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Serve as a liaison between the student body and the ASUO, in addressing issues of safety and university housing, as well as inclusion with student groups and University Committees.

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Serve as a liaison to the University and the greater community to develop programs and address issues around students' needs and concerns with the community.

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Serve as a liaison to the University administration, faculty, staff organizations, councils and committees.

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Advocate for and develop programs addressing concerns of students of color, gay and lesbian students, and other under-represented groups, and to be a liaison between these groups and the ASUO.

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Act as a liaison to international students and act as a resource for programs serving international students.

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Serve as a liaison between the University of Oregon's Greek Community, including all ethnically, culturally, and professionally based chapters, the ASUO, and the greater student body.

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Provide information and assistance to ASUO programs, and approve and monitor student programs.

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Participate in addressing issues of concern to non-traditional students in conjunction with student and University organizations, councils, and committees at the campus, local and state level.**Elections Coordinator**

Oversee elections for student government, ASUO programs, and Family Housing.

Finance Coordinator (2)

Work with the ASUO President and Vice-President to coordinate the ASUO budget process and oversee expenditure of current ASUO program budgets.

Marketing Coordinator

Coordinate the Fall and Spring Street Fairs, as well as create marketing plans and strategies for the ASUO, develop fundraising projects for the ASUO Executive, and assist ASUO programs in their fundraising efforts.

Public Relations Director

Provide visibility and communications within and outside of the University community for all projects and events in the ASUO, and act as the spokesperson for the ASUO.

Applications available in ASUO Office (Suite 4 EMU)
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■ Video game review

Aliens, mad scientists don't add flavor
to convoluted plot of vanilla gameThe excellent sound in 'Area 51' isn't enough to compete
with other first-person shooter games on the marketBY ANDREW MCCOLLUM
DAILY EMERALD FREELANCE REPORTER

Midway's first-person shooter (FPS) "Area 51" is loosely based on the lightgun arcade game of the same name. Both games are set in the titular military base, Area 51, and both feature guns, but the similarities end there. "Area 51's" trite storyline and vanilla gameplay do little to separate the game from the already crowded FPS genre.

"Area 51" puts players into the head of Ethan Cole (voiced by David Duchovny) a HazMat officer whose team has been sent to investigate the disappearance of another squad that was investigating a virus in the bowels of Area 51. Sound confusing? Well that's not the half of it. "Area 51's" story combines aliens, mad scientists, the Illuminati and a few other

conspiracy staples to become one of the most convoluted stories ever to grace a video game. The entire plot seems to be the result of a late night game of Mad Libs.

Duchovny reads his lines like he's auditioning to be Fox Mulder again. The game also features Marilyn Manson playing a mysterious entity known as Edgar, who pops up occasionally and recites lines that may have been written by an angsty eighth-grader.

Graphics and sound in "Area 51" are okay. The environments are detailed, although limited in variety. Enemies look interesting, and have a good deal of detail. Sound is possibly one of the game's best elements. The guns sound menacing, enemies scream after they have been shot and shells click as they hit the ground.

"Area 51's" downfall is its lack of

innovative gameplay. The weapons in "Area 51" are almost all standard fare in first-person shooters. The levels are dull; players will find themselves trudging through halls as they try to find the keycard that unlocks the next area.

The attempt to set "Area 51" apart from other FPSs isn't successful. Early in the game, Cole gains the ability to mutate into a sort of half-alien, half-human beast. When mutated Cole's vision changes, his melee attack power skyrockets and he gains new projectile attacks. The first few times players mutate are fun experiences; Cole can tear through enemies with his claws and take out groups by infecting them with a deadly virus. But the novelty quickly fades.

With all the other FPSs on the market there is no reason to play this game. If you are looking for a good FPS, check out "Doom 3" or "Timesplitters 3," but don't waste your time with "Area 51."

New releases by seasoned artists are
more mature, experiment with soundsAlbums twang through heartfelt experiences, sing
bittersweet stories and bring 1960s pop back on sceneRyan Adams & The Cardinals,
"Cold Roses" (Lost Highway)

There are some Ryan Adams fans who believe his 2000 solo debut, "Heartbreaker," was his best work. But they might rethink that notion after listening to "Cold Roses."

The double-disc set shows a maturity in Adams that has never been seen before. With "Cold Roses," Adams lets the music speak for itself. And the music doesn't just speak — it sings as beautifully as Adams' does, from the desperate bittersweet pleading of "Sweet Illusion" to the upbeat, James Taylor-flavored "When Will You Come Back Home," and to the dreamy country twang of "Easy Plateau."

The Cardinals are the first full band Adams has collaborated with since the release of "Heartbreaker" in 2000. The band's sound is comparative to the Grateful Dead — Cindy Cashdollar caresses the steel guitar with the same sensuality as Jerry Garcia would have back in the day. It seems that Adams, a self-proclaimed Deadhead, has found a band that suits this influence. "Cherry Lane" could possibly be an outtake from the "Workingman's Dead" studio sessions. The darling songstress Rachael Yamagata sings backup on several tracks, including the Saint Steven-inspired title track and the first single "Let It Ride" which is reminiscent of Adams' early days with his first band, Whiskeytown.

While his output may be a bit much for some, the fact that these songs are good old rocking tunes is undeniable.

— Carrie Tolles
The Associated PressAimee Mann, "The
Forgotten Arm" (SuperEgo)

On last year's CD/DVD release of "Live at St. Ann's Warehouse," singer-songwriter Aimee Mann previewed two songs from her upcoming album. The twangy "Going Through the Motions" and the soulful "King of the Jailhouse" suggested that her new album would cover different sounds.

Indeed, Mann's first concept album and fifth solo effort, "The Forgotten Arm," is a lil' rock, a lil' folk, and a lil' country all while invoking the 1970s. It tells the tale of troubled love between John, a Vietnam vet and boxer struggling with addiction, and Caroline, a Southern gal. Mann gives John and Caroline equal airtime to tell their loose story of meeting, embarking on a road trip, and dealing with John's destructive addiction.

"Dear John" kicks off the album with a spurt of electric chords, then gives way to Mann singing in her usual detached manner. In a change of pace, she gently dips into a haunting verse followed by a '70s-influenced guitar solo, firmly placing the listener in the appropriate decade.

Mann, no stranger to the dark themes of addiction, despair and

loneliness, is at her best when exploring them between slow acoustic strums and electric guitars, measured keystrokes, and experimentation.

Unfortunately, most of the songs on "The Forgotten Arm" alternate between folk and country without heart, and the result is unremarkable. "Beautiful," the last song of the album, is anticlimactic, lacking the emotion it deserves and falling short of expressing the tenderness and joy of the reunited couple.

— Claudia Davila
The Associated PressThe Raveonettes, "Pretty
In Black" (Columbia)

In the three years since Danish outfit The Raveonettes let loose their three-minute chords with lyrics focusing on motorcycles, sex and seedy people, the duo's work has garnered more fans and a bigger following almost, it seems, by the day.

The band's third effort, "Pretty In Black," is set to continue that trend. The album is a low-key, love letter to 1960s girl groups, pop and melody.

Among the tracks offered up by Sune Rose Wagner and Sharin Foo, the co-founders, there's a pleasant foundation of 1960s pop foundations that firm up the modern sound.

Indeed, this is an album that takes the best of 1960s pop, drenches it in sparse production and haunting songwriting and brings out a result that's equal parts old-country howl, surf jangle and girl-group pop.

— Matt Moore
The Associated Press