

# artsweek

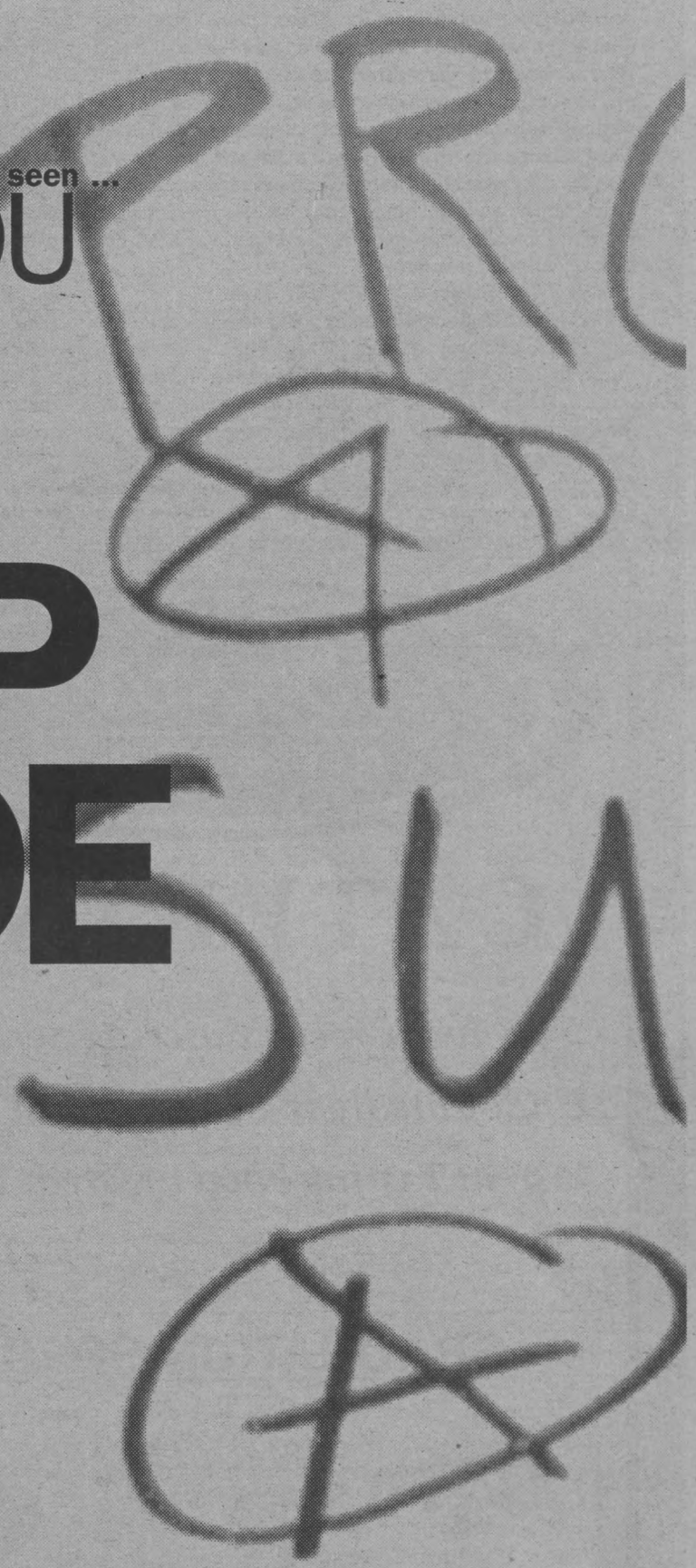
FILM)) STARS WAR FOR ELECTION MUSIC)) HIP HOP SINGLES DELUX, ONLY 3 REVIEWS THEATER)) THOROUGHLY MODERN IN  
WAITING FOR GODOT LIFE)) A-TWICE POINTS OUT THE FINER SIDE OF LIFE IN A BRAYN SIRJUNZ REPORT

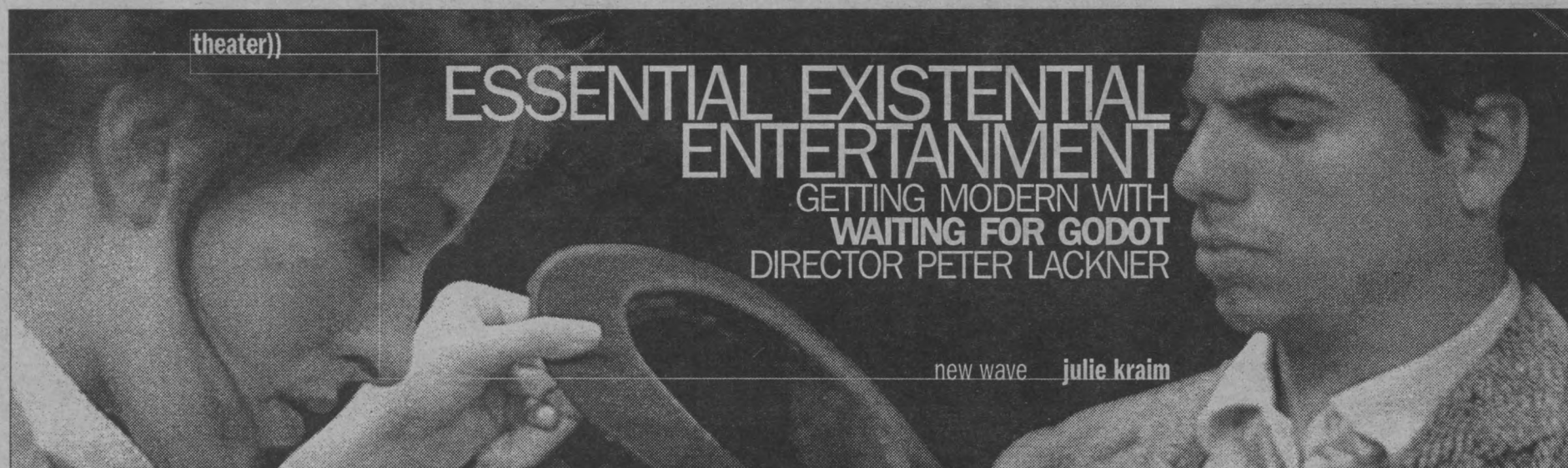
scene and be seen ...  
DON'T YOU  
WANT  
TO BE

DEEP  
INSIDE

ISLA  
VISTA?

PHOTO BY ROBERT HANSON





The existential play "Waiting For Godot" is the Theatre UCSB production opening this weekend. Peter Lackner, who most recently directed Ensemble Theatre Company's "The Game of Love and Chance," directs the Nobel Prize-winning play. I sat down with Lackner, who fed me his interpretations and feelings about this controversial and complicated play that is sure to leave its audience with a new appreciation for their lives.

**Artsweek: What made you decide on this play?**

**Peter Lackner:** Samuel Beckett and this play are labeled one of the most important of the 20th century. Now that the 20th century is ending, I felt that I'd love to do it. It hasn't been done here in over a decade, and I want to show that it can be done in a lively manner and can be entertaining. My warning is that it makes you aware of the present moment along with the actors and forces you to pay attention to what is on the stage rather than watching a movie. It's pure theater, surreal fantasy with real human emotions. It's liberating and fun and allows the actors to explore and improvise a lot. You have to feel what it means.

**How do you interpret "Waiting For Godot"?**

Godot is a metaphor for placing your hopes in a better future. People are always looking for someone else like an authority figure to help them solve their problems, and this play says that you have to know yourself and solve your own problems. For me, existentialism is labeled as depressing, but Beckett is trying to say that you should live your life fully and take responsibility for yourself. He is saying don't put your hopes in a false sense that things will be better in the past or

the future, but recognize it in the present. The relevance of the play is that people do need each other and the two main characters need each other. This play is one of the most universal plays I know that raises questions but does not give answers.

**How do the characters bring this across?**

Pozzo, played by Jessica Green, is kind of power hungry, controlling, ambitious, and he has Lucky, played by Jake O'Ceallaigh, with a rope tied around his neck. He has a famous speech which he spouts out when he is asked to think. This monologue is a pseudo-intellectual philosophy about life, and it makes fun of academic rhetoric, which is one sentence long for four pages.

Vladimir and Estragon are characters sitting and waiting by a roadside, while the others are on a path of worldly ambition, but the play shows them going downhill in the second act. It's a lesson of what ambition gets you, which is worse than people living day by day. Beckett says they are all male characters, but we cast three female characters. The boy, played by Katie Long, is played by a girl who is kind of androgynous. We're trying to respect Beckett's wish that the couple is a universal example of human relationships, even family relationships and couples, but not limited to that.

**What do you want the audience to get out of this?**

I want the audience to get a life-affirming experience by going into a depressing circumstance but coming out all the more positive. I want the audience to see parts of themselves in various characters and be entertained. Theater holds a mirror to nature to see little things about relationships that we're all in, with the contradictions and push and pull we all

feel. I love theater that gives a ritual purpose, and we have to give the audience something special other than renting a video. Theater is special because the actors are live. This ritual should make you more aware of your own life and see what we have in common as human beings. Also, it gives the feeling of being in the present moment and being aware of the here and now and the space around us.

Beckett makes reference to the audience, which could even be Godot. He loves to suggest something and then make it ungraspable. You sense what he means but you can't pin it down, like old Beatles songs. You can't put down good poetry, and Beckett is good poetry.

**How difficult was it to direct this play?**

Student actors are more willing to explore the craziness. This show demands more depth and detail work with each actor. It's rewarding to work with a small cast in order to help each person get deep into their character. It's not easier because I feel a responsibility to entertain the audience with four people instead of 20. These characters have to be more interesting for the same amount of time. The challenge is harder, but it's easier in terms of organization. The smaller the cast, the larger the responsibility of the actors. No two bits of dialogue are the same, and I would call it variation on a theme. The audience should relish the difference and see the progression.

"Waiting For Godot" opens Friday, May 21, at 8 p.m., at the UCSB Performing Arts Theatre and runs through May 29. \$12 students; \$16 general. For information on other showtimes, tickets, etc., call 893-3535.



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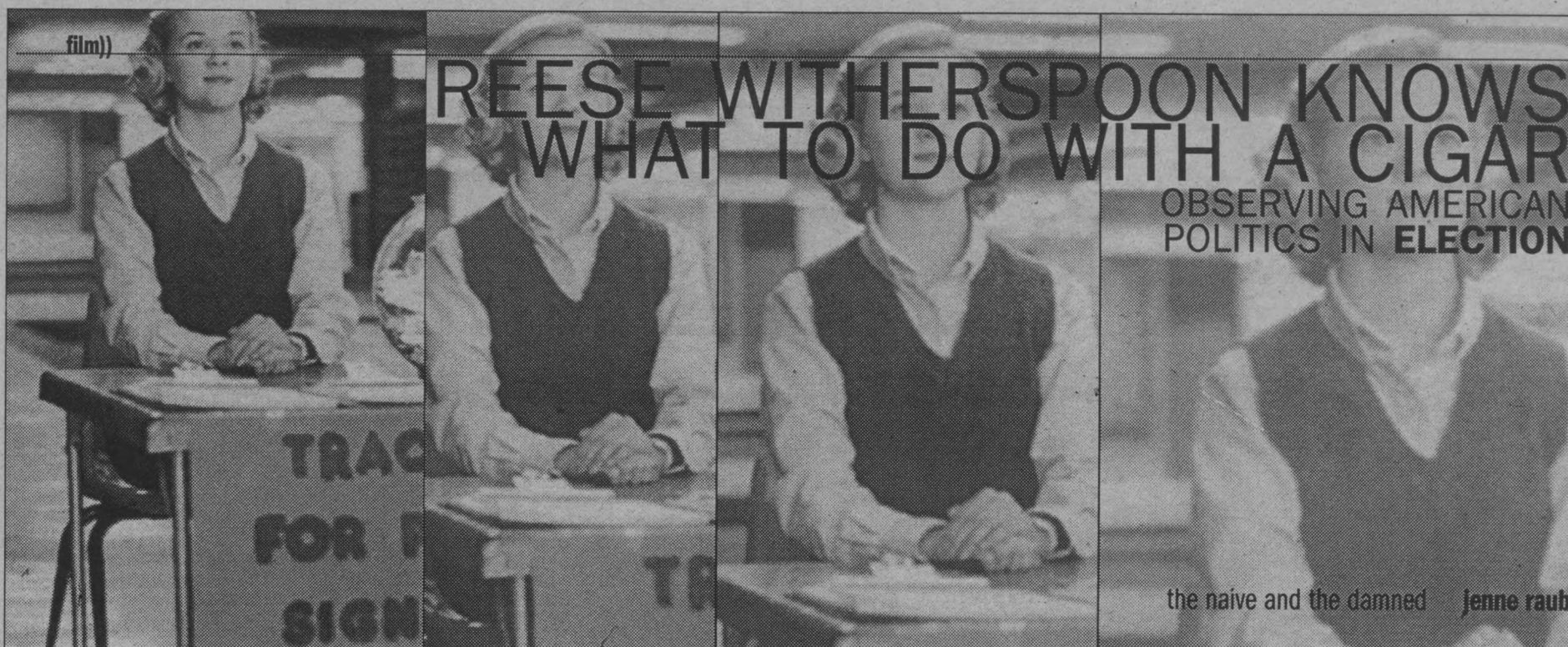


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"Election" is a clever, intelligent film that welcomes its audience to the sad, forlorn world of American politics. It's a world where corruption runs rampant, morals are nonexistent and back-stabbing and social-climbing are just a part of the game. Well, actually, it's a film about an election for high school government in Nebraska, but it manages to speak both as a veiled allegory for U.S. politics as much as it manages to speak about the greater trials and tribulations in life.

The film successfully changes narration among the four main characters: the civic-government teacher and student-government adviser, Jim McAllister (Matthew Broderick), and the three candidates. Brought into "Election" as they begin their campaigning, we are quickly introduced to Mr. McAllister and his student, the brown-nosing Tracy Flick (Reese Witherspoon). As Flick begins her campaign, Mr. McAllister fears a year of working with the overachiever, and soon begins his plans to rope another into the race. He convinces the do-good, popular ex-football player Paul Metzler (Chris Klein) to compete against the obnoxiously successful Flick. Due to ongoing family politics, Metzler's younger sister, Tammy "I'm-not-a-lesbian, I've-just-only-liked-to-kiss-girls" Metzler (Jessica Campbell) soon enters the race as well. With Tracy as the Machiavellian megalomaniac, ready to win no matter what stands in her way, Paul as the complacent,

affable guy and Tammy as the libertarian running on the platform of government ineffectuality and immediate abolishment, a political rat race has soon begun, dirty politics and all.

AL AND INTERESTING AS A CARDBOARD BOX FACTORY  
 THE SEX BETWEEN MR. MCALLISTER AND HIS WIFE IS AS FUNCTIONAL, INDUSTRIAL AND INTERESTING AS A CARDBOARD BOX FACTORY

It's a skill to take the absolutely banal and turn it into interesting, witty material, and "Election" succeeds at just that. High-school politics lack the luster and glamor of most Hollywood flicks, but the depiction of dull commonality in the dead-center of America ends up reflecting a great deal more of American life. As the characters' lives change due to the election, the politics entrenched in American family life, school, sexuality, etc. become all too clear.

It's been said that "Election" is a sly allegory for contem-

porary U.S. politics, and it's definitely clear after watching this film that even a high-school election possesses the same great morality conflicts as even the race for president. But perhaps what is best about "Election" is it reveals the sorry state of human nature in a way that is so realistic that it's absurd — if not grotesque — in its realism. The sex between the married Mr. McAllister and a recent divorcee is unarousing; the depiction of teen sex is (well, according to my male friends) dead on; and the sex between Mr. McAllister and his wife is as functional, industrial and interesting as a cardboard-box factory. And, ultimately, nothing is safe in the world where politics have touched all realms of life — and, to be moral, one realizes it's necessary that politics should.

The movie concludes accurately — whether it's a happy ending is a matter of debate. But with the accuracy of the script, the excellent decisions in casting and the wonderful direction of filmmaker Alexander Payne, "Election" is a clever, well-done film. As everyone else on the block runs off to attend a screening of "Star Wars," venture to another room in the theater, kick your feet up on the back of the seat in front of you (something you won't be able to do at "Star Wars" for a while) and enjoy the delightful, intelligent comedy that is "Election."

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- Indus- Traditional Dancing- 6:45-7:00**
- Ia'Ora'Na'Te'Otea- Polynesian Dancing- 7:00-7:40**
- Korean Cultural Awareness Group- Korean drumming- 7:40-8:00**
- Vietnamese Student Association- Traditional Flower Dancing 8:00-8:15**
- Martial Arts Club- Martial Arts Demonstration/ Lion Dancing 8:15-9:00**



*"Of course I know Hieroglyphics, I love them! Souls of Mischief? Never heard of them."*  
 — words of a Hiero fan notified of the upcoming Souls of Mischief show. Based on nonfiction

*"How's this album? Is it, like, rap, like, rappy rap, like, have a lot of rap? I normally don't like rap, but I love that song [then begins to sing while "raising the roof;"] Hello, my name is Dr. Green-thumb ..."*  
 — arguably the dumbest bitch I've ever seen. Also based on nonfiction

... on dumbing down one's readership

Sometimes I find it hard to fathom people. Maybe it's my tenacious nature to analyze situations, but this time I admit to be stumped about several things. I've heard through the grapevine that according to several readers, my last column was "easy to understand, really informative and not negative" compared to past Sirjunz reports. I admit to being utterly phukking befuddled by this insight. What did I do different? I still maintained the same approach toward talking shit and industrial news?! Ohhh, I get it. Maybe it was easier for those readers to understand because it was segmented. That must be it. (Sigh ...)

Another example of pathetic information processing is a recent reader's response to the infamous survey of pop culture personas, as featured in the May 14 edition of *Artsweek*. According to one dyslexic reader, the chart, which listed generally accurate stereotypes of various different white Santa Barbara residents, was negligent in mentioning caricatures of people of color. That's right, you heard me: Our dear *Artsweek* editors have been accused of discriminatory policies by NOT clowning minorities. Supposedly, *Artsweek* consists of nothing but "bleached-blond white folk who echo the Santa Barbara sentiment of 'The Great White Way,' " who are supposedly "afraid to offend rather than tell it like you see it." So let me get this straight, potnuh: You didn't think the survey offended anybody whatsoever? Also, do you really mean to tell me you've failed to see hip hop and other forms of music besides the Grateful Dead represented in *Artsweek*? Sir/madam, have you just begun reading the *Nexus* yesterday?

The bottom line is: You can try and be as simple as possible, and muthafuckers still won't understand. As pathetic as it is, I've witnessed that in order for certain individuals to comprehend, it is an imperative to incorporate simplicity in

order to maximize full comprehension. Therefore, the following shall be S.R.'s information list stripped down bare to the bone for certain third-grade readers. (Fellow reader: Please do not be offended if you fail to fall into the above-mentioned category.)

... an information list stripped down bare to the bone for certain third graders

- 1) Tricky and DJ Muggs made musik togedder. It shuld be vevy, vevy nice. They are coming out wif album.
- 2) DJ Vadim has new music. He is Rushin. He haz a knew album. It is unreleesd. It will feature Swollen Members, Moshun Man and Iriscience. It should b vevy, vevy neat.
- 3) Jungle Brothers hav ablum prodoosed bi Propellerheads. Vevy nice.
- 4) *SoundBombing II* wasn't dat good. Kinda okay, but not dat good.

... like in a bad dream ...

AGGGGH, *Gasp, gasp.* Suddenly, a sporadic fit of epileptic-like seizures grapples his body, as his consciousness is harshly awakened. While breaking out in a cold sweat, he realizes that he was seeing a horrible dream while dozing off in the Arlington Theater.

"Goddamn that shit was scary," he thought, "I hope I never have to be that stupid. Oh I forgot, I'm living in I.V."

As he surveyed his surroundings, the pandemonium caused by over 2,000 "Star Wars" fans immediately sobered his numb senses. A group of guys in the front began taking shots of whiskey, as a myriad of personalities engaged in a massive session of lightsaber fights. A 40-year-old man walked up and down the aisle holding a red light saber, occasionally stopping to do his best Jedi pose. Suddenly, a large beach ball plummeted from the balcony, instigating a ridiculous frenzy of volleyball using the entire theater as a court. Unbelievably, the Arlington was transformed into a chaotic collage of rambunctious fans, Jedi fanatics, college students, attractive women and hapless 10-year-olds awake past bedtime. While indulging in the energetic scenery, A-Twice was then nudged him in the ribs by Incidence, saying "Hey, you hearing me? I said that the new Public Enemy album, titled *There's a Poison Going On* can be found on [www.atomicpop.com](http://www.atomicpop.com). I ordered a copy myself, and the shit should be slammin'."

"Huh?" A-Twice replied, his groggy senses still slightly blurring his vision. "Oh, right. Well, you heard about the new De La Soul Project?"

"That triple album right? Well, I heard it's actually a project scheduled to be released in three parts. Kinda like 'Star Wars!'"

As he acknowledged Incidence's words, A-Twice then heard a nasal-pitched voice yell, "What? De La's biting 'Star Wars'? Man, only 'Star Wars' should be allowed to released projects in three parts, man, like, fuck that!"

As A-Twice slowly turned to observe who the cretin was, a role of toilet paper thrown from the balcony collided with the chump's cranial area. While witnessing images of Tatoonie and Yoda circle the unconscious fellow's head, A-Twice then turned his focus back to reinitiating his rudely interrupted conversation.

"Planet Asia and Dilated Peoples were recently seen up in the Interscope headquarters. Maybe they're gonna get signed."

"For real? Well, did you hear about Raekwon dissing Mase?"

"Whaaat? That's some hilarious shit; if Mase battles Raekwon the chef, there's gonna be a recipe named after him called 'Stir-fried bitch.'"

"No doubt, son, the Wu be taking our all haters and fake-assed ni%&as, knowhatimsaying, dunn? Beep beep, Bobby Digital." Startled by the all-too-familiar voice, they both turned the direction of the voice.

"Oh shit, The RZA?!" Incidence exclaimed. "Whut the phukk are you doing in Santa Barbara?"

"Because my kitko be runnin' from jakes, even when a god be flossin' high up in Ivory Towers, knowhatimsaying? A ni%&a gotsa shine for the seeds. Knowhatimsaying, son?" (Sorry fool, but fools outside of the 5 percenter New York experience don't understand your ass half the time.)

"Yo RZA," A-Twice began, "what's with Kool Keith dissing you? He's got a new character called Robbie Analog, that's obviously a direct reference to you, yo. Anything to say?"

Following the question was a minute of silence. A-Twice slowly noticed one bead of sweat trickling down Bobby Digital's dark forehead, as his eyes behind the pilot goggles remained in frozen suspension. Suddenly, The RZA thrust two objects, which created a wall of smoke as they simultaneously struck the theater's floor. Coughing, A-Twice and Incidence then cleared through the smoke only to reveal an empty seat.

"Shit!" Incidence exclaimed, "He escaped. I guess that means 'no comment.'"

*Listen up to A-Twice's few remaining hip hop shows Sunday nights from 10 to midnight on KCSB 91.9 FM.*

seen+he scene))



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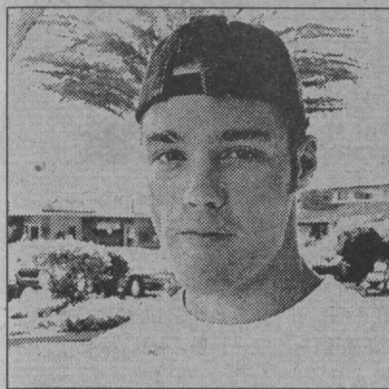
around town))

# THIS TIME, A REAL SURVEY!

ARTSWEEK PUT ON THEIR SNEAKERS TO WANDER I.V. AND THE UCSB CAMPUS INQUIRING INTO THE LIVES OF STRANGERS ABOUT THEIR MUSICAL TASTES. READ THE RESULTS.

## 5 QUESTIONS!

1. What was the first album you received/purchased? 2. What is your favorite album of all time? 3. What is the most recent album you've purchased?  
4. Who is the voice of your generation? 5. In one word, what is your look?



**JOHN COLLINS,**  
communication major  
1) Van Halen, 1984  
2) Pink Floyd, *Wish you were here*  
3) Miles Davis, *Kind of Blue*  
4) Tom Petty  
5) Average



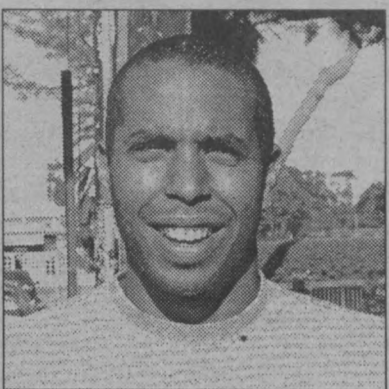
**PAIGE FELICE,**  
communication  
psychology major  
1) Color Me Badd  
2) U2, *Joshua Tree*  
3) Madonna, *Immaculate Collection*  
4) Madonna  
5) Casual



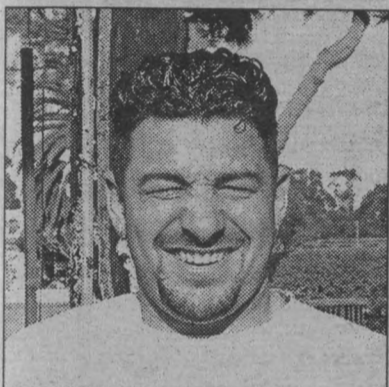
**LINDA KWONG,**  
political science/business econ major  
1) Madonna, *Like a Virgin*  
2) the Beatles (the earlier stuff)  
3) Elliot Smith, *XO*  
4) Adam Sandler?  
5) Laidback



**JESSICA BOTHWELL,**  
english major  
1) George Michael, *Faith*  
2) Dave Matthews Band, *Crash*  
3) Bran Van 3000, *Drinking in L.A.*  
4) Madonna  
5) Thriftstore



**ADAM RIGGS,**  
economics major  
1) Young MC, *Stone Cold Rhymin'*  
2) Dr. Dre, *The Chronic*  
3) Nas, *I Am ...*  
4) Vanilla Ice  
5) Busta



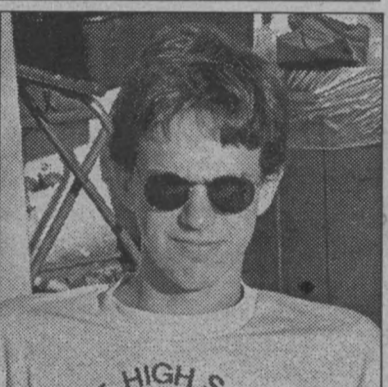
**RYAN SCHACHTER,**  
sociology major  
1) Living Color  
2) The Pharcyde, *Labcabin/california*  
3) Snoop Dogg, *Top Dogg*  
4) Al Bundy  
5) Jon B.



**ALEXANDRA VARGA,**  
French and linguistics major  
1) Tiffany  
2) Pink Floyd, *Wish you were here*  
3) Mike Ness, *Cheating At Solitaire*  
4) I am ...  
5) Me



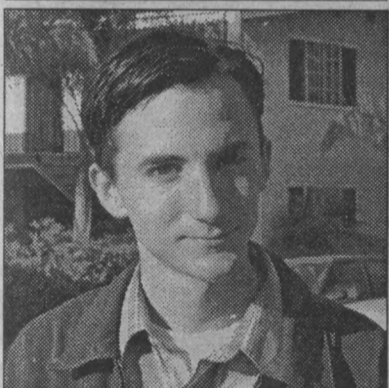
**FORREST COOK,**  
geology major  
1) Huey Lewis, *Sports*  
2) U2, *Joshua Tree*  
3) Phish, *Billy Breathes*  
4) Mrs. Bancheria  
5) "I look like..."



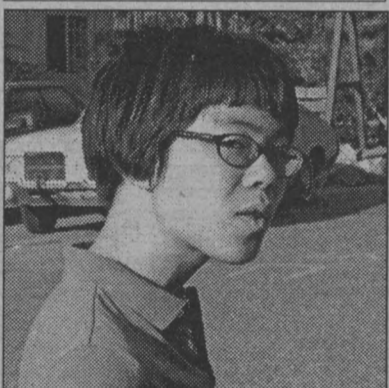
**SHARIF NASSAR,**  
computer science, CCS  
1) Aerosmith, *Get Your Wings*  
2) Frank Zappa, *Sheik Yer Bouty*  
3) something jazz. You can go look it up at Momingory. Jean-Luc something  
4) "Frank Zappa - he's the voice of every generation"  
5) Geek



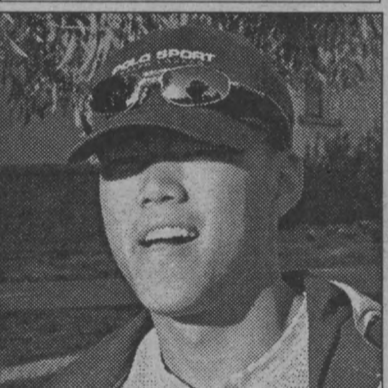
**JOHN KONO,**  
Asian-American studies major  
1) DJ Jazzy Jeff & the Fresh Prince  
2) Phish, *Billy Breathes*  
3) Korn, *Follow the Leader*  
4) Mrs. Evans  
5) Lost



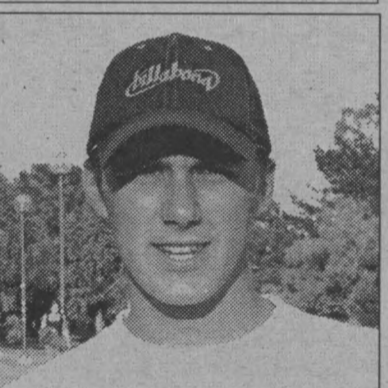
**CHRIS SHEA,**  
philosophy major  
1) YO! MTV Raps compilation  
2) Crass, *Stations of the Cross*  
3) 764-Hero, *Salt Stinks Sugar Floats*  
4) "Whoever's writing movies based on Shakespeare plays"  
5) Chris Shea 2000



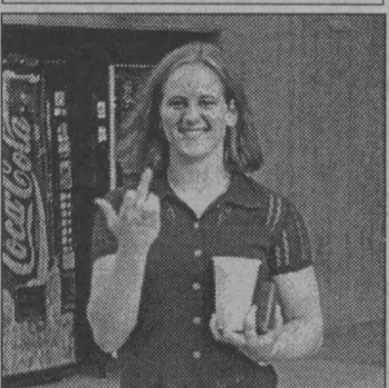
**CANDICE KIM,**  
art studio major  
1) The Bangles  
2) The Raincoats  
3) Tortoise, *Millions Now Living Will Never Die*  
4) Calvin Johnson  
5) Functional yet fashionable



**JOSEPH CHONG,**  
art studio major  
1) Bon Jovi  
2) Jinu San  
3) K28, *Better Dayz*  
4) musicians  
5) Mysterious



**ROBERT HENKELS,**  
history major  
1) Guns 'n' Roses, *Appetite For Destruction*  
2) Beastie Boys, *Paul's Boutique*  
3) Eminem  
4) Ad Rock  
5) Beastie



**CAROLYN HENDRICKSON,**  
biology and english major  
1) Weird Al Yankovic, *Fat*  
2) Pink Floyd, *Pulse*  
3) The Descendents, *I Don't Want to Grow Up*  
4) Kurt Cobain (laughs)  
5) "I guess I look like a boy"

photographs: ROBERT HANSON, interrogations: JENNE RAUB

**DISCOVERY**

UCSB - Journal of Undergraduate Research

Undergraduates doing original research and writing projects are invited to submit papers for possible publication. Interested students should come to the Mathematics Department office in South-Hall 6607 to obtain the basic information and guidelines concerning publication. Papers should be analytical, involving critical reasoning. Examples of publishable work are research papers in the natural and social sciences and critical essays in the arts and the humanities.

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music) **ARSONISTS** HIP HOP SINGLES REVIEW  
prime listener **trey clark**

Arsonists / "Pyromaniac/In Your Town" / Matador  
Public Enemy / "Do You Wanna Go Our Way" / Atomic Pop  
Capital D / "Que Sera Sera/You Ain't Ready" / All Natural  
Walkmen / "Fortus" / White  
Mystik Journeymen / "Mercury Rising" / Outhouse

After about a year's hiatus from the 12" scene, the Arsonists return signed and ready to drop a full-length bomb on a worldwide scale. "Pyromaniac" comes packaged in typical Arsonists form, with a bouncy beat and

several emcees running wild all over it. On paper they sound like a New York Pharcyde; in reality their most common factor is that they're both dope. "In Your Town" is the "we rock shows" anthem that seems to be prevalent among most underground artists nowadays. Despite the unoriginal theme, the playful styles make this one a winner.

So you thought Public Enemy were wack, stagnant or both? Think again. Public Enemy are back in effect and retains their cutting edge style (it never really left, despite what *The Source* might tell you). "Do You Wanna Go Our Way" features the pounding lyrics of Chuck D over a mix of hard drums

and roaring guitars. Def Jam gets dissed along with radio consultants and pimped-out rappers. The craziest thing about this single is that it is the lead to *There's a Poison Goin' On*, which is exclusively available online at [www.atomicpop.com](http://www.atomicpop.com). Public Enemy are the first platinum group to ever make such a move, which should give major labels a real reason to worry about their imminent fall from power.

One of the most underrated emcees in the game, Capital D, follows up *No Additives, No Preservatives* with a new dope single. "Que Sera Sera" is D's ode to fine Latina ladies while a light guitar strums in the background. "You Ain't Ready" changes the mood with an edgy battle feel. Lauren Hill's "Ready or Not" singing is sampled on the chorus and Cap D's dope lyrics are a given. This guy gives Common a very serious run for Chicago's top lyricist, so check him out.

Just in time for "The Phantom Menace," Walkmen drop the Imperial Dark Side-influenced "Fortus." The "duh duh duh duh

duduh duh duduh" foreboding tune chimes in with the chorus, plus there are several vocal samples from the original trilogy, most notably Vader's "Don't make me destroy you" warning to Luke. All this plus curse words bleeped out by R2D2, true "Star Wars" fans can't resist. No matter what you think about the song, you gotta give these guys props on their marketing strategy.

Finally we have the new Mystik Journeymen single, "Mercury Rising." By now people familiar with the Living Legends know that they can expect consistent rhymes from PSC and some crazy experimental stylings from BFAP. The combo do it again, with a mesmerizing chorus from the Brother From Another Planet, *I watch the things you do, you're such a fool / Don't you know your soul should be worth more to you / Weed and them drinks got your mind in a daze / I see right through you girl / And the games you play*. This can be bumped in your walkman or even on the dance floor, and you don't have to feel guilty while you shake your ass.

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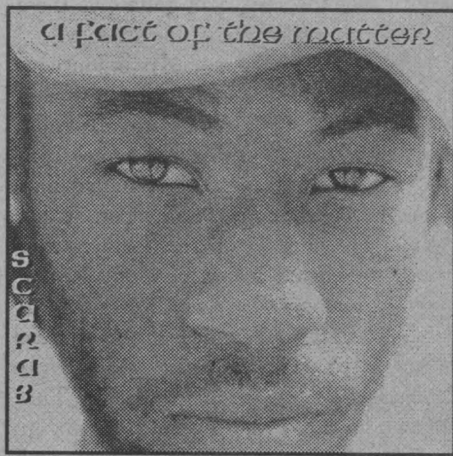
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Scarub / *A Fact of the Matter*

Although not as high profile, Scarub may be the most talented emcee affiliated with the Living Legends crew. When the beetle first emerged from the underground of murky reality with "The Answer 2wo the Meaning," it was an unsung testament toward envelope-pushing seldom covered by even the most acclaimed griots. Despite it's jainky (translation from hip hop: four track) recording quality, the creativity of Scarub's production and wordplay shined like Gene Hackman's head on a sunny day. A year and a half after, Scarub returns with his new full length, *A Fact of the Matter*. Fully equipped with cryptic beats by Elusive and guest appearances from fellow Legends homies Grouch, Eligh, Asop, PSC and Murs, Scarub's style is reversing laws and turning the earth upside down.

Need I mention that Scarub is dope? Much like inner-city griots such as Aceyalone, this brother has a unique way with words that teaches basic lessons without being didactic, as his rhymes are brilliantly packed with single lines retaining multiple

meanings. His delivery is unconventional, as his rhyme patterns take unusual timings and structures. Listen closely to Scarub's world, where realities are reversed, unlikely conclusions are derived and our basic understanding of everyday life is shown completely alternative perspectives.

On the title track, Scarub grasps everyday situations and forces us to reconfigure ourselves to his wavelength, challenging us to reevaluate what constitutes common sense. He jokingly adds, *A fact of the matter is that I'm going to marry a fat, ugly woman so when she leaves me I won't feel so bad / no, that's not the fact of the matter.* "A Beetle Descending" is Scarub's chronicles of his birth into a corrupt world, as "Love vs. Hate" talks of the eternal war between two opposites that cannot exist without the other.

Scarub's superior storytelling abilities are not to be taken lightly, proven by tales of imagination such as "Planet Dogmatic." "Bar Stool Confessions" is a hilarious account of an evening with a wino whose failed attempts to break his cycle of drinking and spit game to a woman is a lighthearted moment of self-debasing humor. However, one of the highlights is "It's of My Nature," in which Scarub depicts a scorpion, fox, spider and fly that become entangled in doomed relations with uncanny outcomes. This brother's vocal inflections and wordplay breathe life to your imagination, transmitting the irony of each fable's lesson.

A drawback is some of Elusive's production, which occasionally fails to avoid the traps of monotony and redundancy. However, for the most part the music compliments Scarub perfectly like Ruby Dee does Ossie Davis, as both mesh together in creating a somber, yet intriguing listening environment. Perfect for those dark, rainy nights

where you want to marinate in a mood of tranquility, "A Fact of the Matter" is that this album is the type of quality underground shit deserving an appreciative audience.

— A-Twice says he loves "Chronic 2000" ... just kidding fool

You guys are pompous California cock suckers! P.S. I'm serious." Words of a wise man. Diesel Boy is opening for the Isla Vista All-Stars on DP next weekend.

— Cristy Turner is, like, so over it



Diesel Boy / *Sofa King Cool* / Honest Don's

Please, please, please, no more Orange County-inspired, pop-punk bands polluting the airwaves with utter banality. Diesel Boy is the Lady Lee version of music. Diesel Boy is the Natty Ice of beers. Diesel Boy is GPC-brand cigarettes. In a nutshell, the generic and absolutely forgettable nature of Diesel Boy is unbearable.

It would be nice if a band could formulate lyrics a little more sophisticated than *Melanie, where can you be? / It has been so long / I wonder if you think about me.* But hey, at least they know how to rhyme, right? I think the inside of the album cover sums it up best in stating, "You guys are sellout wankers. You don't deserve all the attention. You suck!"

Pinhead Gunpowder / *Shoot The Moon* / Adeline

Most people haven't heard of Pinhead Gunpowder, and it is a damn shame they haven't. So now I must educate the masses as to who they are. Pinhead Gunpowder is a punk rock band based in the East Bay (Oakland). Pinhead Gunpowder, much like Me First and The Gimme Gimmes, is a band composed of members from different bands. The most (in)famous member of Pinhead Gunpowder is Billie Joe of Green Day. Pinhead Gunpowder rarely plays shows, and if they do, it is under false names. They also have released about four albums, all previously on Lookout. OK, so that is all the education this puny column of space will allow.

*Shoot the Moon* was recorded in Billie Joe's basement. However, the album still sounds great; the songs are pretty straightforward punk. Few of them have solos and all are pretty short. In all, a seven-song CD is designed to hit you hard and fast like any good East Bay band.

Although not as great as their previous release, *Goodbye to Ellston*, this one is definitely worth picking up. Of course, all Pinhead Gunpowder albums are a must-have for any East Bay punk fan.

— Dan Villain needs a home

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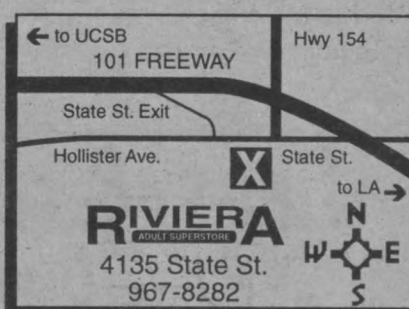
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