

SHAKRA

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And this is what I'm saying is happening. The veil is falling, and this death cycle of fulfillment and individual self-satisfaction won't hold much longer. These aren't just metaphors. I have only begun with all that I wish to say. I don't intend on complaining and speaking in generalities all year. There are solutions, and there are facts, and I will try to present as many as will fit into the space I've been allotted.

And speaking of which: I do consider myself grateful to have this space. I don't intend to waste it, and I say this knowing that everyone can't possibly agree with me. This is good. I'm here to challenge my own ideas as well. I don't hold any degrees (yet), and I'm not an expert at anything. I miss classes, I'm broke, I've been going to school too long — I'm imperfect. If it helps you, just consider me one more guy with a college opinion column.

So enough for now, and always: to be continued. See you in two weeks.

Contact the Pulse editor at aaronshakra@dailyemerald.com. His opinions do not necessarily represent those of the Emerald.

POETRY

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University students.

"Three out of four members of last year's slam team were University students, and many of the audience members are people I have seen from the open mic at The Buzz," she said.

In addition to directing the Eugene Poetry Slam, Bonaventure has been a performer and occasional audience member at The Buzz open mic. She said observing other poets can inspire writing.

"Watching an open mic gets people interested in poetry," she said. "It makes them want to go home and start working on stuff."

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TEMPTATION

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want, and in whenever order you want," he said.

In the late 1970s, Eno, along with Byrne and his former band, the Talking Heads, experimented with a similar method of recording. This was Eno's "oblique strategies," a system of card cues that helped guide the music-making process along.

This is not to say that Byrne's work is in any way a derivative of Eno's, or anyone else's. But often, in the case of instrumental recordings, it's helpful to give a reference point to describe the sound. In the case of "Lead Us Not Into Temptation," think Eno crossed with the ethereal jazz of "Twin Peaks."

The 15 tracks have a haunting, melancholic sensibility. The song titles — such as "Mnemonic Discordance," "Ineluctable" or "Sex on the Docks" — seem to suggest this as well. The choice of instrumentation blends the album into one cohesive movement. Byrne's later recordings have increasingly been dominated by strings — violins, cellos and so on — and this album is no exception. Byrne is a guitarist, but his instrument is used sparingly in the mix, and often not at all. Here, he seems to be content to play the role of musical director. There's even a cover of Charles Mingus's "Haitian Fight Song," solidifying the jazz factor.

It might be worth mentioning that "Lead Us Not Into Temptation" also serves a movie score for David Mackenzie's upcoming film, "Young

Adam." This is Byrne's first movie score since 1989's "The Last Emperor" (which, along with co-composers Ryuichi Sakamoto and Cong Su, won an Academy Award for best musical score).

Yet, to call "Lead Us Not Into Temptation" merely an instrumental album is a fallacy because Byrne's voice and lyrics do make an appearance on "Speechless" and "The Great Western Road," the album's final two cuts.

The former is a seemingly nonsensical Byrne-scat, whereas the latter is an orchestral ballad, tinged with his lyrical social commentary. This track is devastatingly alive with Byrne's vocal range running the gamut. He sings, "How they dance — in a trance / where the river bends / here we go — don't cha know / that it never ends / some who ride, some who slide / everyone you know / travels on — that great western road." The song has a resolution that seems to lift the album out of its perpetual (but devastatingly beautiful) sadness.

It may be noted that Byrne is now a 51-year-old musician. Yet, he remains the poster child for youth, growth and reinvention. His music (along with his photography, writing, and artwork) continues to indicate a desire for evolution and innovation, while always remaining playful. "Lead Us Not Into Temptation" is highly recommended and now available everywhere, on both compact disc and vinyl.

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NOTES

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Thankfully, a much larger and slightly cheaper apartment with proper air circulation and a claw-foot bathtub opened up in the building where a friend lives. So I stuffed all my belongings into garbage bags and hauled them over.

Now, as I unpack those garbage bags, it's hard not to feel nostalgic about my previous residences. In college, when life progresses so quickly, the experiences in each location are unique. Each place represents a different phase of my life.

First there was the second floor of Adams Hall. We had nightly dance parties and started a girl gang in order to harass the boys in one of the music halls. Dinner at Carson Hall was a social event, and sweet talking the resident assistants out of being "written up" became an art form.

Then there was what barely qualified as a house on Hilyard Street. My roommates and I painted the living room walls purple and started a Cyn-

di Lauper cover band in the garage. And everyone knows what that neighborhood is like on Friday and Saturday nights.

Last year the house was a lot nicer, and everyone living there settled down some. We had dinner parties and craft nights. Evenings were often spent watching talk shows and "Friends" reruns and working on crossword puzzles.

I would never move back, but I still have fond memories of my stays in those places. Despite whatever shortcomings the dwellings may have had, living in them was a blast because of who I lived there with and how we spent our time. There's an intoxicating freedom that comes with finally moving out from under your parents' roof. It's inspiring and exciting.

Perhaps the punk rock apartment wouldn't have been so bad had I asked the other tenants in the building to start a band with me.

Contact the Pulse columnist at helenschumacher@dailyemerald.com. Her opinions do not necessarily represent those of the Emerald.

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