

Using fear to amass votes on our way to the republican nomination, it's...

# ARTSWEEK

The Weekly Arts and Entertainment Supplement to the Daily Nexus



**Inside: An interview with author and lecturer Robert Thurman (pictured above)**

## AND

**An interview with Andrew Dice Clay, in case you were wondering what happened to him.**



**Also Inside: Jason Sattler, Graceful Punks, Our Recommendations, and all the usual stuff.**

## WAITING TO EXHALE

Film

## Bronx Cheer



You might remember *Smoke*, the incredibly honest and hilarious film by Wayne Wang and Paul Auster. Just as UCSB's Arts & Lectures brought *Smoke* for your viewing pleasure last fall, they are also bringing its accompanying film, *Blue in the Face*, tonight. This companion piece presents much of the same wit and eccentricity from Wang and Auster while cutting back on the serious life themes.

*Blue in the Face* is a lighthearted look at Brooklyn. Interspersed with the plot-related scenes are several candid home videos of various Brooklyn residents. This, combined with various frequent discussion in the script of what Brooklyn is all about, paints a unique and detailed vision of the lively borough.

The film stars Harvey Keitel as Auggie, the smoke shop owner whose life intertwines with several other stories. Many big stars have roles as well, among them Roseanne, Madonna, RuPaul and Lou Reed. This cast has an ensemble feel, and their sundry performances bring a variety that is truly uncommon.

There are countless funny moments. Dot (Roseanne) makes advances to Auggie while her husband Vinnie (Victor Argo) looks on. A strange man (Lou Reed) explains why he fears Sweden and not Brooklyn. Bob (filmmaker/actor Jim Jarmusch) shares his last cigarette with Auggie and wonders why, in the movies, people throw guns away when they're out of bullets. A messenger (Madonna) delivers a lusty dancing telegram to Auggie.

This film is highly recommended by *Artsweek*.

*Blue in the Face* plays tonight in Campbell Hall at 7 p.m. Tickets are \$4 at the door for students and \$5 general.

—Noah Blumberg

*Rumble in the Bronx* stars Jackie Chan, Asia's premiere action superstar, who is perhaps the only actor to do his own stunts. In over 20 years of doing action films, Chan has refused to allow a stunt double for him. He has done most of his films in Hong Kong and has done only a few American films. He hopes to break into Hollywood and the American market—I wouldn't be surprised if this film does that for him.

*Rumble in the Bronx* begins when Keung (Chan) comes to New York City to attend his uncle's wedding. He likes to relax, sightsee and help his family out by working at their grocery store. Then trouble with a motorcycle gang as well as the mob gets in his way. The motorcycle gang is just a bunch of punks looking for trouble, while the mob is looking to recover lost diamonds. These gangsters look mean and tough but they're in for a big surprise when they decide to mess with Keung. Keung is a skilled martial arts master and a highly trained acrobat. Keung also helps out a young kid in a wheelchair named Danny (Morgan Lam) and gets involved with his beautiful gangster sister Nancy (Francois Yip). How Keung overcomes these obstacles makes for a very entertaining action-comedy picture.



Yip does a fairly good job with her part. In the beginning she seems very much like a villainous female. However, she later displays a range of emotions.

How about the star? Well, as his fans know, Jackie Chan can kick butt and has a heroic presence that, after watching his movies, makes you want to become him. Chan shows vulnerability, though. His character is no Superman, and he does get beaten up with bottles. His display of emotions well suits this role.

He also adds many comedic elements to his films. Basically, he is a cross between Bruce Lee (martial artist) and comedic silent film stars like Charlie Chaplin. There may even be a little bit of Jim Carrey (funny faces) in him as well. He is indeed the king of martial arts comedy.

Martial arts movie fans will not be disappointed with this release. For those not really into martial arts, I think you should still give this one a try. I'm sure you'll get a lot of laughs from this movie, too. If you've never seen a Jackie Chan movie, you might consider this refreshing. This is the genre that is able to successfully mix martial arts and comedy. Sound interesting? Then check out *Rumble in the Bronx*.

—Brian Uyehara

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**HIS MASTER'S VOICE**  
Join Us  
SIDE A  1995  
**Shania Sattler**

I found a golden retriever on Sabado. I had only been looking for dogs around I.V. for about 25 minutes and the first dog I found was this golden retriever, a beautiful and friendly dog. I assumed it was a girl, but I didn't check. I decided to call her Shelby.

Shelby followed as I kept giving her treats, crisscrossing the streets looking for more dogs to join us. I found two mutts by the beach and they fell in pretty quickly. They sure liked my treats, but I think they liked Shelby more.

I continued looking for about an hour. My pack peaked at about 15 dogs, but I could not keep a steady group. For every two dogs who joined, one left. The only consistent one was Shelby, who seemed to take responsibility for herding the group and keeping us out of danger.

Not all the dogs I found were strays, just dogs whose owners thought they

all followed me, anticipating my every move. I fell to the ground just to enjoy the euphoria of 12 friendly dogs licking and jumping over me. I jumped up when I realized they were trying to chew through my pocket to get to the meat.

Then Storke Tower rang. I couldn't tell whether it was the 10-'til bell or the 11 o'clock bell. After a few seconds of trying

to figure out what song the bells reminded me of, I realized it was 11. I turned toward the pack and posed like I was confronting them; then I jumped and took off for I.V. Theater.

At least nine of the 12 dogs followed me. I figured that was enough. I.V. Theater was quiet, but I knew there was a class in session just as I planned.

I crowded the dogs into the lobby and attempted to keep them quiet. I opened the door slightly and looked down the aisle; everything was perfect. The seats were almost completely filled and the lecturer was in mid-lecture form.

As the dogs fought over a small piece of meat I offered, I tried to figure out how to explain to them what I was trying to do. I took a tennis ball out of my pocket and started throwing it around the lobby. Only a few joined in — the rest just waited for meat.

*Lyric of the Week:*

**"He didn't walk straight, kinda side-to-side/ He asked this old lady 'Yo, yo is this Kentucky Fried?'"**

**-Run**

were responsible enough to run free, or dogs who had escaped. I couldn't keep them all on leashes because, first of all, a lot of them didn't have collars, but they seemed to realize that they were going to get treats. And the treats kept getting better. After I gave out a whole loaf of bread, I stopped into Tio Alberto's and picked up \$10 worth of carne asada.

I tried to keep an eye on them while I was in the store, but I turned my back for just a second and I realized they were gone. I found them less than a minute later in Anisq' Oyo' Park, playing like they had been given a recess break.

I started to hand out the carne asada, saving about half. Immediately I sensed which dogs had been trained and which hadn't. The trained dogs got a lot more food because they kept coming up to me and sitting down.

I put the remainder of the meat in my pocket and started playing with the pack. I ran back and forth, left to right, and they

For the first time, I wasn't too confident that I could pull this off. I disregarded all doubt and decided to act quickly. I took the last big hunk of meat out of my pocket and showed it around. I opened the door to the theater and threw the meat and the tennis ball as far as I could down the aisle.

Everyone around the aisle looked up at me. But none of the dogs moved until Shelby, the beautiful golden retriever, took off straight down the aisle. The rest of the pack followed.

I got on all fours and charged after them yelling, "JOIN US! JOIN US!" As I scurried toward the stage, my battle cry became guttural. When I got to the bottom of the theater, I stood up on my knees and screamed, "JOIN US!" Shelby jumped up next to me and started barking. I turned to look at her, only to have my eyes focused on an entire front row filled with T.A.s staring at the professor, wondering how to react.

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I find a few things remarkable about Robert Thurman. The first is kinda embarrassing, but the fact that he is Uma Thurman's father is notable, if not overwhelmingly intriguing. I decided as soon as I heard I had the opportunity to interview him that I would refrain from addressing that particular issue and focus on the other fascinating elements I was aware of.

Robert Thurman was a Buddhist Monk in Tibet, ordained by the man who would go on to be the current Dalai Lama. He is one of the most respected Tibetan and Sanskrit translators in the world, and upon leaving the monastery and returning to the United States, wrote several books and became the Jay Tsong Khapa professor of Indo-Tibetan Buddhist Studies at Columbia University. A world-renowned author and lecturer, Thurman's latest book is entitled *Essential Tibetan Buddhism*.

I talked to Thurman over the phone. I decided to use my cordless phone because the kitchen floor was cold, and while I enjoy pleasure spiked with pain, I like to have my freedom, too.

*What is your primary focus of study?*

I study Tibetan Buddhism, particularly. Tibetan Buddhism is kind of this combination of monastic Buddhism, more social Buddhism and a kind of esoteric Buddhism they call Tantric Buddhism. So that's my background.

"We have to produce, produce, produce to justify our existence."

*So, do you have a spiritual practice you engage in yourself?*

Well, I try. The topic of my talk Sunday will be meditation in daily living or in an everyday context. One of my main points will be that everything we do is a practice or a meditation. The meditation part of the practice is what our mind is doing as we go through the day.

*So, is meditation something you have to set a time aside for?*

Meditation should not only be thought of as something you separate and you go and sit somewhere for 10 minutes. And then you just go out and go unreflectively through your day, just reacting to different things.

*It's like Jackie Chan says in that new movie Rumble in the Bronx: "You should change your situation, you shouldn't let your situation change you."*

Well, meditation is whatever your mind is ruminating on, whatever the flow of energy into your mind is. So, watching television could be a kind of meditation. Or reading a book, et cetera. If you accept that kind of view, which is basic to Buddhism, then make an effort to choose what occupies your mind — that will give you spiritual growth and happiness, which will make you more free. You try not to be addicted to mental patterns that make you suffer.

*So, how important is having a practice in Buddhism?*

Having a practice in Buddhism, from my perspective, means trying to recognize that your life is an opportunity to grow and develop your mind, your body, your knowledge. Basically, to cultivate the mind.

*One of the most interesting things I've read that you said is that in meditation you can practice dying.*

That's a very advanced type of thing where you go through and develop various breath yogas. Then you go into an actual process where you're separating awareness from your body. You have an out-of-body experience in a controlled manner. But, that's very advanced.

*And probably very difficult to do in everyday life for the layperson.*

In a way, you can say in ordinary levels of meditation you can practice dying, too, in a very creative way, in the following sense: Say someone makes you very, very angry by pressing your buttons, as they say. They say things that make you very angry and you are about to lose control. You might want to fight, throw things at them or say really vicious things about them. So, that's when you can practice.

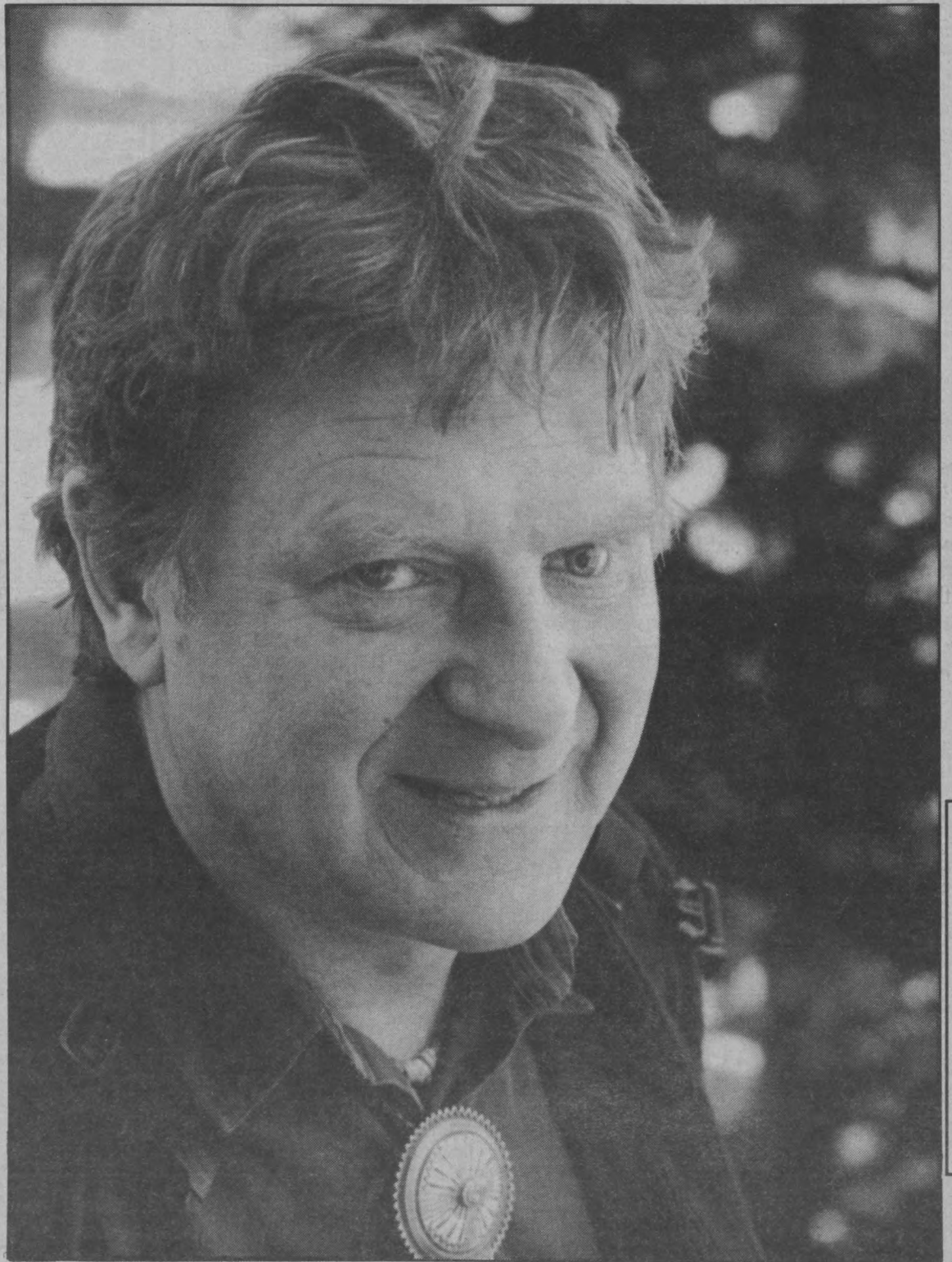
*What would be the practice there?*

You say, Why should I blow my top here? What good is it going to do? It's not going to make what the person said unsaid. You are just going to make them angry and they will say worse things. It's going to be bad for my health, bad for their health. It's no good. So, I'm just going to let go of this insistence that I must blow up now. Instead, I'm just going to be quiet and do nothing. Then I'm going to laugh and joke with this guy, the one who made me angry.

*That's a very difficult way to react.*

Do you remember the last time you got mad? It could be a week ago or just a few minutes. When you feel like getting mad, you really feel like it. It's not any light manner. So if you

# Robert Thurman



An interview with the renowned Author/Lecturer by Jason Sattler

are able to the whole go of your effort.

*I imagine*

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able to do this, it is a way of dying. You have to drop out of whole structure of "I'm me" or "I'm thee." You have to let of your whole sense of identity. Now that takes quite an ort.

*Imagine so.*  
In the early stages of practice you can't deal with anger that ll, so you just try and avoid it and deal with smaller types of otions first. That is real meditation practice. You die, kind drop out, stop the way you normally are being and just let it . But, there is a freedom in not having to react. A freedom i can take refuge in because you have a choice.

*So, this is your practice?*  
Yes, but I don't always succeed in any way. I try in my daily to practice in this way. If you do a formal meditation where a avoid the outside life and matters, then it should be doing s in conjunction with the larger practice of everyday life.

*The two have to meet?*  
You just can't sit there and get calm, and then go beat some- e up because they step on your toes. Sometimes the confu- n we have is so strong, you have to take time out from the y to observe one's mind in any variety of methods. But if t's the only thing you are doing, it won't be that helpful.

*Would you compare the emergence of religious studies departments across this country to the Buddha's founding the monastery, which you describe as "this very counter- tural institution that exerted a slow and steady influ- ce on many societies over the following centuries"?*  
I would say it doesn't just have to do with religious studies departments emerging — the university itself, education itself, ecially liberal education as opposed to vocational educa- n where you are just learning to be a carpenter, doctor, la- er, et cetera, which is very valuable.

But I'm talking about education where you are going to lib- te your understanding, sensitivity and moral sense of de- cy. It is very important. An education where you are ex- sed to the classics, Plato, Socrates, et cetera. The concept if- f is a legacy of the Christian monastic tradition. The first iversity grew out of the monasteries and the faculty was tly monks. They were people who had dedicated them- ves to learning and bettering themselves. The whole uni- sity is connected to the notion of transforming yourself o a better self.

*Does the specific study of religion lead to better under- nding in all areas of life?*  
It enables people to look at the combined spiritual wisdom the whole world, not just one tradition. You can study hout converting in a critical manner. That only helps in re- onships with each other.

*As children, we are subject to expectations from parents d schools in order to win affection. Do you believe that s burden of expectation causes an overall inability to ex- ience spontaneous emotion? Do you think this leads to ny of the difficulties we have and causes us to be so self- olved and selfish?*  
It can be. I think the industrial character of modern Euro-

...there is a freedom in not having to react. A freedom you can take refuge in because you have a choice."

American society demands our productivity. We have to pro- ce, produce, produce to justify our existence. If you don't oduce, then you aren't worth anything — that makes you l a little guilty. Of course, some people overcompensate d don't want to do anything. That is bad, too.

*What can we learn from Tibet?*  
Tibet is a culture that has a lot of benefits in terms of teach- us a lot about living. The nice thing is, they are not trying to us to become Buddhists or Tibetans. They teach us many gs about how our own body and mind work. They are pro- ing a lot of useful methods. I'm a student of these things. r trying to spread these ideas in the university framework, ich I believe is the ideal place to do it.

*So you are happier in the university than in the monastery?*  
Definitely.  
*Thurman is coming to UCSB's Campbell Hall this Sun- y, March 3, at 3:00 p.m. to present a lecture entitled Living ditation in the Here and Now: The Practice of Tibetan ddhism. Tickets are available for \$4 for students and \$6 the general public from UCSB Arts & Lectures. Call 5-3535 for information.*

You can imagine our surprise when we at *Artsweek* re- ceived a call from a woman claiming to be a publicist for An- drew "Dice" Clay.

"Dice can still afford a publicist after all of his bad career moves?" we wondered. "What the hell could he possibly be publicizing these days?" We figured we were the victims of a not-very-funny crank call.

But it turned out that the woman was for real. Later that af- ternoon, she faxed us information on the comedian and re- quested that we call her back to set up a time for an interview.

Now, if you're reading this, you probably remember when Dice was huge. He would never have had to resort to asking to do interviews with shoddy college newspapers back in those glory days. However, it seems Dice is taping a big come- back special for HBO and wants to promote it to the kids. It seemed like it might be a fun opportunity to talk to a guy I ad- mired when I was 15, so we went for it.

I had all kinds of semi-confrontational questions lined up for "The Diceman": "Why do you still do this stuff?" "Do you read the Torah?" "Do you have recurring dreams?" Unfortu- nately though, I didn't really get a word in edgewise. He had his agenda and that was that. It was fun, but I didn't learn a damn thing about the guy.

*Dice:* We don't have that much time. We only got about 10. *Artsweek:* All right. Tell me a little bit about what you're up to these days.

I'm in L.A., preparing for *Assume the Position*, my new HBO special.

*It's the biggest thing you've done in quite a while.*

*Do you think there's a lot of people who don't like you?*  
I ain't for everybody. Believe me, if there's one thing I know, I'm not for everybody.

*What's the theme of the new material?*  
Well, my other specials were all filmed on the East Coast and I wanted something different. I wanted that Hollywood vibe about it, like the whole Brooklyn-boy-in-Hollywood- type thing, so I'm filming in L.A. Even the backdrop's got that feel. I always look to do stuff that they've never seen. I always look to do something outrageous and say things and be a cer- tain way that just nobody else can really do. How old are you?

*Twenty.*  
So you're 20. You were about 12 years old when I made it big. Now think of this: When I made it big, you were 12 years old — I'm filling 20,000-seat arenas and you're still playing with blocks in school. So that's who I'm trying to appeal to and be outrageous and different for. The kids who've seen me need something fresh. I had to put together a special that's gonna thrill 20-year-olds and also 40-year-olds and 50-year-olds, so when I work on material, I think of all that shit.

*I noticed you dropped some weight.*  
It's incredible. I had to go into training because I had to get rid of the fuckin' weight I put on when I was playing fuckin' Burt Clayton on *Bless This House*. That's what happens. I started to feel like that guy. I started to feel broken down. Even if I'd exercise, I'd come home and eat a fuckin' T-bone steak and potatoes. You just look in the mirror and go, "What the fuck is happening?" When they canceled me and I spoke

# Andrew "Dice" Clay

## Artsweek's Eric Steuer speaks with the infamous



Yeah. And it's also the only thing I've done worth watch- ing in a while.

*Really?*  
Yeah. I would say this is the best work I've ever done. It's called *Assume the Position* and there's a reason it's got that title. The comedy is hard, it comes across like a fuckin' sledge- hammer and I think it's really gonna draw the fans the way I shoulda been doing the last few years.

*Do you blame yourself for your popularity dying down?*  
Everyone gets fucked up now and then.

*What do you attribute that to?*  
I've been in this business a long time and I go through my ups and downs. I've gone through periods where I've lost the feeling to perform. I got it back, like, two years ago, and I went to work on this stuff and it's just my greatest stuff ever. So, I'm real proud of that.

*Did your experience on Bless This House (his short-lived sitcom) contribute to that feeling?*

The TV series was OK. It was a place to go and it was some- thing to do. It was great to work with Cathy Moriarty and all, but there's nothing like putting on that leather jacket and get- ting in front of a live crowd and really making them laugh their fuckin' balls off like nobody can.

*And that's what you're going to go back and do?*  
Believe me, I don't say what I can't back up. And when *Assume the Position* airs, the whole country is gonna know what I'm talking about. Like me or not, you're gonna pay attention.

to the head of CBS, I thanked him and said, "You made the right decision. Thanks for putting me on, I had a lot of fun, but this isn't my destiny." I've been the king of comedy for a long time. No one came and passed me up. Nobody will ever break my record unless it's me.

*You really don't think so?*  
I've seen all these stand-ups and I've seen the *Def Comedy Jams* and although there's certain comics who are amazing in their own ways, as a straight stand-up comic, no one will ever touch me. I won't allow it.

*Who are some of the comedians who you would call amazing?*

Jim Carrey. I'm personal friends with him and he's a tremendous talent and I love his success. It's incredible what he's done.

*Will there be an album to accompany the special?*

Yeah, there probably will be an album. But I want the al- bum to be as great as the special. I got lots of material and I want to see what I use in the special before I do an album be- cause after the special, I'll probably go on tour and I really want to have the stuff that I'm doing today, plus the mix of the hits of yesterday, plus stuff that wasn't done on album or in concert. I really love to excite audiences almost like a rock band but, instead, as a comic. The show's gonna be un- fuckin'-believable.

*I don't know how much more time you have to talk....*  
Yeah. Well, all I gotta say is get ready for *Assume the Position*, May 11 at 10 p.m. on HBO.

# R. Ninian Smart On Being a Buddhist Episcopalian



**TODAY! February 29**  
3:00pm in the MultiCultural Center  
*sponsored by the Interfaith Council*

## Silver greens

PRESENTS  
**YOUR DAILY HOROSCOPE**  
BY LINDA C. BLACK

- ★ **Aries (March 21-April 19).** It's about time to get something you need for the house. Your roommate may be starting to whine, but that's your fault. You said you'd take care of this a long time ago. Don't try to weasel out of it again!
- ★ **Taurus (April 20-May 20).** Tell your sweetheart not to act impulsively today. If your caution isn't heeded, you can always say "I told you so." Meanwhile, make sure your interests are protected. Provide your own security. Tonight, watch a travelogue.
- ★ **Gemini (May 21-June 21).** If a friend asks for your help with a domestic problem, advise restraint. Where tempers are short, keep out of the way. Something you've been working toward may become achievable tomorrow. Tonight, finish preparations.
- ★ **Cancer (June 22-July 22).** You're in the catbird seat! You can see more of what's going on than most people, so let them know. Don't sit idly by while your boss makes a silly mistake. Make travel plans tonight, even if you can't go for a while.
- ★ **Leo (July 23-Aug. 22).** Somebody may be looking over your shoulder today. Do the best job you can, and leave it at that. Your confidence could help the other person relax. Turn a potential disaster into a win-win situation by not losing your cool.
- ★ **Virgo (Aug. 23-Sept. 22).** A meeting should go well this morning. Action's required, soon. You can contribute, but don't spend too much. Provide services instead. Offer comfort to a friend who's having work and domestic problems tonight.
- ★ **Libra (Sept. 23-Oct. 23).** Pay attention to your career. You may have to move quickly. Figure out what the boss wants, and have it ready when requested. Your sparring partner could get in a few good jabs, but it's all in fun. Don't overreact.
- ★ **Scorpio (Oct. 24-Nov. 21).** Keep crankin'! You're capable of your maximum intensity today, which is awesome. Don't worry about an attractive person who's giving you a hard time. If you're telling the truth, you'll soon be on the same side.
- ★ **Sagittarius (Nov. 22-Dec. 21).** It's time to get something for the house. If you've saved up, fine. If you haven't, you may be interested in borrowing the funds. Talk to your mom first. You may get a better deal from her than from the bank.
- ★ **Capricorn (Dec. 22-Jan. 19).** Don't try to figure out a legal matter all by yourself. It's worth the expense to consult an expert. Pay attention and ask questions. Learn how to avoid problems next time. Tonight, be patient with a feisty friend.
- ★ **Aquarius (Jan. 20-Feb. 18).** Keep at it one more day! If you concentrate, you may get a tough job done by tomorrow morning — slightly ahead of deadline. Don't stress yourself out. Make sure you eat right, too.
- ★ **Pisces (Feb. 19-March 20).** This is a wonderful day for you. There's something you've been thinking about doing for a long time. Well, stop fantasizing and get into action! Don't take no for an answer, especially tonight.
- ★ **Today's Birthday (Feb. 29).** Make up your mind in March. Put a down payment on your dreams in April. Study in May, to make the best move in June. Your vision may be blurred by love in July, but your intuition should be right on target. Reach a good compromise in September. Save up in October, so you can take a cruise in November. Finish a tough job in December, and launch a new project in January. An insider's tip solves the puzzle in February.

# HUGE PORTIONS

I.V., 961-1700

# Feel Lucky Punks

Where can you find a band that can churn out rockin' punk ditties, follow them up with a couple of perfect pop songs and then toss off a few semi-faithful covers of artists as diverse as The Vandals, Superchunk, Technotronic, Pavement, Van Morrison and Neil Young?

Well, if you head over to the UCSB De La Guerra Dining Commons Annex this Friday night at 9 p.m., you can not only catch a glimpse of my all-time favorite I.V. band, the Graceful Punks, but you'll also have a chance to sample the Annex's famous milkshakes and nachos — two delicacies that have been favorites of Gaucha freshmen for years.

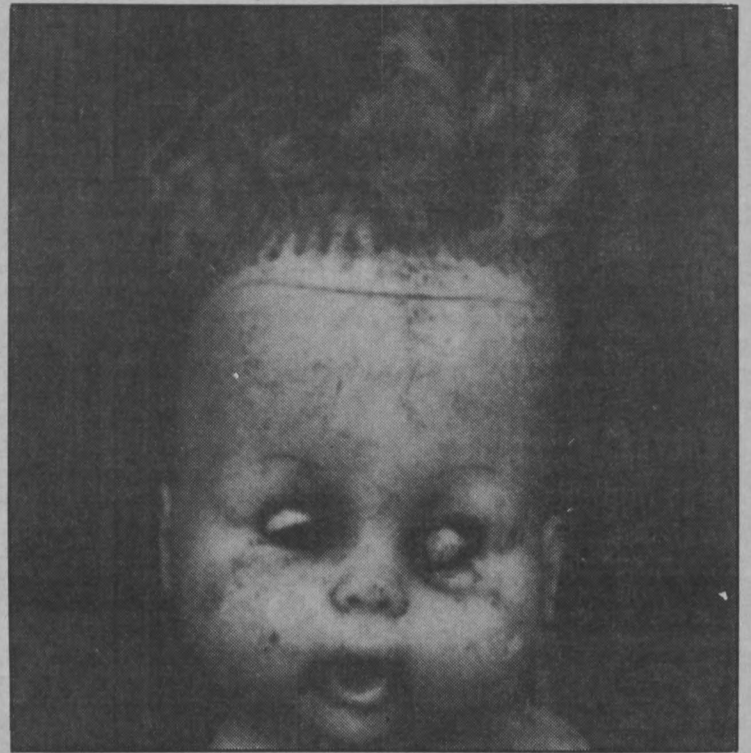
Back in the spring of 1993, I was browsing through some campus vendor booths when I heard Pavement's "Summer Babe" blasting from Storke Plaza. I walked over to the steps, had a seat and listened to the Punks play a set of upbeat pop-punk that was instantly infectious. When they moved into a cover of Superchunk's "Skip Steps 1 and 3," it was all over — I was hooked.

Lucky for me, back then I lived in Santa Rosa dorm and was just steps away from The Graceful Punks' most frequent stomping ground — The Annex. Many UCSB seniors may remember the Punks winning the UCSB Battle of the Bands in December of 1992, and earning the right to open up the 1993 Extravaganza festival for Fishbone, the Pharcyde and a host of other bands.

Consisting of drummer Matt Amott, bassist/vocalist Andrew Ferguson and guitarist/vocalist Tony Mark, the Punks have been together since summer of 1991. Although the band is no longer based in Isla Vista, they still frequently play shows in the Santa Barbara and San Luis Obispo areas.

The band has released two four-song demo tapes, *Melt* and *Uncool Not Punk*, both of which remain in heavy rotation on my car stereo cassette deck. Ferguson and Mark are excellent singers/songwriters who have definitely improved since the first time I saw them, creating a very energetic band that's a lot of fun to see live. Head over to the Annex this Friday night, plop down a couple bucks for some nachos and a strawberry milkshake and watch one of the best semi-local bands around.

—Curtis Kaiser **These are the covers of the two The Graceful Punks demos.**



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# Wax On, Wax Off



# SKILLZ' COMMUNICATION

**Ninja Tune**  
*If Ya Can't Stand Da Beat, Git Outta Da Kitchen*  
 Ninja Tune/Shadow

If Charlie "Bird" Parker were playing music for this generation, would he pick up a saxophone or a keyboard and a sampler?

Purists might scoff at the thought of a jazz giant creating music through the "dirty" means of computer sequencing and sampling. "Bird played *real* music and still would!" they might say. But what these people forget is that such a talented and innovative artist would surely make use of the many applications of Musical Instrument Digital Interface (MIDI) equipment. Using a MIDI, one can control every aspect of a composition while pushing music past any limits placed by live performance. As a result, through the combination of sampling and manipulation of live instrumentation, today's acid jazz and trip-hop artists are creating thoughtful and beautiful works their forefathers would be proud of.

Leading this new wave of MIDI-equipped jazz artists is the respected Ninja Tune label, headed by DJs Matt Black and Jonathan More (also known as Coldcut, the British act responsible for popular remixes of songs by Eric B. & Rakim and Lisa Stansfield). Despite bolstering the label's credibility by releasing numerous works of their own, Black and More haven't made Ninja Tune work by themselves. Their distribution of records by talented groups like Funki Porcini, 9 Lazy 9 and Up, Bustle & Out has brought the constantly mutating genre of trip-hop to new heights.

The label's latest project is *If Ya Can't Stand Da Beat, Git Outta Da Kitchen*, a compilation containing over 20 tracks by the aforementioned artists (and others) in a two-disc set.

If you're a fan or just curious about the genre, this is an essential compilation for your collection. The music ranges from the super laid-back, sunny afternoon vibe of Funki Porcini's "Hyde Park" to the funky, abstract horns of DJ Food's "Valves." The constants of the set are superphat beats and airtight production.

Some tracks like Coldcut's "Onamission" move into deeper and less definable waters with tribal percussion and ethereal female vocals soaring above a hard beat. Often the samples of the live instruments are formatted so inventively that it becomes difficult to tell if they are truly samples or live.

Ultimately, no matter how the music was created, there is no overlooking the quality and depth of the results; artists could use farm animals to make this music and it wouldn't change the fact that it is really good. In other words, if Bird were alive today, I think he probably would be blowing horns, minds and computer circuits.

—Matt Turner



IF YA CAN'T STAND DA BEAT, GIT OUTTA DA KITCHEN

**Mad Skillz**  
*From Where???*  
 Big Beat

Mad Skillz made a name for himself by blowin' up the mic freestyling in the MC Battle for World Supremacy a few years back. Shortly after his third-place finish, he was hooked up with a record deal.

There have been a number of emcees who could freestyle like there was no tomorrow, but none have been able to make a record to save their lives. With his debut album, *From Where???*, Mad Skillz shows us that he is a complete artist who will not be pigeonholed as a freestyle-only emcee. He comes with a good flow, tight lyrics (both freestyle and written) and even produces a cut on the album, "Tongues of the Next Shit".

In addition to the self-produced track, production credits go to the Beatnuts, who hooked up the fat bounce track "The Nod Factor," and Large Professor, who handled the music and some rhymes for "Extra Abstract Skillz," which also features Q-Tip. Other notable producers on the album include Buckwild, DJ Clark Kent and Nic Wiz, as well as some new names like Jaydee, Shawn J-Period and Ez Elpee.

Mostly, Mad Skillz shows his battle side with his boastful raps, signifying that he has made a good transition from freestyle contests to the studio. There are some definite bombs on the album, as well as a few smoother cuts like "Move Ya Body" and "Get Your Groove On," which prove that Mad Skillz is a fan of variety. He's definitely not on some old one-hit wonder-type shit — this album leaves no question of that. Check it out for yourself.

—Todd "One" Mumford



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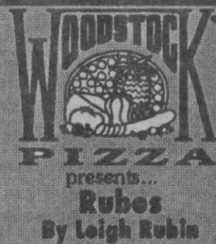
This lecture is co-sponsored by the UCSB Department of Religious Studies, the Religious Studies Council, and the Office of International Students and Scholars. For more information, please call UCSB Arts & Lectures Ticket Office, 893-3535.



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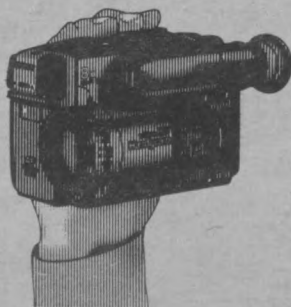
## Samy's Camera



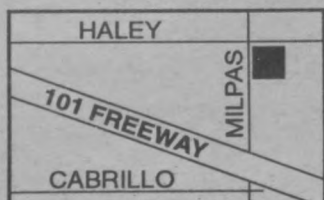
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