

pimpin' ain't easy ...

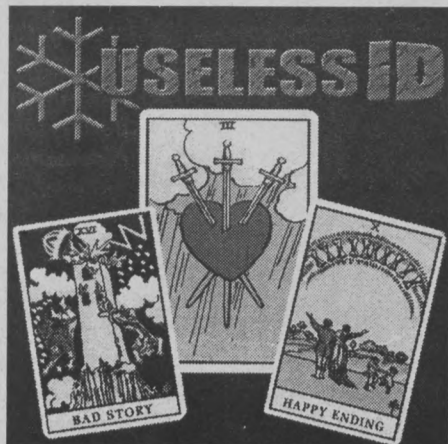
artsweek

arts & crafts

students show what they're best at, p.4A and 6A



SOUND- SOUNDSTYLE*



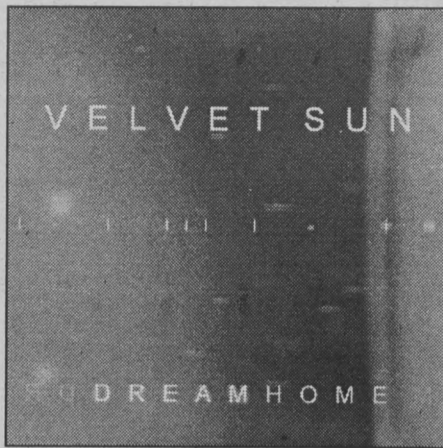
Useless I.D. | *Bad Story*, *Happy Ending* | Kung Fu

It is rare that a dime-a-dozen review jobber for a somewhat progressive news rag gets to indulge in rampant, drooling nationalistic condescension. I would like to heartily thank Useless I.D. for giving me this opportunity to be a horrible human being.

These four longhair ex-teenage punks play exactly the kind of music you'd expect from longhair ex-teenage punks, which is to say slick, pleasant melodic punk in the vein of the Fat Wreck sound. The press release, speaking of the band's split with the Ataris, goes so far as to say, "Many couldn't tell where the Ataris ended and Useless I.D. began." And that sums it up: You've heard this band every weekend at the Living Room. Even the cover art seems pinched from Fifteen's seminal pop-punk release, *The Choice of a New Generation*.

Here's the kicker, though: These boys are all from Israel, but sing in competent English. I can think of at least three dozen other popular punk bands who are less coherent, in fact. For some wretched, xenophobic reason, this makes them somehow... charming. But since all these

guys seem earnest, hardworking and competent, this gringo can't help but find them cute. [DJ Fatkid has a lot of explaining to do to that cute Israeli girl at Mac's]



Velvet Sun | *Dreamhome* | *Floatation*

Essentially a one-man band, Scott Weinkle uses simplistic rock formulas and basic sonic tricks to expand conventional rock in a fashion where the rock of the past can still hold relevance in the present. *Dreamhome* is an excellent example of the theory that basic predictable songs can be reinvented and essentially transformed into new and personal treatments of past styles. Although it's not specified, one gets the impression that this was all done in one take: unaltered and confident. With wavy, transparent interludes, *Dreamhome* is a quaint pop album that culminates in a series of categorical but original songs of sentiment and repressed angst.

There are no complex transitions or any attempts to boost the songs with postproduction tricks. Echoed-out vocals and liberal use of a delay pedal is what turns these cute, high school-esque pop ballads into sophisticated and straightfor-

ward guitar-driven rock. With the open and airy garage of "English Garden," Weinkle exposes his vulnerability to quaint remissions of desire; but the relentlessly hook-laden "Curtains" shows that he still likes to beat the guitar for all it's worth. By the end, rock purists can say that they've found a home and simple solace in Velvet Sun. [Collin Mitchell]



Ocean Colour Scene | *Mechanical Wonder* | Ark21

When I first heard *Moseley Shoals*, Ocean Colour Scene's last American release, I was amazed that a band from Manchester (home of The Smiths) could play with such soul. It's what talented, late-'60s, Motown-loving Brit-rockers would have sounded like in 1995, sticking in your head for days.

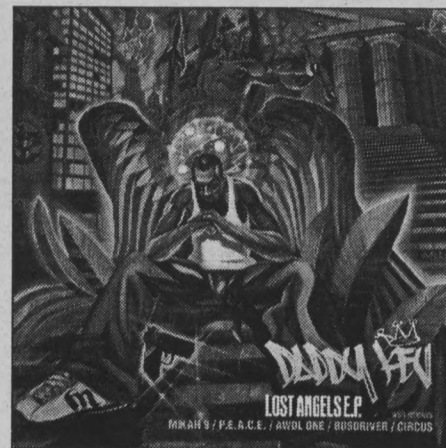
I got what I expected from *Mechanical Wonder*. This album goes from soft and pretty to energetic and... pretty. It has lots of bright guitars and mod organs playing catchy hooks.

But as good as this album sounds, it's often impossible to tell what Steve Cradock is singing about. It's not lyrical

depth, word slurring or his accent; his lyrics suck. If I sang, "You're the biggest thing/ That I see" to a date, I'd finish the night alone. He's not this bad all the time, just in his attempts at sweetness.

Sometimes, though, the vocals can be so monotonous and repetitive that I get too annoyed to enjoy the music. The title track and "In My Field" are the most irritating. They're pub songs that aren't witty, naughty or tuneful.

For the most part, Ocean Colour Scene writes, arranges and plays good rock songs. Nothing here is quite as groovy as *Moseley Shoals*' "The Riverboat Song" though. Start there. [Richard Block]



Daddy Kev | *Lost Angels EP* | Celestial

Los Angeles is currently hip hop's Mecca, with more underground and mainstream talent than any other region. But the underground scene sure is strange. Pioneers collaborate with new jacks, groups are often multiracial, and tours move from back-alley clubs to high-class theaters in the matter of a day. Gangstas, college students, toys and Rastas stand side by side at shows, bobbing their heads in unison. For whatever

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SOUND- SOUNDSTYLE*

reason, L.A. hip hop is a true melting pot in the tossed salad of America. Producer Daddy Kev's first album *Lost Angels* is a perfect representation of this diversity.

Lost Angels features Freestyle Fellowship members Mikah9 and P.E.A.C.E., slow-rhyming Awol One, ShapeShifter Circus and the emerging Project Blowed-ian Busdriver. Combined with Daddy Kev's beats, these emcees proceed to rip the mic in five distinct styles. Kev makes this release a perfect L.A. underground introduction by keeping it short and not overwhelming the listener with 20-plus tracks of oddity. I love L.A.! [Trey Clark]



R.E.M. | *Reveal* | Warner Bros.

My brother once had a great insight into R.E.M.: "They're so good at writing pretty good songs," he said. What a fair statement to make regarding the trio's 12th album, *Reveal*. Very similar to 1998's satisfying *Up*, R.E.M. has come out with a very earnest and soulful album that gradually grows on you. Though brilliant at times, it's still an album of pretty good songs that doesn't quite live up to R.E.M.'s great stuff.

There's nothing too surprising about

the sounds on *Reveal*. We have Peter Buck's jangly guitar anchored by Mike Mills' solid bass and synths. Add some modern studio sounds and Michael Stipes' soaring vocals and you've got the R.E.M. sound you should now be familiar with after two decades. On *Reveal*, the trio concentrates on writing upbeat poppy numbers with catchy hooks ("All the Way to Reno," the album's standout track) and amazing melodies ("The Lifting") but foregoes anything too experimental or dissonant.

It's this conscious poppiness, however, that makes the album disappointingly adult contemporary. When Stipes sings, "I used to think, as birds take wing, they sing through life, so why can't we?" on "I'll Take the Rain," you can imagine your parents nodding in unison. Though the band creates some nice sounds, much of the time *Reveal's* tone seems to be stuck in a time warp. But perhaps this staidness is part of the group's charm.

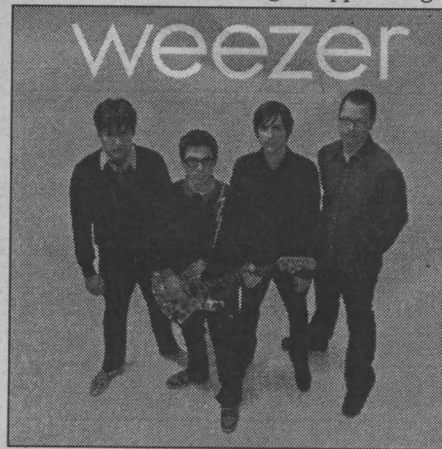
Conservatively conceived from a musical standpoint, *Reveal* may disappoint those hoping for a return to the glory days of *Automatic for the People*. If you're one of those people who likes to drink chamomile tea before you go to bed and are of the opinion that DP is cheap, loud and abrasive, perhaps *Reveal* is the album for you. [Andy Sywak]

Weezer | *Weezer (The Green Album)* | Geffen

It's been five years since *Pinkerton* came out and seven since the self-titled debut was released, but judging by the frenetic reaction the group received at Coachella, Weezer is still amazingly popular. Now with the self-titled third album (its pea-green cover earning it the name *The Green Album*), Weezer eschews the mild thrash of *Pinkerton* and the tension

release of its first album for a short but sweet record that doesn't sound much different than anything you'll hear on KJEE. Clocking in at just over thirty minutes, *The Green Album* shows guitarist/singer/main songwriter Rivers Cuomo's amazing knack for melody in full bloom as the foursome stomp through 10 quick, energetic numbers.

Yet, there is something disappointing-



ly homogenous and safe about the album, with little to distinguish each song from the others lyrically, musically and structurally. The grungy, loud-soft formula utilized so well on "My Name is Jonas" and "Holiday" off of *The Blue Album* is radically toned down, if used at all. Besides the chirpy sing-a-long "Island in the Sun," Cuomo never turns off his distortion pedal through the two-and-a-half to three-and-a-half minute songs. The production also frequently hides his girl-leaves-boy lyrics in the background.

Even if *The Green Album* isn't too daring sonically, there is still something insatiably likeable about it. Chord changes are just chord changes, but what makes Weezer a band of such aplomb are Cuomo's winning melodies and cheery, doo-wop sensibility. [Andy Sywak]

kcsb top ten

KCSB's hip hop top 10 singles for May 23, 2001.

1. Zion I, "Ielele" (Ground Control)
2. Angel, "Destiny complete" (Supa crucial)
3. Gorillaz, "Clint Eastwood" (Virgin)
4. Philadelphia Experiment "Grover" (Rope-a-Dope)
5. L.A. Symphony, "Broken Tape Decks" (Squint)
6. Busdriver, "Get On the Bus" (Massmen)
7. Mystic, "My Life" (Good Vibe)
8. Cannibal OX, "Vein" (Def Jux)
9. Antipop Consortium, "Clone Man" (Ozone)
10. Karl Denson, "Who Are You?" (Blue Note)

- Submitted by Matt Kawamura

Lyrical Consolation

Ladies Love Cool James but wanna fuck Prince
Aceop,
Laugh 'til it's your girl, watch your face drop
Her lace drop, lights off camera on
You stammer on, watchin' your lady in my porn
And true to form, I'm her number one pick
I thought you knew bitch, Get Off My Dick
Stick to your man, cuz you ain't in my plans
I know that sucka can't hit it like I can
Then again, who could? I be workin' out
Sets of ten, understood? I be earnin' shouts
In the bed or at the show, lettin' you all know
Aceop got the dough, ho's and the clothes
Flows ytu wish you had, probably do cuz I'm
your dad

EXTRAVAGANZA

JUNE 2 ROB FIELD

The Pharcyde
Save Ferris
tha Liks
Jack Johnson
Ozma

Gravity willing
Ambionic
Titsofrenix
Warsaw
Pressure4-5

I.V. Theater movie night

the Princess Bride \$3 stu. \$5 gen.
Tuesday
May 29
7:30 (after screening)
& 10:00pm

Film Studies 106
screening @ 7:30

The Storke Plaza Show

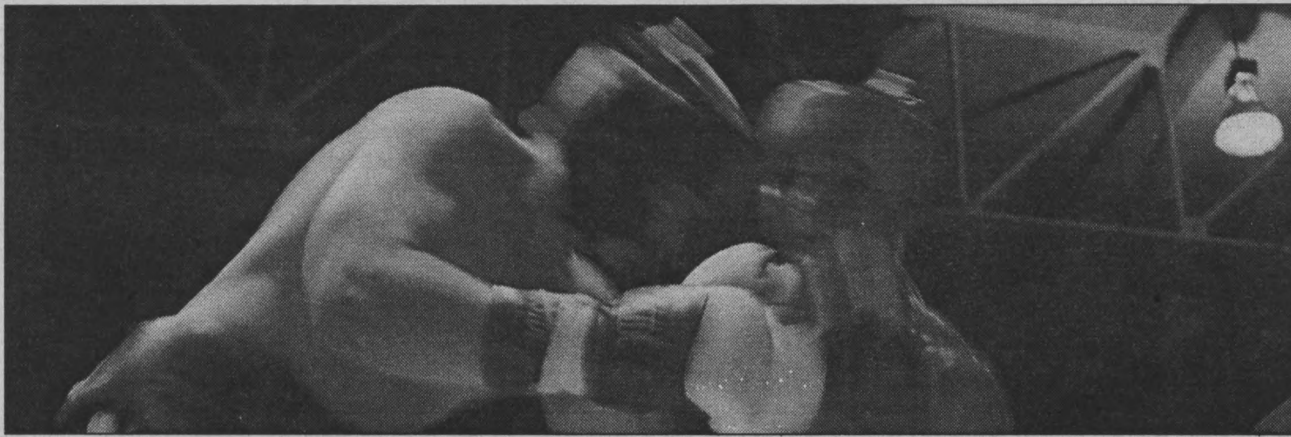
Tuesday, 5/29 noon

Mezzo

Big Wednesday
3:00-5:00 UCEN HUB
Jon Nathan
Wednesday
May 30

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film | feature



KNOCKING DOWN THE HEAVYWEIGHTS

REEL LOUD SHOWCASES THE BEST IN STUDENT FILM

on the guest list **andy sywak**

Although student-produced film festival *Reel Loud* seems as engrained in the UCSB experience as Natty Ice kegs and Freebird burritos, it's hard to believe that it was just 10 years ago that the Filmmaker's Co-op launched the popular experience. Combining live music and student-produced films, *Reel Loud* not only showcases our fellow students' talents but uses the proceeds from the event to continue to run the Filmmaker's Co-op. Entirely student run, the Filmmaker's Co-op is an organization that — relying only on donations — lends equipment and services to any budding UCSB filmmaker, regardless of year or major.

Student filmmakers whose films are selected to be in *Reel Loud* have a chance to further their careers. A panel of judges, including many film studies professors and members of the Filmmaker's Co-op, presents the Golden Reel Award and \$250 in Kodak film to one lucky filmmaker. Celebrating its 10-year anniversary, the festival will showcase student-made cinema this Friday night in Campbell Hall.

Artsweek got a chance to chat with the director of the *Reel Loud Film Festival*, senior history/film studies major Conor Anna Copeland.

Artsweek: Could you tell us about this year's *Reel Loud* and the history of the festival?

Copeland: It was started 10 years ago by two female students. The Film Studies Dept. at UCSB is very theo-

ry based, so they started *Reel Loud Film Festival* as an opportunity to have a venue for student filmmakers to show and exhibit their work. It has evolved over the last 10 years from just being a place for exhibitions for any filmmaker who's filmed a movie within a year to put it up on the big screen to, in the last five years, where *Reel Loud* has a selection committee with a selection process to get approved and into the film festival. The show used to run hours and hours into the night but now it's a concise, two-and-a-half hour show. This year, because of our 10-year anniversary, we felt it was important to really highlight work that the average person would enjoy coming in and seeing. We were looking for quality films. We therefore accepted eight films into our festival this year.

Out of how many?

Out of fourteen submissions. The selection committee consisted of two professors, an academic advisor and a teaching assistant from the Film Studies Dept. There's six of us on the committee. We screened films and accepted eight. *Reel Loud* has always been somewhat of a carnival-esque atmosphere. They're primarily silent films accompanied by live music.

All of them are silent films?

All of them are silent films accompanied by live bands, deejays, some form of entertainment. And then *Reel Loud* has always had live acts. This year we are very excited to have Blazing Haley opening our show. We have theater group Woven, the Multicultural Drama

Company and the UCSB Middle Eastern Ensemble and a spoken word piece by Melanie Hensch. So those are interspersed as we change the reels.

How long are most of the films?

Most of the films are about seven minutes.

So, it's just only about an hour of watching film.

Yeah. And interspersed live acts. This year we have incorporated the Inspirational Award for Alumni Achievement, and we're honoring Academy Award nominee Don Hertzfeldt.

Is he gonna be there?

Yes. Dana Driskel, a head of production in the Film Studies Dept., is gonna present the award.

That sounds pretty cool. I can't think of anything else I wanna ask.

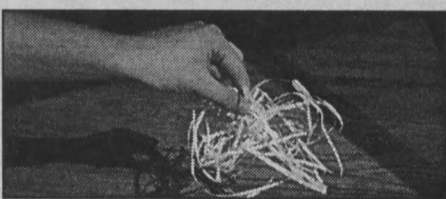
Can I say a little bit about the films?

Yeah, sure.

This year we have a wide variety of films from pixelation, to claymation, to a documentary on *Fight Night*, to your classic, narrative-based film. The films that were accepted this year were very high quality from camera work to the writing and are really high quality films.

"Reel Loud" takes place Friday, May 25, at 8 p.m. in Campbell Hall. While the doors open at 7:30, students are encouraged to buy their tickets beforehand, as the event has sold out the last four years. \$6 in advance; \$8 at the door.

What's screening at *Reel Loud*? Here's the lowdown.



"∞"

A film that experiments with basic concepts of infinity within the parameters of a time constraint and the boundaries of the film medium.

"Melancholy Mechanic"

In a seemingly cold and unfeeling world, one man finds beauty for the first time.

"As Good As Gold"

A tale about a young man who has everything he needs except one important thing. It is not until he goes on a mission that he discovers what the true meaning of happiness really is in his life.

"Chasing Chaplin"

Two filmmakers encounter a magical experience with the help of an old film camera.

"A Biography"

A documentary chronicling the early adversities of a young Ohio boy who gained fame in earlier life.

"Fight Night"

Every year at UCSB, the Pi Kappa Alpha fraternity holds *Fight Night*, a charitable event that draws a crowd of over 5,000 people. *Fight Night* features 10 boxing matches. The fights feature fighters from various fraternities on campus, as well as other students and local gym rats. The scene of this film is in Rob Gym on Friday, May 18, 2000.

"Damsel in Distress"

Employing a technique called "pixelation" (stop-motion animation with live actors), "Damsel in Distress" tells a classic tale of good vs. evil.



"Never Her"

A teenage girl obsessed with the media's representation of a woman realizes she's all that (and a bag of chips).

thingstodo » calendar

today | **thursday**



Let's clear up some rumors. Gimme Some Records represents tonight, by having deejays both at Madhouse (Rick Bones, Todd) and at the Edge (DJ Gavin, DJ Tabou). The Edge will even have free Astralwerks stuff to give away. Madhouse is located at 434 State St; the Edge is at 423 State. 21+ Or, head over to Zelo to see Donald Glaude in all his house-fueled glory, along with DJ Pat and DJ Winner. 630 State St. 18+

tomorrow | **friday**



If you discover, sadly, that *Reel Loud* is sold out, don't worry, because there is other stuff going on in the area. Craving emo-driven pop-punk? San Diego natives, Buckfast Superbee, take the stage at the Living Room tonight, along with Kill Care, Joyner, Limbeck and Crash Car. They've recently released their sophomore album, *You Know How the Song Goes*, and are here to bring you many an aural delight. 430 S. Fairview.

weekend | **saturday**



"Youth isn't always wasted on the young," reads the press release for Nickel Creek's performance at the Lobero Theatre as part of the "Sings Like Hell" series. Such a statement implies that spending four years in college drinking heavily and making out with strangers was a waste! What?!? Nickel Creek has been together for a decade, and perform with ex-Toad the Wet Sprocket member Glen Phillips. 33 E. Canon Perdido. \$34.50 - \$39.50.

music | interview



GREASE PAINT & EGG FOO YUK

NO KNIFE GIVES US THE DISH

strictly 40s_kelly stephens

A little emo, a little indie and a little punk, No Knife piques your interest the first time you see them — by the second time, you're hooked. *Artsweek* took a walk with bass player Brian Desjean and guitarist/vocalist Ryan Ferguson to find out more about the band's incredible live show and hypnotizing, melodic guitar riffs that have been baffling fans for years.

Artsweek: So what tours or shows do you have planned in the near future?

No Knife: We have a lot kinda going on at the moment. We have Japan — that's a big thing. If we can find the time, we would like to go to Santa Barbara before Japan 'cuz we need to make a little extra money, like maybe a weekend. But it's gonna be in summer, so it might not be as good.

What do you think makes your stage show a step above the rest?

I don't know. I think everyone is just kind of animated in their own way, and with the four of us it is just fun to look at. Every band has got a look to them or whatever, and they have their certain stage show. I mean you got a guy like Ryan in front and he is wearing his hot sweater.

What makes a show special? You've played so many shows, so what makes a show really stand out from the rest?

Obviously when there's a crowd or there's people there. But especially when they're singing along and little breaks in the song where you can actually hear people singing along — that's awesome. And when people know your songs, and you go into the song that you're going to play and everyone freaks out and is excited to hear that song, it's a good feeling, you know. That's what's gonna be so fun with Japan is that we are so damn sick of all of our songs, and Japan is going to be so fun because it's going to be brand new to everyone there.

Is Dim Mak Records doing your distribution in Japan?

Yeah, and in Europe.

How did that happen?

Santa Barbara, just playing the Pickle Patch. And [Steve Aoki's] a nice guy, and he loves the band, and he felt we needed distro over there, and we just worked it out with him. And then Time Bomb was good enough to let us do that and everyone worked together. It was perfect.

So you're still on Time Bomb?

No.

Are you on anyone right now?

No. We are currently available, currently unemployed.

It's the economy, man. *(laughs)*

How does that work? Aren't you working on an instrumental album and another album?

The instrumental album was just kind of an idea that we kinda threw around. But the way things are going right now we just want to get through the summer and then Greg, the guy who did our last record, is going to be back in town and we would like to record with him in late summer or fall. So as far as an instrumental album, I don't see that happening. Right now we want to get new music out as a band.

What made you want to do the instrumental in the first place? Because it's not something that everyone does?

Yeah, it's something different. We have tons of instrumental songs. I'd say about 85 or 90 percent of our songs start out as just instrumental ideas. It takes us a month, a year, just to write vocals.

Who writes the lyrics?

Ryan and Mitch. They're on that.

So where do the lyrics come from — personal experiences, people you know ... ?

Yeah I'd say definitely personal experiences, people I know, and a little bit of nonsense thrown in the mix. I mean one of them came from when we were all getting drunk bowling one night, and I came home and wrote

“MITCH IS FASCINATED WITH TOILETS AND ROBOTS”

some words down.

Which one?

“Lex Hit Reset.” The reset button, bowling. But it has some subliminal meanings so it's like a connotation thing.

Do you have any tricks up your sleeve for the next album?

It's just gonna get crazier. I want to get far away from the last record and go to left field with it.

Totally new direction?

Uh, I wouldn't say direction, but the progression. Just keep going ahead, you know.

What do you think of the progression of your albums?

What have you noticed about them?

I think it's almost kinda like a ... a loosening. We get a little more experience. We do one record and we get more mature; we are getting older obviously. We have influences every day. You're getting new things coming in your brain, and it just gets into your music — or our music, and we like to move forward as a band, progress, just make interesting music, any way possible. That's a hard question.

Going back to your last album, what's behind the title Fire in the City of Automatons?

Wasn't that [Ryan's] idea? No, that was Mitch's. The toilet. The blue stuff in the toilet? He was on acid or something one night, he saw this toilet flushing, and he threw some bugs in there, and they were going down the toilet, and he just had this weird, Phillip K. Dick flash of science fiction. Mitch is fascinated with toilets and robots. It is really hard to explain.

One last question. I've read multiple interviews, and when people ask you where you came up with the name No Knife, I've heard you say "Deerhunter," AC/DC lyrics. ... Do you just like to throw the interviewers off with some random explanation?

No, “Deerhunter” is a good one. I like “Deerhunter.” When I first met Mitch it was kind of his concept. I was told that it was a mime up in Seattle in the '50s, and the mime died. The mime's name was No Knife. That's a new one. The other one I heard was we're all big-time fans of Chinese food, so we don't use silverware.

Anything else?

We'd like to play back up in Santa Barbara, but we don't want to play the gym 'cuz I don't want to get blue tortillas thrown at us. My friends and I went to a Gaucho baseball game up there, and ironically they were playing Cal State Fullerton. There were probably 20 people there, and there was this guy who sat first row, directly behind home plate. He was called The Heckler. He was insane; this guy was ruthless. He just sat there and heckled people for nine innings straight.

thingstodo » calendar

weekend | **sunday**

Last Sunday, *Artsweek* ventured out with a friend for a pint of beer, discovering, unexpectedly, that there are still some deejays in Santa Barbara with skills and taste. Every Sunday, Shad, Ezra and Max take the decks at Elsie's, taking the clientele on a pleasant journey through the best in drum 'n' bass, downtempo and 2-step. They are, perhaps, the first deejays in town to even play 2-step, so get there and respect! 117 W. De La Guerra. 21+

next week | **tuesday**

Did you miss the Film 106 film screenings at the end of winter quarter? Whether you've already seen them once or are virgin to their cinematic endeavors, treat yourself to the skills and talents of your fellow student filmmakers at I.V. Theater, 7:30 p.m. In the past, proceeds have gone to reimburse the makers of these films. Stick around after the show for a screening of the cult-classic “The Princess Bride”, an inconceivably good movie. 10:00 p.m.

next week | **wednesday**

Tonight, check out the opening night of Theatre UCSB's “Amusia,” a play written by UCSB faculty member Robert Potter that charts the life of Maurice Ravel. Hatlen Theatre, 8 p.m. When the play concludes, rush downtown to catch Jungle night at Madhouse. And by jungle we mean the music genre, not just crazy blue drinks and leopard print. Although both can definitely be worked into the evening if you'd like. 434 State St. 21+

film | event

Santa Barbara Bowl 



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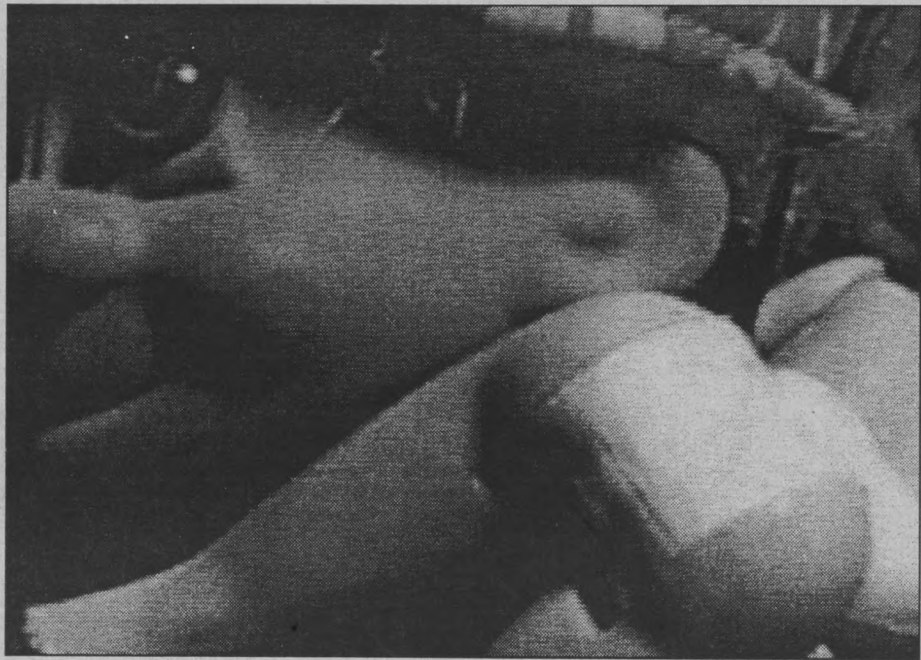
The String Cheese Incident's latest release, *Outside Inside*, is available now.

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POINT AND SHOOT
DIGITAL VIDEO FESTIVAL UTILIZES THE LATEST AND GREATEST
it's all code_andy sywak

Thomas Friedman has said our age is marked by "the democratization technology" — i.e. the profusion of complex yet affordable technology to the masses. To UCSB's Digital Video Association, this "democratization" has come in the form of small, handheld digital cameras that make creating one's own movies as easy as pointing at a subject and pressing record.

Artsweek got the chance to sit down with Amaris Crouch, senior film studies major and organizer of the *Digital Video Festival*, to ask her about the upcoming event. Her sister and fellow digital enthusiast, sophomore film studies major Joy R. Crouch, also contributed to the interview.

Artsweek: What led you guys to organize the first ever Digital Video Festival?

A. Crouch: Well, the reason why we organized the festival is because we started a group called Digital Video Association at the beginning of this year because I had taken a class in the summer with Roko Belic, the producer and filmmaker of "Genghis Blues." We did documentaries in that class, and we realized that it was so much easier and faster to make a quick film and edit it on FinalCutPro and Premier on one of the computers in Kerr Hall and put all the cuts and fades in — anything we wanted to put in — and not have to worry about film and all the costs that come with that with 16-millimeter film. For students, a 10-minute film would probably be thousands of dollars, so we just figured it would be an easier way for students to make films.

J. Crouch: Rather than spending a lot of money to make a film on 16 millimeter — if they don't do well then they don't break even. It's maybe not a waste, but it's money that's not well spent because 16 millimeter is really expensive, making it an elitist art form. Digital video allows most people to make their own film. That's what the *Digital Video Festival* is going to do — allow people to show their short films and movies.

A. Crouch: It's not to say that film is bad or anything, because if I had the finances to make a film I would make the film, and I think it's a really good medium to work with. ... *Reel Loud* is a really great outlet for students to show their work; it's just that for people who cannot afford something like that, digital video is the way.

Are the people who are making these films buying a handheld camera at Circuit City and just going out and making a movie? Is it really that easy?

A. Crouch: Yes, it really is that easy.
J. Crouch: It's the lightweight of the camera. All the information of the film can be stored on a small disk. ... There's a way that you can make digital video look like 35-millimeter film.

How much are digital cameras? Are the cameras that students are using their own?

A. Crouch: The majority of the people have their own cameras. A lot have one-chip cameras, and it runs from \$700 to \$1000. The higher-end cameras are the three-chip cameras. ... Some students have the really good ones. Still, buying a camera is still cheaper than making a 16-millimeter film. ... You can make films for as long as you want.

How many shorts are there at the festival? What are they about?

There are approximately 22. They range from a minute to 10 minutes. It's a variety of comedy, drama, suspense, documentary, mockumentary. There's one animated short. There's something for everyone. If people aren't really into one thing they'll find something 10 minutes later that will maybe fit their interest.

Are most of the shorts script-based, or are they just point and shoot and let's see what happens?

Most are script based and most that we saw were well organized and it seemed that people put a lot of time into making their films, writing the script and editing. It didn't seem like anything was just thrown together and turned in.

What else is going on at your festival? You've got the Sherwood Players, a deejay.

It's gonna be hopefully two and a half hours the way we planned it. The Sherwood Players are going to kind of lead us into the films, really short introductions to sets of films. There's going to be a 15-minute intermission and a second act, and then

you'll see the Sherwood Players just getting the audience into the film. The deejay is going to be at the beginning, when people come in, and intermission and after when people leave. ... We want people to feel that they're interacting in a special way.

The Digital Video Festival is Wednesday, May 30, 7:30 p.m. at I.V. Theater. \$3 in advance; \$5 at the door.

“**STILL BUYING A CAMERA IS CHEAPER THAN MAKING A 16 MILLIMETER FILM**”

theater | review



HEARD IT THROUGH THE GRAPEVINE

A RAISIN IN THE SUN ENTERTAINS, SANS CLAYMATION

playing lindsay farmer

What would you do if you received \$10,000? Go to Las Vegas? Would you change your mind if the money came from an insurance settlement from your father's death? What if you were struggling to make ends meet while forcing yourself to serve in others' houses, sacrificing your dignity to put food on the table? Would you change your mind? The Younger family faces this problem in Theatre UCSB's latest production, "A Raisin in the Sun."

Lorraine Hansberry's "A Raisin in the Sun" follows the Youngers — a black family struggling to make its dreams reality in socially hostile Chicago during the early 1950s. The play opens with the head of the family, Lena Younger (Bianca Swan), waiting for the arrival of the \$10,000 life insurance settlement from her late husband. Also awaiting the arrival of the check are her opportunistic son, Walter Lee (Rashad El-Amin), and her Afrocentric daughter Beneatha (Aisha Camille Kabia). Cramped in a ghetto apartment, the five family members dream of something better and hope the money will advance their situation. Ruth (Taryn Corinne Bradley)

and Lena dream of a house, humanitarian Beneatha dreams of becoming a doctor in Africa and Walter Lee dreams of investing in a better life. But life is never easy and it seems the Youngers have two strikes against them — beginning with internal conflict in the family and

“CRAMPED IN A GHETTO APARTMENT, THE FAMILY MEMBERS DREAM OF SOMETHING BETTER”

social pressure because of skin color, with opportunities for a better life always one step out of reach.

Although this play is set in a Chicago ghetto, the story and the characters span both time and space. The trials that a family goes through to not only stay together but to flourish and encourage each other to succeed

can be easily transferred to any period. Director Judith Olauson masterfully blends music, stage and movement to create the offstage hostile world outside the apartment and its effects on the people we see inside. Relationships dynamically change, but so does the physical environment, the space between the actors and the tension felt in the room.

The acting was amazing. I was concerned in the opening scenes with the lack of intensity between the characters, but as the scenes developed the characters grew stronger, and by the climax the fire and intensity of each family member permeated the theater. The actors developed into a believable family and the individuals melded together well. I was especially pleased with El-Amin's portrayal of Walter Lee and Swan's portrayal of Lena. The mature acting of the entire cast impressed me and the production is worth attending.

"A Raisin in the Sun" runs through May 26 at the Performing Arts Theater on the UCSB Campus, Tuesday through Saturday at 8 p.m. and Saturday at 2 p.m. \$12 students; \$16 general. For information, call 893-3535.

THE ZOO

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on the patio

herd
dj john
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