

Freelance Writer & Hip-Hop Journalist, Samuel Wright Jr., Celebrates Hip-Hop 50 by Expanding “Solomon’s Soul”

With the relaunching of “Solomon’s Soul” on Substack, Samuel Wright Jr. is now offering select subscription based content and additional writing services.

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Samuel Wright Jr.

celebrations for The 50th Anniversary of Hip-Hop transpiring earlier this month, [Samuel Wright Jr.](#), is relaunching “Solomon’s Soul” on Substack with select subscription based content and additional writing services.

Samuel Wright Jr. is a native son of Atlanta, Georgia, the home of the ATLien, and a city many consider to be the Southern Mecca of Hip-Hop. The adage, “Like Father, Like Son” appropriately fits Samuel because his father wrote for

the local newspaper. Therefore, the inherited gift of writing led Samuel to win a creative writing award in elementary school. His passion for writing soon materialized by expressing his thoughts in the form of short stories based on observations and personal experiences with 2Pac, Kanye West, T.I., Ludacris, Talib Kweli, Mos Def and Common providing the soundtrack to his life.

Samuel reflects, “If you know me, you know Hip-Hop has been almost a religion to me since I was a kid. I got my first taste of it when my Dad's friend paid for the Vibe interview book of 2Pac. I read it cover to cover and was infatuated with the genre. Over the years I've grown a reputation for loving rap and curating it before I knew it was a thing. My love for Hip-Hop is what led me to pivot into music journalism.” Inspired by the likes of Elliot Wilson, Charlie R. Braxton, Kevin Powell, Danyel Smith, Bonz Malone, Cheo Hodari Coker, Julia Beverly, and Carl Chery, just to name a few, Samuel considers himself to be a student of the greats and all things Hip-Hop.

After graduating High School, he attended Fort Valley State University and later graduated with a Bachelor of Science in Education and a Masters of Art in History. In 2015, Samuel started his publishing company, Wight’s World, and began self-publishing his books under the pseudonym

Solomon Hillfleet. In 2019, he launched “Solomon’s Soul” on Substack, a platform that allows independent writers to publish their content directly to their audience. Now as a rising star in the world of freelance writing and journalism, Samuel has merged his gift of writing and his love of music, especially for the artform of Hip-Hop and the culture that it birthed, on his platform. The oversaturation of the music industry coupled with more quantity than quality, has led to an ongoing resurgence of fans that appreciate the history of Hip-Hip and the stories music journalists have written in the span of 50 years.

Samuel has interviewed established producers, artists, and DJs such as Drumma Boy, DJ Scream, Mickey Factz, Big Oomp, Daddy O, Pastor Troy, YZ, Ras Kass, Chingy, Naledge (Kidz in the Hall), Blu & Exile, Mykko Montana, Chefry Kitchen, DJ Bigg V, and more. He also spotlighted buzzing artists like Kendrick P., and Mississippi’s own, Mac Tree on Solomon’s Soul. With placements on SET Magazine, Hip-Hop Wired, Thisis50, and Still Crew, Samuel has also served as a freelance writer for HipHopDx. [“Freeway’s Debut ‘Philadelphia Freeway’ Is a Road Map To His City 20 Years Later”](#) and “Celebrating Missy Elliott’s ‘Under Construction’ 20 Years Later” are some of his most notable articles.

Considering himself to be a renaissance writer and music journalist, Samuel takes his craft very seriously. With great respect for the art of storytelling and interviewing artists, he’s aiming to take Solomon’s Soul to the next level by bridging artists of yesterday and newer artists of today together on his platform. By doing so, his audience will become acquainted with emerging on-the-rise artists and reacquainted with legends of the past and their contributions to Hip-Hop. Furthermore, the rebranding and relaunching of his platform with additional writing services for artists of all genres to help them navigate more efficiently and effectively in achieving their desired goals within the music industry. Please follow Samuel’s Substack at <https://solomonhillfleet.substack.com> and engage with the content by liking, commenting, and sharing it.

For writing services, bios, press releases, consulting, and all other business inquiries please contact Samuel Wright Jr. at (404) 667-5738 or by e-mail: wrightsam@gmail.com.

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MILLENNIAL MINDSET ON ISSUES.

CELEBRATING MISSY ELLIOTT'S 'UNDER CONSTRUCTION' 20 YEARS LATER
The term classic in this day and age is used to describe albums that replicate the blueprint of people who came before them, but twenty years ago when the musical landscape was different, it was an appropriate term used to reference a project that received universal praise and admiration gradually. To be a classic, an album not only had to be cohesive, but it had to either change the direction of music or add something to an already impressive music lineage.

FREEWAY'S DEBUT 'PHILADELPHIA FREEWAY' IS A ROAD MAP TO HIS CITY 20 YEARS LATER
Twenty years ago, rapper Freeway was among the many emcees signed to rap mogul JAY-Z's Roc-A-Fella Records. His friend and partner in rhyme, Beanie Sigel, vowed to bring the burgeoning star to the top when he got on, and true to his word, once he got signed, he began advocating for a slew of Philly talents starting with Freeway.

DJ Scream Built a Rap Brand Through Vision and Hard Work.
DJ Scream is one of music's biggest names, but his journey to the top was far from easy.

Drumma Boy's Our Day single celebrates his struggle to becoming one of rap's biggest producers.
Drumma Boy's new single is motivation for everyone chasing their dream.

Ras Kass' Soul is Still on Ice, but his mind is burning brighter than ever.
Ras Kass Set the Standard for Rap Lyricism. Years Later He Still Bears the Brunt of the Art Form's Weight.

Chingy's Jackpot Album Broke The Mold and Raised His Star Above the Arch.
20 Years Ago, St. Louis Rapper Chingy Won Big and Changed His Life. Years Later He's Still Embedded in our Minds.

Memphis singer Kendrick P is committed to staying pure at all costs.
In this day and age, it would seem as if anyone could make a song, but there are few people who

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Joseph Ivy
C&R Consulting
+1 662-321-9017
candrconsulting662@gmail.com

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