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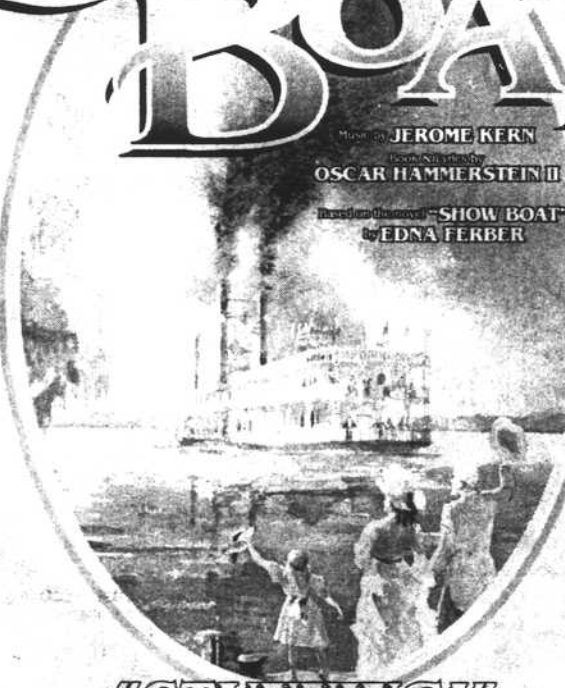
International Student Organization Banquet
Date: March 26, 2000 (Sunday)
Time: 5:30 p.m.
Venue: Centennial Ballroom
Attire: Semi-formal
Cost: \$10 - student
 \$12 - non-student
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Kid Dynamite offers diverse punk sound

By Jason Hardy

Staff writer

Few bands do things like Philadelphia's Kid Dynamite.

This becomes pretty obvious when you realize the band's latest release includes 18 songs but is only 25 minutes long, with one song only lasting nine seconds.

"Shorter, Faster, Louder," the group's aptly titled second album, is a tight collection of aggressive tunes that build off Kid Dynamite's self-titled first album to redefine punk and hard-core music.

I understand that redefining punk and hard-core music is a pretty sweeping statement, but Kid Dynamite has a sound that is truly all its own. The band combines the stabbing precision and cohesiveness that traditionally accompanies hard-core bands with catchy riffs and tempo changes more applicable to punk groups such as Dillinger Four or the Bouncing Souls.

The end result is a band that defies traditional song structure by creating tunes that seamlessly weave from fast and explosive to slow, infectious cadences.

The time-tested musical format of verse, chorus, verse, chorus, bridge, chorus, done is essentially nonexistent for Kid Dynamite, and the musical arrangements are as unpredictable as Nebraska weather.

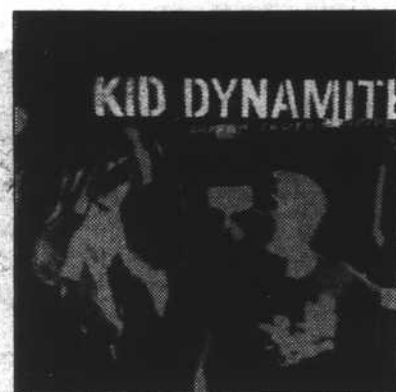
This is made strikingly apparent on "Pits and Poisoned Apples," the album's first track, which starts off fast and chanty but quickly slows and disintegrates into one of the catchiest moments of the album.

Once this record gets started, there's simply no stopping it. Because the songs are so diverse in terms of musical arrangements, the album retains a cohesiveness from one song to the next that is so captivating, it's a surprise when you realize that you're 12 songs into the album and you haven't once thought of skipping a track.

Much of what works for "Shorter, Faster, Louder" is what worked on Kid Dynamite's first album, and the two almost could be played back to back without an obvious difference between the records. Ultimately, however, the difference is that "Shorter, Faster, Louder" is just more of what was great about Kid Dynamite's first album.

While the group's biggest gun is its musical philosophy and execution, not to be overlooked is singer Jason Shevchuk, whose voice is probably one of the best-kept secrets in punk rock.

He has the perfect combination of



REVIEW Kid Dynamite

TITLE: Shorter, Faster Louder

LABEL: Jade Tree Records

GRADE: A-

FIVE WORDS: Explosive and refreshing punk/hardcore combination.

gritty and scratchy back-of-the-throat style, yelling with an urgency and sincerity that compliments the music behind him.

Together, Shevchuk's voice and the rest of Kid Dynamite exist in a symbiotic relationship that creates and upholds an uncanny energy with each new song. Combined with the group's intelligent and insightful lyrics, Kid Dynamite is a refreshing and welcome breath of musical energy.

Manager sued by pop groups

ORLANDO, Fla. (AP) - In the seven years since Lou Pearlman launched the Backstreet Boys on the road to pop-music stardom, his recording studio here has become ground zero for the country's preteen music scene.

It also has been beset by a string of lawsuits involving many of the singers whose careers he launched.

In separate lawsuits, the Backstreet Boys and 'N Sync have accused Pearlman of deception and cheating them out of money. Both groups have since left Pearlman and settled their lawsuits for undisclosed amounts of money.

Yet even with the legal headaches, Pearlman, 45, still has a stable of young singing groups - many of them plucked from the talent pool of singers and dancers working at Orlando's theme parks. His groups include C-

Note, Take 5, LFO and Innosense, a girl's group.

"Lou Pearlman has this incredible track record. He's someone you want to have," said Andrea Wong, a vice president at ABC Entertainment who has overseen production of Pearlman's new television show, "Making the Band."

At Pearlman's Orlando recording studio, his groups go through dance and voice lessons, media training and workouts with trainers. His company picks up their expenses and group members often share a house. Pearlman uses market research to test the groups.

Pearlman received a charter request from New Kids on the Block in the 1980s and was astounded to learn that the group had amassed \$100 million from record sales, tours and merchandise sales.

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