


arts+entertainment **artsweek**

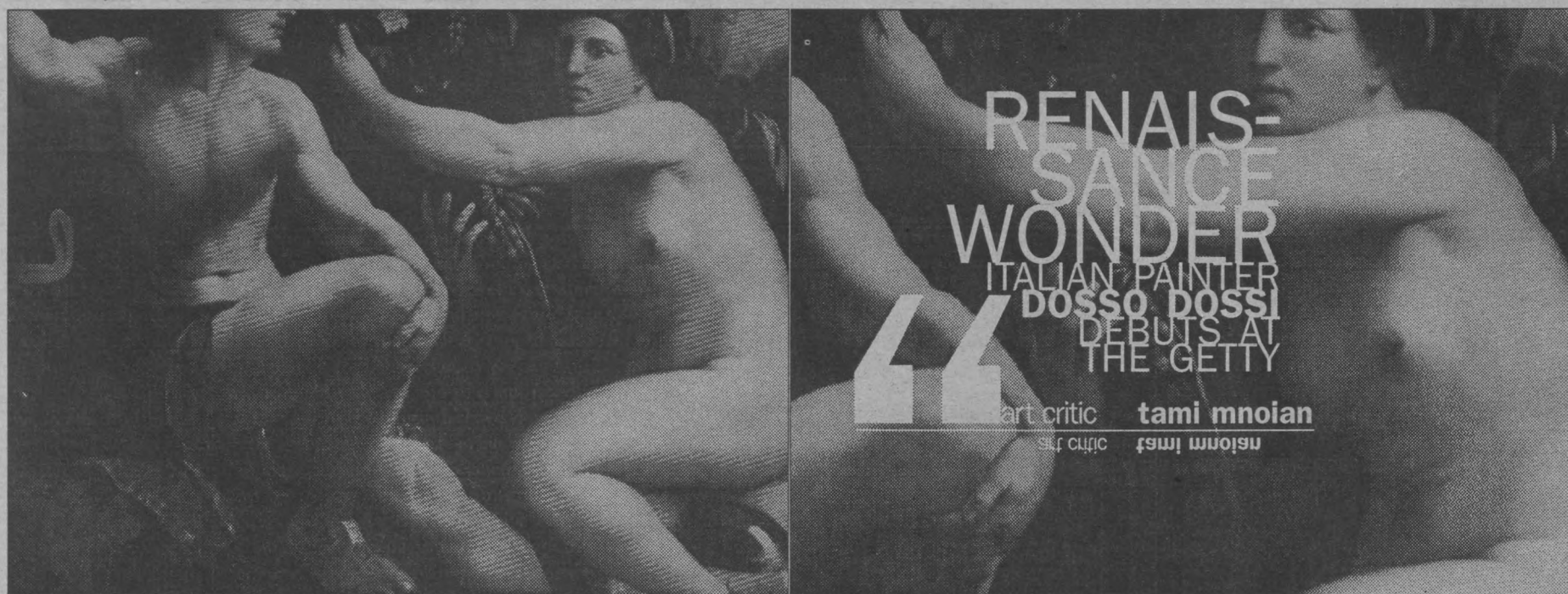
FILM) PUSHING TIN. ART) 1434. DOSSO DOSSI AT THE GETTY.
MUSIC) BOMBAY THE HARDWAY, THE SHAPESHIFTERS, SAINT ETIENNE, AND LOADS MORE.



the metal
TESTOSTERONE,
CRANK,
POT,
BEER,
SATAN,
& SLUTS.
issue

slayer live at the
ventura theater,
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photo robert hanson



Dosso Dossi (1486?-1542), arguably the greatest Italian Renaissance landscape artist, is a name that often falls in the shadows of such masters as Michelangelo and Titian. With its latest exhibit, "Dosso Dossi: Court Painter in Renaissance Ferrara," the Getty seeks to right this wrong by plucking the Italian painter from relative obscurity and catapulting him into the household-name arena.

In this aging century of monochromatic society so deeply embedded with the values of post-modern outrage, the discovery of a painter such as Dossi is a happy treat. His paintings are a visual delight, and this exhibition of work acts as a burst of color in our minimalist lives. Dossi's paintings transport the viewer to the age of the Renaissance, where each canvas tells a story with light and color. Dossi's work can be best characterized as simply beautiful, perhaps even stunning. His paintings maintain a unique brightness that consumes the viewer's attention. Immediately the names of Dossi's contemporaries disappear, and his work stands as a testament to his own genius.

In the first room of the gallery, Dossi's bi-

blically themed works are displayed. He depicted numerous variations of "The Virgin and Child," yet what immediately catches the viewer's attention is the large painting hung in the next room. Titled "Melissa," it depicts the good witch in the popular literature of the time who rescued knights transformed into plants or animals by evil sorceresses. There is much to be noticed about this painting, and according to Dawson Carr, associate curator of the Dept. of Paintings at the Getty, the dog tells an interesting story. His face possesses human-like features, as if a once-noble knight stares out at the viewer. Another interesting note on this painting was learned once it came into the possession of the Getty. X-rays of this work show a change Dossi made in the piece. The original composition of the work posed a figure of a knight next to Melissa. For reasons unknown, Dossi changed his mind and reduced the image of the knight into a dog. The knight's armor is the only relic that remains of his grandeur.

"Melissa" exhibits Dossi's talent as a landscape artist. Despite her size, the back-

ground is almost as prominent as Melissa is. She is engulfed by a green wilderness, and the colors of the trees play off the colors of her lavish dress. What distinguishes Dossi from other artists, such as Michelangelo, is his unique use of color and his ability to paint nature. Michelangelo's frescoes possess a similar brilliance, but they are not as bold and strong as those of Dossi's work. Nature in Michelangelo's paintings is depicted less precisely, whereas Dossi's landscapes are incredibly detailed and intricate. Michelangelo's talent is his ability to paint idealized figures — they possess a delicate beauty that Dossi's figures lack. However, Dossi's figures maintain a grace that embody the spirit of the paintings.

Another major painting of this exhibit is "Jupiter, Mercury, and Virtue." Jupiter simply paints butterflies. Once finished they fly from the canvas, as if to say painting is an act of creation in itself. A common technique of painters at this time was to sketch first, and later transfer the sketches onto the canvas. However, Dossi did not practice this method of painting. Instead, his work illus-

trates his ability to paint freehand, and did I mention the colors of this piece?

"Dosso Dossi: Court Painter in Renaissance Ferrara" is the first retrospective of this artist's work. It is also the first major loan exhibition for the Getty in its new digs. This show was previously exhibited at the Metropolitan Museum of Art in New York City, and thank goodness these paintings found their way west, because Dosso Dossi has become a newfound gem amid the usual names of the Renaissance that people other than art historians will come to know.

"Dossi: Court Painter in Renaissance Ferrara" runs through July 12 at the J. Paul Getty Museum. For more information and reservations call (310) 440-7300.

Tami Mnoian is a senior English major and regrets any negative comments she may have ever made about the Getty. She had a wonderful time during her last visit this past Monday. While there, Tami realized that the Getty is an institution not subject to the usual economic pigeonhole, hence its fabulous establishment high atop the hill, which is ironically adjacent to the old L.A. city dump.

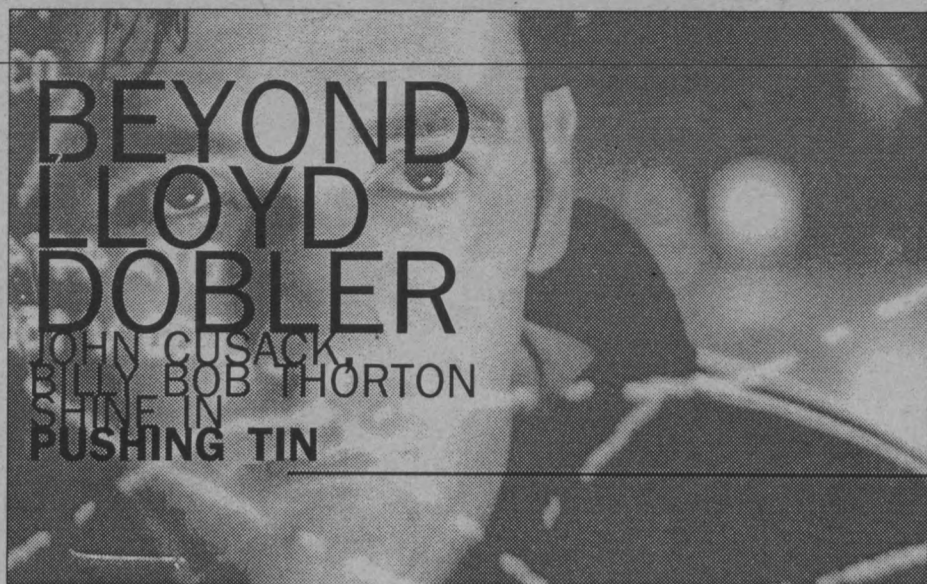
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Now here's a rare breed — a romantic comedy that is 1) romantic, 2) funny, 3) well-written and 4) mature. Though you may find a couple of these in other films, like the recent "Never Been Kissed" or "The Other Sister," films like "Pushing Tin" are few and far between.

It seems that whenever a smart film about smart people comes out, it must be shoved into the background because, God forbid, then Hollywood might just have to work at making better films. Remember what happened to "Out of Sight"? Didn't think so. How about "Deja Vu" (still one of the best romantic comedies I've ever seen) or "Mr. Jealousy"? Not likely. "Pushing Tin," though not as good as those films, is still an engaging film for mature audiences.

Based on an article in *Time* about the tumultuous lives of air traffic controllers, "Pushing Tin" tells the story of how one such controller loses everything from his family to his sanity. Nick Falzone (John Cusack), known as "The Zone" to his colleagues, seems to have it all: his beautiful and loving wife Connie (Cate Blanchett), two children, the respect of his peers, and power over, as the film tells us, more lives in one day than a surgeon will have in his career. That reality comes crashing in when Russell Bell (Billy Bob Thornton) comes to work with him, a bizarre fellow who rarely speaks, brings his

own chair to work, and wears a feather in his hair (he's half Choctaw). Russell's control comes from a lack thereof, which is ultimately what bothers Nick. Well, that and his gorgeous 19-year-old wife Mary (Angelina Jolie).

Any plot description isn't really going to capture what "Pushing Tin" is about because it's more about characters and their relationships. At times the audience will be asked to accept Nick for his sins as well as his virtues because, like all of us, he's flawed. He's too much of a flirt, too much of a control freak, drinks too much (a problem many people in the film will share), and thinks that his charm will get him out of any situation. And eventually he will have to deal with his crumbling world.

But "Pushing Tin" is also about the other characters in the film. It's about Russell's calm intensity, Connie's interest in Russell, and Mary's alcoholism. It's about that great moment when Nick confronts Russell to admit a mistake he made, expecting to be hit, but being asked to sit with him. And eventually it's about Nick dealing with himself and his life. How unique is it to see a film juggle this many relationships (and believe me, this is only half the list) in an honest fashion!

There is no other place to start praising the cast, the best ensemble since "Out of Sight" and "Very Bad Things." Cusack

seems to learn something new in each of his roles like this, where he plays the rambling, charming intellectual (last seen in "Grosse Pointe Blank," "Con Air" and "Midnight in the Garden of Good and Evil"), always shedding another layer with each successive film. Yet at the heart, one can always see his Lloyd Dobler (from "Say Anything") holding his stereo in the air playing "In Your Eyes."

Thornton gives just the right level of presence and character to a role that doesn't have him acting as much as one might expect. Indeed, he goes through most of the film with only a few expressions and glances to let us know what's going on inside. Jolie is just as good an actor as her father, John Voight, though her limited screen time doesn't let her be as magnetic and infectious as she was in "Playing By Heart". The film's best performance comes from the foreigner, Blanchett ("Elizabeth" and "Oscar and Lucinda"), who gives Connie the same depth that she would were her character's accent English (she's Australian) instead of Brooklyn suburbanite. With only three real performances to her credit, she is probably the best actress to surface in the last few years, and maybe even the decade.

It would be criminal to mention a film that offers so many great characters without mentioning the script, by Glen and Les

Charles. They know how to be funny without telling you. Scenes like Cusack pulling into the wrong driveway are allowed to play out as they would, and move on. They don't allow a single character to simply be a cartoon, giving everyone something to work with. The ending is admittedly weak, much in the same way it was in "Patch Adams," where all of the tensions brought up are dispelled by seeing a fucking butterfly (!?!).

Nonetheless, they should be proud, just as director Mike Newell (who also made "Donnie Brasco") should be, who managed to make "Four Weddings and a Funeral" smart and successful. He gives a real sense of immediacy to the truly draining scenes in the control room, and finds just about the perfect balance between the comedy and the drama. However, Newell goes a little too far in mythologizing the job of his characters and, unfortunately, can't make the script's tacked-on ending nearly as profound as it purports to be.

But there is no reason to miss "Pushing Tin." It's witty, intelligent, fun and even insightful. If that doesn't convince you, be my guest and see, like, what? "Lost and Found"?

John Fiske is a film studies major and the Artsweek film critic.

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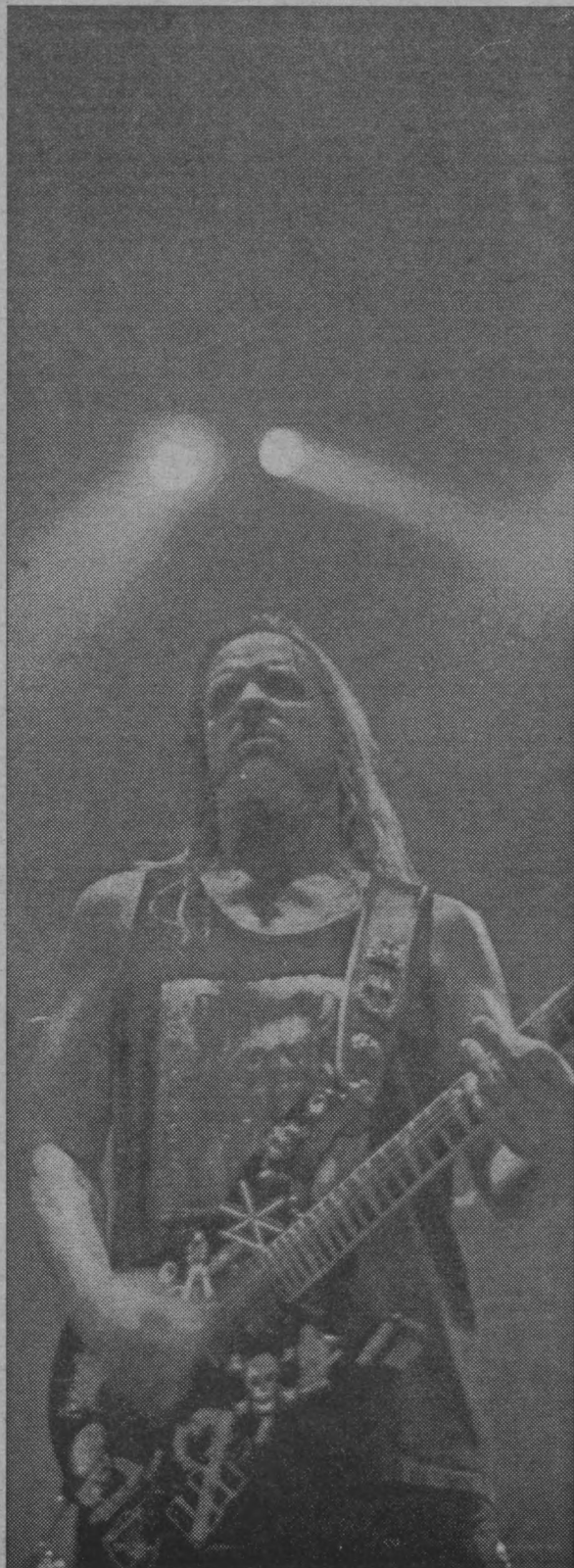
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BECAUSE THEY

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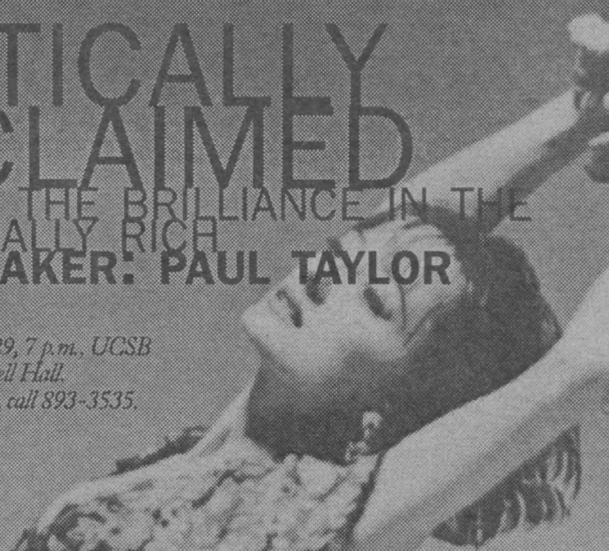
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MULTIPLE STARS THIS THURSDAY

BEFORE TAMM MNOIAN FUCKING LOSES IT, SHE INTERVIEWS THE LATEST CELEBRITIES OF UCSB. **77**

Each week Gallery 1434 serves up a new batch of artists for the art-hungry eye, and next Tuesday, Ron Davis, Steven Van Geem and Cynnthia Leduc will showcase their talents in an exhibition that is sure to please.

Ron Davis' work can best be categorized as a kind of sculptural installation using industrial materials. His sculptures, described by the artist as minimal and really basic, are three columns playing with light and the ways in which light emitted from these columns takes on an identity. These architectural forms engage in a sort of mathematical conversation with each other, and this relationship becomes a metaphor for the interactions between people.

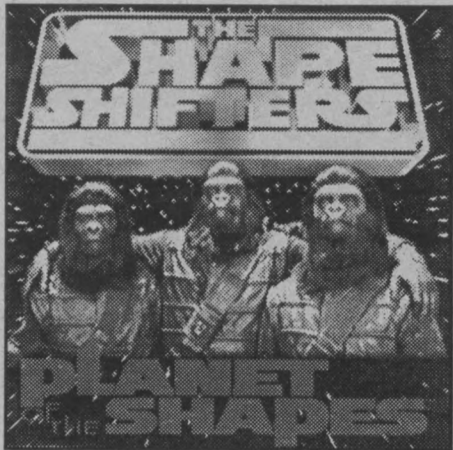
With that said, Steven Van Geem uses animation to communicate three different narratives in three different styles of animation. Van Geem hopes to

convey a sense of fate, destiny and incapable inevitability within his work. This is Van Geem's first solo show in 1434.

Cynnthia Leduc combines video and sculpture installation in her show of work in the small room of the gallery. She plays with the ability to use the entire space of the room, with such varied mediums as video and glass in a statement about materialism.

As you might have guessed, my conversations with each artist were brief, partly due to the fact that this was written late last night, and also due to a bit of hesitancy on the part of the artists for fear of giving away too much. Think of this short story as a teaser, a small introduction that will spark your interest and curiosity. This show opens Tuesday, May 4, in Gallery 1434 of the Arts Building.

sound- soundstyle



The Shape Shifters / Planet of the Shapes / Scriptures of the Sacred

"Turn this shit off!"

After listening to the Shape Shifters full-length album *Planet of the Shapes* for less than 5 minutes, my friend in the back seat had already had enough. The beat was hissing loudly out of the stock speakers and Circus' flow (if you can call it that) was in full gear. The passenger in the back seat's face was red as the argument over what to play grew heated. We were on our way to my other friend's surprise birthday party and I had just bought myself this anxiously awaited tape instead of getting something for the birthday boy. No way was I letting the *back seat* passenger tell me what we were listening to. My stand weakened, however, when I started to sense that it could be a friendship-killing issue. With a final retort, I ejected the tape and headed to the party in silence.

Truth be told, I don't really blame my friend for not liking the album. The beats are totally unconventional, causing the unprepared ear to wither like a dead flower. Circus' rhyme style is unlike that of any emcee. In fact, I would almost hesitate to call him an emcee. It is definitely a flow you have to hear to believe. And when you hear it, you will have plenty of time to try to figure it out. Circus often rhymes for three or four minutes at a time, with no breaks or choruses. Then there is the rhyme content. You know someone is truly on some next shit when they are campaigning for Alien Equality before most will acknowledge that they even exist.

Despite all these strange components, *Planet of the Shapes* is one super funky fresh album! Circus kicks beautiful streams of nonsensical knowledge, if that can be understood. It can't, and that is one of the beautiful things about it. The beats are unlistenable by themselves, but provide the perfect backdrop to Circus' zaniness. He and the rest of the Shape Shifters crew are future cult leaders and *Planet of the Shapes* is their recruiting device. I'm just waiting for the call to duty.

— Trey Clark is the youth of today!

Various Artists / Up Next / Up

From the people who brought you the acclaimed and beloved Modest Mouse, 764-Hero, Built to Spill (before they signed with Warner Brothers), Quasi, Land of the Loops and a virtual plethora of other bands ranging in diverse sounds and songs comes another compilation picking up where *Up in Orbit* left off. For those still unfamiliar with the groups on *Up* — or have only heard the prominent groups aforementioned — this comp does its duty well, bringing together a wide sampling of the variety of music the Seattle-based label represents. And, fortunately, they bring together not necessarily the more popular tracks, but instead many songs previously released on 7" format or not released at all. So, if your music pretension is not yet up to par, or if you simply lost the energy to keep up with the barrage of independently released records in the past year, you're in luck, for *Up Next* delivers the remixes, the b-sides and the lesser-heard groups.



Of course, the album serves its purpose as a cross-marketing tool of sorts — the Stereolab remix of the Pastels' cut "One Wild Moment" can be heard on the new Pastels' album, *Illuminati*, for example. In fact, almost every artist or group on this comp has an album waiting for you in your local music store, and there's surely some hope that you'll like the sounds of one of the groups and rush out to buy, buy, buy. However, despite the wink at capitalism *Up Next* holds, the comp is, in fact, a good selection of good works.

The first half of the album is laid back in this lo-fi lounge-a-palooza kind of way, serving up beat-happy Land of the Loops with "Single Girl Summer Home" and Brent Arnold's bossanova "Sweetness." For those needing a Modest Mouse fix, there are two healthy doses of Modest Mouse with the 7" cut "Grey Ice Water" and the duet with 764-Hero, "Whenever You See Fit," remixed by DJ Dynamite D. previously available on the 12".

The second half of the album, however,

breaks out of the technosphere with some healthy doses of punk and rock, from the critically-acclaimed Quasi and the boring-yet-soothing sounds of Duster. Quite frankly, even though the first 11 tracks appeal to a pretentious indie credibility sensibility, it isn't until Dickless and KARP go for the power chords and screaming that *Up Next* becomes enjoyable in a wholly "damn straight it's rock 'n' roll" kind of way.

The folks at *Up* have been — and are still — doing a fine job making their catalogue of artists diverse in sound and the exploration into the world of remixing, electronic button-pushing and otherwise "unrock" noises. Coupled with the organic second half of the album, *Up* proves its roster of artists is diverse, talented, and ultimately unafraid to keep right on making punk, emo, electronica, folk and whatever combinations head their way. Thank God.

— Jenne Raub is ready to rock!

song starts off with a cool, funky beat only to shift into low gear, and as the, er, any song unwinds, the listener is bombarded with a near unbearable salvo of bleating keyboards and wayward percussion noises.

This makes me wonder: "How, in an eight-person ensemble such as this one, did Pablo get every song to sound exactly the same? Is he another casualty of the Hootie and the Blowfish formula for success, or what?" I mean, c'mon man, the great Hootie fiasco was nearly five years ago, such incompetence couldn't have delved this far into other genres!

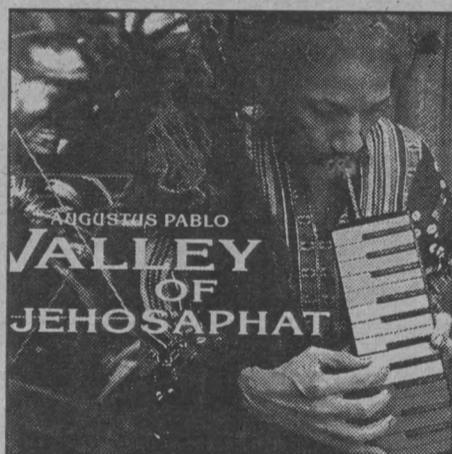
All things considered, instead of mining the creative potential of his ensemble, Pablo has created an album that I'd listen to while flossing my teeth with rusty piano wire. But, if flossing with rusty piano wire is your bag, then this might — just might — be your album.

— Matt Sweetland speaks the voice of tomorrow!

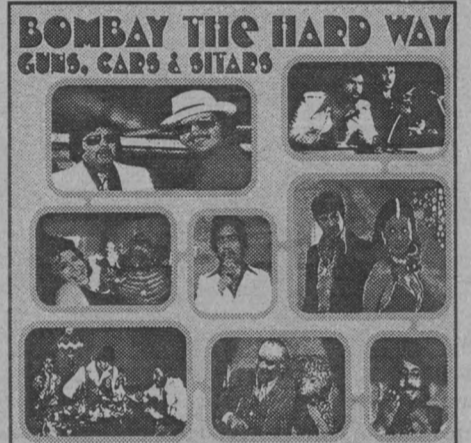
Augustus Pablo / Valley of Jehosaphat / Ras

Reggae has long been one of the most stirring genres around. One can harken back to days of Bob Marley (who encouraged the uninitiated to "stand up for your rights") and the general reggae explosion with an investigative eye and say "damn right, it was about good vibes, cool music and standing up for something." Such an attitude has persevered up until the present day, an attitude common to nearly every reggae band imaginable. However, in Augustus Pablo's case that just ain't so, and this album, *Valley of Jehosaphat*, is a splendid example of what every reggae band should avoid.

Although Pablo's lineup consists of the standard drums-guitar-bass configuration



along with some keyboards as well as some percussion toys, whatever musical talent that did exist is shamefully absent. Instead of just grooving along, as usual reggae bands do, Pablo and his entourage drag the listener through a virtual monotonous hell. Every



Bombay the Hardway / Guns, Cars & Sitars / Motel

When listening to this album, you'll make immediate associations with the following: a gourmet curry restaurant owned by Willie Hutch, Issac Hayes, the Meters and DJ Premier. In order to attract the youthful hip hop generation, this is the soundtrack they would bump in the restaurant. Ladies and gentlemen, I am pleased to announce the arrival of classic funk filtered through the Far Eastern experience.

Popularly known for his involvement with Kool Keith and DJ Q-Bert for Dr. Octagon, Dan the Automator has laid low amid gravitating news concerning future projects. While preparing for upcoming releases (such as the *Handsome Boy Modeling School* project with Prince Paul), the Automator has decided to delve into the world of Indian cult movie soundtracks.

For those who aren't familiar, Bollywood is India's equivalent to the Hollywood film industry. Flourishing during the '60s and '70s, most of the scores were penned by the Shah brothers, Anandji and Kalyanji. Most

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of their music heavily extracted from the funk-fueled scores of their American counterparts, yet they retained a synthesis with native Indian culture. It is this resource that Automator tapped into for this current project.

The end result is a dope soundtrack for a movie that would be titled, "Gandhi was a b-boy." The backdrop retains qualities that made '60s cinema cheesy, yet simultaneously enjoyable. Imagine fresh hip hop complimented by sitars and blaxploitation funk, suggesting that Superfly was pimping hos out in Calcutta. Afterwards, imagine Shaft in New Delhi, b-boy stance and all, battling a rival crew only to result in a gun fight. Make sense? Sound fun, right? Well, so is *Bombay the Hardway*.

— A-Twice knows Gandhi and Jimi Hendrix are loungin' in heaven

Apple Gabriel / *Another Moses*

If Britney Spears and Bob Marley had a baby, it would be Apple Gabriel. This former member of the reggae group Israel Vibration has released a solo titled *Another Moses*. His album even has 10 tracks that hint to the Ten Commandments. Well, I would like to add another commandment: Thou shalt not buy this CD.

Apple Gabriel's attempt to define himself as a solo artist failed miserably. His rhythm was so repetitive that I thought his first song went on for 20 minutes, when in actuality it was only track seven. His background vocals are weak if not pathetic, and though the song titles are nice, his lyrics are awful. This CD was just outright bad, and I apologized to my roommates not for making noise, but for making them listen to Apple Gabriel's noise.

I am not an avid listener of reggae, but I have heard my fair share. This CD disappoints on every level: musically, lyrically and artistically. He was not even imaginative with his cover art. I did not notice that he was supposed to be parting the sea until I stared at the cover for a good 10 minutes. Moses led his people to the promise land, but Apple Gabriel is far from leading anyone anywhere.

— Ray Smith



Saint Etienne / *Places to Visit* EP / Sub Pop

I was first introduced to Saint Etienne during my sophomore year of high school when my friend's boyfriend made me borrow one of their albums based on a shared interest in Deee-Lite. At the time, I had absolutely no appreciation for Saint Etienne — it wasn't dance music, and it wasn't the radio-friendly pop I was used to. What was it, then, besides some airy voice covering a Tom Jones song?

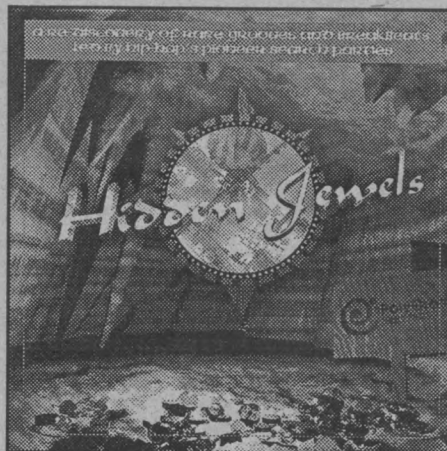
It wasn't until a year later during a brief time spent doing a show at my high school's radio station that, with my musical horizons vastly expanding, I rediscovered the joyous melody-making of Saint Etienne. From that moment on, I was absolutely hooked.

What Saint Etienne has that few other groups have these days is the ability to make sheer pop music. They're "lite," but deep in all the right places — perfect music for days sunny and rainy, perfect for hearts broken and mended. And with their new EP, *Places to Visit*, their music is soft and sweet in certain places, like luscious little folk songs set to electronica. While there are only six tracks on *Places to Visit*, it picks up where *Good Humour* left off, serving as a sort of b-side collection of Britpop that doesn't fall into the orchestral gluttony of the Verve and Oasis. "52 Pilot" is a sweet, singable medley, while "Artieripp" sounds like Stereolab's electronic lush weirdness. The lo-fi house beats throbbing through "We're in The City," for example, shows Saint Etienne's ability to cross the boundaries separating pop and house, all the while maintaining their integrity as songwriters.

grity as songwriters.

Bands with the talent and musicianship of Saint Etienne only surface occasionally, and for those digging the foreign pop explosion, this Saint Etienne EP will bring you a few more moments of pop gladness.

— Jenne Raub is going for it!



Various Artists / *Hidden Jewels* / Polygram

... Damn, it's hot. Coordinating a search party ain't easy, especially when the situation involves the world's rarest jewels. As I looked at my surroundings, the onslaught of heat began to take its toll on my workers. While swatting at the mosquitos that circled my head, I began to make way toward an excavation site when my cellular began to ring.

"Hello?" I replied, as I stopped in my muddy tracks. Other workers in the vicinity ceased their work, as looks of anticipation nervously spread among the sea of faces. After several minutes, I concealed the phone in my back pocket. While looking up at the amalgamate masses of anticipation, I then exclaimed, "We made a find!" Cheers began to roar uncontrollably ...

Our first report came from DJ Drez, who uncovered some Sapphires buried among an ancient temple ruin. I examined several of his specimens: Roy Ayer's "Coffy Is The Color," WAR's "Deliver the World" and James Brown's "Transmorgification." Another Roy Ayer's gem, "Shining Symbol," was especially shaped beautifully by The Living Legends crew's modifications.

As I marveled at Drez's discovery, DJ Mr.

Len (of Company Flow) reported his discovery of several precious diamonds, such as WAR's "Slippin' Into Darkness" and "The World is a Ghetto." Oh shit, what's this? "Paul Revere" by the Beastie Boys, impressively blended in between both WAR joints? Kudos to Mr. Len, without a doubt.

The final discovery of the day was reported from DJ Rhettmatic of the World Famous Beatjunksies. Soaked in mud and covered in fungi was "Fun Time" by O.C. Smith, "Magic Mountain" by Eric Burdon & WAR and "You'll Like it Too" by Funkadelic. After congratulating him, he then smiled as he reached into his backpack. I was immediately taken back by his discovery of a Ruby of tremendous size. Identifying it as James Brown's "Blind Man Can See It," Rhettmatic described how he chiseled a portion of it for the Visionaries, who then polished it with their rhymes. After congratulating everybody on their success, I retired to my tent, allowing sleep to overtake me.

— A-Twice



Government Grown / *Live Sampler* EP

Good thing the above photo wasn't shot in color because if there's one thing these boys are it's *high*. Stoned, blunted, loaded, lit, baked, faded ... call it what you will, these boys are on a race to smoke more kind Humboldt dank than, well, I dunno, like, a stoner or something.

Anyhoo. Their music sounds like Phish/The Grateful Dead/any-band-you-can-dance-like-a-noodle-to. Government Grown is not on any major label (dude, that would be like selling out to the man, man), so you'll just have to wait until next year's 420 phestival in order to hear their tripped-out sounds. Or, you can check out their website www.governmentgrown.com where I'm sure there's also a lot of information on hemp.

— Jenne Raub needs to find a hotel room

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Coming to Campbell Hall...

Margaret Cho

April 30th



Stud \$14 / Gen \$18
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Doors open @ 7:30 pm

Tickets on sale at the AS Ticket Office and all Ticketmaster locations including Robinson's May, Arlington, The Warehouse, or charge by phone at 893-2064.



JOIN AS Program Board!

AS Program Board applications for 99-00 members are due by April 30 at noon. Applications are available in ASPB office next to AS Notes

Acoustics in the Hub...

Jen Alpert

Wed. 5/5
4:30 to 6:30pm

Sponsored by the UCen, ASPB, and CocaCola
Food & drink specials!

Isla Vista Theatre

A film classic--see it on the big screen!

Reservoir Dogs

Tuesday · May 4
\$3 Stud / \$5 General
Showtimes at 7:30 and 10:00

Coming soon in IV Theatre . . .

- 5/11 - Sneak Preview American Pie
- 5/18 - Rushmore
- 5/25 - Shakespeare in Love

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