



Helen Schumacher

Notes from the underground

Moving prompts memory revival

I moved for the fifth and hopefully final time of my Eugene stay this past weekend. I hate moving. It's time consuming and expensive. It starts with the task of finding a new place. Then there's the packing and the transportation of belongings, and then the cleaning and unpacking. During my sophomore and junior years I was lucky enough to have roommates that were on top of the whole process, making sure we didn't end up on the street.

But last August, sick of always washing my dishes, the two wonderful ladies I had been living with since the residence halls each moved into separate places, leaving me to wash my own dishes. Not wanting to go through the effort, I settled for the first apartment within my price range without orange-brown carpeting. I told myself the apartment was "punk rock." This was really just a way of being optimistic about the fact it was a total dump.

It would only be a couple of weeks before the rotting wood, the stale cigarette smell that emanated from the walls and the kitchen so small I couldn't even open the stove door all the way would get to me.

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Perverts produce punk album

'Porn On The Cobb' sticks with fast tempos to create radio-ready accessible punk

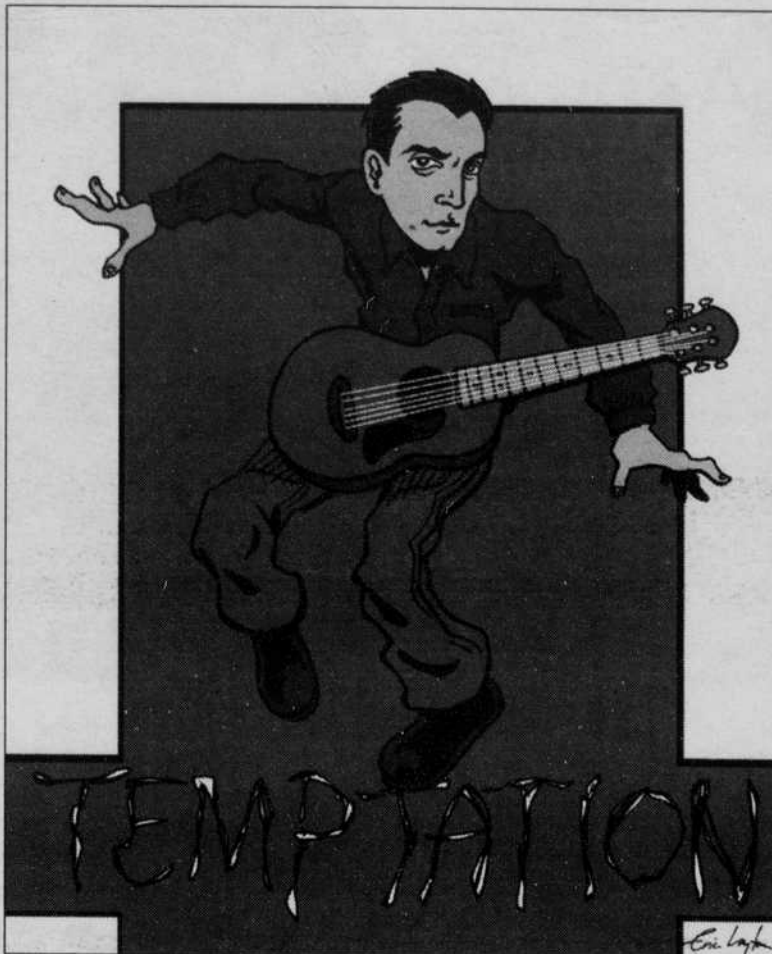
By Aaron Shakra
Pulse Editor

I'll start this review with an admission: I don't know a thing about punk. So if this all sounds outlandish, forgive me. The only punk album I own is NOFX's "Punk in Drublic," and I've heard some of The Clash, but that's about it. So don't confuse my comments for a lambasting of the entire punk genre, because it's entirely possible that I just haven't heard enough. Or, I just don't get it.

The subject of dissection today is "Porn On The Cobb," The Perverts' second album and first full-length recording. In celebration of its release, the three-piece band plays this Friday at John Henry's, located at 77 W. Broadway.

For me, listening to "Porn On The Cobb" raises a question: Has punk ever evolved? Or has it always

sounded like this? I say this because here we have an album that sounds like it could have been made a 100 times before — the fast tempo, the predictable chord changes, the mish-mash instrumentation and all. Of course, most of the record's 14 tracks clock in around the one to two



Eric Layton Illustrator

David Byrne releases 'Lead Us Not Into Temptation,' an instrumental-Haden album.

Byrne still rockin'

David Byrne's new album proves that the musician is still open to new style, influence and innovation

By Aaron Shakra
Pulse Editor

David Byrne last worked with Brian Eno on 1981's "My Life In The Bush of Ghosts." But clearly Eno has continued to influence Byrne long after their collaborative phase together. His latest recording, "Lead Us Not Into Temptation," immediately recalls Eno's vast ambient music, as

well as the minimalism of composer Philip Glass, with whom Byrne has also worked.

CD REVIEW

Reflecting on the album in a press release, Byrne described using John Cage-ian techniques of "indeterminacy" during its recording. "I handed out bits of paper for specific scenes and said, 'Here are the notes you can play on this scene — you can play them whenever you

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Courtesy

'Porn On The Cobb,' a collection of 14 punk tracks, is The Perverts' second album.

minute range. This stuff is friendly radio-ready accessible punk rock.

But does all this necessarily make "Porn On The Cobb" a bad album? No — just an intentional one, very much within the punk canon, I'm assuming. But still not without merit.

Lead singer Rob Jacobs' song lyrics are perhaps what give this album its strength. Jacobs knows how to write lyrics around a hook, and with such short songs, this method works best.

I also like the vocal backups and harmonization between the band members. Usually, the lyrical highlights match the musical ones. A few of the stand-outs include "Give It Up" and "Chameleon."

Unfortunately, production values

haven't increased much from the last Perverts release. "Porn On The Cobb" doesn't sound like a scratchy vinyl and need not sound like a polished Radiohead recording, but it definitely could have benefited from a mix that gave some precedence to bassist Nate Sampson. The only time he's heard clearly is when he's the only one playing. Otherwise, it's all electric guitar and drums on the forefront of the sound.

Tickets for the John Henry's show — which includes The Hellenbacks, The Go-Downs, The Fireballs of Freedom and The Courtesy Clerks — are \$4. The Perverts will be the first band to hit the stage. Showtime begins at 10 p.m.

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