features
Audiotree Festival Branches Into Kalamazoo 4
Quadstock Was Bitchin’ 6
Get Naked with the Staff 7
An Interview with History Department Deadhead Dr. James Lewis 10

ditorials
(Don’t) Pirate These Albums 2
Vinyl vs. Digital 5
A Philadelphia Experience 5
The One True Underground Music Festival: Coathellya 8
What Do We Talk About When We Talk About Activism? Beyoncé and Taylor Swift 9
Why Maroon 5 Exploited Cows 11
Undressed Reflections 13
In Memoriam - Death Grips 13
Naked Person of the Issue 14
Naked Playlist 14

events
Double Phelix Collective Showcase 2
S’mores in Four: Constructing a Community 12
Mitten Music: TAUK at The Loft, EL 12
Live Score at the Alamo Drafthouse 13

reviews
Alt-J - This Is All Yours 3
Karen O - Crush Songs 3
Station 702: A Restaurant Review in Six Acts 3
Random Record Reviews 9
Leonard Cohen - Popular Problems 10
The Underachievers - Cellar Door: Terminus Ut Exordium 10
TAUK - Collisions 11
Weezer - Everything Will Be Alright In The End 11
Sam Smith - In the Lonely Hour
In the Lonely Hour showcases Smith's vocal range and includes an orchestral background. “Like I Can” stands out by being an homage to the 70s rock era.
- Olivia Bouchard

Andy McKee - Art of Motion
McKee uses a variety of instruments to create a variety of songs that are reminiscent of sounds found in nature. He is very innovative; he beats his guitar for percussion in the song “Drifting.”
- Jon Jerow

Grace Potter and the Nocturnals - The Lion The Beast The Beat
Grace Potter’s vocals are outstanding in this album, as always. They also manage to incorporate some synthesizers to give it a more electronic sound.
- Zoe Johannsen

Milky Chance - Sadnecessary
This German duo combine classic instrumental guitar with some reggae beats that make for a very relaxed and interesting listen.
- Joey Aliotta

Miguel - Kaleidoscope Dream
With funny and interesting lyrics and an amazing voice, Miguel really stands out in the R&B world.
- Tess Lathrop

G-Eazy - These Things Happen
An American rapper with a sound similar to Hoodie Allen’s, G-Eazy uses personal themes on this album, making it really stand out. The title song is the most dynamic and is the best listen.
- Asia Morales

Ernie Halter - Starting Over
Halter is an indie pop/rock songwriter heavily influenced by the Beatles and Elton John. His lyrics are very personal and relatable.
- Kristen Ellefson

“Now we’re Lasso!” Described as “pine desert soul”, the five-piece played another half hour set of psychedelic-influenced country/rock jams. Lasso’s sound is hard to pin down in few words, but is described with the likes of “psych”, “western”, and “weird America” on the group’s Bandcamp page, lasso.bandcamp.com. The band’s 2014 release, the full length album Golden Lasso, is also available on their Bandcamp.

After a twenty minute intermission, seven performers—two of which were returning musicians from the previous bands—took the stage. MARAJ, a psych hip-hop group featuring four rappers/singers, was the first band to invite the crowd to get up and dance with them. Given the nature of K students and the large proportion of adult alumni in the audience, few people obliged, but the increase in the room’s energy during MARAJ’s set was undeniable. The four vocalists danced about the stage as the band took extended jam breaks. Cam, one of the rappers, announced that he was excited to be performing because the band had only been together since January, which was hard to believe given their great chemistry on stage. They announced the recent release of their full length album Voyager, which they were selling for $10 (and can also be purchased on the band’s Bandcamp, maraj.bandcamp.com). After a solid half hour set, Catlin thanked the audience for coming out and the band played one final song together before the show was officially over. Many audience members, who were friends of the members of the collective, gathered around the stage to give hugs and catch up. Some stayed for over an hour after the show finished.

Although Dalton Theater is not traditionally a concert venue for any performances other than the Symphonic and Jazz bands, the location provided a surprisingly intimate vibe with the majority of the audience seated in the front center section. The show will hopefully kick off a great year of live, local Kalamazoo talent performing on campus. Erin Bensinger
I awoke at 10:30 am, the wee hours of a hungover morning, and grudgingly pulled myself out of bed. It was a Tuesday. A very cold and dark Tuesday. I walked to my closet, grabbed clothes, and said good morning to my fermenting beer. Hey, who said yeast can’t be a pet too? While showering, I decided it was a brunch type of morning. So I got dressed and woke up my housemate, Austin. We were off on an adventure. There was a small breakfast place that had opened just down the street on Douglas, Station 702. It seemed like a good choice, being only a few minutes away.

The building is nestled between multiple abandoned buildings, including what seems to have been a grill right next door. The whole area was stark from the rapidly approaching fall, not helping the scene. As I walked into Station 702, I was immediately struck by the kitschy, clashing décor of the restaurant. There was a water wall made of laminate, a broken sliding door, and exposed brick. It was a combination of styles that did not go particularly well together. The indoor space itself was small, with only space for maybe ten or fifteen patrons at a time. As I approached the counter, I noticed the cashier was wearing a nametag that read, “My name is Laura, I play the bassoon.” At this point, I began to suspect that the décor was a symptom of an attempt at eclecticism that may have gone awry.

I ordered a coffee and the station hash; a potato medley topped with eggs, cheese, and meat. Austin ordered their salmon burger, which comes served on naan in lieu of a traditional bun. The price was somewhat staggering at a little over $10 for my meal and upwards of $14 for Austin’s. At a diner I frequent in my hometown, this would easily net your two full plates worth of piled potatoes, meat, gravy, eggs, etc. The food came out to us quickly, within about ten minutes. The food was served in the bottom compartment of a take-out style box. Honestly, I didn’t think there was too much of it. I began eating my food, slightly disappointed at the amount of chrozio, when I noticed there was a purple-red vegetable in the potatoes. I immediately thought, “Did someone actually fry beets and put them in the potatoes?” It later occurred to me that the potato medley literally meant different types of potatoes. The salmon burger, Austin said, was good and very filling. The fries were crisp and warm.

About a minute into our meal, we noticed that there was a small TV on the wall playing a stream of the League of Legends world championship. This discovery only sent me deeper down the rabbit hole of “What is this place?” For the duration of our meal, the only other customers were a pair of old men who had likely been there for most of the morning (any restaurant specializing in breakfast will inevitably attract old men who like to hang out and tell each other bad jokes until they’re too tired to continue).

It became clear to me, based on the large quantity of disposable silverware, that this was definitely a place to grab your food and leave. The service was exceptionally fast, but that was likely the result of a nearly empty restaurant. The food was decent, but is somewhat pretentious for the setting. In my mind, there are two acceptable types of breakfast places for college towns: the greasy diner that gives you heaps of food, and the “hip” place that advertises its vegan options. Station 702 has an air of fast “get it and go” truck stop cuisine, but attempts to appeal to refined sensibilities.

Ultimately, I’m not sure how well this works. Nothing in the restaurant makes sense together. You can get yuppie food at high prices in no amazing quantity. As a painfully frugal college student, I couldn’t justify eating there again. From an economical standpoint, we’re talking about around Crow’s Nest-level prices with about ½ the quantity and quality. Steven Sexton

**KAREN O**

**Crush Songs**

Sept. 9th, 2014

Cult Records

Karen O, the lead singer of the Yeah Yeah Yeahs and composer of the popular “Moon Song” from the film Her, released her own album, Crush Songs, on September 9, 2014. The album is a compilation of eight-year-old living room recordings that in their rawness, Karen O explains in a note to her fans, “are the soundtrack to what was an ever continuing love crusade.” While the recordings are quite grainy in quality, this nicely complements Karen’s soothing guitar strumming and natural vocals. Crush Songs’s honest lyrics contrast the mellow pace on the album but still seem to lull the listener into a sense of relaxation. The band has pulled through on this fourteen-song album and created another success.

**ALT-J**

**This is All Yours**

Sept. 22nd, 2014

Infectious Music Ltd.

Two years after their first album, An Awesome Wave, Alt-J has released their sophomore album, This is All Yours. As to be expected with any group, the album sounds more refined than the previous one, displaying their musical growth since 2012. The songs seem much fuller and more polished than those on An Awesome Wave. But while the overall sound of the group might have matured, the album still plays with the exotic experimentation that seems trademark to the group. Alt-J continues to mix unique vocals, acoustics with electronics, and undistinguishable lyrics. Upbeat tracks each have their own essence. Songs like “Left Hand Free” pick up the pace on the album but still seem to lull the listener into a sense of relaxation. The band has pulled through on this fourteen-song album and created another success.

**A Restaurant Review in Six Acts**

I awoke at 10:30 am, the wee hours of a hungover morning, and grudgingly pulled myself out of bed. It was a Tuesday. A very cold and dark Tuesday. I walked to my closet, grabbed clothes, and said good morning to my fermenting beer. Hey, who said yeast can’t be a pet too? While showering, I decided it was a brunch type of morning. So I got dressed and woke up my housemate, Austin. We were off on an adventure. There was a small breakfast place that had opened just down the street on Douglas, Station 702. It seemed like a good choice, being only a few minutes away.

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JD2 came out on stage like a Star Wars droid. He donned a welder’s mask and a red LED-lit sampler over his groin, asking in an automated voice if the audience was ready. He was the final headliner at the second-ever Audiotree Festival. Other big acts included Tokyo Police Club, Slow Magic, and the Four Fists. They set up two stages (one indoors and one outdoors) at the Wild Bull in downtown Kalamazoo on September 6.

Kalamazoo has lacked music festivals outside of certain genres after the local festival Boiling Pot shut down two years ago. Audiotree is trying to change this year by year.

Audiotree co-founder Adam Thurston said, “there’s not much of a music scene here, but there are people into music.”

As a Chicago-based music company, Audiotree started as a record label five years ago, but they’ve since found their niche as a video session series called Audiotree Live. They film newer bands, and many of them played at this year’s festival, including Soil and the Sun and Wayne Szalinski.

Because the festival is still new, tickets were inexpensive ($20 if bought far in advance, $40 at the door) and the festival wasn’t crowded. It was a local and inexpensive way of seeing up-and-coming groups at any point during the festival. The most energetic and invigorating acts were earlier in the day, but the headliners have aged past their prime.

Thurston said, “there are enough festivals in Chicago already, and we have roots here.” He acknowledged a steep learning curve when organizing festivals. Last year they welcomed Dr. Dog and Greensky Bluegrass at Wings Stadium, but, in spite of these acclaimed names, the event wasn’t well attended. This year they hired a street team and fit the festival in the downtown area.

The genres ranged from electronic to indie rock and post-rock to rap. The band Mutts sounded like their name—harsh and wild. The Kickback would be any English major’s favorite band with their nods to post-modern writers and tangential lyrics. The instrumental post-rock band Gates delivered emotions without vocals.

This year one of the headliners, Tokyo Police Club, played classics like “Boots of Danger (Wait Up),” but they weren’t as energetic as they have been. They enthusiastically asked the audience to join in for the chorus—as if it were routine—while their lead guitarist slipped up a few licks.

Whereas some members of Tokyo Police Club sported gray hair, the younger bands were also some of the least well known and the most enthusiastic.

Sad-sweater outfit from Lansing, Wayne Szalinski, kicked off the festival. They played new songs off their upcoming album Black Mirror, and they fit the more intimate indoor space. Their frontman sang like The Smith’s Morrissey, and the guitars channeled through delay and chorus effects, gave off an early Modest Mouse sheen.

Electronic percussionist Slow Magic wore a neon-painted animal mask and brought one of his tom drums into the crowd and started improvising. His rhythm-heavy music combined traditional and contemporary percussion by blending drums with electronic samples. He often played around the beat—not on it—and left the crowd by making heart symbols with his hands.

And whether it’s Slow Magic hauling a tom drum into the crowd, or Soil and the Sun harmonizing among their seven members, Audiotree is a good way to see up-and-coming bands for its cheap tickets and easy access to the front. It’s still new, and they’re still growing. Colin Smith
Vinyl VS Digital

The strongest memories we recall are those rooted in our senses: the sun’s sweltering radiance on a midsummer afternoon, the gentle roar of a river deep within the forest, a warm drink alongside a blazing fireplace during a rainstorm, nervous fingertips dancing gingerly across quivering flesh, and the physical satisfaction of being able to hear, touch, and see the full spectrum of how an artist intended their record to be experienced. While the average major record label would love for everyone to continue buying one-off tracks for a buck twenty-nine a pop, to be absurdly heard through one earbud while reading or over a distant stereo during a shower at dawn, such ethic won’t lead the listener to tap into the full potential of what they are hearing. There must be ritual. There must be art.

Any heroin junkie will tell you that what really hooks you is the needle – not just what’s being shot up. It’s the ritual of preparation for that rush that keeps people chasing after it, and putting a record on the turntable is the exact same way: a hushed room, a moment of careful adjustment, a held breath, and when the sound kicks in, it’s like being knocked back by a wave in the ocean.

Aside from improving the listener’s experience, physical formats also benefit the artist to a far higher degree than digital distribution; services in the vein of Spotify and iTunes pay musicians minuscule fractions of a penny for every sale of their music, whereas vinyl self-distribution allows for artists to take home the majority of their sales’ profit.

It would be ignorant to deny that digital formats will typically trump their physical counterparts in terms of portability and general ease of use, but if one is dedicated enough to getting the most they can out of music, a physical record can open the door to a listening experience far richer than anything before. **Alec Juarez**

Digital downloads help combat the limitability of physical media, allowing more people to access music than limited-press records and homemade tapes. Electronic file access also breaks down the detrimental side of regionalism in local scenes, aiding a global community of music production and consumption, and giving more opportunities for exposure to smaller bands. It’s been well-established that purchasing digital downloads is no more economically accessible than physical media, but Internet piracy and bands who distribute for free open the door for people with lower incomes to indulge in music culture. Bands with less funding are able to gain exposure without having to invest in tapes or records, and bands can more realistically price their music. Even if music is being pirated, studies have indicated that piracy can often make an artist more money than digital sales, as distributors such as iTunes often take very large cuts of the income, and piracy encourages rapid exposure of music.

Quote Unquote Records relies on a donation-based sales format, allowing consumers to choose how much they would like to pay for any of the digital downloads on the site. The founder of Quote Unquote, Jeff Rosenstock, has stated that the label’s signed bands make more money since the switch to donations, providing more encouragement to musicians to continue a steady stream of output. Arguably the biggest benefit of digital file sharing is how close it brings the artist to the listener. In an age of only physical releases, the listener is restricted to buying music through record stores or often another middleman, causing separation from the artist. Digital music downloading is almost always paired with digital music discussion, and avenues to communicate with the artist and provide feedback. For aspiring musicians, this is vital, as they can more readily gauge public reaction to their music, and adapt their music to the audience’s tastes if necessary. **Kelan Gill**

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**Study Away**

The food arrives. A collection of small white bowls fill our table with more varieties of kimchi (fermented cabbage) than I ever imagined existed (including kimchi soup), various sauces, pickled sardines, noodles with vegetables, a boat of sashimi soup), various sauces, pickled sardines, noodles with vegetables, a boat of sashimi and sushi, and a platter of raw beef and garlic. Conversation again changes as we are told what everything is and instructed on how to eat it. Maria slaps the meat and garlic onto the hot metal above the coals in the middle of our table. The succulent beef, cooked to perfection with crisp edges, wrapped in lettuce with a spicy peanut sauce, toasted garlic, and pickled bean sprouts was magnificent in an otherworldly way. We rode home, stuffed beyond repair, happier than ever to be in Philadelphia. **Mimi Strauss**
“Quadstock Was Bitchin’”

I

If you are looking for live local music, then look off campus. Of course there will be an occasional live music experience on campus but nothing like a music festival. For a music festival one must look elsewhere. In the late 1970’s, when K students were jamming to the likes of Blondie and Bee Gees, a student-run music festival was spawned. This event was held annually for almost twenty years—beginning in 1979 when an alumnus decided he needed to promote his band and thought Kalamazoo College the perfect setting for musical endorsement. The event was aptly titled Quadstock after the larger scale, equally as organized Woodstock of 1969. Quadstock soon became an annual event held each summer quarter, although not always on the quad.

Looking through photographs of Quadstock from the 1970s on through the 1990s it is always the same scene. A common atmosphere existed, one of relaxation and simplicity. All the photos depict scenes of students lounging and dancing, perfectly at ease and in complete revelry. An article written in The Index in 1984 described Quadstock as “an uninhibited pagan ritual and wanton dance ceremony” by then student Christopher Tower. Beer was served at Quadstock, but only for two years. The rule was five beers per student, each beer priced at 35-cents. This did not last long, beer was only made available in 1983 and then ended in 1984, but it still happened. Attendance in the beginning was never an issue, the student organizations wouldn’t have to beg for participants until the late 90’s.

Finding local and student bands never seemed to present a problem. From the inception to the death of Quadstock, organizers always wanted to bring obscure bands to the forefront. The roster of bands that participated over the years makes up a strange laundry list of idiosyncrasy: Public Embarrassment, The Harmones, Plate O’ Shrimp, Lost in The Funhouse, Triplemint and Liquid Gift. Another band, created by students at the time in 1982, changed their name for each show that they put on. Some of their chosen temporary band names were: Retching in the Suburbs, Cats on Nerve Gas, and Dismembered Marine Animals. Although the majority of the bands that played at Quadstock were of the rock variety, Quadstock incorporated an array of musical genres. There were a capella groups, R&B groups, garage rock bands, neopostfolk groups, and even a barbershop quartet. Each band would play a 10-25 minute set. In between sets current students would try their hand at wit and emcee the show. Quadstock would begin in the evening and end around midnight. Once the show came to a close a dance would be held where the show had taken place.

All of this sounds fundamentally ideal for Kalamazoo College, but Quadstock still met its maker in 1997. What went wrong? Even in the last year of Quadstock students were hopeful of its return in Spring Quarter instead of during the newly defunct Summer Quarter. However, when the Summer Quarter was thrown out so too was Quadstock. If students truly wanted they could have made Quadstock happen. Over the years the celebration became less of a good time and began its descent into a forgotten playground. Articles in The Index regarding Quadstock went from titles like “Quadstock was Bitchin’” in 1983 to “Quadstock Qualms” in 1995. Students had become disillusioned with Quadstock. They all knew what they wanted it to be and when it was not exactly as they had imagined it just became another subject to lament over. Nearing its demise student attendance was embarrassing. One year Quadstock had barely one hundred in attendance. If Quadstock was meant to happen it would, but no one at the time envisioned Quadstock ending with finality. The year after Quadstock’s passing, The Index printed a picture of the quad with instructions to find the list of hidden items in the picture. One of the items listed was Quadstock, and in a box underneath printed upside down it read, “unfortunately you can no longer find any of these novelties at Kalamazoo College any more.” Although an annual Quadstock still takes place, it is only Quadstock in name. It is no longer a musical festival for K students. Who knows if Quadstock is gone for good? The true Quadstock might be worth exhuming from the grave some day. Shelby Long

“A COMMON ATMOSPHERE EXISTED, ONE OF RELAXATION AND SIMPLICITY. ALL THE PHOTOS DEPICT SCENES OF STUDENTS LOUNGING AND DANCING, PERFECTLY AT EASE AND IN COMPLETE REVELRY”

Page 6: Naked Magazine
Get Naked With The Staff

Get to Know Some of Our Staff Members and Their Favorite Musicians!
Since “Bonnaroo” became the second thing Google suggests after you type “bonnaro” I knew it had happened; Bonnaroo has been swept away in the mainstream’s flash flood. Sadly, summer music festivals, like Bonnaroo, have become post-Grammy Arcade Fire-overrated and commercialized. I admit I was ready to call time of death on the summer music festival. That is, until I heard about Coathellya.

Coathellya is a truly underground music festival. It takes place in an abandoned Chilean mine (not associated with the 2010 incident). The lineup contains everything from Hungarian rap to spinner techno. The atmosphere truly sets the stage for the performers. The cavernous mine walls are slathered in petroleum-jelly and dotted with Pez candies, while the floor is strewn with scratched DVDs from a bankrupted Blockbuster. Coathellya spared no expense in transporting festival goers to a land that can only be described as “Dr. Seuss’ wet dream.”

Many festivals have been under scrutiny for poor safety practices, dehydration always topping the list of safety concerns. Fortunately, at Coathellya you’re in good hands, the hands of Dean Winters, the Allstate front man, to be precise. Guests can get a handful of guns full of Tang are available twenty-four-seven. Coathellya has worked hard to accommodate guest’s diets. Whether you’re a platinum level vegan or a sellout pescetarian, there’s a food truck serving corkboard.

Tickets only cost your first born child. I’m a college student on a tight budget, but I did not mind spending a little extra for phenomenal headliners like Cue Ball Ham, Wanderer Q, Pasteurized Chaos, and Dial Tone Sound. Skunk Jizz, the Swedish punk collective, opened the festival with their lesser known hit “I’m Attracted to Rubber Ducksies,” from the 1989 album, Wet (Dream) Burrito. During the forty-seven minute triangle solo, the lead singer completed a lite-bright portrait of Dana Carvey using only his toes. The portrait was a looser interpretation of the comedian, but if you squinted it was pretty accurate. The set finished strong with the powerful track, “Empty Mustard Packet in my Dryer.” Drummer, Sven Law, took the lead vocals while main-singer, Henrik Torch, performed sleight-of-hand magic tricks with special guest star Mr. Bean.

Following Skunk Jizz, was the Green Acres Retirement Home choir, Wobbly Stool Sample. During their acoustic set, Chris Martin ate an entire can of spam on stage. This prompted an overwhelming social media response which gave Coathellya the award for “Most Tweeted Moment of 2014.” The trending hashtag was #coldplaycoldcuts. All of the tweets came from me. So did the can of spam.

The highlight of the festival took place during Salted Snails’ cover of “Head, Shoulders, Knees, and Toes.” It was closing night and the ballad sparked a sense of sentimentality in the crowd. The band was joined by all twelve audience members in belting out the infamous chorus. One woman in the crowd remarked, “It’s just really cool to hear people come together like that. The lyrics are pretty explosive, but this rendition made me realize that beyond our petty differences we’re all human— and we all have heads, shoulders, knees, and toes.”

Unfortunately, the festival was cut short due to a misinterpreted rescue mission. After the Chilean government heard, “wails and what sounded like concrete on cheese graters,” a rescue team plunged into the mine shaft. The man behind the operation was “confused” at a spectacle that he described as “hellish, grotesque, and a Jackson Pollock blend of emotions.” Festival goers experience was not marred by the impromptu end of Coathellya, but many were slightly blinded by the sun when they returned to the surface.

My time at Coathellya was magical. It revived my faith in the summer music festival free of top-forty lemmings. Of course once this article is read, Coathellya will already have become too mainstream, but it was fun while it lasted— rest in transient hipness Coathellya, 2014. Camille Wood
As a record collector myself, I’ve been in awe of WJMD’s record collection and have been dying to go through it. This assignment gave me the excuse I needed.

The Foundations: “In those Bad, Bad Old Days”/ “Give Me Love” 1969

I was attracted to this record because of the colorful label on it. The songs were catchy with an underlying soul groove. “In those Bad, Bad Old Days” is an upbeat tune with a full sound. The lyrics are about how much better his life is now that he’s found his partner. The B-side, “Give Me Love,” has a darker vibe. The song is threatening a woman that if she does not give him enough love he will leave her. While I don’t agree with the misogynistic message of the second song, I would still recommend the single to anyone who likes 60s pop songs.

“EVENTUALLY THE SONG ADDS SOME HORNS AND SOME PEOPLE CLAPPING IN THE BACKGROUND, BUT THAT’S AS EXCITING AS IT GETS.”

The Crusaders: “Pass the Plate” 1971

I chose this record because I wondered if it had the same song title written on each side of the disk. Turns out, it’s because both sides of the record contain the exact same recording of the same song. This song is a mix of cheesy early 70s music with some 50s horn sounds. It would make okay background music, but it’s not something I would recommend just sitting and listening to; it’s basically the same riff repeated over and over. Eventually the song adds some horns and some people clapping in the background, but that’s as exciting as it gets. If you like repetitive songs that hardly build up at all, then this record is for you.

Digging through WJMDs records is super fun. You all should do it if you get the chance. Abby Flowers

WHAT DO WE TALK ABOUT WHEN WE TALK ABOUT ACTIVISM? BEYONCÉ AND TAYLOR SWIFT

Unless you’ve been living under a rock, you’d know that within the past couple of months, high-profile celebrities Beyoncé and Taylor Swift have declared to the world that they are feminists. This is great news for those of us who believe that women are people. Anyone who has done any sort of activism knows that if you have well-known celebrities backing your cause, your cause will do pretty well. However, the way both of these women declared their feminist leanings and the reaction of the general populace to these declarations speaks to how people view activism in general, especially regarding the “right” kind of activism.

Beyoncé’s declaration of feminism came with her surprise album in December of 2013. One of the most popular tracks on her album, “Flawless,” featured a sample of Chimamanda Ngozi Adichie’s TED talk about feminism. Adiche’s quote ends with a powerful statement: “Feminist: a person who believes in the social, political, and economic equality of the sexes.” This blew up within the musical and feminist community, making an already big album even bigger. The fact that one of the most powerful celebrities in the world declared herself a feminist in a time when “feminist” has been considered a dirty word was phenomenal.

Beyoncé continued to astound at the VMAs in September. A fifteen minute performance medley included “Flawless,” with the Adiche quote. However, many mainstream news articles were quick to point out that Beyoncé’s second declaration of feminism was a false one – her performance was deemed “too sexual” to be feminist, going with the age-old stereotype that all feminists are frigid and abhor sex. Even though Beyoncé sang “Flawless” with the word “feminist” in 20-foot tall letters illuminated behind her, many found it hard to believe that her performance was feminist in any way.

Taylor Swift also came out as a feminist, but in a much more demure way. Originally, Swift was adamantly against calling herself a feminist, stating that she didn’t like pitting men and women against each other. In one 2012 interview, Swift said she was raised to believe that if you worked as hard as men, you could do as much as men.

Now, nearly two years later, Swift has had a change of heart. In an interview with The Guardian in August, Swift declared that she was a feminist at heart, simply because she educated herself on what the word “feminist” actually meant. This reeducation came in the form of her friendship with Lena Dunham, known for her feminist commentary. While Dunham’s brand of feminism has been controversial, it’s nice to see that Taylor has taken steps to correcting her view towards gender equality.

Both Beyoncé’s and Swift’s individual declarations of feminism are also indicative of the different types of activism that exist within the social justice realm. This can even be seen in small spaces like Kalamazoo College, where social justice activism is rampant, and especially when it comes to what declarations of activism are suitable. Quiet speeches, reflections, and forums are accepted, seen as getting the job done properly and with as little damage as possible. Loud, vocal protests are seen as unnecessary, complicated, and requiring more effort than simply talking about a problem within a safe space. Protests consisting of the angry and frustrated oppressed are threatening to the oppressor.

Which begs the question: which is the “right” kind of activism? There is no simple answer to this question – each form has its benefits and drawbacks. There isn’t time to debate over whether protests or discussions are the best way to achieve equality – this detracts from the larger problems of oppression. Beyoncé’s feminist message certainly got to a larger range of people; millions were viewing her performance on television, and even more have seen the videos, pictures, and articles written online. Swift exudes “bubbly pop princess,” telling the world that all you need to do is be educated about the movement and she’s a role model for thousands of young women. Neither expression is particularly “right” or “wrong,” both are important in achieving the goals of a movement and attracting attention to injustices. While education and discussion is important, protests and performances also have the same message—fighting against oppression and achieving equality. Emaline Lapinski
Leonard Cohen made his name as a poet and literary paragon. As a musician Cohen largely came to acclaim with his song “Hallelujah,” a staple cover song for anyone with a voice that considers themselves of more room to rhyme about concepts like political, spiritual, and inspirational ideas. His works often consider the power and impact of music and literature on society. His recent work, “Popular Problems,” continues to explore these themes with a fresh perspective.

I love live music, and I go to about six shows a year. It’s its own thing. The live music experience can be the best experience of music, period. But it also can not be. Not just because of the quality of the band, but because your engagement with it is so much more important than your engagement with what you’re listening to on the radio, on CD, on an album. If I listen to Bill Evans and I don’t connect with it that day because I get working, who cares, I’ll put the same Bill Evans album on next week, and it will be great. If you go to a show and can’t focus on it, or some jerk in the audience is singing out all the lyrics or messing with their cell phone, you’re going to have a bad experience of it, and it’s going to be uncomfortable, so it is the best and it is also potentially the most frustrating, and it largely depends on you and your audience mates even more than it depends on the band.

DO YOU THINK MUSIC HAS A PLACE IN HIGHER EDUCATION?
Yes, I do. I am not at all musical, but I have tremendous respect for the students who are and the students who want to be, which I certainly did when I went off to college. My statement of what my two interests were when I went off to college was “guitar and backpacking,” and I didn’t even own a guitar and had only been backpacking once and have only been backpacking once since then. So, I had this sense of who I was going to be, and I love it when students say that they really want to learn new instruments. It’s great that we have so many venues for people who aren’t music majors to play.

HAS THE SIGNIFICANCE OF MUSIC CHANGED ON COLLEGE CAMPUSES SINCE YOU WERE A STUDENT?
The whole landscape of popular culture has changed because of the internet and the fragmentation that the internet allowed. Being a Deadhead was very much a marginal group, but there were only about six other marginalized groups available out there. There were also people who listened to one or two varieties of very much mainstream music, mainstream pop and mainstream country. Now there are fifty marginalized groups, so many tiny subgroups that are loosely connected or even cut off from each other, that I just think that it makes for a cultural difference.

WHAT DO YOU THINK OF THE RISE IN VINYL SALES AMONG YOUNG ADULTS IN THE PAST FEW YEARS?
I think it’s cool, I had my beef against young adults for killing the CD for a while, but I am starting to forgive them a little bit if they restore interest in vinyl records. The sound of vinyl is so superior to MP3s and anything you can hear over the internet that it’s amazing to me that the drift was so far away from better quality to ease of access, so I am glad to see it switching back the other way. It does make me cry because I sold a lot of albums over the years at very low prices, so I can hardly bear to walk through the aisles at record stores when I see an old Charlie Mingus album poking its head out at me for twelve bucks when I know I sold it for two.

Interviewed by Erica Vanneste
With the September 29 release of Maroon 5’s “Animals” music video, there has been an uprising amongst vegetarians and animal activists everywhere criticizing the rock group for the exploitation of cows. Adam Levine, the group’s lead singer, very seductively rubs cow blood and meat all over his body in a butcher shop, and hangs as though he were one of the cows, which vegetarians, animal activists, and even cows, have found extremely offensive.

Mobs have circled around Levine’s home in hopes of confronting him. Signs have been erected which can be seen from anywhere in the city, and shouts can be heard from across the globe.

Among the protesters is a highly concerned cow. She was appalled by the groping and swinging of the corpses of her relatives. As translated by cow expert and linguist Dr. Harold Moo, the cow said, “They’ve ought to be ashamed of themselves.” The cow, who goes by the name Bessie, has some painful memories of loved ones taken away by butchers, and Maroon 5’s video will definitely not help in her recovery.

Vegetarian writer Abel McDonald sides with Bessie, and very freely calls Levine a hypocrite. In an entry on her blog, McDonald writes, “Adam Levine is a disgrace to the vegetarian/vegan community…He has adopted the vegan lifestyle at least some what and spits in our faces by putting such vile content in his video.” When asked about cows in particular, McDonald said, “Many of my friends are cows. That made the video even more difficult to watch.”

Curious to learn more, I decided to pay a visit to country singer and “The Voice” coach Blake Shelton’s farm... Where he raises cows.

“I always knew Adam [Levine] was out to get me,” said Shelton of their Voice ‘rivalry’, “but my cows? I can’t believe he actually went there.”

Of course, I was here to talk to the cows, so I brought along with me Dr. Moo as an interpreter. Based on what we heard, the cows were not happy with the situation Levine put them in. One recalls, “Blake’s [Shelton] idiot friend took a bunch of us away to be in his stupid video… I never thought that he would kill them.”

“I was afraid,” recalls another, “something just didn’t feel right.”

The feedback and emotions coming from Shelton’s cows were heartbreaking, and I couldn’t bear much more. The cows were miserable, and when shown the “Animals” video, I swear I could hear audible cries from the herd. It was time to confront the man himself—Adam Levine—and I wasn’t sure I was ready for that.

After waiting a while in the living room of Levine’s home, he was finally dragged kicking and screaming from the second story, as he was more than reluctant to speak about his decision to use the corpses of his rival’s cows in his music video. It required a lot of poking and prodding to get him to confess.

“It was for revenge, okay?” Levine finally squealed. “He kept getting all the singers [on The Voice] that I wanted, so I had to get back at him. Also, dead cows in a butcher shop really went well with my song…”

While even the meatiest of meat eaters found it a little too graphic for a music video, vegetarians, animal activists, and especially cows, will not let it slide as easily. “I don’t care if it was for revenge,” said Bessie the cow, “that man will pay.”

“[Levine] is a disgrace to the vegetarian and vegan-kind!” shouts Abel McDonald at the rally in front of the singer’s home.

“I don’t care what people think,” Levine later said, “everything I do is ultimately in the name of music. I will never regret what I did!”

Well, there you have it. It was all for revenge. It will definitely be difficult to accept that Adam Levine is a psychopath who holds no remorse for what he did, especially for Blake Shelton. He loves his cows, so Adam will have to watch his back for what Blake has in store... Kelsey Matthews
The Music Living Learning House (LLH) held its inaugural event, “S’mores in Four” at the Cavern fire pit, on October 2nd. The aim of the event was to help build the campus community by bringing people together to enjoy two great things: S’mores and music. As the fire sizzled, Haroon Chaudhry ’17 and Alyse Guenther ’17 fiddled with their guitar and ukulele, respectively, playing an assortment of riffs for the attendees to sing along to. The members of the LLH are Jill Antonishen, Andrea Beitel, Alyse Guenther, Hannah Kim, Lauren Perlaki, and Lauren Zehnder. As a house, they aim to promote the idea of music as a common denominator across cultures. Lauren Perlaki ’17 says that this event, as well as future events, will have a focus on “integrating music across cultures and borders” and stated that “music is a universal language, and it needs to be used as such.”

A sizable group of people attended the event, scarfing down s’mores and sipping on apple cider. There were even Reese’s Peanut Butter Cups to add to the s’mores madness. Naturally, the Four Chord Song—a staple at any good sing-along—had its turn being passed around the circle. It was an intimate event, giving people a chance to gather around music and contribute their own musical and cultural influences. This was a very successful inaugural event, and it will not be the last.

In talking to Lauren, I was able to get the scoop on the tentative event plans coming in the future quarters this school year. For winter quarter, there is talk of a music trivia night in hopes to educate attendees about different music styles from all across the world. In the spring, the members hope to put together a music showcase of some sort, bringing in acts from the Kalamazoo area, the Kalamazoo College community, as well as performances by each of the members of the house. The Music LLH’s goals are quite commendable, and I hope to see that the attendees of their events walk away with an expanded perception of the musical world, as well as a stronger connection to the musical community among them.

Joel Bryson

Mitten Music: TAUK at The Loft, EL

There are a number of venues in Kalamazoo—State Theatre, Louie’s, The Mix, Shakespeare’s, Bell’s, etc.—and the same is true when one drives for an hour in any direction. There are great venues all across Western Michigan, and, being from Holland, I’ve had the opportunity of attending a number of these in the past few years. One of those venues is The Loft in East Lansing, which is a great, intimate venue in the middle of a sea of Spartans. The Loft, the second story to a popular bar, pulls fairly popular bands into a nice and cozy setting. Because it is a smaller venue, it seems to always fill up, even before the headlining act. This makes for an engaging musical experience shared with an exquisite number of fellow music-junkies.

On October 3rd, the band, TAUK, played an entrancing show with special guests Desmond Jones (East Lansing natives) and Everyday Junior. TAUK, a quartet hailing from NYC, fuses elements of experimental and progressive rock with gritty funk, jazz, and ambient guitar melodies seamlessly in their live shows. The venue, already quite packed with people for the two openers (who definitely held their own within the funk/rock genre), filled to the brim when TAUK started off the show with a brand new funk tune, causing the entire second floor of the building to shake from the dancing mass of people. They slid between one melodic tune after another seamlessly, creating an illusion of a roller coaster of a song that lasted the entire set, yet I didn’t feel like I was hearing the same song over and over. It was a set sculpted with obvious knowledge of how to provide the greatest sensory experience for the greatest number that night. In the middle of this past summer, TAUK released their sophomore LP, Collisions, filling this year’s fall tour with funky fresh tunes for both the band and the audience. Making their way around the country, supporting acts such as Orgone, Dopapod, and Papadosio, they are a band hitting the scene hard, with potential for exponential growth. Joel Bryson

TAUK

PHOTO: JOEL BRYSON

Page 12: Naked Magazine
**UNDRESSED REFLECTIONS**

*an editorial by Braeden Rodriguez*

We live in an age where information is openly available and exposure to new ideas can happen as much as one wishes. With regard to music and culture, this has enormous potential for those looking for non-commercial art. The relationship between record labels and musical success is deteriorating. Via the power of social media and mass communication, technology has a greater impact on how we come to view art, and moreover, the world.

The internet has created a paradigm shift in how we think about the world around us, and the way culture moves. With this open network, learning is no longer a choice or a privilege, but an obligation. Too often we are tempted to ignore those different to us and mischaracterize their opinions for the sake of personal convenience. It’s incredibly easy to cling to one worldview, to AlterNet or The Beacon, and paint our opponents with broader and broader strokes.

Of course, you’re entitled to do whatever you want but you should consider whether or not you’re building a personal echo chamber. The world is a beautifully multifaceted place, and I would hate to only see it one way.

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**IN MEMORIAM—DEATH GRIPS**

In 2011, a trio of anonymous musicians gathered to form what would come to be known as one of the most elusive collectives ever to exist. Working under the name Death Grips, the internet release of their debut mixtape, *Exmilitary*, sent shockwaves through the hip-hop community. The album’s cover, a battered photograph of a scowling Haitian man, well represented the band’s music. From the anti-materialistic opening monologue sampled from none other than Charles Manson himself, it became clear that the music produced by these men would be different from anything the world had ever heard before. Each song perfectly blends grimy, lo-fi production with frenzied percussion bordering on epileptic. What may be most striking, however, is MC Ride’s vocal delivery. His voice switches cadence and tone wildly, ranging from wheezes and grunts to throat-rending shouts that treat the beat more like an afterthought than anything else.

Subsequent albums from the trio continued to push the boundaries of musical convention. The *Money Store*, their only commercial work to date, could accurately be deemed cyberpunk hip-hop. Group member Flatlander’s precise production makes this record shine, painting a dystopian sonic landscape held together by the tenuous strands of MC Ride’s fractured narrative. Their records *No Love Deep Web*, *Government Plates*, and *N*gga On The Moon*, would raise the bar for unorthodox methods of promoting and producing albums. From blatant surprise releases without warning to cryptically hinted puzzles bearing dates of release, the group left their fans constantly hungering for more bizarre antics and more of their music.

And then it was all over with a note. On July 2nd, Death Grips posted a handwritten message to their Facebook page declaring the group’s reign had concluded, yet still promising the release of a final double album, *The Powers That B*, before the end of this year. The note concluded with one of the band’s only direct messages ever given to their fanbase: “To our truest fans, please stay legend.”

It was recently announced that the group has finished recording their final effort, so for the foreseeable future it’ll be a painstaking waiting game to see how Death Grips chooses to drop their last bomb upon the music world. Until then—stay noided. 

_Alec Juarez & Braeden Rodriguez_
NAKED PERSON OF THE ISSUE

ALEC JUAREZ

8tracks.com/nakedmag/naked-playlist-fall-2014

MAGIC MIRROR - KING TUFF
SOMEONE NEW - HOZIER

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LA MUERTE CHIQUITA - CAFÉ TACVBA

IMAGINARY PERSON - TY SEGALL
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CAYUCOS - CAYUCAS
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Page 14: Naked Magazine
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