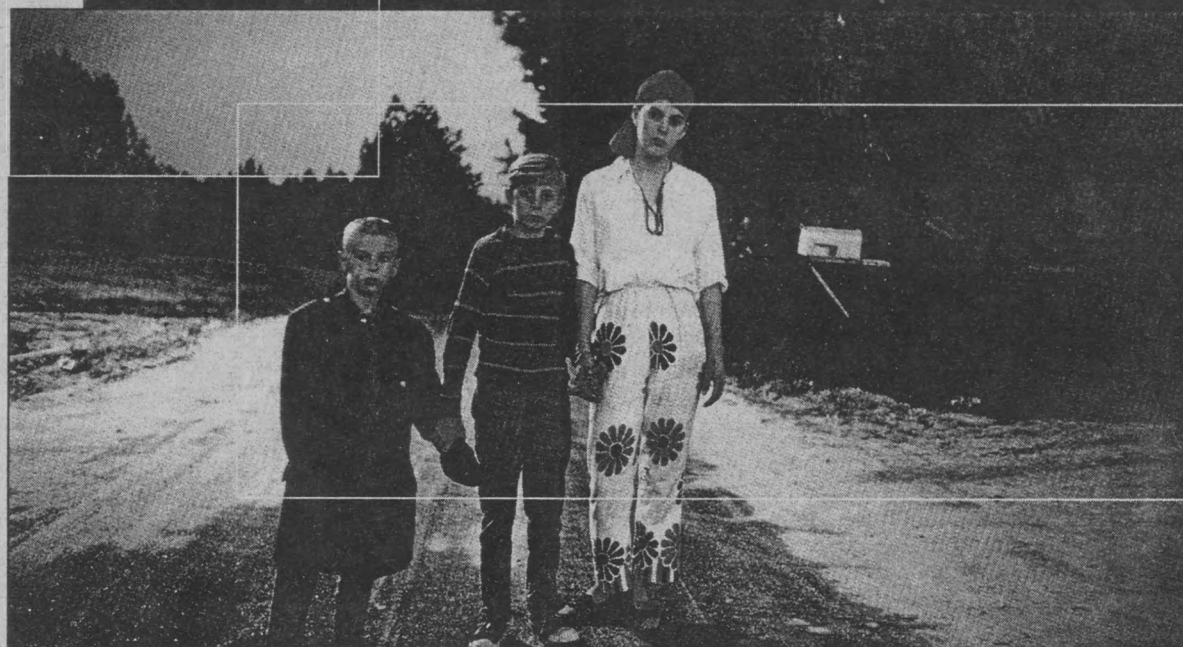


artsweek

arts+entertainment

zap mama, rage against the machine + macy gray, reviewed | a wonderful film called *after life* | a not-so-good film called *the story of us* | how to be a hip scenester, right here at ucsb



[IN BLACK AND WHITE, THE COLOR IS MUTED]

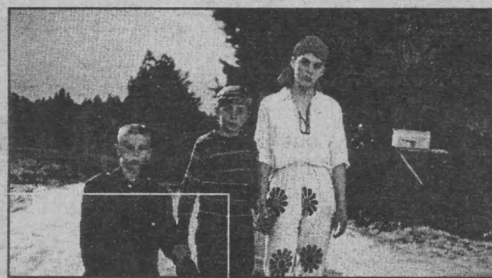


YET IN WILLIAM EGGLESTON AND THE COLOR TRADITION.

THE COLOR SHOWS THE DETAILS



JEANETTE JAMARILLO GOES TO THE GETTY



I was staring at a large color photograph of the inside of a freezer when a busload of fourth graders entered the gallery. In the silent, sterile space their chatter was amplified to an atmospheric level. Over the pandemonium I tried to formulate some sort of insightful opinion about the frosty Tasty Taters, the Swanson frozen beef pies and the icy cylinders of OJ. Two boys appeared at my side and peered into the freezer ("No, it's an *image* of a freezer," you say). The taller one tells his friend, "Man, I bet you this dude gets paid a lot of money for these pictures." And the little one says, "Yeah man, and I don't know why!" Then they ran out of the gallery.

The J. Paul Getty Museum is the site of this frozen food and other cold snacks (ice-cold Italian sodas can be found outside). *William Eggleston and the Color Tradition* is a collection of color photographs by Eggleston and a handful of others responsible for leading a color revolution in the world of photography in the '60s. Before these revolutionaries arrived on the scene, color photography as art wasn't appreciated outside the realm of commercial art and advertising.

Like the freezer image, most of Eggleston's photographs have truly obvious, straightforward and even mundane subject matter. He photographs rubber animals from a birthday cake, the red ceiling of a friend's house and a dog drinking from a muddy puddle. "Memphis," for example, is a close-range photograph of a pile of shoes

EVEN THOUGH THE SNOTTY FOURTH GRADER DISMISSED HIS WORK, THERE'S AN APPRECIATION TO BE HAD FOR THE ARTIST'S OBSESSION WITH THE OBVIOUS

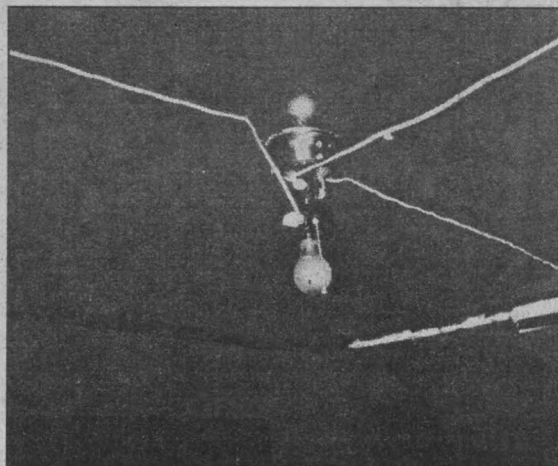
underneath a bed. The color and detail are so fine-tuned that the dust gathered over a pair of leather wingtips, the worn seams of a pair of Converse, the dust balls clinging to the box spring and the old fuzzy rug can all be seen clearly.

Even though the snotty fourth graders dismissed his work, there's an appreciation to be had for the artist's obsession with "the obvious" (Eggleston says, "I'm at war with the obvious," but it's unclear why exactly it's a war). In essence, there are elements of our cultural environment which are so familiar and

natural to us that their purely visual qualities are rarely considered. For example, when I open my freezer, I'm thinking something along the lines of, "No one better have eaten my Heavenly Hash." What I'll probably *not* be thinking is "What is the cultural, social or economic implications of this freezer's contents?" (well, maybe, after some of the sociology courses I've taken), or "Look at the colors, shapes and textures of the objects within this space ..." In other words, such simple subject matter gears our perception beyond the obvious and into the visual.

To conclude this senseless art babble, you have three options: 1) see the show and agree with the fourth graders, 2) see the show and feel as if you've been visually and cognitively enriched or 3) don't see the show, but check out the inside of your freezer during a commercial break.

William Eggleston and the Color Tradition is currently on exhibit at the Getty through Jan. 30.



Greenwood, Mississippi, 1973. Dye transfer print, 35.3 x 55.1 cm



Zuma Series, 1977-78, John Divola. Chromogenic print, 24.8 x 30.5 cm

Cinematics | review



film critic | dollface

Imagine being forced to choose one single memory to encapsulate your entire life experience. You will remember that moment and nothing more for eternity. Oh, and you only have three days to choose. This profound dilemma is the premise of Japanese director Kore-eda Hirokazu's brilliant and touching new film, "After Life." Taking place in a transition point between Heaven and Earth, the recently deceased must make this choice. Once a memory is chosen, memory guides work to recreate

it on film as realistically as possible. However, finding a life's worth of meaning captured in just one moment is no easy task. As characters sift through both pain and joy, you experience each memory with them, and each emotion touches you as it touches them. Soon you will find yourself taking a mental inventory of your own life, wondering if it is possible to narrow your life to a single moment in time while for-

to limit their lives to one experience. The film centers around the story of one man, Watanabe Ichiro, who fails to find even one happy moment in his 70 dull and conventional years. With the help of his guide, Takashi Mochizuki, he is able to remember a moment of content and greatness with his wife. Watanabe's soul-searching journey triggers reflection and exploration of Takashi's own

a funny, amazing collage of stories that captures and envelops you from start to finish



getting everything else.

Each character, ranging from teenagers to 70-year-olds, struggles with the prospect of this monumental decision. Some, sadly, would like to forget it and start anew, while others fabricate memories to make their lives seem more impressive, and still others simply refuse

memories, allowing us a glimpse into the inner struggles of both men in their search for life's true meaning.

"After Life" draws on the recollections of hundreds of elderly Japanese, incorporating their memories into the life stories of the characters. These incredibly personal and endearing

stories render vivid insight into post-war Japanese life, striking an emotional chord. The result is a funny, amazingly moving collage of stories that captures and envelops you from start to finish.

Which brings us back to the original question at hand — which memory would you choose? What moment in your life contains enough meaning and truth to remain with you for eternity? While searching for the answer, you, like the film's characters, may find that the process is much more important than the final product. Sorting through the lost moments of magnificence among the myriad of forgettable events captures the essence of experience, and will make you grateful for what you've got along the way.

"After Life" will be showing in Campbell Hall on Sunday, Nov. 7, at 7p.m.

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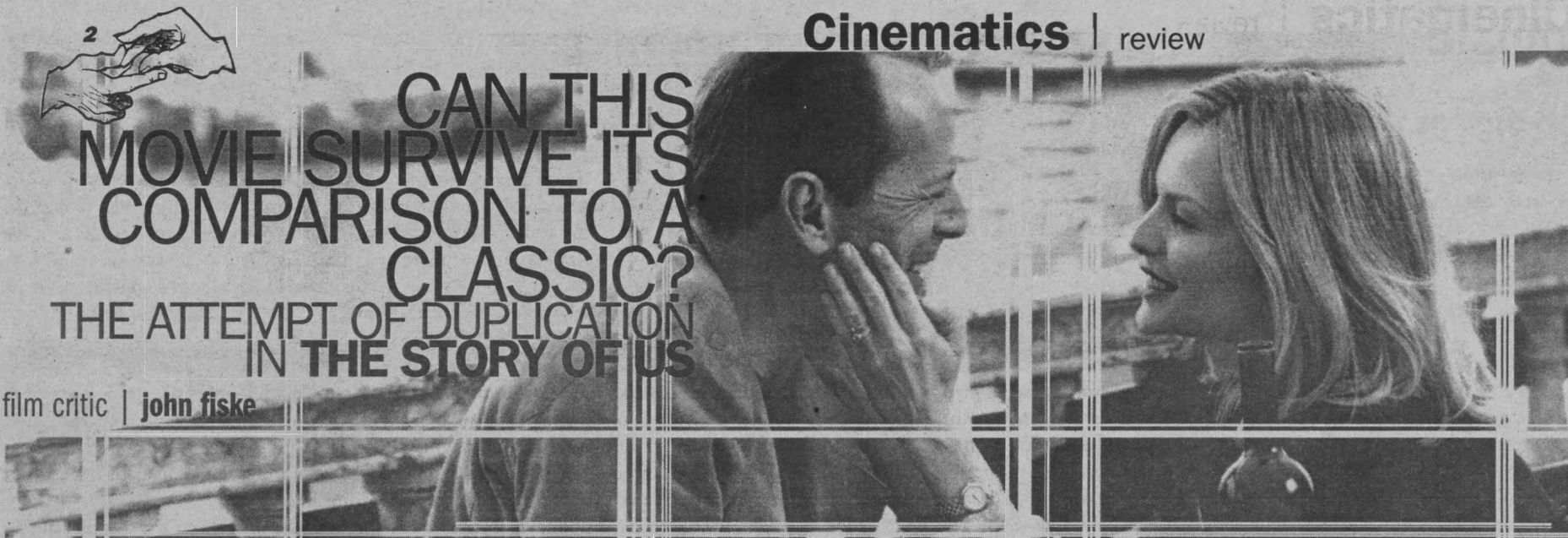
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Cinematics | review



2
CAN THIS MOVIE SURVIVE ITS COMPARISON TO A CLASSIC?
THE ATTEMPT OF DUPLICATION IN THE STORY OF US

film critic | john fiske

If the makers of "The Story of Us" wanted to give due credit, they would have titled this film, "When Harry Separated From Sally."

Perhaps the most interesting aspect of "The Story of Us" is its tagline: "Can a marriage survive 15 years of marriage?" There are no clandestine affairs, no sudden changes in personality, no life-altering situations. That's good. Every relationship that goes on the rocks in the movies is due to some occurrence, as opposed to merely time, which is usually what causes relationships to cease in real life. Time is what has worn through Katie (Michelle Pfeiffer) and Ben Jordan's (Bruce Willis) marriage.

"Story" begins at the end. As in "When Harry Met Sally," the film runs from point to point by couch-side storytelling, except this time, Katie and Ben alternate taking the story in its different directions. We get lots of random passages that are there for effect rather than story, which is detrimental to what could have been a really good film. All of the expository material woven into the film is sometimes well-done.

Director Rob Reiner has made a career out being "versatile," and with "The Story of Us" he returns to the romantic comedy, the genre he has

succeeded with before (considering "When Harry Met Sally," "The Sure Thing" and "The American President"). Unfortunately, Reiner is just going through the motions. Reiner knows better, too. His talent has always been in how well-focused his films are. In "Story," he is going for a montage effect with the entire story as well, yet his calculated effects are thin and redundant. Every laugh is either from some explicit, loud sex talk or idiosyncratic discussion of life, and every cry is from some

Because Pfeiffer has to play someone who can be so bitchy at times, it's tempting to say, "C'mon Bruce, you can do better!"

overemotional fight about the same thing. Every fight between Katie and Ben revolves around the same argument: he is apparently too flighty and irresponsible while she is too regimental and prepared.

The real source of these problems lies in the script by Alan Zweibel and Jessie Nelson. The script is so intent on showing us some of the good times that came before, and so unfocused on the events at hand, that it distracts in the long run and the dialogue attempts to parrot the work of Nora Ephron (who wrote "When Harry Met Sally").

Nor is the acting Oscar material. Willis, always a great comedic actor, is fun to watch on the screen. Since his character is the spontaneous type, he is given the best material. Pfeiffer is handed a much more difficult task. Because she has to play someone who can be so bitchy at times, it's tempting to say, "C'mon Bruce, you can do better!"

That you can finally say you like her character by the end of the film is a tribute to her charm.

Unfortunately, while they do well on their own, the

two don't have much chemistry together. This may be because they fight constantly, but it's also a result of the episodic nature of so much of the film. Just as it makes the film uneven, it stunts Willis' and Pfeiffer's chemistry.

And what is a romance founded on if not on chemistry? There are good parts, but not enough to salvage this stuff.

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The Daily Nexus
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music | reviews

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PICK OF THE WEEK

Various Artists | *Everything Is Nice* Matador Records 10th Anniversary Anthology | Matador

Do not fear the product. I repeat, Do not fear the product: a slogan to live by, as presented by the musically gifted at Matador Records. And with this all-encompassing mantra comes the three-CD compilation featuring a spectacular array of music released in the past two or three years by the talented artists on the Matador label. Just as the insert states, "Matador Records chooses to celebrate [its] 10th or 11th year in the entertainment business by ignoring the first seven or eight and refreshing your recent memory glands." No complaints here, for in the past couple of years Matador has been putting out some funky fresh exciting stuff — a virtual grab-bag of musical styles and genres, ranging between staple indie rock bands, experimental electronica and hip hop ensembles. The result is no less than astounding, like the perfectly orchestrated mix tape of all your favorites, spliced with variety to keep the monotony to a minimum for the long haul ahead.

The extra big fun surfaces in the fact that this Matador gift comes in not one, not two, but three CDs for your listening enjoyment. Each CD leaps from artist to artist, knowing no boundaries (or blatantly ignoring them) as you experience everything from the melancholic, minimalist sounds of Mogwai right into the eclectic styles of Cornelius into the electronically experimental Nightmares On Wax and back to the heroin-esque depression of Cat Power ... and that's just



the first CD. Whew! All this, not to mention all-time favorites by Solex, Arab Strap, Pavement, Modest Mouse and indie-rock goddesses Helium. As for the hip hop portion of the album, Matador features work by the Arsonists and Non Phixion, serving only to compliment the electronic mastery of Jega, Boards of Canada, Pole and the wacky antics of Pizzicato Five.

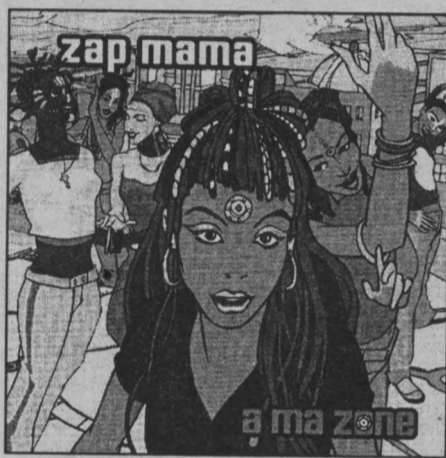
To even attempt to provide an extensive review of all three CDs would be overwhelming, if not impossible. At best I can just tell you: Do not fear the product. In fact, buy the product as soon as possible, as soon as class gets out, as soon as your hangover from last night wears off. Be the first of your friends to indulge in this unearthly delight. You'll like it. You'll love it. You'll find the meaning of life ... or not. And for less than \$13, you can still afford that remote control bagel slicer/toe jam cleaner you've been saving up for. [DahlFace is moving to Antarctica ... or King City]

Zap Mama | *Amazone* | Luaka Bop

Hailing from Zaire, where she hid with her Bantu mother amongst Pygmies in the jungle for eight months as a revolution waged on, Marie Daulne (Zap Mama) moved to her father's native Belgium and soon found herself singing in Brussels' jazz cafes. Formed in 1990, Zap Mama was a purely acapella group of women who strove to combine Pygmy vocalizations with European choral traditions. After releasing an album in 1991, the group released critically acclaimed albums in 1993 (world-music album of

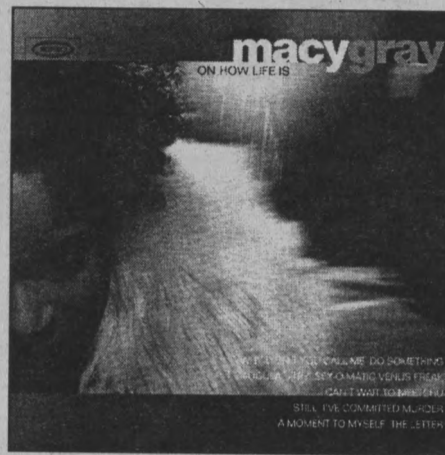
the year), 1994 and 1997, the last seeing Daulne as the sole member of the original group and a move toward more instrumentally complemented music. *Amazone* continues in this vein, seeing the music merge with electronica, rap and a broad range of traditional "western" sounds.

From the first track "Rafiki," with its pulsing beats and appearance of Roots front-man Black Thought, the album soars. Over half the songs are in French, but it doesn't matter: Daulne's earthy, exotic voice transcends literal meaning and convention to leave one with a tingly feeling of "wow." "Call Waiting" has a very Bjork-like sound, with Daulne's aggressively soft voice piercing the drum 'n' bass soundscape that creates some of the best multi-genre music I've heard to date. In true world-music fashion, Daulne intertwines English and French and traditional African call-and-response with



synthesizers on several tracks, including "Gissie," "Whappy Mama" and the stand-out "Gbo Mata," with its progressive beats

and enchanting vocals that get your head nodding in satisfaction. Zap Mama may have strayed from its roots, but critics cannot deny that Daulne has pulled off this adventurous album with a huge amount of grace, creativity and vitality. As the name of the album suggests, this is no ordinary woman. [Josh "B.H." Baron]

Macy Gray | *Macy Gray On How Life Is* | Epic

Proclaimed by *The New Yorker* a few months ago to be the "Next Big Thing," the anticipation surrounding Macy Gray's debut album can only be proclaimed as the "Biggest Buzz Since Eminem." The article in *The New Yorker* declared Macy Gray on par with all sorts of legendary jazz and rhythm and blues greats — a vital, explosive mix of Billie Holliday and Lauryn Hill. The question remains: Does Ms. Gray live up to the expectations set up for her by the most prestigious cornerstone of culture?

The answer is, unfortunately, no, but that doesn't mean *Macy Gray On How Life*

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Is falls short of being a good album. The production is as educated in soulful rhythm and blues as Lauryn Hill, serving up a hip hop sampladelic-meets-live-instrumentation funk fest, but Gray's singing sounds like a stifled, stagnant mimicry of Billie Holliday's "I-play-my-voice-like-you-do-your-trumpet" style. Whatever power there is in Gray's purring, airy voice is lost in the over-produced sounds. With too many background singers, swirling violins, turntables, organs, guitars and heavy drums, her voice is lost. The strongest songs on this album are those that let Ms. Gray just murmur out a song. On "Still," for example, the production is fortunately subdued to allow the subtle sweetness of the song to actually become affecting.

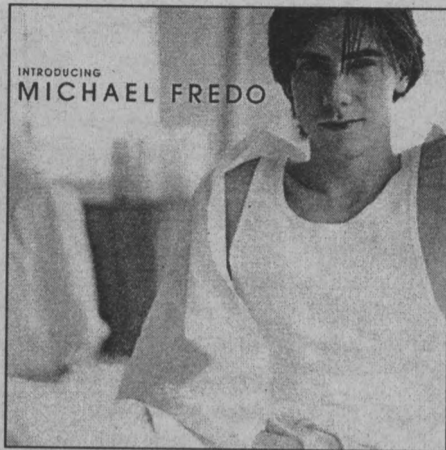
The overstylized production is indicative of why *Macy Gray On How Life Is* falls short of greatness. Maybe the "People In Charge" were afraid Macy Gray wouldn't live up to "Next Big Thing" status and overstylized production in order to bombard the listener with a sound that's too big and too loud to not listen to. Compared to the heap of shoddy, schlocky mainstream rock and rhythm and blues albums out there, Macy Gray is indeed radiant talent shining through. However, the fear that her voice wouldn't be heard over this heap has ironically produced an album that is at too many times as schlocky as the rest. [Jenne Raub on how life isn't].

Michael Fredo | *Introducing* | Qwest

Annoying, redundant and over-produced, Michael Fredo's debut release

Introducing is another lifeless bubble-gum album that could even make Backstreet Boys fans puke. Hopefully this review will be the last time anyone ever hears of this generic teen-singer type guy.

Introducing is exactly what one would

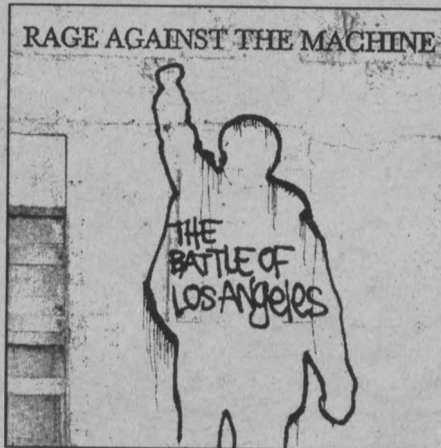


expect just from looking at the cover. Michael is pictured looking pretty laid back in a wife beater and white dress shirt (probably Tommy Hilfiger) hanging lazily over his skinny build. For those not exactly with it, Michael Fredo is featured on the Tommy Girl Fragrance commercials with his song, "Who Said." He is also featured in their spring collection photo set, and also is involved with AH Productions, which is run by Andy Hilfiger, a relation to the urban outfitter Tommy.

There isn't much to say about the music itself, since the background of the record is far more interesting and substantial. The most interesting track on the album is "Now You're Gone," a song written right after the death of Michael's father, who was killed in an auto accident.

With all due respect to the father, it's somewhat amusing that the lyrics to his dad are quite similar to the lyrics about Michael's old flame "Candy." *I hear you speak, don't ask me how, cause I'm holding on and You loved me so, I never thought you'd go* surprisingly enough were written to his father. The lyrics continue like this until the bitter end of the album.

When this boy-band craze lulls for a few years, Michael Fredo will hopefully still be able to find work. All he has to do is sing a little pop blurb, and he'll find someone to use it in a commercial. Michael will be touring with Britney Spears soon. I'm afraid I'll have to miss it; I'll just be at home playing with my new Michael Fredo frisbee. [Collin Mitchell]



Rage Against the Machine
| *The Battle of Los Angeles* | Epic

I don't understand how a group like this can be so successful. It makes absolutely no sense. Look at who is popu-

lar in rock and hip hop (the two genres that Rage is associated with) right now: Kid Rock, Limp Bizkit, Hot Boys, Will Smith, etc. These groups all have three things in common. One, their albums sell like hotcakes. Two, they all suck. Three, they drop a combined total of zero knowledge between them. So how can a group like Rage Against the Machine sell albums like hotcakes? They don't suck, and they drop knowledge on EVERY song. How can this be?

Let's look closer. Many groups who sell lots of quality albums do so by putting out a very radio-friendly single, usually devoid of the substance found on the rest of the full-length release. Rage has released "Guerrilla Radio," a song that neither strives for pop radio nor lacks substance. Lead man Zach De La Rocha preaches *Way past the days of bombin' emcees / Sound off Mumia guan be free / Who got 'em yo check the federal file / All you pen devils know the trial was vile*. Not exactly "What's my age again?" material.

It appears this mystery will never be solved, at least not by me. I wish I could say that Rage is popular because millions of people are discontent with our society and need a soundtrack for their daily stroll through masses of ignorant content. I don't see millions of people considering the benefits of certain socialist beliefs or fighting to free Mumia, so unfortunately that's not it, either. Hopefully some of the millions of people who buy *The Battle of Los Angeles* will subconsciously absorb the message that Rage Against the Machine tries so hard to convey to its listeners.

By the way, the album is completely dope. [Trey Clark]



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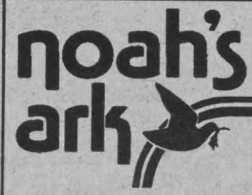
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- think smart and use the Web.

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Later (oh yeah, feed motorhead)

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current project

Calendar | OR, HOW TO BE A FABULOUS SCENESTER FOR A FULL WEEK

thursday | Be a literary maven, and get over to Hatlen Theater to see author Tobias Wolff (*This Boy's Life*) read and discuss his work at 4 p.m. Best, it's free. (No one ever said a scenester was rich.) Then, after cocktails with your new literary friends at the Study Hall, return to campus to see avant-dance troupe Susan Marshall & Company in "The Descent Beckons." There are six dancers, one actor and 75 life-size "inflatable" dolls. Campbell Hall, 8 p.m.



Is that a blow-up doll under your skirt, or are you just happy to see me?

friday | Get over to Gallery 1434 to see the closing reception of the ongoing show, the works of Jeffrey Cross. During this closing engagement, a video projection will be shown, sure to "ooh" and "aah" the kiddies. Then, don your thick-rimmed eyeglasses, gas station attendant jacket and leopard print handbag, and make your way to the Living Room to see the First Annual KCSB Benefit Show. For those unfamiliar with 91.9 FM, it's your very own university-owned radio station that probably lost your attention because they never play Dave Matthews Band. In order to keep up their efforts to bring you stellar music, you can attend a real live rock show. Featuring many local and Los Angeles-based acts, the six-band line-up will give you all sorts of new sound sensibilities. And the \$5 entrance fee goes to a really wonderful cause - the upkeep and maintenance of the station. The Living Room, 430 S. Fairview, 9 p.m.

saturday | two new exhibits open at the Santa Barbara Museum of Art, including *Copy Work: The Dictionary Pages and Other Diversions* by Gilles Barbier. 1130 State Steet, \$5. At night, venture to Hatlen Theater for the second to last night of the Undergrad One Acts. Many of the one acts are written by students, and all are directed and performed by students in the UCSB Theater Department. Of course, these performances are free, so it won't hurt your budget.



pondering the life in afterlife

sunday | Hailed by two *Artsweek* film critics as one of the best movies of 1999, "Afterlife" is the fanciful tale of memory, mortality and regret from Japanese director Kore-eda Hirokazu. And this flick is chic, too - it's already screened at the Sundance, Toronto and Rotterdam film festivals. Campbell Hall, 7:30 p.m.

monday | Recover from midterms with what the *Artsweek* martini doctors order: A Dirty Girl Scout! Mix 1 oz. creme de menthe, 1 oz. vodka, 1 oz. kahlua and 1 oz. Bailey's Irish Creme. Guaranteed to make you go mmmm.

tuesday | The second part of Global Motion - an installation by Malachi Farrell - will be revealed today on the lawn of College of Creative Studies. Known for his kinetic installations of infernal machines and robot figures, Malachi Farrell creates performing sculptures: tanks that attack space, Christmas trees that spin and smoke, singing and dancing potatoes, and Nike-shod robots resisting arrest. With nothing better to do Tuesdays at 5 p.m., head off to CCS for Farrell's reception. At 7, return to your literary roots at the UCSB MultiCultural Center Lounge for an evening of spoken word. You can bring your own prose or poetry on any subject (nothing hackneyed, please!) or check out the words of other local writers. After all the wine you've swilled at the art opening, the foods served at the MCC Lounge should indeed refresh.

wednesday | Legendary gangsta rapper Homie G of the Played Out Crew gives a rare performance at the Annex, 11 p.m. "Jyallz bitches bettah show up," Homie G stated in an interview last week, "or I'm gonna put a cap in dat azz!" So back dat azz up to the Annex where Homie G will be slated to perform, "Back To The Hotel." But that was at press time and is subject to change. You know how crazy those rappers are.

Doonesbury



BY GARRY TRUDEAU

JAVA JONES

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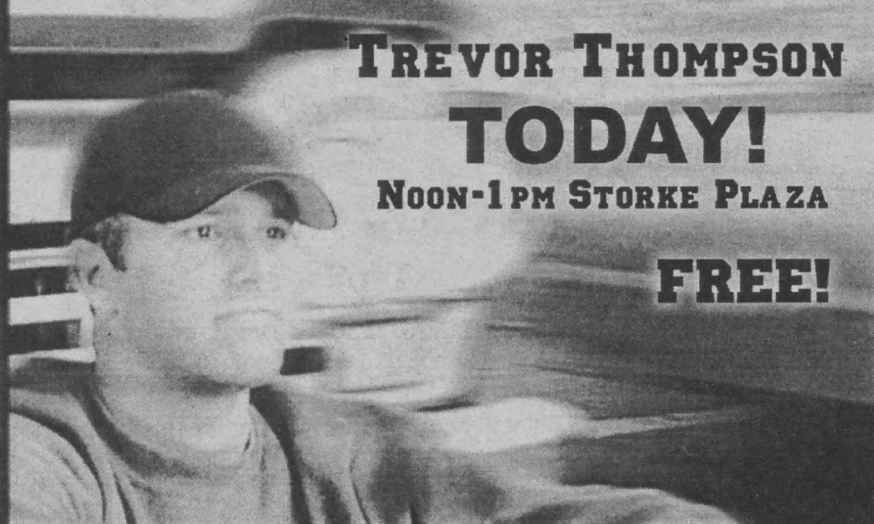
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