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1. Neutral Milk Hotel - Holland, 1945
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7. Pavement - Cut Your Hair
8. Olivia Tremor Control - Jumping Fences
9. Jake Walker - Realize

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Cover Art by Paris Weisman
remains of her husband, the proud and grieving wife attempting to hold onto what him was the only piece of him left in this husband, and that the train recording of the gap" to passengers had been changed, and Elouise Standing, who boarded a train one by Riley Noonan. Only ten minutes long, WKHÀUVWSURGXFWLRQWKDW cushioned seats that introduce the people the New Play Festival to the audience. Because of theatre classes, and quickly expanded to asking for submissions from around the Kalamazoo community as a whole during the summer, allowing experienced and inexperienced playwrights the opportunity asking for play submissions from their生产 can be dragged on and padded out by special effects, that is much more true and human, which is why he, with advice from his professor, turned to the newspaper to find inspiration. Having been given the opportunity to see how plays are read and performed, and the opportunity to revise his work, Riley Noonan has continued writing scripts, including another ten-minute and a one-act play. Eight o'clock rolled around, and it was time for the second round of new plays, starting with Dumb Dinky Arms by Justin Gibson, a hilarious radio play about a T-Rex named Rex, who bought prosthetic arms to be able to play basketball with his friends Pack and Big Al, a Pachycephalosaurus and Allosaurus. The radio play format allowed the play to avoid complicated costumes, but also allowed for the delivery of jokes, whether dinosaur puns or the reveal that Rex had been wearing prosthetic arms all along to be approached in a fresh way that was ultimately satisfying and, most importantly, Rex’s own special cringe-inducing poetry. Following that was Why Dogs Howl, Tucker Haftery’s brilliant, emotional study of the conflicting views of race, history, and sentiment that surround the city of Detroit, which overlies an intense criminal involving murder, arson, and baseball trivia.*

*"Following that was Why Dogs Howl, Tucker Haftery's brilliant, emotional study of the conflicting views of race, history, and sentiment that surround the city of Detroit, which overlies an intense criminal involving murder, arson, and baseball trivia."*

NEW PLAY

"Isn't everything made in Pangaea?" and "Made in Pangaea…funny, with lines like “Hey Rex, I didn't know you had a tattoo! Made in Pangaea…” ultimate satisfying and, most importantly, poetic verses meld together withDanger Mouse's catchy and creative synths. It is a pure combination of classic alternative and synth instrumentations – electric and acoustic guitars, drums, bass, percussion, and synthesizers. Broken Bells like putting kickup and mayonnaise together in a bowl – they’re not sure why it works, but it like, “Is this going to work? And now we come to know it is the best possible French fry condiment. Clearing the air: neither Merce nor Danger has any interest in interact with French fries on the album. But, they do play the bass, organ, synth, and percussion, and wrote all the songs. Danger has built the tracks, and Merce produced the album. The cover is a neon- lit, giant spiky pink orb. Howl, Tucker Haslery's brilliant, emotional study of the conflicting views of race, history, and sentiment that surround the city of Detroit, which built to an intense crime involving murder, arson, and baseball trivia. The night ended with a brief talkback to the writers of the plays, which gave them feedback on what the audience would like to see from them in the future, helping to improve their current works and learn what to do in their future works. Anthony Feuerell

**They are anything but broken.**

Broken Bells have done it again! The indie rock power duo has disproven the colloquialism “one and done.” After the Disco, their second album, was released February 4th, 2014 and is just as potent as their first.

“Broken Bells hit the scene in 2010 with their self-titled album, Broken Bells. The successful single “The High Road” got a lot of attention and early play. Broken Bells released two singles prior to the release, After the Disco and Holding On (A Safe Place). Broken Bells banks on interesting melodies, they have a way of making each verse, chorus, melody and note sound right, heartfelt, important and intentional. In this album, the band is joined by a four-piece choir and the seventeen-piece Angel City String Orchestra.

Merce’s boyish voice and strikingly poetic verses meld together with Danger Mouse’s catchy and creative synths. It is a pure combination of classic alternative and synth instrumentations – electric and acoustic guitars, drums, bass, percussion, and synthesizers. Broken Bells like putting kickup and mayonnaise together in a bowl – they’re not sure why it works, but it like, “Is this going to work?” And now we come to know it is the best possible French fry condiment. Clearing the air: neither Merce nor Danger has any interest in interact with French fries on the album. But, they do play the bass, organ, synth, and percussion, and wrote all the songs. Danger has built the tracks, and Merce produced the album. The cover is a neon-lit, giant spiky pink orb. Howl, Tucker Haslery's brilliant, emotional study of the conflicting views of race, history, and sentiment that surround the city of Detroit, which built to an intense crime involving murder, arson, and baseball trivia. The night ended with a brief talkback to the writers of the plays, which gave them feedback on what the audience would like to see from them in the future, helping to improve their current works and learn what to do in their future works. Anthony Feuerell

A Perfect World starts off the album with fast technical moves and strong keyboard melodies reminiscent of the prior album. The electric guitar whines and climbs throughout this song as Merce’s voice joins with “Wha-oa-oo-v.” His lyricism is evident. “The open doors we want, do what you will,” he sings. “...But I know better now. Get it figured out. It's a perfect world all the same.” And the synth sounds and we hear an outro. “We looked for exit signs. But we can't be changed into nothing outright. Though we know it's over, it keeps exploding every morning when we rise.”

I'd recommend the entire album. Though the duo may be called the Broken Bells – and in fact, they are! – they are anything but broken.
Drs. Zaide Pickey, Kalamazoo College’s Dean of First Year students, earned her Ph.D. in Musicology from the University of Michigan, and teaches classes such as the first-year seminar Rock and Roll to Rap and the sophomore seminar Music and Identity. I sat down and asked her a few questions about her personal experiences with music.

What does music mean to you?

Music is my sacred space, my spiritual home. Music is where I find meaning and expression of the deepest feelings – joy, sorrow, loss, community, fun. Music involves your whole body – breath, heart, muscles, everything. Music is dangerous, it affects your neurons. Music is dangerous! Riot! Music can start movements – anti-apartheid movements, women’s movements, civil rights movements. Music can set all kinds of messages, moral teachings, about how people are supposed to behave and not behave. It can teach you about history, politics, race, gender, plus, it’s fun. It’s incredibly fun.

What are some of your favorite bands?

Well, the key to my musical life is that for my formative years I immersed myself in the library studying classical music, so I’m going back now and filling in what I missed. I love the Beatles, Otis Redding, the Beach Boys, Ray Charles, Simon and Garfunkel, Peter, Paul, and Mary, Joni Mitchell, George F. Clanton, Sam Cooke. I love electronic music, like John Cage. Now I’m into Rodriguez, Led Zeppelin, the Sex Pistols, the Four-Tops, Dr. Funkenstein, Eric Clapton. I like country, but not country music. I love Bob Dylan. I love jazz. I’m trying to learn about Bikini Kill and Riot Grrrl. Oh—and I love the Talking Heads! I think musicologists live in a very big musical world, we have big ears. There is not much music I don’t like—I don’t like music when it is contrived, fake, and set up to need to relax. The positivity was radiating through my interview.

Do you have a favorite album of all time?

Abbey Road, Side B. I think Abbey Road is profound.

What are some artists you’ve ever lived?

I have seen some fabulous classical musicians live—Pablo Casals, Vladimir Horowitz, Yo-Yo Ma, great orchestras. I went to Rodriguez’s coming home concert in Detroit at the Masonic Temple. I saw the and Tina Turner in Central Park, that was great. I would rather go to Bell’s and listen to a band than go to a fancy concert, because I want to go where people are really creating music and I can see that happening.

Do you have any music you would consider your “guilty pleasure”?

No. But I have music that my family finds difficult that I like. I like to listen to Metallica and Led Zeppelin LOUD, and I’ll crank it up when my husband leaves the house, and I’ll crank it down when he walks in the door.

Interview

Zaide Pickey, Ph.D.

Just when you thought 1969 was gone, here it comes again and this time it’s accompanied by the Portuguese! Boogarins, a psychedelic rock band from Portugal, have been immersed in late sixties rock records for the past several years and their debut LP clearly shows that. As Plantas Que Curam, meaning plants that heal, is a revival of psychedelic rock and is best compared to the work of fellow psych-rock band, Tame Impala. Totaling only 32 minutes and ten tracks, As Plantas Que Curam, is an entertaining listen that I recommend to anyone who needs to relax.

The album begins with “Luciferians”, the somewhat upbeat lead single off the album that contains many traditional psych-rock traits and elements. Heavy, rhythmic drums and bass flood the listener’s ears in a sea of enthrancement, while cascading guitar riffs subtly tingle the senses. Within the immersion, the lead vocalist sprinkles his light, dainty melodies to top off the band’s overall satisfying entrance.

As Plantas Que Curam, is an entertaining exploration of Portuguese teenagers who’ve drawn inspiration from the sounds of the late 60’s in order to release their debut As Plantas Que Curam. Though Boogarins’s work is nothing new, or original, their mimicry and respect for classic psychedelic rock can only be compared to the equally entertaining artists of the band, Tame Impala.

Overall, As Plantas Que Curam is a solid psych-rock album that I encourage people to listen to when in need of relaxation. Jay Grenda

next up is “Erre”, a song in the minor key that throws some melody into the mix with significant differences in the vocals. From delicate to deep, the frontman responds to the blend of instrumental with a resonant baritone melody that resonates well with the band. “Infina” continues feeling home of tranqulity by floating barely over the ground until it ends into “Despreocupar”, a bum-diddy track built off simple chord progressions that rings of the fake beat boxing “boots & cats” which is altogether too distracting. That rings of Nujabes, but eventually incorporates some intricate experimental sounds that make them fulfilling enough. But something about the end of the repetition of “It’s alright now I don’t wanna wait” and “You carry me” make the tunes sound less genuine. “Home by Now” starts promising with a keyboard that rings of Nujabes, but the cool electronic organ is slowly drags on; I would have rather just heard the introduction for the sake of the song’s duration of four and a half minutes.

Whenever “Eyes Off You” provides a nice contrast to the previous songs. Both sound like ballads featuring very exposed vocals and minimal instrumentation; the attempt to continue with the same psychedelic theme of before interwoven throughout. Whenever “Eyes Off You” is a bit of a‘s job at pulling at the heartstrings with a more subtle transition to full body island. A subtly breaks to a tapped off, sincerely sung “Eyes Off You” reminiscent of the start of the tune.

“Luna” and “Feira” have a more of a sense of the Bombay Bicycle Club that I had known from their release “A Different Kind of Fix”. They are upbeat, satisfying, could be singles. Those producible tunes carried on the uncertainty of psychedelic feel of the album, but yet again, they did not move me to the extent that “Overdone” had. Luckily, the final and title track “So Long, See You Tomorrow” drives home the album with a refection of the enthusiasm that the album started with and that somewhat made up for the middle section. It’s not to say that I didn’t enjoy this album, but I would say of being something more than it was before. When can see elements of Paul Potts, Syd Barrett, and other psychedelic rock gods in modern music, but Boogarins’s style did not stylistically abandon enough of their stereotypical four-piece indie band sound in order to fully commit to their experimentation.
ScHoolboy Q, born Quincy Matthew Hanley, hails from Los Angeles, California. He made his first break into the mainstream as a member of hip-hop collective Black Hippy. Each member brings something special to the table: Ab-Soul favors Inflammable Paranoia, Jay Rock’s vocal delivery is gravelly as it is aggressive, and Kendrick Lamar’s vivid storytelling ability and dizzying rhyme scheme are without equal in mainstream hip-hop. Oxymoron is ScHoolboy Q’s major label debut, released by Interscope Records on February 26. Surprisingly, the album lives up to its name. Q’s easygoing charisma is hard to find every syllable he utters. His khammer flow bounces over lazy instrumentals. The beats are supplied by production teams such as Boi 1da, Pharrell Williams, and cloud rap pioneer Clams Casino. Guest artists on this album include Kurupt, Raekwon, and Tyler, the Creator, as well as other Black Hippy members. Oxymoron is a long-awaited release, as ScHoolboy Q has been teasing his fans with it since 2012. His sophomore album, Habits and Consequences, was praised by hip-hop fans and critics alike. In particular, the hypnotic ‘Hands on the Wheel’ combines a melancholic cover of KID Cudi’s “Pursuit of Happiness” with a verse from quintessential hyperbeast ASAP Rocky to make a versatile song that can accompany nearly any situation. The balance between active and passive states is a common tendency for Q, and is the most immediately understood meaning of the album title Oxymoron. The beats on this album all contain some atmospheric flair, whether samples layered in reverber or monotonous melodies that allow Q to build or release tension as he sees fit. My personal favorite track, ‘Banger (Moshpit)’ features distinctly nodding guitars as Waka Flocka-esque hooks and ad-libs skitter across the listener’s ear drums. Despite the nonchalant nature of the instrumental, Q’s aggression is evident, and his narrative of a party gone horribly wrong becomes haunting through the power of juxtaposition.

Known for wearing patterned bucket hats and his signature “YAWK YAWK YAWK” sound, Q is definitely the party animal of the collective. His lyrics and technical skills are easily overshadowed by his colleagues, but his relentless use of ad-libs and anemic hooks make him come across as a larger than life character. When the chorus of Alchemist-produced ‘Break the Bank’ begins, one almost feels compelled to sing along: “la-da-di-do, la-di-da-di-da-di-do-do”. However, that urge passes as soon as Q launches into another verse, riddled with the rapper’s harsh recollections of life as a drug dealer. Coupled neatly with a terse piano loop, the song evokes feelings of worry and paranoia. Hanley, like the other members of Black Hippy, is not a studio gangster. Underneath his patterned bucket hats, he sports a set of tattoos, a reminder of Q’s past membership in the 52 Hoover Street Crips. Drugs are a constant theme on this release; the album title is in fact a reference to the prescription opiate oxycodin. Q himself is a cannabis connoisseur, and he makes frequent allusions to dealing drugs. The song ‘Yay Yay’ is exclusively about the sale of “bello” (cocaine). Like many other songs on the album, the lyrics leave very little to the imagination, it is merely a narrative of Q’s routines as a drug dealer and his money-focused mindset.

One of the shortfalls of Oxymoron is its lack of depth. As fun as Q’s drug-dealing tales are, there is little substance to be found in his rhymes. The lyrics are often fairly simple, and by the end of the album, only the beats kept me interested. One trend that I enjoy is gangster rap is the underlying notion that crime is an inescapable, even necessary part of the artists’ life. This idea is perhaps expressed best by Inspectah Deck in the classic Wu-Tang song ‘C.R.E.A.M.’, saying “A man with a dream with plans to make cream / Which failed; I went to jail at the age of fifteen / A young buck selling drugs and such

who never had much / Trying to get a clutch at what I could not touch”. Unfortunately, that element of mindlessness is missing in this release. Despite containing many quotable lines and hooks, Oxymoron seems a touch scattershanded and shallow. The relationship between ScHoolboy Q the gang member and ScHoolBoy Q the party animal does not come across as strained, as the title Oxymoron would have you believe. The song ‘Banger (Moshpit)’ is filled with overlaid shout outs and onomatopoeia as Q seeks to become as intimidat-

ing as possible, and ‘Collard Greens’ is an infectious party anthem. Despite the very different tones used on both of these tracks, Q seems like the same guy in both songs. However, this theme doesn’t serve a function as part of a story or as the focus of artistic expression. Perhaps Multifaceted might have been a better title, as there is too little introspection present to properly convey a duality of character. The idea of a single album conveying different sides of a rapper is not new, however. Detroit native Danny Brown uses a similar idea on his releases XXX and Old. At the end of the day, Oxymoron is a fun listen.
Jarke Walker Interview

When I first met Jacob Walker, we were chatting about “Nice to meet you’’ between booming speakers and the dripping, sweaty walls of a middle school dance. The music playing over the sound system was catered specifically to getting kids with bodies that resemble ours to dance, using female vocals and quarter note bass hits one after another. Jake Walker, a native of Holland, Michigan, is a 19-year-old musician making his way to the forefront of the Michigan electronic music scene. In our age of technology, TRAP is not few and far between. However, those with the ability to produce an original sound, created entirely from scratch by learning the art of sound design and to play live sets using only their own equipment, are making an impression upon the scene of the DJ scene. Jake Walker embodies the image of this rare breed of DJ’s. I was able to get an exclusive interview with Jake Walker on Kalamazoo College’s radio station, WMJD, in which we chatted about the origin of his inspirations, what music he is all about, and his hand in progressing the music of fellow West Michigan producers and musicians. Check out his music at Soundcloud.com / JakeWalker/Music for free down loads. Also, feel free to like him on Facebook, and follow him on Twitter @JakeWalker_Dub.

Interview with Jake Walker

Now that you’re immersed into the music scene as a producer, when and how did the aspiration to be a musician come about?

Jake: The rule in my house growing up was always that we had to play an instrument or take an instrument. I started playing the violin when I was young and then moved into playing around with various types of music with all sorts of instruments like guitar, and keys. I got my parents to help me out with some equipment for producing for 4 years, and I’ve been doing that ever since. The funniest part is that I always used to get made fun of by my siblings because I was the only one that wasn’t creative in the house, yet I’m the only one that is pursuing music (laughs).

How would you describe the music you produce? Is there someone that you see or have seen that is closest to what you are doing with the Electronic-Dance-Music (EDM) scene in this age of Big-Room House and Trap that it seems everyone associates electronic music with? 

Jake: You know, there is a lot of really cool stuff that people are doing in that realm of house music, but I wouldn’t really even consider it the music that I make to be “EDM’. Yes, I’m making electronic music, and if you dance to it then you can get it (laughs), but that’s not what my music is all about. It’s a show, not a rave.

What is your creative process like?

Jake: Ya know, sometimes you just gotta go do whatever. Sometimes I’ll just get up and go for a jog for 15 minutes just to clear my head.

February 7: It was that time again—the First Friday of the month! Like every first Friday, downtown Kalamazoo was alive with the arts. One of the fantastic parts of Kalamazoo is how proud the arts of the city is. Once a month, many of the local businesses in downtown Kalamazoo open their doors to the public and allow the displays of local artists. On these nights, people can be seen wandering downtown to the many shops and stores as they look for the next great sound.

Art Hop is still one of the most amazing events in Kalamazoo. People are faced with negative degree wind chill. These nights, people can be seen wandering with the opportunity to forget about school and work. Some items are purely for display while others are for purchase. Some items are available at a student affordable price, while others are for purchase.

Some of this month’s locations were: Alamo Drivehouse Cinema featuring the paintings and collages of Jake Ruiz, Optimized with the works of Paige Harrison and Chris Hagan, MBC Artworks which featured the work of adults with developmental disabilities, the Kalamazoo Valley Museum featuring the singing talents of Yolanda Lavender, and the Black Arts and Cultural Center which featured the photography of Kalamazoo College’s visiting fellow, Iris Dionne. The college hired Parker for Winter Term and he presented this talk at the Arts Center For Social Justice Leadership. She focuses her work on culture, gender, and fashion, and has been living in Johannesburg, South Africa. Some of her work, entitled “Mouride Muslims,” hung in the gallery throughout the evening. The event ended at the beginning of the quarter. Her work that hangs in the Black Arts and Cultural Center is a wonderful opportunity for students to come and see how art is a part of the culture and see more about African fashion and art. The exhibit gives an interesting view into a culture that I am very aware of. Her work is spectacular and hopefully while walking through Hicks you noticed the photographs on the wall.

Even if you know little to nothing about art, attending Art Hop allows you to see and even purchase the art that is being sold downtown, and not spend another evening wandering downtown and not spend another evening with your friends and head downtown and explore the city. Break the bubble!

Art Hop takes place the first Friday of every month from 5:30pm in downtown Kalamazoo. More information can be found at kalamazooartscrafts.org. March’s Art Hop will be on March 7.

Prince Royce first broke onto the Latin pop scene at 19 in 2010 with his bilingual remake of “Stand by Me.” He has attained numerous other significant highlights by multiple awards at the Billboard Latin Music Awards in 2011, including best album. Now the 24-year-old Bronx native returns with his third studio album, Soy el Mismo, an album produced with a multitude of Latin music artists and producers. The album offers a variety of sounds that showcase Royce’s versatility as an artist. The lyrics have remained relatively the same, genetic observations on love and ones experiences with it. But that isn’t the case with his new release. Relaunched are his relaxing rhythms and his rich vocals that draw in the listener. The first track of the album, “Soy el Mismo,” is of Royce’s favorite sounds that draw in the listener. The song is a catchy pop sound that is sure to get you dancing.

Byline: Jessie Hansen

Prince Royce first broke onto the Latin pop scene at 19 in 2010 with his bilingual remake of “Stand by Me.” He has attained numerous other significant highlights by multiple awards at the Billboard Latin Music Awards in 2011, including best album. Now the 24-year-old Bronx native returns with his third studio album, Soy el Mismo, an album produced with a multitude of Latin music artists and producers. The album offers a variety of sounds that showcase Royce’s versatility as an artist. The lyrics have remained relatively the same, genetic observations on love and ones experiences with it. But that isn’t the case with his new release. Relaunched are his relaxing rhythms and his rich vocals that draw in the listener. The first track of the album, “Soy el Mismo,” is of Royce’s favorite sounds that draw in the listener. The song is a catchy pop sound that is sure to get you dancing.
``Little Birds,'' recorded in December 1998 in the wake of *In the Aeroplane Over the Sea*‘s popularity, is NMH’s last produced track. Nearly thirteen years after its recording, two versions of the song were released for the first time on a 7" record within the 2011 Box Set. Written in dedication to Matthew Shepard, a murder victim of a Wyoming anti-gay hate crime in 1998, “Little Birds”’ lyrics are certainly more daring than previously composed tracks steered heavily in metaphor. Yet, this song is faithful to motifs of death and sex that pervade much of NMH’s anthology. Audra Hudson

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**Ferris Wheel on Fire** is NMH’s acoustic gem, released as an EP over two decades after its first tracks were recorded. Though all of versions of tracks are unique to the album, “Ferris Wheel on Fire” also appear on *On Avery Island* and “Engine,” the capstone to all NMH concerts, was originally released as a 7" record within the 2011 Box Set. Written in dedication to Matthew Shepard, a murder victim of a Wyoming anti-gay hate crime in 1998, “Little Birds”’ lyrics are certainly more daring than previously composed tracks steered heavily in metaphor. Yet, this song is faithful to motifs of death and sex that pervade much of NMH’s anthology. Audra Hudson

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*March 2014*
When the first cassette tape fell from the shelf I thought it had been knocked down by the drummer’s stick. Then the tapes continued to fall.

Jones, vocals and lead, sported a Jerry Garcia vibe, with the addition of a slight punk attitude. Counter to him was Jor- dan Martini on vocals and bass, and clad in a gray hoodie, which he zipped up and down whenever a hand was free. The strange juxtaposition of band members does anything but emulate classic punk or metal groups. Male Bondage is heavily inspired by Black Sabbath and solo Ozzy Osbourne. However, by simply observing the performance of Male Bondage without hearing them play, you would never have guessed such an influence. Playing as if stoned, or perhaps playing stoned, they were sublime and relatively refined for a punk show. The venue may have been a contributing factor.

Although the Corner Record Shop provided an intimate space, it wasn’t the ideal location for two performances in need of a venue with room to move. The walls were lined neatly from top to bottom with records, and the floor provided limited standing space. The cramped quarters however did allow for a great dampening effect; the sound quality was superb. I’m not sure that sound quality is exactly what metal enthusiasts seek for in a live show anyway.

Teenage Strange took the stage and I lifted a laugh. Three out of four members wore beanie of various colors. I wasn’t sure if they had climbed into someone’s wardrobe. I was proven wrong. With Aham’s in one hand and a guitar in the other, lead guitarist and vocalist Jared Birden slashed out the first chord and the band instantly enveloped the other members into a thunderous, heavy stoner metal set.

Like Male Bondage, I couldn’t understand any of the lyrics. Then again, the majority of the sounds coming from the mic could have also just been...sounds. At one point I was however able to discern two words, “TUCK YOU,” de- livered with purpose and aggression. Such purpose how- ever lacked from the majority of the performance, which aligned strictly to stoner behavior.

Teenage Strange was loud and heavy. Not playing par- ticularly fast for the majority of the set, they lazily slouched through their songs, which blended together smoothly. The lead rarely made itself distinct, but the drums had a tighter, more refined sound, which made up for the lack of drive that a prominent lead usually provides. When the lead occasionally broke through the sludge, it remained slow, often keeping to a single note and then drowning its way into the background again, eventually as feedback.

James Lyter, drummer for Male Bondage, snarled in front of Teenage Strange’s set, nearly tripping on a tangle of chords. He sported a Beastie Boys T shirt and black skin clenching jeans, a Hamm’s barely wedged in his back pocket. Lyter got a “sup” nod from Birden. The disruption hardly fazed Teenage Strange. Although Teenage Strange cites Black Sabbath and nineties metal such as Sleep and Electric Wizard as their influences, their performance at- titude, like Male Bondage, veers in a totally different di- rection. Neither band seems to put effort into what the “look” of their music is. It just is. The easy transitions and loosened riffs also correspond with this more relaxed vibe, breaking traditional punk habits. It’s evident that they care about the music, but the actual performance and appear- ance has been toned down from their counterparts of de- cades prior. These boys seem to have the attitude that, after all, it’s only rock.

Muni Strauss
MALE BONDAGE & TEENAGE STRANGE

Opening for Male Bondage and Teenage Strange were two Kalamazoo college first years, Kelan Gill and Bonnie Darrah. Each playing separate singer-songwriter type acoustic sets, they didn’t exactly set the vibe for the show, but their performances were a welcome contribution. Despite their obvious similarities, the performances given by these two could not have been more radically different. Darrah, from Orange County California, played a set of originals on her ukulele. She has been taking lessons for about seven years, and writes her own music. Her lyrics were honest and delivered with believable intensity. With a voice like a friendly ground coffee, not too sour and absolutely addictive, she captivated the audience. Gill, on the other hand, is self-taught. His avant-garde methods are what made his performance great. Heartily belting the question “why am I such a fuck-up?” and lamenting over why his heroes are drug addicts and alcoholics, he has the guts to put into question what many may wonder, but dare not ask.

Standing two feet from where the bands performed at the back of the store, and two feet from the eight precariously stacked amps, I was ill prepared for the next two hours. Armed only with the knowledge that performance would be two punk bands, I had no expectations for what I would be witnessing in the boxcar sized Corner Record Store that was nearly ratted to pieces. When the first cassette tape fell from the shelf I thought it had been knocked down by the drummer’s stick. Then the tapes continued to fall. One by one, throughout the set, the vibrations from the amps took down every tape on the shelf. The culprits were Self-proclaimed “Sludge Lords” Male Bondage and stoner doom metal group Teenage Strange, two hardcore punk bands from Chicago.

Performing first was Male Bondage. Moments after plugging in, they began slashing and grinding away. The first chord dropped and I immediately regretted not wearing ear plugs. Starting it off relatively slowly, with a loud but mellow riff, Male Bondage didn’t struggle with pulling the audience of about twenty right into their jam. The lyrics were minimal, and used sparingly. When vocals did make an appearance they were completely indistinguishable. Monopolizing the attention of the majority of the songs was the smooth lead guitar. Although not always prominent, it made its way through the sludge at unexpected intervals, and then blended its way back in with the rest of the mucky but powerful music.

The set transitioned between forward moving progressions created by a steady, easy-to-follow bass and lead, and a circular rhythm, produced from drawn out lead notes. Consistently choppy drumbeats melded these two rhythms together, sometimes completely taking over along with the bass. After gaining control, the lead would often make a change in tempo, the bass and drums allowing for a smooth progression for such a change. The songs tumbled into one another with no more than a moment of a pause in between, contributing to an overall fury and engaging set.

Although the set was completely absorbing, many of the same chord progressions were used throughout and I would have to question whether or not we were still on the first song, three songs in. If not for the intimate setting, this lack of variation would have waned my interest. Not a diehard punk fan, I need more mystery in my music. However, with the volume as high as it was, every bone in my body reverberated and I couldn’t think of anything besides the music blasting its way into my skull. Held hostage by the vibrations, there would be no chance for boredom. The succession of similar progressions also remained interesting on account of a constant change of tempo. Although the songs generally had consistent and head-hangable beats, the random off beat riff kept the audience hanging onto the notes, eager to hear where the song would turn.

On vocals were men of two different generations. Adam Jones, vocals and lead, sported a Jerry Garcia vibe, with the addition of a slight punk attitude. Counter to him was Jordan Marth in vocals and bass, and clad in a gray hoodie, which he zipped up and down whenever a hand was free. The strange juxtaposition of band members does anything but emulate a classic garage rock metal groups. Male Bondage is heavily inspired by Black Sabbath and 60’s Ozzy Osbourne. However, by simply observing the performance of Male Bondage without hearing them play, one would never have guessed such an influence. Playing as if stoned, or perhaps playing stoned, they were subtle and relatively refined for a punk show. The venue may have been a contributing factor.

Although The Corner Record Open provided an intimate space, it wasn’t the ideal location for two performances in need of a venue with room to move. The walls were lined early from top to bottom with microphones, and the floor provided limited standing space. The cramped quarters however did allow for a great dampening effect; the sound quality was superb. I’m not sure that sound quality is exactly what metal enthusiasts seek for in a live show anyway.

Teenage Strange took the stage and I stifled a laugh. Three out of four members wore beanies of various colors. I wasn’t sure that metal bands were beanies. I was proven wrong. With a Hamm’s in one hand and a guitar in the other, lead guitarist and vocalist Jared Birden slushed out the first chord and quickly gathered the other members into a thunderous, heavy stoner metal set.

Like Male Bondage, I couldn’t understand any of the lyrics. Then again, the majority of the sounds coming from the mic could have also just been... sounds. At one point I was however able to discern new words, “FUCK YOU!” delivered with purpose and aggression. Such purpose however lacked from the majority of the performance, which was aligned strictly to stoner behavior.

Teenage Strange was loud and heavy. Not playing particularly fast for the majority of the set, they lazily smashed through their songs, which blended together smoothly. The lead rarely made their distinct, but the drums had a tighter, more refined sound, which made up for the lack of drive that a prominent lead usually provides. When the lead occasionally broke through the sludge, it remained slow, often keeping a single note and then drowning its way into the background again, eventually as feedback. James Lyter, drummer for Male Bondage, strolled in front of Teenage Strange’s set, nearly tripping on a tangle of chords. He sported a Beastie Boys T-shirt and black skin-piercing pants, a Hammen’s barely wedged in his back pocket. Lyter got a “sup” nod from Birden. The disruption hardly fazed Teenage Strange. Although Teenage Strange’s Black Sabbath and nineties metal such as Sleep and Electric Wizard as their influences, their performance attitude, like Male Bondage, veers in a totally different direction. Neither band seems to put effort into what the “look” of their music is. It just is. The easy transitions and loosened riffs also correspond with this more relaxed vibe, breaking traditional punk habits. It’s evident that they care about the music, but the actual performance and appearance has been toned down from their counterparts of decades prior. These boys seem to have the attitude that, after all, it’s only rock. Minty Strauss
Hailing from Athens, Georgia, Neutral Milk Hotel (NMH), a lo-fi, “fuzz” rock group of high school friends, formed in 1989. Though the band’s popularity continued to grow, NMH broke up in 1999, just a year after the release of their favorite album In the Aeroplane Over the Sea. Despite a decade of success and a decade of work, lead singer Jeff Mangum made rare appearances in the early 2000s. By 2011, NMH had released two studio albums and an EP. By this time including two new songs: “Aunt Elvira” and “Ruby Redbird.” NMH announced a reunion and world tour, playing sold-out shows almost daily from Fall of 2013 to Summer 2014. 

Everything Is certain. Whether you’re following a familiar, treasured story, or stepping into a brand new world of wonder, the themes in the album. Beginning with a segue, the album transitions effortlessly from track to track, leaving the collection of songs inseparable. Indeed, the “Aeronaut” and the “aeroplane” are redeemed by their catchy choruses. What show, to date, has been the best one you’ve played? J: When will it be dropping? I: I’ve been playing, but I can’t really pick be.

“Little Birds”, recorded in December 1998 in the wake of In the Aeroplane Over the Sea’s popularity, is NMH’s last produced track. Nearly thirteen years after its recording, two versions of the song were released for the first time on a "B" record within the 2011 Box Set. Written in dedication to Matthew Shepard, a murder victim of a Wyoming anti-gay hate crime in 1998, “Little Birds”’ lyrics are certainly more diverse than previously composed tracks steeped heavily in metaphor. Yet, this song is faithful to motifs of death and sex that pervade much of NMH’s anthology. Audra Hudson

“Ferris Wheel on Fire” is NMH’s acoustic gem, released as an EP over two decades after its first tracks were recorded. Though all of versions of songs are unique to the album, the capstone to all NMH concerts, was originally released as a 7" in 2002, yet, five unreleased tracks accompany these unheard versions, bolstering the band’s known anthems. “On Avery Island”, written before NMH’s album debut, diverges to an extent from lyricist content characteristic of later work. Though themes of sex, gender and death as well as chord progression are similar to that in In the Aeroplane Over the Sea, expletives find their way into the track—words present in no other NMH song. Despite the absence of these features, the collection is distinctively NMH. Guitar chords then including two new songs: “Aunt Elvira” and “Ruby Redbird.” NMH announce a reunion and world tour, playing sold-out shows almost daily from Fall of 2013 to Summer 2014. Alex Townsend

J: Our next festival is called "Have You Been Experienced?" and it’s on April 19th. We’ll have all sorts of details up if you follow our fan-page and we’ll be posting tickets online when the website is up and all that. I’m going to be, I think, either the last person or second to last to play that night!

What show, to date, has been the best one you’ve played? J: This last show at the Park Theatre in Holland... was the most fun [show]. Just because we had over a hundred people of local fans and it was just like a big family. Everybody had so much fun. I think it was the best set that I’ve been able to play so far and all the other artists were great, too. I feel we set a new bar for West Michigan electronic artists.

Any word on the upcoming EP? J: When will it be dropping? I: I’ve been playing, but it’s short, sweet and to the point. It’s very fine form. I sampled these cold vocal samples actually to [send] a message but I had to cut them up individually and piece it all together. It’s called “Realize” and it’s on my Soundcloud, JakeWalker.

Outside of the shows and everything, we’ve already talked about, do you have anything else lined up for 2014? J: Going to school. I’m going to this school called “Recording Workshops” for about five weeks. I leave on [February] 24th. We’re also going to be doing month shows at the Park Theatre in Holland, Michigan.

If there were one thing that you want your listeners to absorb or understand about your music while listening, what would it be? J: I think about this every day. We have to realize that our kids lives are going to be very different than how we grew up, so I’m using my publicity as a chance to get people to actually listen up. Basically, I want to say: “Knowledge is power.” There’s no better way to spread this message than getting a bunch of people into one place using my music. Joel Bryson
February 7: It was that tune, specifically first of the month. Every first Friday, downtown Kalamazoo was alive with the arts. One of the fantastic parts of Kalamazoo is that the arts of the city. Downtown is home to many of the local businesses in downtown Kalamazoo open their doors to both arts and the public and display the works of local artists. On these nights, people can be seen wandering down the alleyways, art walks, into the various shops and stores as they look for the next great artist.

As a music student, it is hard to have the famous “K-Bubble.” Art Hop presents an opportunity for bands to line up cars, downtown seems like it is miles away and no one ever wants to park in the epic trip. As I found out at the February Art Hop, the weather does not help. The long and arduous walk down seems like it’s more enjoyable when you are facing with negative wind chill. Though rough, it is impossible to just have to pile on the layers and be adventurous. Once you get downtown, the experience is worth the walk. Though you are half frozen by the time you get there, the various shops and restaurants provide a high-lit-hair of warmness. Once you get into an Art Hop location, you are greeted with the friendly chatter of this Valentine’s Day band released their favorite album Crooked Rain, Crooked Rain.

Having signed to Matador Records, that was their first album on a major label and was released in October of 2012. The album achieved critical acclaim and was described as a sleeper hit. The album was named after the band’s hometown, Bottineau, North Dakota, and was inspired by the rodeo community. The album features nine songs that showcase the band’s signature sound of melodic pop rock with harmonies and intricate arrangements.

The first single, “Youth” is a heartfelt reflection on the beauty and simplicity of youth. The song features a catchy melody and anthemic chorus that is sure to become a favorite among fans of the band. The second single, “Crooked Rain,” is a more introspective track that explores the feeling of being lost and the search for meaning. It features a slow, build-up to a powerful climax that is sure to leave listeners on the edge of their seats.

The album closes with the powerful track “Bottineau,” which is a tribute to the band’s hometown and the people who have supported them through their journey. The song features a powerful guitar solo and a moving vocal performance that is sure to bring tears to the eyes of listeners.

Overall, the album is a must-listen for fans of indie rock and for anyone who appreciates well-crafted, heartfelt music. The combination of catchy melodies, introspective lyrics, and skilled musicianship makes for a truly enjoyable listening experience. The album has received critical acclaim and has been praised for its fresh take on the indie rock genre, as well as for its emotional depth and musical craftsmanship.
ScHoolboy Q, born Quincy Matthew Hanley, hails from Los Angeles, California. He made his first break into the mainstream as a member of the hip hop collective Black Hippy. Each member brings something special to the table: Ab-Soul favors Inflatable paranoia, Jay Rock’s vocal delivery is gravelly as it is aggressive, and Kendrick Lamar’s vivid storytelling ability and dizzying rhyme schemes are without equal in mainstream hip hop. Oxymoron is ScHoolboy Q’s major label debut, released by Interscope Records on February 26. Surprisingly, the album lives up to its name. Q’s easygoing charisma is on full display with every syllable he utters. His skittering khammer flow bounces over dusty instrumentation. The beats are supplied by production teams such as Boi 1da, Pharell Williams, and cloud rap pioneer Clams Casino. Guest artists on this album include Kurupt, Raekwon, and Tyler, the Creator, as well as other Black Hippy members.

Oxymoron is a long-awaited release, as ScHoolboy Q has been teasing his fans with it since 2012. His sophomore album, Habits and Consequences was praised by hip-hop fans and critics alike. In particular, the hypnotic ‘Hands on the Wheel’ combines a melodic cover of Kid CuDi’s “Pursuit of Happiness” with a verse from quintessential hyperbeast ASAP Rocky to make a versatile song that can accompany nearly any situation. The balance between active and passive states is a common tendency for Q, and is the most immediately understood meaning of the album title Oxymoron. The beats on this album all contain some atmospheric flare, whether samples layered in reverb or monotonous melodies that allow Q to build or release tension as he sees fit. My personal favorite track, ‘Banger (Moshpit)’ features distantly noodling guitars as Waka Flocka-ese hooks and ad-libs skitter across the listener’s ear drums. Despite the nonchalant nature of the instrumental, Q’s aggression is evident, and his narrative of a party gone horribly wrong becomes haunting through the power of juxtaposition.

Known for wearing patterned bucket hats and his signature “YAWK YAWK YAWK” sound, Q is definitely the party animal of the collective. His lyrics and technical skills are easily overshadowed by his colleagues, but his relentless use of ad-libs and anemic hooks make him come across as a larger than life character. When the chorus of Alchemist-produced ‘Break the Bank’ begins, one almost feels compelled to sing along: “la-da-di-do, la-di-da-di-da-di-do-o”. However, that urge passes as soon as Q launches into another verse, riddled with the rapper’s harsh recollections of life as a drug dealer. Coupled neatly with a terse piano loop, the song evokes feelings of worry and paranoia. Hanley, like the other members of Black Hippy, is not a studio gangster. Underneath his patterned bucket hats, he sports a set of tattoos, a reminder of Q’s past. Oxymoron, as part of a story or as the focus of artistic expression. Perhaps Multifaceted might have been a better title, as there is too little introspection present to properly convey a duality of character. The idea of a single album conveying different sides of a rapper is not new, however. Detroit native Danny Brown uses a similar idea on his releases XXX and Old. At the end of the day, Oxymoron is a fun listen. Despite containing many quotable lines and hooks, Oxymoron seems to touch scattered and shallow. The relationship between ScHoolboy Q the gang member and ScHoolBoy Q the party animal does not come across as strained, as the title Oxymoron would have you believe. The song ‘Banger (Moshpit)’ is filled with overlaid shout outs and onomatopoeia as Q seeks to become as intimidating as possible, and ‘Collard Greens’ is an infectious party anthem. Despite the very different tones used on both of these tracks, Q seems like the same guy in both songs. However, this theme doesn’t serve a function as part of a story or as the focus of artistic expression. Perhaps Multifaceted might have been a better title, as there is too little introspection present to properly convey a duality of character. The idea of a single album conveying different sides of a rapper is not new, however. Detroit native Danny Brown uses a similar idea on his releases XXX and Old. At the end of the day, Oxymoron is a fun listen. The battery of ad-libs and crisp production make listening to it an enjoyable, albeit inconsistent experience. I just wish he’d step out of the box just a bit more. Branden Rodriguez
Can dig this, the first time I heard the opening track “Overdone”. The intro was bright, almost with a 5pt. Peppers flair. Is that a flute? Darn it! 

The positivity was right through my thoughts. What a nice accessible start to an album… unfortunately, the rest of the album didn’t live up to that standard. 

The three songs following were not disastrous, but they did produce the same enthusiasm as “Overdone”. “It’s Alright Now” and “Carry Me” will make the kids dance, and the somewhat subtly incorporate some intricate experimental sounds that make them fulfilling enough. But something about the overall repetition of “It’s alright now I don’t wanna wait” and “You carry me” make the tunes sound less genuine. “Home by Now” starts promising with a keyboard that rings of Nujabes, but the cool electronic edge is lost as it slowly drags on; I would have rather just heard the introduction instead for the song’s duration of four and a half minutes. 

Whenever, Whenever and “Eyes Off You” provided the contrast to the previous songs. Both sound like ballads featuring very exposed vocals and minimal instrumentation. I am able to continue to hear the same psychedelic theme of before interspersed throughout. Whenever, Whenever is also a deep poem that rings of beat boxing “boots & cats” which is a little too distracting. “Eyes Off You” is a better job at pulling at the heartstrings with a more subtle transition to full blown strings that easily rolls back into a tapered off, sincerely sung “Eyes Off You” reminiscent of the start of the tune. “Luna” and “Toxic” are more of a sense of the Bombay Bicycle Club that had known from their 2011 release “A Different Kind of Fix”. They are upbeat, satisfying, could be singles. Those.boovoozable tunes carried on the underlying psychedelic feel of the album, but not again. They did not move me to the extent that “Overdone” had. Luckily, the last and title track “So Long, See You Tomorrow” drives home the album with a return of the enthusiasm that the album started with and that somewhat made up for the previous middle section. It’s not to say that I didn’t enjoy this album, but I saw that it was mostly me that saw that I was fine with it. From when I can see elements of Paul Kantner, Syd Barrett, and other psychedelic rock gods in modern music, but Bombay Bicycle Club did not stylistically abandon enough of their stodgy, unoriginal sound in order to fully commit to their experimentalism. Erica Vanneste

Interview: Zadei Pixley, KDUX

Dr. Zadei Pixley, Kalamazoo College’s Dean of First Year students, earned her Ph.D. in Musicology from the University of Michigan, and teaches classes such as the first-year seminar Rock and Roll and Rap and the sophomore seminar Music and Identity. I sat down and asked her a few questions about her personal experiences with music.

What does music mean to you?

Music is my sacred space, my spiritual home. Music is where I find meaning and expression of the deepest feelings – joy, sorrow, loss, community, fun. Music involves your whole body – breath, heart, muscles, everything. It is dangerous—Putin freed Pussy Riot! Music can start movements—anti-apartheid movements, women’s movements, civil rights movements. Music can send all kinds of messages, moral teachings, about how people are supposed to behave and not behave. It can teach you about history, politics, race, gender…plus, it’s fun. It’s incredibly fun.

What are some of your favorite bands?

Well, the key to my musical life is that for my formative years I immersed myself in the library studying classical music, so I’m going back now and filling in what I missed. I love the Beatles, Otis Redding, the Beach Boys, Ray Charles, Simon and Garfunkel, Paul, Peter, & Mary, Joni Mitchell, George F. Clinton. Sam Cooke. I love electronic music, like John Cage. Now I’m into Rodriguez, Led Zeppelin, the Sex Pistols, the Four-Tops, Dr. Funkenstein, Eric Clapton. I like country, but not country music. I love Bob Dylan. I love jazz. I’m trying to learn about Bikini Kill and Riot Grrr. Oh—and I love the Talking Heads! I think musicologists live in a very big musical world, we have big ears. There is not much music I don’t like—I don’t like music when it is contrived, fake, and set up to move me to the extent that “Overdone”. “It’s Alright Now” and “Carry Me” will make the kids dance, and they successfully incorporate the cool electronic edge is lost as it slowly drags on when he walks in the door. 

Do you have a favorite album of all time?

Abby Road, Side B. I think Abby Road is profound.

What are some artists you’ve seen live?

I have seen some fabulous classical musicians live—Pablo Casals, Vladimir Horowitz, Yo-Yo Ma, great orchestra. I went to Rodriguez’s coming home concert in Detroit at the Masonic Temple. I saw the and Tina Turner in Central Park, that was great! I would rather go to Bell’s and listen to a fan go to a concert, than I want to go where people are really creating music and I can see that happening.

Do you have any music you would consider your “guilty pleasure”?

No. But I have music that my family finds difficult that I like. I like to listen to Metallica and Led Zeppelin LOUD, and I’ll crank it up when my husband leaves the house and, and I’ll crank it down when he walks in the door.

Erica Bessinger

Pixley’s Playlist

Aretha Franklin – Respect
Four-Tops – Reach Out
Beatles – Here Comes the Sun
Beatles – A Day in the Life
Rodriguez – Climbing up on My Music

All manifestations of Marvin Gaye’s Heard it through the grapevine
Sam Cooke – A Change is Gonna Come
Otis Redding – Respect
Rodriguez – I Can’t Stand It
Los Lobos – Chaco’s Cumbia
Linda Ronstadt – Heart on the Wheel

Anything by Smokey Robinson and the Miracles

Just when you thought 1969 was over, here it comes again and this time it’s accompanied by the Portuguese! Boogarins, a psychedelic rock band from Portugal, have been bommented in the past sixty rock records for the past several years and their debut effort, As Plantas Que Curam, is an entertaining listen that I recommend to anyone who needs to relax. The album begins with “Luciferians”, the somewhat upbeat lead single from the album that contains many traditional psych-rock trills and elements. Heavy, rhythmic drums and bass fused the listener’s ears in a mix of entrainment, while cascading guitar riffs subtly tingle the senses. Within the composition, the lead vocalist sprinkles his high, dusty melodies to top off the band’s overall satisfying entrance.

As Plantas Que Curam is a solid psych-rock album that I encourage people to listen to when in need of relaxation. Jay Grenda

pace of the album, almost feeding the listener into a进来前的入 genre of “Fim” ends. “Doo” springs life and emotion back into As Plantas Que Curam as the vocalist moans and rolls his melodies through an instrumental that constantly shifts in and out of reverber. Boogarins’ album is entirely with reverber, making the song feel like an out of body experience, and yet distant. The ambiance persists all throughout the 32 minutes and ten tracks. As Plantas Que Curam is an entertaining listen that I recommend to anyone who needs to relax. The album begins with “Luciferians”, the somewhat upbeat lead single from the album that contains many traditional psych-rock trills and elements. Heavy, rhythmic drums and bass fused the listener’s ears in a mix of entrainment, while cascading guitar riffs subtly tingle the senses. Within the composition, the lead vocalist sprinkles his high, dusty melodies to top off the band’s overall satisfying entrance.

Next up is “Erre”, a song in the minor key that throws a bit of country into the mix with significant differences in the vocals. From delicate to deep, the frontman responds to the mood of instrumental with a resonant baritone melody that resonates well with the band. “Infio” continues the feeling of transit by floating barely over the ground until it ends into “Despreocupado”, a bum-diddly track birthed off simple cloning strumming. Thumbling and recording of happy children make “Despreocupado” meaning unconcerned, and feels like the picnic in the park on a sunny, sunny day. The album slows down with “Aprendi de Verdeade”, a perfect track that portrays the end of the picnic where everyone is tired and getting ready to go home.

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“Fim” maintains the style and is the
Broken Bells have done it again! The indie rock power duo has disproven the colloquialism “one and done”. Their second album of the Shins’ James Mercer and Gorillaz’ Dan ‘Danger’ Brown’s collaboration, and how it really is just as potent as their first.

Broken Bells left the scene in 2010 with their self-titled album, Broken Bells. The successful single “The High Road” got a lot of attention and radio play. Broken Bells released two singles prior to the release, After the Disco and Holding on for Life. Broken Bells banks on interesting melodies. They have a way of making each verse, chorus, melody and note right sound heartfelt, important and intentional. In this album, the band is joined by a four-piece choir and the seventeen-piece Angel City String Orchestra.

“Don’t Pirate these Albums”
**FEATURES**

1. **Neutral Milk Hotel**
   - Holland, 1945

2. **Bombay Bicycle Club**
   - Overdone

3. **Broken Bells**
   - Leave it Alone

4. **Prince Royce**
   - Me Encanta

5. **ScHoolboy Q**
   - Man of the Year

6. **Boogarins**
   - Lucifernandis

7. **Pavement**
   - Cut Your Hair

8. **Olivia Tremor Control**
   - Jumping Fences

9. **Jake Walker**
   - Realize

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14. **Danielle Nobbe** - Head of Design

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**REVIEWS**

1. **Broken Bells**

2. **Boogarins**

3. **Neutral Milk Hotel**

4. **Prince Royce**

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**EDITORIALS**

1. **Zaide Pixley**
   - Interview

2. **Jake Walker**
   - Interview

3. **(Don’t) Pirate These Albums**

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**EVENTS**

1. **Corner Record Store Show**

2. **New Play Festival**

3. **Art Hop**

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**PLAYOUT**

1. **Neutral Milk Hotel**
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