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querida maria

por favor mostre para o ministro

e' excelente para a cultura brasileira  
 (e para o nosso Movimento) - o Brasil  
 ensinando o bom hip hop para os  
 EUA! quem diria!:

**MUSIC REVIEW | AFROREGGAE****Brazilians Infused With Rap and a Love of Community**

By JON PARELES

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Gunshots blasted and musicians ducked for cover as AfroReggae re-enacted one of the primal traumas of its neighborhood, Vigário Geral, one of the poorest slums of Rio de Janeiro. In the 1990's, after drug traffickers killed four policemen in a shootout, the police returned and killed 21 people. AfroReggae was founded in 1993 in a community program for local children that provides alternatives to a life of crime with workshops in music, dance, film and circus skills. A decade later the band could show a lot of American rappers and rockers how to turn socially conscious songs into explosive performances.

AfroReggae took the stage on Wednesday at Zankel Hall to begin a Perspectives series booked by Caetano Veloso, the Brazilian songwriter whose two concerts this weekend at Carnegie Hall are sold out. He joined the group to sing one of his own songs, "Haiti," and float one perfect high note at the end.

If Rage Against the Machine could drum like Ozomatli, dance like the Black-Eyed Peas and sing exuberant samba melodies and reggae tunes, America might have something like AfroReggae. Singing, rapping, power chords, wah-wah funk, turntable scratching and Brazilian drumming were all part of AfroReggae's set, and of course everybody danced.

Three drummers playing surdos (Brazilian tom-toms) did synchronized steps that came out of samba, the Brazilian martial art of capoeira and angular hip-hop moves. Rappers, singers and drummers bounded around the stage, with a disc jockey presiding above and a guitarist and a bassist switching the music from rock to funk to reggae. Costumes came and went, alluding to regions and social circles in Brazil and abroad. One song started with a triangle, referring to the forró music of northeastern Brazil, as a rapper flaunted the mask of a harlequin figure from northeastern carnivals.

Most of the songs were from AfroReggae's album "Nova Cara" (Universal, Brazil). AfroReggae has listened to hip-hop from the United States, new and old, and has picked up everything from whooping sound effects to the cadences of the rhymes. But where American gangsta rap boasts about criminal exploits, AfroReggae's songs reverse the message. They support a spirit of community, not ruthless individualism, and the lyrics denounce violence and self-destruction. In songs and raps,

AfroReggae chronicled the toll of drug crime, protested the social apartheid that separates rich and poor and counseled against escalating revenge.

If that suggests enough good intentions to be stultifying, the music was anything but. In AfroReggae's hyperactive songs, no style had a chance to overstay its welcome. Speed-tongued rapping meshed with hard-scrubbing funk, which turned into swaggering samba or cranked itself up to rap-metal. Whenever rhythms borrowed from the Caribbean or the United States seemed too basic, the Brazilians layered on extra percussion. The music sometimes mourned, but it had none of the self-pity of its American kin. Spawned in the harshest slum conditions, AfroReggae's music aims not just for survival, but for jubilation.