

Piecing Cobain's thoughts together

By Rob Clark
The Battalion

He's the one who likes all the pretty songs
And he likes to sing along
And he likes to shoot his gun
But he don't know what it means"
—"In Bloom"

Little did we know these lyrics could prove to be prophetic. But retrospect it becomes clear the man who wrote and sang the words foreshadowed his own death.

Analysis

The suicide of Nirvana lead singer Kurt Cobain has sent shockwaves throughout the music industry. But it's more than just a singer's death. Like the deaths of Jimi Hendrix, Janis Joplin and Jim Morrison in the '70s, Cobain has become the rock martyr of the '90s.

The source of Cobain's anger was probably a mixture of the turmoil in his personal and professional life. Nirvana's meteoric rise to the top of the charts was a rocky one. With the enormous success of the youth-angst anthem "Smells Like Teen Spirit," Cobain quickly became the voice of our generation. "Generation X" quickly adopted him as our musical conscience — the outlet for our frustration. Only Pearl Jam's Eddie Vedder approached Cobain's rock god status.

But though everyone bought his records, Cobain was hesitant to accept his lofty status. In a Rolling Stone interview in April 1992, he said, "I'm a spokesman for myself. It just so happens that there's a bunch of people that are concerned with what I have to say. I find that frightening at times because I'm just as confused as most people. I don't have the answers for anything."

"I'm so happy,
'cause today I've found my friends"
—"Lithium"

With a wife, Courtney Love, and a daughter, Frances Bean, it



appeared that Cobain's troubles were perhaps improving. In the liner notes of Nirvana's '92 EP "Incesticide," Cobain compared success with his family life.

"While all these things were special, none were half as rewarding as having a baby with a person who is the supreme example of dignity, ethics and honesty," he wrote.

But in the midst of the platinum records, overplayed videos and title of "grandmaster of the grunge-alternative renaissance," Cobain was restless. And the ultimate irony was that his punk rock creations were being transformed into bubblegum teenybopper fan-

tasies.

Cobain was also tormented by a heroin addiction. A January 1993 Rolling Stone interview said Cobain claimed "he'd used the drug — at least in part — to opiate severe, chronic stomach pain." The pieces were beginning to fall.

"I miss you, I'm not gonna crack
I love you, I'm not gonna crack
I kill you, I'm not gonna crack"
—"Lithium"

Even Cobain's marriage turned rocky, as a domestic dispute turned into an assault charge on Cobain. But he insisted in the '93 Rolling Stone interview that his family had

greatly improved his life.

"We have lacked love all our lives, and we need it so much that if there's any goal that we have, it's to give Frances as much love as we can, as much support as we can. That's the one thing that I know is not going to turn out bad."

"With the lights out, it's less dangerous"
—"Smells Like Teen Spirit"

Cobain's death, while tragic, is not completely surprising to those who are familiar with his work. In the '93 Rolling Stone interview, Cobain said his chronic stomach problems coupled with the turmoil of success, made him suicidal.

"For five years during the time I had my stomach problems, yeah. I wanted to kill myself every day. I came very close many times."

Cobain's suicide was ultimately his decision, and a selfish one at that. But you have to wonder, what drove him to that point and over the edge? There will be those who say he gave up, that the rock-n-roll lifestyle was too intense for him. Maybe it was the pressure of being the conscience of Generation X. Cobain never asked to represent millions of 20-something adoring grunge fans. But when we put him on that high pedestal, the only place he could have gone is down. We built him up and watched him fall.

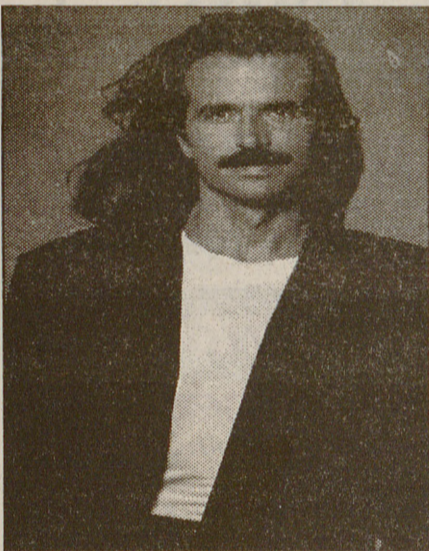
Cobain's life eerily resembled a Nirvana song. A slow, deep beginning, before the exploding chorus, and then back again. The chorus of Cobain's stormy existence has passed. As for what comes after, we are left with the millions of questions why. Maybe Cobain has found his peace. As hard as it is to understand or condone, perhaps for him, this was his only way to find that peace.

"I'm not scared,
now my candle's in a daze
'cause I've found God."
—"Lithium"

Yanni's live recording allows fans to 'just listen'

By William Harrison
The Battalion

"Live at the Acropolis"
Yanni
New Age
Private Music



Blasting horns and bass give way to a dynamic piano, then soothing keyboards; and as the light, spiraling strings bring the music to a crescendo, the track opens out into a thoughtful aside before reprising its opening pitch.

And "Santorini" — the first track on Yanni's "Live at the Acropolis" — is done, as the audience's applause emerges like sudden rainfall.

New Age artist Yanni has crossed over in recent years, bringing his instrumental sound to popular music. And for the recording of his homecoming concert to Greece, he introduces his modern music to the remains of the almost 3,000-year-old Acropolis with the Royal Philharmonic Concert Symphony accompanying his own band.

After "Santorini" ends, "Keys to Imagination" starts at a slow pace, isolating on a string solo,

but quickens as hollowed keyboard sounds build and flesh out a full symphony sound.

Songs such as "Until the Last Moment" and "The Rain Must Fall" are slower, but no less dynamic as Yanni's first two offerings. However, the quicker songs, including "Acroyali/Standing in Motion" and "Within Attraction," are naturally more infectious and easier

to listen to; the slower pieces just have to grow upon the listener.

The performance feels like a movie soundtrack, building moods of reflection, tension, gallantry and isolation. There is no shortage of solo material for the varied instruments that comprise Yanni's accompaniment, but the music centers mostly on Yanni's specialty: keyboards.

Yanni at times prefaces his songs with explanation of themes he has set to capture and communicate through his unspoken music.

But for listeners too accustomed to their imaginations and moods being escorted through music by the voices of songwriters who tell you what the song should be about, the instrumental sound of Yanni is a welcomed break.

There are no vicious bass riffs or kick-ass guitar solos accompanied by equally manic human shrieking and a feeling of affliction.

Although Yanni may tell what he feels the song expresses, the music is left entirely up to the listener to pass judgment, or better yet, to just listen.

Locator

Continued from Page 3

elevator phones wanting to talk to the Pizza Hut," Johnston said. "We do not get many harassing phone calls."

"We have some people that call and want to donate their body to science," she said. "We direct them to the anatomy department of the College of Medicine."

Johnston said students' misunderstandings sometimes make finding a phone number challenging.

"Some think 'Dean' is a first name instead of a title," she said.

Also, calls to student locator are free. City information charges for its assistance.

Outdated phone numbers, operators said, is really the only problem operators encounter on a regular basis. But students who wish to change their number can't do it at student locator. Its location isn't widely known for security reasons. Students may update numbers in Heaton Hall.

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