artsweek

sex

sleaze

&

sin

the sherwood players bring depravity to center stage, p.4A
“We been” sings Method Man just as Raekwon bursts into the first verse of “Chamber Music.” And despite failing to put out a dope album, group or solo, since ’93, Method Man speaks the truth. The Wu is back and determined to make up for wasted time.

Between each track is probably its greatest asset. Chester Bennington’s bland, impersonal and ambiguous lyrics are the biggest culprit in turning this record into one mess of a song. He’s bitter and resentful about the cruel hand God has dealt him, but he fails to direct any of this anguish on anybody or anything. Songs are meant to form a purpose, perhaps even come to a conclusion, but unfortunately we are left hanging. What’s even worse, we don’t want any more. The electronic intros and background noise simply fill space and serve no other purpose than to move with the evolving trends in “alt” rock.

There isn’t much else to say except that Hybrid Theory is boring and disappoint­ing. At one point, Bennett­son­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­­�
sounded new to me, and this made me
happy. There are good, fun beats and even
some interesting lyrics, but, unfortunately,
the vocals are not terribly good. Whitecides' voice is kind of flat and unin-
spiring. I still think this is a better buy
than most of the crap out there; at least it
has some character. He is not some
cheap-looking man-whore who may as
well be in a Vegas strip club as an over-
zealous lounge singer. As the kids say,
"Keep it real." [Ben Ebyam]

Blue States | Nothing Changes Under the Sun | ESL

One of the biggest complaints about
electronics is that it is too superficial. Its
thick wall of sound hides emotion behind
telephones and knob-twiddling. Perhaps this
is why so much of it is relegated to the
role of pleasant, inconsequential back­
ground music.

All these stereotypes can be thrown
out the window after one listen to the
Blue States' first full-length release.
British-based Andy Dragazis handles his
many instruments skillfully and soulfully
as he incorporates many different musical
approaches to making a very engrossing
and sensual album. True, there are a few
aimless cocktail lounge numbers on

Nothing Changes Under the Sun, but over­
all the album sounds with relaxation and
release.

What is most particularly appealing
about the album is the depth and diversi­
ty of the sound. "Your Girl" features a ten­
der female voice with an ambiguous voice
over a simple organ line while "Golden
Touch" hits home with a deep bass
groove. The chill-out numbers, "The
Trainer Shuffle" and "Theme From
Within," are perfectly seductive with their
aural complexity and interweaving of
poppy guitars, pianos and drum machines.

Nay-sayers of electronics' insignifi­
cance will have to swallow their words
after listening to the immensely satisfying
Nothing Changes Under the Sun. Another
great release from Eighteenth Street
Lounge. [Andy Sywak]

Bratmobile | Ladies, Women and Girls | Lookout!

Once upon a time, before baby-doll
tree-shirts with "Sweetie" written in rhine­
stones were fed to girls as empowerment,
before Courtney love won her right to
cleavage by punching out Kathleen
Hannibal, there was a band called
Bratmobile. They were all female,
unashamedly confrontational, and purely
painful.

Bratmobile reunited a couple years
ago, but this is their first new release in
over seven years. Ladies, Women and Girls
is full of hook-laden, jangly punk-pop
tunes (of the style appropriated by Sonic
Youth with "Goo"). The simple melodies
are still there, only Allison Wolfe has
learned to sing. Molly Neuman, during
her interval in the much-missed Peechees,
became one of the best straight-ahead
rock 'n' roll drummers in the biz. Most
shockingly, Bratmobile smoothed out thei
sound by adding a (boy!) bassist.

LW&G is well-written. The songs are
structured to be expanded by some kick-ass riot
grrl spiz. But is this truly a Bratmobile
album? 1995's Putmouth was one of the
most abrasive albums ever given mass dis­
tribution. This was its appeal. Sure, the
lineup for LW&G is original, but every
band member has become so much more
talented that the band is indistinguishable
from any of Wolfe's later groups.

Everyone grows up, Hell, once upon a
time, I was convinced that the riot grrrl
movement has some use for the support of
us nerdy boys. It doesn't. I doubt that it
needs our music reviews, either. [DJ Fatkid]

Beaut Poem of the Week

What means the world to you
my money, my doc, my shoes,
my clothes
What means the world to you
my money, my doc, my hair, my
nails
What means the world to you
some sex, some men, a little bit
of head rah
What means the world to you
to sex is sweet with a cat who eat
cheese shopping sprees
What means the world to you
diamond rings shinin thing
What means the world to you ladies
(f)ellas (oh) oh, oh, oh, oh, ah

-Cam'Run, "What Means the
World to You?"
Matt Weinglass is a busy man these days. As the founder of Sherwood Players, he has produced every play that the group has performed and directed two of them. "Dark Rapture," will be his third shot at directing the Sherwood Players. Weinglass took a break from rehearsals to give a look at the inside dirt on "Dark Rapture."

Artsweek: Tell me what "Dark Rapture" is all about.

Matt Weinglass: "Dark Rapture" is a contemporary detective mystery story that follows several different characters around the globe in a search for a lot of money, about $7 million. People are lying, they're bluffing each other, they're killing each other all over this money. Yeah, that's pretty much the story.

What is your purpose as a director in a production like this?

My purpose is to bring theater people together: actors, designers, directors, everyone who has an interest. I want to bring them together to be part of something different. When I say bring them together, I also mean the audience. The audience gets the chance to come into another world that they otherwise don't get a chance to see. So that's important to us, especially me as a director. They're the people we are playing to, and they are the people who are going to respond to us. That's the point of it all.

How many plays have you directed before "Dark Rapture?"

This is probably my sixth or seventh play. With Sherwood Players, this is my third big play that I've directed. I've produced every piece from here, and there have been other directors.

Can you tell me a little about what Sherwood Players are about and who they're comprised of?

They're comprised of students, in drama and out of drama, on this campus and out of this campus, Santa Barbara and L.A. All sorts of people come through here, they wear in and out through the years. (laughs) I say we've been around a while. We're fairly new, but as each quarter goes by we tend to grow. People hear about us and they sign up. They're considered part of the group regardless of whether they're actually performing in the current production. We try to do one project a quarter. As far as being part of the group, that means that you're an advocate of ... anything goes. It's independent theater, and it gives us a chance as artists to be open to anything.

What do you like about theater as a medium?

I like theater as a medium because you get to do that a lot because that's a cinematic trick that we're trying to incorporate into theater. Whether they know it or not, it suggests a state of the audience. The manipulation of time and space right in your face, as opposed to film. I mean I love film, I like to incorporate cinematic aspects and put them in theater. We're talking quick scene changes, fast-paced action, moving plot and music is important to me, just like in movies. Theater gives the audience the show right in their face and says, 'I am right here, two feet from you. And I'm performing for you. Anything goes, anything can happen. You're getting a once only show, and that's tonight. Tomorrow night it might be different.' That's what I like about theater.

You mentioned music. What kind of music do you utilize?

We utilize all sorts of music. I'm open for whatever is going to help the scene. I'm talking about how music sets an emotional component subconsciously to the audience. And whether they know it or not, it suggests a state of mind that the story line is following. We use it in intimate moments, in fast-paced moments to drive through the scenes. Sometimes there is dialogue over music. That's not a common theatrical convention, but we tend to do that a lot because that's a cinematic trick that we're doing and it seems to be a good combination.
Does the sight of a sleek, shiny bar cause an intense, internal pleasure within you ... and not just because it's holding liquor?

While you might not be aware of it, you have the work of Santa Barbara architect and designer Kem Weber to thank. He wasn't the only architect to create the Streamline Moderne ideal of the 1930s, but he was among many whose ideas of design have infiltrated a true 20th-century aesthetic.

The University Art Museum is currently exhibiting the work of Weber in a show called "Designing the Modern: Kem Weber's Bixby House," showcasing the spare, Art Deco style that Weber used for designing appliances, furniture and storefronts in the first half of the 20th century. Weber eventually extended his repertoire to buildings, and his designs for a house in Kansas City, the Bixby residence, show the first time these concepts were applied to a private residence. To this day, the Bixby House remains the epitome of 1930s architecture.

The show contains blueprints, drawings and photographs of the Bixby House as well as other works by Weber, plus actual examples of his furniture and appliances. He was both an architect and an interior designer, and his color palettes and design styles of his work are also on display. Weber was an artist in all regards, and he rarely did a project in which he only completed one aspect of the project. Although he was hired as an interior designer for the Bixby House, his "inner architect" is apparent throughout the designs.

The intersections of curves and sharp angles that characterize Weber's work can be seen in everything from the alarm clocks he designed to his drawings for airline cabins. The house designs are all beautiful, but the "Interior of Rumpus Room" is especially well done. Some of the geometrical patterns of Weber's earlier work are apparent in this piece, such as in the design for the floor.

You will be pleased to know that during the last three months Artweek has been conducting extremely rigorous and lengthy field research in order to bring you, the reader, the very best in entertainment. Our results are the results of arduous, non-stop participation in what the local vernacular dubs "nightlife." For Sunday, our research has shown that Madhouse is a good bet, as they boast a hip hop lounge with 5 deejays. Dig. 434 State Street.

So, you have a final on Thursday. So what? Artweek man- ages to party every night of the week, surely you can, too. Prepare the onslaught of studying by having fun on Wednesday at all the bars in downtown Santa Barbara. If you're dying to hear some live music, why don't you check out the Debra Farris Band? They'll be playing original, danceable rock and blues at SOhO, 1221 State Street, 8 p.m. For information, call 962-7776.

Ah, the season of merriment is once again upon us, and that means shopping for gifts for your loved ones. A tie for Dad, perfumes for Mom, of course, but what to get for the most important person in your life, the club-goer? We all have one in our family, even if Mom and Dad refuse to admit that their beloved son dropped off the high school football team to don gigantic pants and twist glowsticks around every weekend to techno. What better for your favorite club kid, then, than one of the latest albums from the world's most famous clubs, parties or deejays? Artweek takes a look at four recent releases and judges what Santa should bring so that your favorite club-goer can live out every day in though they're at the largest events in the world.

"Designing the Modern: Kem Weber's Bixby House" runs through Feb. 11, at the University Art Museum.
ACHY-BREAKY HEART
SOME PEOPLE ARE BRITTLE, BUT OTHERS UNBREAKABLE
new and improved_andy sywak

Slow movies seem to be a rarity these days. Studios are churning out increasingly fast-paced films that assume all viewers suffer from Attention Deficit Disorder.

Enter M. Night Shyamalan, the celebrated writer/director of "The Sixth Sense," the 10th highest grossing film of all time. Brisk plots and camera work are not things he caters to in his work, and "Unbreakable" is no different. Does slowness work again for him?

Well, sort of. "Unbreakable" is a very imaginative and well-made film, yet ultimately fails to deliver due to a plot that is disjointed and rarely gripping. Even a bottle of Ritalin will fail to prevent a yawn or a rubbing of the eyes for this one.

However, Shyamalan has a very precise and deliberate style that is refreshing in its attention to detail and intense focus on the characters. This slow purposefulness was very effective in examining the precocious little boy in "The Sixth Sense," but it is less effective in dealing with the obtuse, often unclear and occasionally laughable subject matter of "Unbreakable."

The movie chronicles the toils of David Dunn (Bruce Willis), a Philadelphia security guard who is, miraculously, the only survivor on a commuter train crash. Plagued by the guilt of being the only survivor, Dunn wonders what to make of his life and of his estranged wife (an underused Robin Penn Wright) and admiring son (Spencer Treat Clark). Soon he meets Elijah Price (Samuel L. Jackson), a sickly comic-art dealer who is convinced that Dunn is "unbreakable." Impressed by this, Dunn starts to wonder if he indeed has a gift and starts to explore this in his daily life.

If the plot does not sound entirely absorbing, that's because it isn't. The central question of the film, whether or not Dunn is "unbreakable," does not carry the same immensity or profundity of "I see dead people." The somber and incredibly serious tone of the story lacks much comic relief, and seems always a good step beyond the audience's involvement in Dunn's journey.

Price's silly and pretentious ramblings about the mythic and deep qualities of comic books are another major detractor to the viewer who is taking the film too seriously.

"Unbreakable" has so many echoes of "The Sixth Sense," at times it seems like Shyamalan used the same storyboards and just transferred the new characters. There's a little boy who provides Dunn with insight, a very serious and troubled Willis, and a kinetic last five minutes that suddenly makes sense of the whole movie. Once again, the story is set in Philadelphia, and Shyamalan shoots his hometown of Brotherly Love as the most lonely place in America.

At only 30 years old, Shyamalan is already an original and talented filmmaker. Although "Unbreakable" may lack tangibility, it is still an impressive piece of cinema. The director likes to keep the camera in one place and let the actors move the story along with unforced dialogue. The intelligent acting, thoughtful cinematography and innovative vantage points make watching "Unbreakable" itself a stimulating experience. Shyamalan may have gotten a little ahead of himself on this one, but his cinematographic vision has only strengthened and grown that much greater.
Let me be perfectly clear: when it comes to my life, I am completely insulated and positively energized by my attempts to find even the slightest solace in everyday activities. Even if listening to Freddie Hubbard's 2:00 long masterpiece Red Clay always cheers me up, shouldn't I understand by now that I'm trapped in a world that will only let me find happiness when I'm heating off to a picture of Hale Berry or playing with my Neo and Morphous karate-garb action figures? By the end of the day that I was on my hand and knees, not sure if the case of the dry heaves I had was due to extreme physical activity or the knowledge that the girl of my dreams not only didn't have a boyfriend, but also that I had missed any chance whatsoever with her since one of my friends had taken the initiative I lack and talked to her. How can I compete with the finest specimen of a man from Oregon that I have ever met? Not that I consider myself a "cheese-eatin' surrender monkey," but the truth is that I didn't understand by now that I'm trapped in a world that am completely inured and genuinely enervated from my attempts to the lush beauty of minimalism. Better get that gift certificate. Why don't you wrap it with:

The sound:

certificate to Urban Outfitters?

favoritel. Perfect for those digging the discofied sounds of house.

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CONT. FROM P. 5A

Dave Ralph | Love Parade Berlin | Kinetic

Love Parade has gained national attention as one of the world's largest and most peaceful raves, uniting over one million people every summer in the heart of Berlin for one big dance-off. This year, as many of our hip readers columns, the club's own regular deejays. Sound's deejay mix albums, two U.S. and most peaceful raves, uniting several deejays step to the decks and weave a soundscape that captures the nighttime spirit. While the deejay mix albums are a hit in the United States, the club deejay mix albums, two U.S.

Dave Ralph

Love Parade Berlin

Love Parade has gained national attention as one of the world's largest and most peaceful raves. Along with the legendary Paradise Garage, the club is one of the most popular American clubs to follow the global trend of marketing culture as something more than just a Saturday night spent dancing with friends.

Don't be the packaging serve as a gift on the other hand? A glorious cut-out with the Twin logo wraps the jewel case, but aside from history about the club and deejay, it's not that exciting.

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