ArtsWeek

Arts & Crafts

Students show what they're best at, p. 4A and 6A
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, English. I can think of at least three dozen other popular punk bands who are better. For whatever 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 irritable, though. 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" through. Start there. (Richard Block)
R.E.M.'s great stuff. songs that doesn't quite live up to gradually grows on you. Though brilliant a very earnest and soulful album that satisfying pretty good songs," he said. What a fair statement to make regarding the trio's 12th album, Daily Nexus

L.A.!

tener with 20-plus tracks of oddity. I love L.A. underground introduction by keep­

with Daddy Kev's beats, these emcees styles. Kev makes this release a perfect

representation of this diversity. Daddy Kev's first album in the tossed salad of America. Producer

SOUND- SOUNDSTYLE*

are of the opinion that DP is cheap, loud

chamomile tea before you go to bed and

those people who likes to drink

those hoping for a return to the glory days

cal standpoint,

the group's charm.

Conservatively conceived from a musi­
cal 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 eat of the opinion that DP is cheap, loud and abrasive, perhaps Reveal is the album for you. [Andy Synak]

Weezer | Weezer (The Green Album) | Geften

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 pop­

ular. Now with the self-titled third album (its pea-green cover earning it the name The Green Album), Weezer revisits the mild thuds of Pinkerton and the tension

ly homogenous and safe about the album, with little to distinguish each song from the others lyrically, musically and struc­
turally. 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 dis­
tortion pedal through the two-and-a-half minute songs. The production also frequently hides his dis­


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

— Submitted by Matt Kawasumi

lyrical Consolation

Ladies Love Cool James but wanna fuck Prince

Laugh til' it's your gf, watch your face drop

her face drop, lights off camera on,

You slammer on, watchin' your lady in my pom

Aceop, ho's arid the clothes

I know that sucka can't hit it like I can

I be earnin' shouts

I thought you knew bitch, Get Off My Dick

Aceop got the dough, ho's arid the clothes

I be earnin' shouts

Mezzo

EXTRAVAGANZA

JUNE 2

2 ROB FIELD

The Pharcyde

Save Ferriss

 thai Liks

Jack Johnson

Ozma

Gravity willing

Ambiotic

Titsorfrenix

Parser

Mezzo

The Starke Plaza Show

Tuesday, 5/29 noon

3:00-5:00 UCEN HUB

Mezzo

ASPB

Events

Hotlines: 893-2933

www.as.ucsb.edu/aspb

Wednesdays

3:00-5:00 UCEN HUB

Jon Nathan

The Princess Bride

$3 stu. $5 gen.

Wednesdays

May 29

7:30 (after screening)
& 10:00pm

Film Studies 106
screening @ 7:30

The Princess Bride

$3 stu. $5 gen.

Tuesday, May 29

7:30 (after screening)
& 10:00pm
KNOCKING DOWN THE HEAVYWEIGHTS

REEL LOUD SHOWCASES THE BEST IN STUDENT FILM

on the guest list: andy sywak

What's screening at Reel Loud?

Here's the lowdown.

“A Biography”

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

“Damentaly Mechanic”

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

“Go As Good As Life”

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.

“How Long Are Most of the Films?”

Most of the films are about seven minutes.

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 Superbebe, 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.

Employing a technique called “pistalation” (stop-motion animation with live actors), “Damen in Distress” tells a classic tale of good vs. evil.

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

Although student-produced film festival Reel Loud seems as ingrained 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.

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

Arreauad: 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 theater group Woven, the Multicultural Drama Company and the UCSB Middle Eastern Ensemble and a spoken word piece by Melanie Hensch. So those are intermingled 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 wathing 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 pixilation, 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.

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“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-lead The Wet Sprocket member Glen Phillips. 33 E. Canon Perdido. $34.50 - $39.50.

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.

 thingstodo >> calendar

today | thursday

Let’s clear up some rumors. Gimme Sane Records repre-

ents tonight, by having deejays both at Madhouse (Rick Bones, Todd) and at the Edge (DJ Gavin, DJ Tabou). The Edge will even have free Aardvark’s 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 Glauke in his house-fuelled glory, along with DJ Pat and DJ Winner. 630 State St. 18+

tomorrow | friday

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weekend | saturday

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A little emo, a little indie and a little punk, No Knife piques your interest the first time you see them — by shows, so what makes a show really stand out from the rest? Like maybe a weekend. But it's gonna be in summer, so it would be in Santa Barbara, just playing the Pickle Patch. And we have Japan — that's a big thing. If we can start out as just instrumental ideas. It takes us a month, a year, just to write vocals. 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.

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 breaks 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? No. 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 album? What have you noticed about them? I think it's almost kinds 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, Pickle F. 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 Gauchos baseball game up there, and ironically they were playing Cal State Fullerton. There were probably 200 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.

Ryland Ferguson to find out more about the band's riffs that have been baffling fans for years.
Thomas Friedman has said our age is marked by "the democratization technology" — i.e. the proliferation 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.

A. Crouch: rather than participating in that class, and we realized that it was so much easier and faster to make a quick film and edit it on Final Cut Pro 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 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 film is really expensive, making it an elitist medium. Digital video allows most people to make films. For students, a handheld camera at Circuit City and -just going out and making a film on 16-millimeter film. 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? Are they about 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 going to 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 it's going to be 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.

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?

J. Crouch: It's the lightweight of the camera. All the information of the film can be stored on a small disk.... The way that you can make digital video look like 35-millimeter film.

How much is a digital camera? 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. Students have the really good ones. Still, buying a camera is still cheaper than making a 16-millimeter film...

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.

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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 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.
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