

CD REVIEW

'Blus' airs Preach's passion



"Baby Blus"
Preach
★★★★ out of ☆☆☆☆

James Prince
THE GAMECOCK

In the city of Hip-Hop there is an established government. Elected officials from all over the country develop various campaigns depending on their own visions. There are the "commercial" rap officials who will do anything to bring more money into the city, however detrimental "anything" might be. The "underground" rap officials try to maintain an honest image of the city to satisfy the city's population. Preach, this year's newest candidate, represents Blusic

Productions. With his new album, "Baby Blus," he serves his campaign well.

On the tracks "Amnesia" and "93-94," he shares his background: "The city of Hip-Hop, that was my birthplace."

He also shares how he has learned from predecessors such as Common, Outkast and A Tribe Called Quest: "I remember Resurrection came out ... Dre walked the West Out ... reminisce I wish my face was on Midnight Marauders, when I thought the Native Tongues was on top, BET, Rap City, 4:00 ..."

His credibility as an artist lies in the education he received from those who helped to develop the city themselves.

Preach would also like for people to appreciate children more, as they will be the future of the city. From the young child on the cover to the sounds of kids playing on the playground, he exhibits his dedication to improving the message sent to youth.

In local debates he gives a convincing argument of why he is the best candidate. On "The Spark" he spits, "U spit raps, I spit gospel, I am the apostle." He wants to be the leader that will enable the

city of Hip-Hop to hear truth: "It's not about catchy metaphors, I just want ya' to hear me more and see what I do this for ..."

Obviously, when he continues by saying "music (is the) closest thing I got to heaven," one can rest assure he went into this business for the music. His lyrics are backed by saxophones, trumpets, soft piano chords and simple drumbeats.

City assistants also featured on the album include Lyrikal Buddha, Taesone, Pro Vocalists, Alone, Immental squad, Ntelligence, Khalil and Dan Johns, who all contribute greatly to his campaign.

The album's great production takes one from a blues joint blessed with the essence of Hip-Hop, to the parks of the Bronx in New York, to a local Hip-Hop club. "Baby Blus" is definitely the album that will allow listeners to see why it is important to elect underground officials as well as commercial ones.

Preach's album is available on his Web site, www.kindabl.com, and at Manifest Discs & Tapes at 1563 Broad River Road.

Comments on this story? E-mail gamecockfeatures@gwm.sc.edu



Special to THE GAMECOCK

The famous CBGB club in New York City might have to close down because of a disputed debt.

Famed club fears eviction order

Miriam Hill
KRT CAMPUS

NEW YORK — Even in the silence, the worn wooden stage at CBGB echoes with the sounds of legends. Close your eyes and you can almost hear David Byrne singing "Psycho Killer," Patti Smith performing "Land of 1,000 Dances," or the Ramones transforming themselves from a bunch of guys banging guitars into the progenitors of punk.

But a rent dispute between the club and its landlord threatens to silence those echoes. Despite a temporary reprieve granted last week by a judge, preventing eviction, the club's lease expires Aug. 31 and new terms have not been reached.

A star-studded group of musicians led by E Street Band guitarist Steven Van Zandt, and including Deborah Harry of Blondie and Tommy Ramone, has rallied to save the club, holding benefit concerts and raising money over the Internet.

"Looking back, we can see how significant CBGB was, being the place where the Ramones and Television and Blondie came out of," Van Zandt said. "CBGB is basically the last club left in New York. It's a symbol of great hope left worldwide for people."

Longtime Village Voice rock critic Robert Christgau sees it differently. "Its contribution is historical," he said. "Its current relevance is debatable. That's pretty clear, but you know, it was the crucial arena in which rock 'n' roll changed irrevocably. There's no question about that."

This year, New York clubs Fez and Luna Lounge, pressured by developers and rising rents, closed. Last year, the Bottom Line, site of early performances by Bruce Springsteen and the E Street Band, among others, shut down because it owed more than \$185,000 to its landlord, New York University.

CBGB's dispute with its landlord began four years ago. The landlord, the Bowery Residents' Committee (BRC), which houses homeless people, began asking for \$300,000 in rent that had gone unpaid over several years. CBGB owner Hilly Kristal said he had written the checks but some had gone uncashed; both sides agreed the money was being paid off. But this year, the BRC said the club also had failed to pay \$85,000 in rent increases. Kristal said he wasn't aware of them.

"A lot of mistakes in rent were made on both sides," Kristal said.

BRC executive director Muzzy Rosenblatt has said the increases were disclosed clearly in the lease. Last week, a judge ruled in favor of CBGB, saying the club could not be evicted for failing to pay money it didn't realize it owed.

Rosenblatt released a statement saying BRC disagrees and would appeal. "This rental income, and every dollar BRC receives, goes to help homeless people. With the millions of dollars CBGB claims to take in every year, it is unfortunate CBGB would want to withhold these funds, knowing who would benefit from them."

With the lease expiring Aug. 31, the judge's ruling is only a

temporary victory. The Save CBGB's Coalition, which includes Kristal and Van Zandt, is working furiously to renew the lease but worries that the committee wants to more than double its monthly rent of \$19,500.

Van Zandt said talks with BRC representatives have left him hopeful that they can negotiate a new lease.

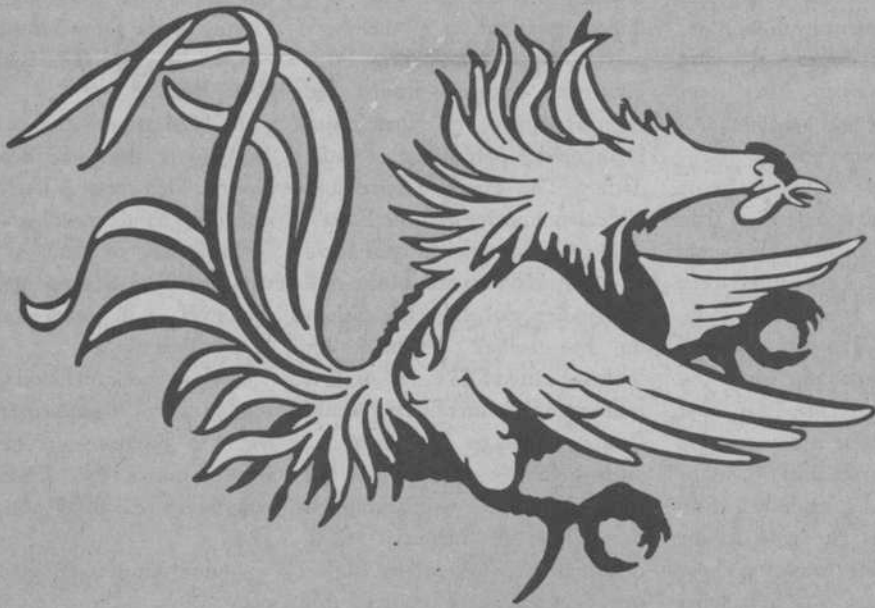
"I think everybody, even the Bowery Residents' Committee, is in total agreement that we want to keep CBGB's," he said. He is planning an Aug. 31 benefit concert in Washington Square. If the lease expires, Kristal said, it could take a few months to evict CBGB. Kristal said he was considering offers to move the club, including one from the city of Las Vegas.

There it would be a tourist site — as it is today, a popular stop for tour buses.

Ann Powers, a former New York Times critic, said she never much enjoyed seeing shows at CBGB's — "it was grimy and uncomfortable and the women's bathrooms terrified" — but the club served as a reminder that New York was one of the world's great rock 'n' roll cities.

"CBGB serves the same purpose as Castro Street in San Francisco, Sun Studios in Memphis, or Preservation Hall in New Orleans — it's a touchstone for people eager to trace the legacy of American pop, and its mere presence renews that legacy in the hearts and minds of many pilgrims," she wrote in an e-mail.

Look for movie listings
in next Friday's edition
of *The Mix*.



Abeles exhibits art, self

McKissick Museum displays paintings, drawings, life story of creative alumnus

Julia Sellers
THE GAMECOCK

The sketches and drawings of USC alumnus Sigmund Abeles are of everyday people brought to life in an unimaginable way.

He captures his subjects' complex reality in a simplistic style.

Art lovers and fans attended a Friday reception at McKissick Museum's new exhibit, titled "Sigmund Abeles — An Intimate Look." Abeles himself was in attendance.

The exhibit features 26 pieces from various Columbia collections, 23 of which highlight Abeles' life and work. A walk-through of the gallery isn't only about art, but also about getting to know Abeles as a person and an artist. Story plaques placed throughout the exhibit offer information about his personal life and history.

Abeles used etching and dry-point techniques to create the art, stripped down to raw components. His subjects are intriguing and haunting, figures in a story only Abeles knows.

Abeles said a drawing he did of his mother listening to the radio remains one of his favorites in the collection. It won him a scholarship (which he turned down) to the Savannah College of Art and Design.

"It reminds me we are how we are and stay who we are," Abeles said.

His most striking pieces in the

collection include "Nude to Vivaldi," from 1984; it is one of the larger pieces in the collection. "Day Lily" from 1978, highlights a lily in coffee-stained yellow and accentuates a woman's slouched manner. "Conundrum," from 1978, features an almost-nude woman. It accumulated many viewers Friday evening.

In the story plaques, the viewer learns that Abeles and his mother moved to Myrtle Beach when he was 2. His mother ran a rooming house, and many of the boarders became Abeles' subjects. Abeles also used Brook Green Gardens for inspiration.

Abeles said it was "exciting" to be back on campus.

"It brings back memories of professors that no longer exist. There is sadness and nostalgia," he said.

Jason Shaiman, the museum's chief curator of exhibitions, encourages students to visit the exhibit and appreciate the art, not just to see the work of a recognized USC alumnus.

"Art is for everybody," Shaiman said. "You can look and see something represented differently from someone else."

Abeles' work will be on display until Sept. 17.

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