

RAINBOWS IN THE DARK



DTH/JAMIE WILLIAMS

O maha's Tilly and the Wall brought its infectious brand of indie pop to Local 506 on Monday night. The band, known for its unique use of tap dancing as percussion, kept the sell-out crowd dancing, throwing balloons, tossing confetti and smiling throughout the set.

Still a ways to go for true buff status

What do "The Evil Dead," "Sixteen Candles," "Harold and Maude" and "Bull Durham" have in common?

Well, let me defend myself first. I've seen the entire Coen Brothers' catalog and lack only a few of the complete Kubrick, Spielberg, Scorsese, Fincher, Linklater, Burton and Spike Lee.

I'm well-acquainted with Hitchcock, Woody Allen, Wilder, Polanski, Mel Brooks, George Roy Hill, Forman, Soderbergh, David Lean, Van Sant, Terry Gilliam, Ridley Scott, both Coppolas and even the shock of Michael Bay.

For world cinema, I can claim the primary works of Renoir, Godard, Fellini, Ray, Bergman, Wenders and immortal classics "The Cabinet of Dr. Caligari," "Bicycle Thieves" and "Battleship Potemkin." I've also seen glimpses of the Eskimo documentary "Nanook of the North" and Salvador Dali's surrealist masterpiece "Un Chien Andalou," and I've survived a marathon Bollywood feature.

These films make for an impressive resume, but it's not enough. Despite the highlights, as far as the film canon goes, I'm only as good as my weakest link.

For too long I've silently smiled and nodded at references to films



EDWIN ARNAUDIN  
A LITTLE WEST OF ASHEVILLE

I've skipped. The front I put up has worked for years, but it's time to come clean, and what better moment to do so than Holy Week?

So, what common tie binds those first four films? I haven't seen any of them, and there are numerous crucial titles that can be added to that list.

I have committed sins against the film community. I'm embarrassed that I haven't seen a great

many classic films while still considering myself a loyal critic. The pain has reached a breaking point, and I'm ready to repent.

The films of the above canon directors have built my critical foundation, but the works of theirs I haven't seen are some of the dearest titles to my fellow cinephiles. There are countless blind spots in my film career that demand to be filled with titles even casual watchers deem "essential," and to hang with the big kids, more is expected of me.

I've seen "Citizen Kane" but not "Touch of Evil"; "East of Eden" but neither "Giant" nor "Rebel Without a Cause"; "The French Connection" but not "The Exorcist"; "Ran" but not "The Seven Samurai"; "Natural Born

Killers" but neither "Platoon" nor "Wall Street"; and only a handful of Bogarts. Not seeing "The Treasure of the Sierra Madre" and "The Maltese Falcon" is the definition of cinema shame.

As punishment, I'm placing myself on probationary status with a mandatory sentence of catching up on the titles I regret omitting.

Additional counseling includes more Altman and Ford, a steady helping of silent masters Chaplin, Buster Keaton and Harold Lloyd, and a Sam Peckinpah feature.

Let's hope the rehabilitation works, and I can regain my dignity. Now, back to that ever-growing film queue.

Contact Edwin Arnaudin at arnaudin@email.unc.edu.

Kaze is in a N.Y. state of mind

BY BENN WINEKA  
STAFF WRITER

Geographically speaking, North Carolina is firmly positioned on the East Coast.

Ask anybody who's ever lived in, or even heard of, the state and they will undoubtedly also categorize North Carolina as being in the South.

Both the East Coast and South have respectfully solidified themselves in the hip hop community and marketplace.

But North Carolina has failed to make a dent in either of the two sectors of hip hop.

If it were up to Triangle product Kaze (Kah-Zee), North Carolina would be mentioned with the likes of New York City's finest. On his second full-length release *Block 2 the Basement*, Kaze attacks the mic like a vandal with lyricism wholly influenced by the Big Apple.

You don't have to know that his first album was entitled *Spirit of 94*, in reference to the industry-rattling debuts from Nas and Big Poppa, to realize the signature East Coast attention to wordplay in Kaze's records.

Songs are focused on the lyrical

content and a storytelling approach.

"Real Life" is a chorus-less track dedicated to all those "in the hustle" that deals with exactly what the name suggests. Kaze deserves credit on the cut for shouting out teachers who are "underpaid with no supplies" and hitting on the as-prevalent-as-ever topic of underage single mothers.

Another lyrical standout, "The Darkside," centers on the underbelly of the hip-hop community: "Nowadays I gotta walk with a swagger/Cause this game of hip-hop is dangerous just like a house of flying daggers/Duck for the bucks or face decapitation/The next man thriving on your humiliation/Gay rumors, tabloid soap operas/Gotta keep underworld ties just like Sinatra."

*B2B* also is blessed with cameos by some of underground hip hop's premier players, like Royce Da 5'9 and Supastition, that put numerous other tracks at, if not above, any bar set by popular rap music.

If anything holds Kaze back it is the lack of standout singles. Even if the current state of radio is laugh-

MUSICREVIEW

KAZE  
*BLOCK 2 THE BASEMENT*  
HIP-HOP



able, it's hard to imagine anything on *B2B* receiving much airplay that could give Kaze the popularity he deserves.

In no way does this mean that production on the album is lacking. Excellent mixing by Jazz B, Analogic and Erv Ford are all over the LP. JahFree even gives *B2B* a reggae touch on "Genuine." It might not be an star-studded cast, but it's better than what you're treated to on a daily basis.

Kaze has made his rounds and paid his dues for several years getting him to the point where he signed to Rawkus Records. But Kaze remains as unknown to the general public as the viable N.C. hip hop community he emerged from.

That needs to change.

Contact the Diversions Editor at dive@unc.edu.

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