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## Oregon Voice

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the U of O doesn't have a liberal paper," Sims said.

She added that her view of the Voice's news section would cover ongoing situations that disappear from the radar of daily news, such as what the Green Party is doing during non-election years, and the section's stories should offer solutions, not just reports on problems.

Justin Kistner, who worked on Flux this year, is out of town on vacation and could not be reached for

comment before press time.

Boone said Kistner, a designer, had also considered restarting the magazine. The four met and Boone said Kistner's layout ideas meshed well into their content ideas.

The four share many coincidences beyond the fact that three of them have left the conservative campus paper to start a liberal magazine. Qualheim and Boone ran for ASUO Executive last year on a "joke-candidacy-or-is-it?" platform of keeping the campus vampire-free and making every student pay \$1 for a general student scholarship.

Boone also lambasted the sinking Voice in the Commentator's annual campus media criticism issue. Boone turned the lyrics of The Beatles' "Eleanor Rigby" into a metaphor for the magazine's silent demise on campus.

"No better way to apply my criticism than to rework it and apply my own advice, I guess," he said.

Although they still need the approval of the ASUO, the four have already received the blessing of former Voice editor Rob Elder, whom Boone described as a semi-trustee of the paper.

"It seemed like the right thing to do," he said.

If everything goes as planned and runs on schedule — and Qualheim stressed that's a big if — the first issue of the new Oregon Voice could hit the stands as early as mid-fall term. Until then, the four are planning the tricky balancing act of keeping the recognizable Oregon Voice image and creating a new paper that reflects their ideas and creative choices.

"Every good magazine has a definite tone to it, from Newsweek to even Maxim," Boone said.

## Lang

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minute I put on that music, she was moving her hands. She is such a big fan. Every night she puts him on the ghetto blaster at home and goes to sleep to him."

Also from the world of hip-hop: Death Row CEO "Suge" Knight and Mariah Carey are each out — of jail and the hospital, respectively. Knight did about half of his nine-year sentence wearing the county blues for a hotel lobby beating that preceded his car trip with 2Pac Shakur when Pac got gunned down. Carey went berserk two weeks ago after a seven-city promotional tour for her movie "Glitter," suffering a physical and mental breakdown. She is resting with her mother and hopes to be back wearing tank tops and short-shorts in no time.

Rapper cameos are the cornerstone of any hit. With crews such as D12 and The St. Lunatics selling almost as fast as their superstar leaders, a rap song with only one MC has become a rarity.

But the phenomenon of rap cameos has gone too far, thanks to Shaquille O'Neal, who actually has three full-length albums and one "best of" CD to his name. Shaq has popped up recently in the

newest clips for 311 and P. Diddy. In each one, the human-three-second-violation lumbers onto the set to shoot some hoop — in the 311 video he plays against the band and in the P. Diddy clip he plays two-on-two with Puffy against two dudes from the neighborhood. In both, Shaq gleefully takes the ball, backs in and slams it down.

How are we — the viewers — expected to respond to this display? Are we supposed to gush with glee at his coolness and basketball abilities because he took a 5'9, 140-pound guy to school? Does Mr. MVP feel the need to solidify his place as one of the premier NBA stars by shamelessly dunking on someone half his size, weight and skill level? If Dikembe Mutombo can't shut Shaq down that low in the paint, what is the lead singer of 311 supposed to do outside of smacking Shaq upside the head with his mic? Shaq, if Kobe Bryant ever gets his K.O.B.E. album into the stores (his single got released, the album did not), then you can appear in a video playing streetball. Otherwise, stick with infuriating Mr. Lang every time you lead in with your elbow during a game and don't get called for the foul.

Anyway, enough medical and NBA analysis and back to music. Mr. Lang watched "High Fidelity" for the umpteenth time this week — it's his "Beaches" — and it has sparked him to create his own Top-Five List. One-hit-wonders are such a mystery. The majority of the human race agrees that Lou Bega and Snow deserve

their membership into the club. Others, like The Verve and The Breeders simply seemed to fall off the radar after their one big radio hit. One-hit-wonderdom is a fickle mistress, but there are a few sure-fire ways to tempt fate and become one. The Top Five Ways to be a one-hit wonder:

1. Sound like Creed — which simply sounds like someone put Stone Temple Pilots, Pearl Jam and Alice in Chains into one of those juicers that spit out only the best, most nutritious part of the fruit, but in the end leave you drinking a greenish sludge. Creed is that green sludge. For a band to imitate that muck is beyond criminal.

2. Make your first single a cover of a popular song — e.g. Alien Ant Farm with their punk-pop version of Michael Jackson's "Smooth Criminal." Simple fact: If a stronger song existed, the band would have released it. If you're considering buying a copy of the album, wait three months and find it in a \$5 bin at the local used CD store.

Limp Bizkit is the one exception to this rule with George Michael's "Faith" creating the band's buzz in the late '90s.

3. Make your second single an acoustic version of your first single. Remember Lifehouse? We're still waiting for something from them that isn't "Hanging By a Moment," plugged-in or not.

4. Turn something real into a simple gimmick. This one is a little more abstract. Take Canada's newest export, Sum 41, and their single "Fat Lip." Here we have an-

other group of angry, "disillusioned" high school kids singing pop-punk crap about drinking and driving around in El Caminos. The video features the boys playing and dancing around with way-too-cool simultaneous moves in a parking lot at night. The video also has a wonderful moment where some way-too-cute dancing girl bends over and shakes her breasts.

Every musical movement from the 1960s on has happened in part because of the authenticity involved. Any real punk band of angry high schoolers singing about throwing parties where nobody shows up is going to be just that uncool. Janis Joplin was nowhere near that cool in high school. Sid Vicious wasn't that cool. Kurt Cobain wasn't that cool. Probably even the lead singer from Flock of Seagulls — if '80s synth music was a movement — wasn't that cool.

Music can be, nay, is fun. But the authenticity drives any real music, which is something Sum 41 lacks in spades, and the gods of rock 'n' roll will judge them accordingly.

5. End up on a "Now That's What I Call Music" compilation CD — this one is a 50/50 crap shoot. It's mostly teeny-bopper pop or one-hit wonders on those things. But the "Now" series has become a sales juggernaut. Volume Seven, released this week, clobbered \*NSYNC down to the #2 spot. Ironically, No. 7 included "Pop."

Jeremy Lang is an associate editor of the Emerald. He can be reached at jlang@dailyemerald.com.

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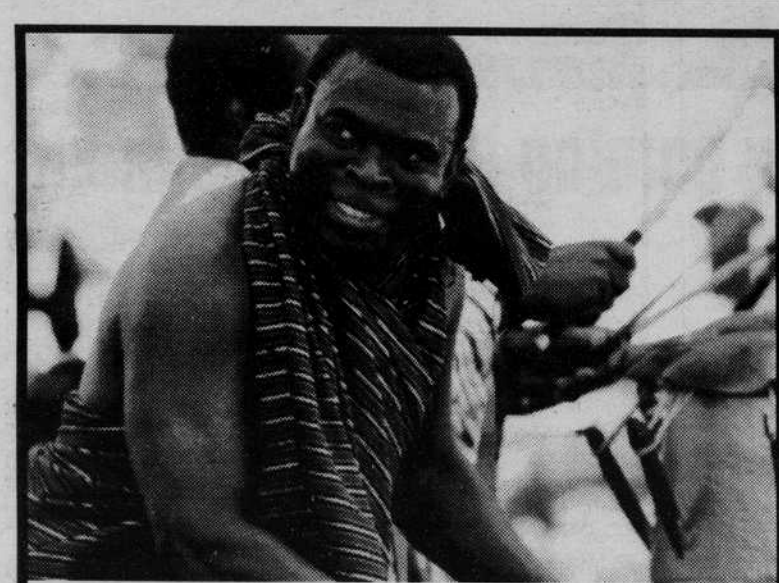
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