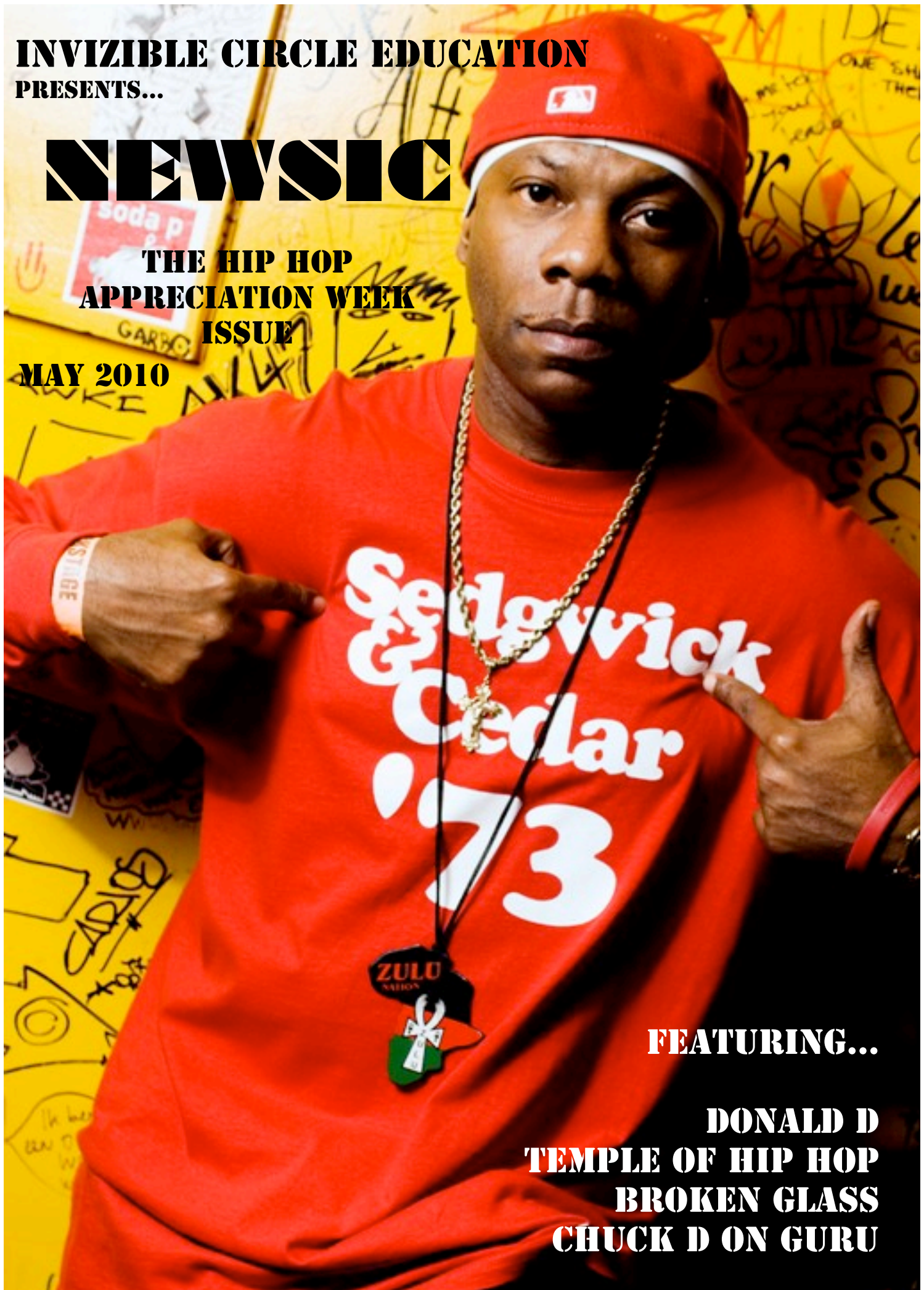


**INVIZIBLE CIRCLE EDUCATION
PRESENTS...**

NEWSIC

**THE HIP HOP
APPRECIATION WEEK
ISSUE**

MAY 2010



FEATURING...

**DONALD D
TEMPLE OF HIP HOP
BROKEN GLASS
CHUCK D ON GURU**

The Temple of Hip Hop is proud to announce the 13th Hip Hop Appreciation Week (HHAW) will be celebrated May 16-23, 2010 our theme for this year is ORDER!

Hiphoppas around the world are encouraged to use this week to get yourself, family, community in ORDER so that we can move forward in our collective consciousness.

The goal of HHAW is to de-criminalize the images of Hip Hop culture that are presented to the world by the mainstream media. During HHAW, Hiphoppas should amplify the work they're doing in their community through Hip Hop culture.

As we begin this new decade, there are so many remarkable things happening in Hip Hop culture from the creative elements, to the political, academic and spiritual aspects. Now is the perfect time for the international Hip Hop community to get in ORDER!

Last year we celebrated the 35th Anniversary of Hip Hop culture; let us stop doubting who we are and what we are here to do! As we get in ORDER, it's time to get past the "personality" of our Hip Hop leaders, decide what is best for Hip Hop culture and how it will affect our children's future!

As a unified international Hip Hop community we have the ability to use ORDER and transform the world into what we desire it to be! HHAW is a great time to learn or re-affirm your appreciation, support and work for the development, growth and preservation of Hip Hop culture through various activities and events in your community!

Here are a few suggestions for ORDER during HHAW 2010:

1. Decide what Hip Hop culture really means to you and how you can contribute to its development, growth and preservation.
2. Get involved with or create an organization that allows you to use your gifts and talents, share those blessings with your community.
3. Study and teach the "Gospel of Hip Hop" and other information that give an authentic perspective of Hip Hop culture beyond entertainment.
4. Acknowledge May 16th 2001, as "Hip Hop Independence Day", this is the day that the Hiphop Declaration of Peace was presented to the United Nations to establish Hip Hop as an "international culture of peace and prosperity."
5. Contact your local media outlets about programs for HHAW that help to de-criminalize the image of Hip Hop culture and highlight the contributions of Hip Hop pioneers.



6. Plan HHAW events and activities that include input from parents, youth, educators, spiritual leaders, politicians, business and community members.

7. Teach the youth about Hip Hop culture and provide creative activities that allow them to express themselves through the elements of Hip Hop.

Let's use HHAW to practice ORDER as we teach about Hip Hop culture and the many contributions we have made for positive social change in our communities around the world. This will empower Hiphoppas to rise above the negative stereotypes that mainstream media continue to attempt to place on our people, our ways of express and our culture. Have a positive, progressive and productive HHAW 2010, Word!

Minister Server - The Hip Hop Life Coach

So as another Hip Hop appreciation week is upon us, I think about the things that I should appreciate Hip Hop for. So first of all I must set the scene, it's the 1980s and I am a teenage Asian boy growing up in a Northern town in England. There are only three people of colour in our school; my brother, his friend and me. When I look at my TV I see all the usual stereotypes on programmes such as 'The Black and White Minstrel Show', 'Love Thy Neighbour' and 'Mind Your Language'; all depicting people of colour as worthless, lazy, stupid and generally not being able to speak understandable English!! Out in the streets of Thatcher's Britain I see NF (National Front) scrawl on the walls and listen to people saying 'send 'em back'. Times are tough and it's easier just to keep my head down, blend in and let the fools say what they will about my colour, my heritage and my culture.

Then from nowhere came Public Enemy, a loud, strong and proud Hip Hop group pushing radical rhymes and militant imagery. Their album titles spoke volumes on their standpoints and began to make me see for the first time that it does and will 'take a nation of millions to hold us back' and that it definitely was time to 'fight the power'. From that moment on I began to walk taller and stand up for my ancestry, believing that I needed to do more than just blend in and take the insults. It was time to rise up and make the fools less ignorant and more careful in their manner. I became politicized by Public Enemy and soon after began watching what else was going on this world and taking note of how they were teaching me that my family came from the Third World when really we were amongst the first, and most developed, ancient civilisations. Hip Hop had given me a sense of identity, value, purpose and ultimately strength to stand up for who I am. I wanted to be a part of that world of Hip Hop that gave me all of this and give back to it, use it to influence the next generation of young people struggling in a country that wasn't accepting them even though we were born and bred here.

Public Enemy definitely made me the man I am today, strong, proud and relentless in my pursuit of justice, equality and freedom for all those feeling oppressed and held down by the prejudices of the societies we live in. **Hip Hop culture continues to live strong in my heart, my soul and my everyday actions and I hold on to those lessons from the past that have determined my present and feed my future.**

Thanks PE, I will forever remember and appreciate...peace MK

"Yes the rhythm's the rebel, props to Public Enemy,
they raised up the level
The hard problems, where some never been we're in
Too much stylin, you know it's time to get
Real with the enemies killin our cultures,
Tearin us up like they hungry vultures,
Don't let 'em tell you that Hip Hop's evil
Believe that 'rap, chasin' dollars be the sequel."





THE HIP HOP APPRECIATION WEEK SPECIAL INTERVIEW

DONALD-D AKA THE MICROPHONE KING AKA THE SYNDICATE SNIPER

who do u (did u) take inspiration from?

MY INSPIRATION STARTED WITH THE 1st GENERATION OF HIP HOP. WHEN I SAW BUSY BEE STARKY RHYMING AT AN OUT DOOR JAM THAT MADE ME CHANGE FROM WANTING TO BE A B BOY TO WANTING TO ROCK THE MIC.

what was your first experience with Hip Hop?

MY FIRST EXPERIENCE AT SEEING A LIVE HIP HOP JAM WAS DJ KOOL HERC IT WAS AT A PLACE CALLED 129 PARK AFTER THAT I WOULD GO TO BRONX RIVER CENTER AND SEE AFRIKA BAMBAATAA WITH THE ZULU NATION.

best ever hip hop memories

WOW IT'S SO MANY LET ME SEE

1-LIKE I SAID THE FIRST TIME WHEN I SAW A MC ON THE MIC.

2- STARTING OUR OWN HIP HOP CREW CALLED THE AS SALAAM BROTHERS ALONG WITH EASY AD WHO LATER BECAME A MEMBER OF THE COLD CRUSH BROTHERS & DJ RASHID.

3-GETTING DOWN WITH THE FUNK MACHINE THE SON OF BAMBAATAA AFRIKA ISLAM, DJ JAZZY JAY, MC's KID VICIOUS & EL J. THAT WAS MY INTRODUCTION ON BECOMING AN ZULU KING WITHIN THE UNIVERSAL ZULU NATION.

3-WATCHING GRAND WIZARD THEODORE SCRATCHING.

4-SEEING THE COLD CRUSH FOUR BATTLE THE FANTASTIC FIVE.

5-WATCHING SHA ROCK & LISA LEE GO BACK & FORTH RHYMING WHILE AFRIKA ISLAM WAS ON THE WHEELS OF STEEL.

what do u feel is the state of Hip Hop today?

IF YOU ARE TALKING ABOUT THE STATE OF 2DAYS RAP MUSIC THEN HIP HOP IS NO WHERE TO BE FOUND. 99% OF THE ARTIST WILL NOT COME AND REPRESENT AT ANY HIP HOP EVENTS LIKE B BOY BATTLES, DJ BATTLES OR EVEN MC BATTLES AS WELL AS GRAFFITI EXHIBITIONS. I DON'T CONSIDER THEM HIP HOP TO ME THEY ARE RAPPERS WHO MAKE MUSIC.

how do u feel Hip Hop culture is represented in the mainstream media?

WELL THE MAINSTREAM RADIO/TV USES THE TERM HIP HOP TO HELP SELL WHATEVER PRODUCT THEY ARE SELLING. HOW MANY TIMES DO YOU HEAR ON TOP40/POP RADIO THE SLOGAN WHERE HIP HOP LIVES AND THEY ONLY PLAY ONE FORM OF COMMERCIAL STLYE RAP MUSIC ALL DAY LONG. RADIO USE TO BE ABOUT PLAYING EVEN THE UNDERGROUND & THE NOT SO POPULAR RAP MUSIC & THEY FORGOT ABOUT PLAYING THE LOCAL ARTIST FROM THEIR CITIES. YOU HAVE THESE PEOPLE WHO DON'T HAVE A CLUE ABOUT HIP HOP SITTING BEHIND THEIR DESK DICTATING TO US ON WHAT HIP HOP IS,AND THE PUBLIC FALL FOR THAT. IF YOU ARE NOT DOWN WITH A BIG CORPORATION WHO CAN SPEND BIG BUCKS SO RADIO WILL SPIN YOUR SONG THEN YOU CAN FORGET IT.

5 tracks that must be heard by any Hip Hop lover

- 1-PUBLIC ENEMY 'REBEL WITHOUT A PAUSE**
- 2-RAKIM 'LYRICS OF FURY'**
- 3-THE B BOYS 'GIRLS'**
- 4-AFRIKA BAMBAATAA & THE SOULSONIC FORCE 'PLANET ROCK'**
- 5-DONALD-D 'F.B.I'**

anything else you want to tell the readers

I WOULD LIKE TO LET THE WORLD KNOW THAT TRUE HIP HOP IS ALIVE EVEN IF IT'S NOT SEEN ON PRIME TIME MTV. THERE IS STILL A MOVEMENT A CULTURE OF PIONEERS & NEW SCHOOL PEOPLE COMING TOGETHER FOR THE LOVE OF HIP HOP & ALONG WITH THE UNIVERSAL ZULU NATION WE WILL CONTINUE TO FIGHT FOR WHAT WAS STARTED BACK IN 1973 WITH DJ KOOL HERC SO THAT THE HISTORY IS NOT FORGOTTEN.

I WANT EVERYBODY TO BE ON THE LOOK OUT FOR A NEW DONALD-D ALBUM TITLE: THIS IS HIP HOP & A NEW B BOYS ALBUM THAT WILL HAVE A HIP HOP & ELECTRO VERSION. I WANT ALL THE FANS & FAM IN THE UK & EUROPE TO BE ON ALERT FOR THE DJ CASH MONEY & THE B BOYS TOUR THE DATES WILL BE POSTED ON FACEBOOK & MYSPACE. PEACE!

www.myspace.com/donaldd

www.myspace.com/thebboys1983

www.myspace.com/therhymesyndicate

facebook: donald d Bronx

BROKEN GLASS



Broken Glass Crew, 1985. Clockwise from bottom left : Tim 'Bones', Danny Price, Swanny(RIP), Kevin, Ozzy, Patrick, Donald.

Back in 1984 Manchester's Broken Glass were the best-known breakdance crew in the UK, appearing on a whole host of national TV programmes ranging from the cutting-edge music show, The Tube, to children's favourite "CBTV", and even popping up at peak-time on a Saturday night (ITV's "Some You Win").

The Broken Glass Street Crew originally came together in the summer of 1983, busking in Piccadilly Gardens in Manchester city centre. They were true pioneers of British breaking (Kermit, a founding member, would be the first UK breakdancer photographed for a national publication). **At this point in time, Manchester was at the heart of the underground Electro-Funk scene, from which the early British b-boys (and fly girls) emerged,** and I was the DJ at the North's leading specialist black music nights of the era, Wednesday at Legend and Tuesday at The Pier, in nearby Wigan.

I'd also taken over the Friday night at The Hacienda, then very much an alternative venue, and, in addition to this, would appear at the clubs Saturday night sessions, playing for an hour each week, and introducing their regular crowd to the New York Electro that held sway on the black scene.

During the closing months of 1983, Broken Glass became, to all intents and purposes, The Hacienda's resident crew, dancing on the stage during my Saturday night spots. They played a significant part in raising the clubs profile with Manchester's influential black audience, although, sadly, their role in setting The Hacienda off on the road towards becoming a legendary dance venue has never been properly acknowledged (despite the Observer Colour Supplement documenting this at the time in a double-page feature, which gave the crew their first national exposure).

Broken Glass would soon begin to regularly appear at club venues throughout the country. Many people would recall that their performances would leave a lasting impression on them, including Norman Cook, who would cite Broken Glass as the crew who introduced Hip Hop to his hometown of Brighton in December '83 (following an appearance as part of the "Hacienda Review").

In June 1984, Broken Glass added a further string to their bow by releasing a record (with Kermit and Fiddz rapping). This was "Style Of The Street", which featured on Street Sounds "UK Electro" (an album that reached Number 60 on the British chart) before being issued as a single in its own right. Starting with the first "Electro" compilation in October 1983, Street Sounds would bring this highly innovative form of dance music to a whole new audience, outside of the black areas where Electro first took off, via their hugely influential and long-running series of LPs, which provided the soundtrack for British breakdancers the length and breadth of the country. Apart from "Style Of The Street", "UK Electro" featured 5 other tracks (under a variety of aliases) that I'd worked on with musicians, Martin Jackson and Andy Connell. It was very much an experimental project, but would ultimately gain cult status.

"Style Of The Street" was one of the first ever UK Hip Hop singles, with Broken Glass playing a leading roll in the foundation of the movement in this country. Fellow Mancunian, Gerald Simpson (A Guy Called Gerald), who originally started out as a Hip Hop DJ, but would later in the decade record one of the defining Acid House tracks, "Voodoo Ray", viewed them as a big influence. Remembering how the crew were regarded as local 'superstars', he'd say: "The thing that made me want to get into production, into making things, was Broken Glass."

The original break era was a life-changing period for so many people, who as a result would become DJs, dancers, rappers and musicians. For young blacks in particular, this was a truly inspirational time, and Broken Glass perfectly reflected this spirit of creativity.

Kermit eventually became one of the UK's best-known rappers following his debut on "Style Of The Street", firstly as part of the Manchester trio, the Ruthless Rap Assassins, whose "Killer Album" in 1990 was critically acclaimed as a major landmark for British rap. Kermit would go on to hook up with Shaun Ryder of The Happy Mondays to form Black Grape, scoring a Number 1 album and a string of hit singles, whilst a second ex-Broken Glass member, Dave 'The Wave' (now known as Davy T) has also sold over a million records worldwide, this time with various dance projects, including The Porn Kings and 2 Funky 2.



Broken Glass, Piccadilly Gardens, Manchester 1984.

One of the countries top contemporary dancers, Benji Reid, has taken his one-man show around the globe in recent years, including a run of dates at **Sydney Opera House**. Benji, a master popper like his mentor, Raymond Campbell, would go on to work with Soul II Soul as a dancer / choreographer after winning the European Body Popping Championship, just as the awesome breaker, Danny Price, would work in a similar capacity for Goldie / Metalheadz. Danny was, along with Dave, one of only two out-of-towners brought into the Manchester fold back in the early days of Broken Glass, and has since forged a highly successful career as a dancer and actor.

Royston Swanston and Tim Ford would become teachers, passing on their dance skills to the next generation of breakers and poppers, while Raymond Campbell and Kevin Lowe took a musical direction, and continue to produce their own recordings.

The three Morris brothers, Stephen, Kevin and Michael (the youngest original Broken Glass member), formed a family fight dynasty, resulting in both national and international boxing and martial arts titles. Back in 1983, Stephen had been the winner of the North-West Breakdancing And Body Popping Championship, the first competition of its type, with the final held at The Hacienda.

All the members of Broken Glass, in one way or another, would find their lives shaped by this period, as would I, and now, two decades down the line, the crew's undoubted contribution to Manchester's rich musical heritage is about to be celebrated in style at a reunion event in the city on August 8th 2004.

As preparations were being made to hold the reunion twenty years on from "Style Of The Street", the crew received news that one of the UK's biggest ever dance acts, The Prodigy, have used the track as the basis of their comeback single, "Girls", giving the anniversary further relevance. "Style Of The Street" might be fondly remembered by the fanatical retro-Electro community in the UK, but the association with The Prodigy, whose appeal is international, means that far more people will become aware of "Style Of The Street" in 2004 than when the record was released in 1984.

Further to the reunion, **there are also plans for Broken Glass to set up a street dance academy, whilst documenting their history on a website, which will pay tribute to the Old Skool days** when a roll of lino became a stage, and the British public would watch in awe as groups of raw, but extremely talented street kids, blew them away with their dynamic impromptu performances.

Greg Wilson, 2004.

<http://www.electrofunkroots.co.uk>

Thoughts On GURU...

Truly one of the good dudes man. As far as hard worked skill and what GOD gave him he really was in a zone by himself. **He and DJ PREMIER ventured beyond the conventional and still kept it 350% hip hop.**

Touring with him a few times and especially 1998 on the Smoking Grooves tour I always seen dude at a very even keel. A nice cat. 'YOU KNOW MY STEEZ' video was shot on a freezing day on Randalls Island back in 97a crazy respectable relationship PE and the GANG STARR Foundation ...GURU name checked me in that rhyme, I often name checked Gang Starr as well.

Even on a few ruffled times, when I had to let the BAD BOY / BIGGIE situation know that I didn't dig or stand for use of my voice for Ten Crack Commandments without at least calling me. It was a bit awkward development during that process. BIG had passed and PRIMO was the producer on it. Finding that things were in motion between 2 major companies and lawyers trying to claim it and keeping both of us out the business mix regardless of how we planned to fix it, till I let PRIMO know this wasn't a GANG STARR issue. It was a crack first, my voice second , and notorious BMG situation not B.I.G.

Regardless of feelings we were men about it. And GURU was a the chief feel good dude as with FLAV on the tour of 1998. And BIG SUGG ,FREDDIE FOXX, and FOX made like like family that tour. We had a ball for real and in the 'Do You Wanna Go Our Way' video GURU and PRIMO blessed us. Most recently as just a couple of weeks ago in NYC as well as the last few years wherever we would meet PRIMO and I hug as soldiers we are in this game and we sincerely greet with love.

GURU made it always easy for everybody I

felt.....I never knew him as well as PRIMO but I'm proud to have worked with alongside of him and the legacy those two cats manifested. No big pun intended with that last statement referencing one of GANG STARRs first hit records. **To GURU in whatever spirit his place may be, stay cool soldier as you taught us all how to be.**

As in the words of BUMPY KNUCKLESSalute...GURU, PRIMO, GANG STARR forever.

Chuck D



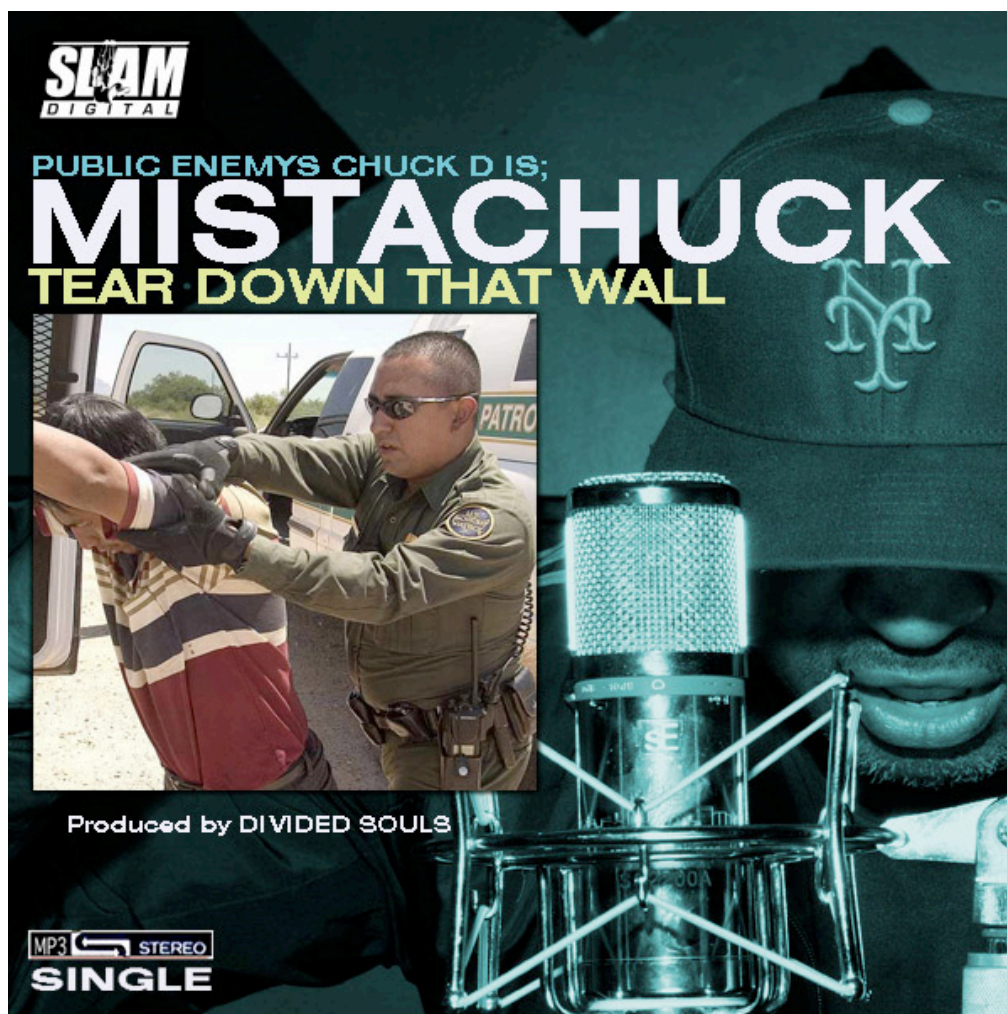


from the pen & pad of

CHUCK D

1989 US President Ronald Reagan chastised the then Iron curtain of communist countries about the separatist existence of the Berlin Wall. There presently is a multi billion dollar wall funded by the United States with similar isolationist separatist policies ...the wall between the US and Mexico. Chuck D addresses the growing tangible and intangible wall existing between the black and brown people in North America.

In Mexico, new figures have been released showing more than 5,000 Mexican migrants have died trying to reach the United States since 1994. Mexico's National Human Rights Commission says an average three migrants lost their lives every two days in the US-Mexico border region in 2007 and 2008.



And now by default its attached to being a themed commentary to the recent passed one sided racist immigration LAW in the State of Arizona...

This statement from Chuck D and his wife Dr Gaye Theresa Johnson Professor Of Black Studies and Chicano Studies UC Santa Barbara.

'Jan Brewer's decision to sign the Arizona immigration bill into law is racist, deceitful, and reflects some of the most mean-spirited politics against immigrants that the country has ever seen. The power that this law gives to police, to detain people that they suspect to be undocumented, brings racial profiling to a new low.

Brewer's actions and those of Joe Arpaio, Russell Pearce, the Arizona State Senate are despicable, inexcusable, and endorse the all-out hate campaign that Joe Arpaio, Russell Pearce, and others have perpetrated upon immigrants for years. The people of Arizona who voted for this bill, as well as those who crafted it, demonstrate no regard for the humanity or contributions of Latino people. And for all of those who have chosen not to speak up, shame on you for silently endorsing this legislated hate.

In 1991 I wrote a song criticizing Arizona officials (including John McCain and Fife Symington) for rejecting the federal holiday honoring Dr. Martin Luther King Jr. The same politics I wrote about in "By the Time I Get to Arizona" are alive and well in Arizona today, but this time the target is Brown people.

These actions must stop. I am issuing a call to action, urging my fellow musicians, artists, athletes, performers, and production companies to refuse to work in Arizona until officials not only overturn this bill, but recognize the human rights of immigrants. This should include the NBA playoffs, revisiting the actions of the NFL in 1993, when they moved the Superbowl to Pasadena in protest against Arizona's refusal to recognize Dr. King.

We all need to speak up in defense of our brothers and sisters being victimized in Arizona, because things are only getting worse. What they're doing to immigrants is appalling, but it will be even more damning if we remain silent.'



TEAR DOWN THAT WALL

Song writers : C Ridenhour ,B.Dixon,J.Moss Producers: Brent Dixon & Chris"Spanky" Moss for Divided Souls Ent.,LLC

Vocals Produced by Johnny Juice Rosado

Publishers: Brenda's Game Manifested Publishing, LLC(BMI); Bring The Noize inc(BMI), administered by Reach Global, Inc/ MPCinema(BMI),JACKSON WONDERFUL PUBLISHING(ASCAP)

Musicians: Brent Dixon & Chris Moss

Scratching: DJ Pain1

Mixed by DJ Johnny JUICE Rosado @ The Terrordome - Strong Island, NY

Recorded & PRE Mixed by: Brent Dixon & Chris Moss @ Divided Souls Studios(Baton Rouge,La./Douglasville,Ga.Mixed at Divided Souls Studios(Baton Rouge,La); Divided Souls Studios Southeast(Douglasville,Ga.);

Vocals Recorded @ The Terrordome - Strong Island, NY

Track produced by Divided Souls from Baton Rouge LA.upon a tip from the great MC ...Scarface.> >

NEWSIC is produced and edited by Invisible Circle Education. This second edition has again been made possible due to the support of our contributors, volunteers and supporters. We would like to express thanks to all our supporters.

Invisible Circle Education are a grass roots youth and community education organisation specialising in the provision of tailored multimedia educational solutions aimed primarily at the children, youth and community sectors.

Our young and emerging, highly motivated, BME led social organisation comprises a variety of experienced artists, educators and community developers who specialise in Hip Hop education. We offer a variety of informal learning led approaches including Youth and Community Development programmes, Artform projects and workshops, Mentoring and Guidance programmes, Training packages and Interactive Resources, as well as 'streetlife' our inspirational weapons and gang awareness project.

The majority of our programmes are aimed primarily at young people aged 10-22. However, our organisation also actively encourages and supports a range of all-age programmes and wider volunteering opportunities, mentoring, and wider self and community development for all.

Our extensive range of services has an extremely varied customer base from Statutory Authorities, the Voluntary Community Sector and all organisations and groups working with, and for, young people and communities, through to a range of individuals and other positive Hip Hop activists, supporters and lovers worldwide.



The overall aim of Invisible Circle Education is to give education, voice and opportunities to young people and communities through the positive use and preservation of Hip Hop Culture

NEXT EDITION OF NEWSIC SUMMER 2010

For more information please email invisiblecircle_education@yahoo.co.uk

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