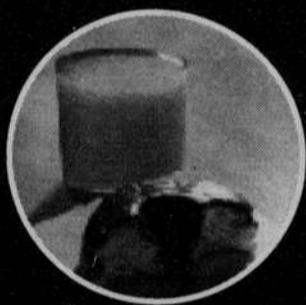
After the success of "Creature From the Black Lagoon," the Bijou is plan-

ning to show a new 3-D film every month. Among those under consideration are 1954's "Dial M For Murder," 1953's "It Came From Outer Space," 1983's "Jaws 3-D," 1982's "Friday the 13th Part 3: 3D" and the aforementioned 1953 film "House of Wax."

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