My name is Patrick Buntichai, but many people call me by my stage name ‘Patches.’ I am the new editor-in-chief of Frequency Magazine. Now some might ask, what ever happened to my predecessor, Chelsea Spencer. Others may know that she is currently studying abroad in Prague. But don’t you worry, she will make her long awaited return shortly. Until then, yours truly, an outsider to the liberal media elite, has been elected editor-in-chief of this fine publication. For this issue, I wanted to go into the world of the ‘new’ WMRE and highlight our plethora of amazing radio shows. Also featured is a new interview with Randy and Chaz of The Booze. Now I know things seem a little bit different. I wasn’t afraid to get mavericky up in here and take Frequency to a whole new level. I wanted it to coincide with the relaunch of WMRE, Emory’s student-run radio station. Even though I soon found the task of a major overhaul to be quite daunting and overly ambitious, I am very proud of this magazine. It’s not perfect, but it is a pleasant change. If there’s one word that could describe 2008, there is none more fitting than ‘change’. America, for the first time in its 232 years, has elected its first African-American president. Not only am I excited for the changes in our country but for the magazine and the radio station as well. We writers, editors, and designers here at Frequency promise with each issue to carry on our hard work and dedication and to continually improve. So cheers to the future of Frequency! Slurp it up!

– Patrick I. Buntichai

Frequency Magazine, supported by WMRE, is Emory’s only student-run music and culture magazine. We aim to bring Emory students, faculty and staff and others in the Atlanta area new information about music, film, food, fun, booze, and entertainment. Although we center most of our features on local Atlanta musicians and artists, we also like to slip in our vital insight into the radio world of WMRE. Begun in 2002 under the name Listen, the magazine was redesigned and renamed Frequency in 2007, then redesigned again in 2008. We’ve gone from black and white photographs on newsprint to this high-gloss, full-color work of art. We’ve featured artists ranging from Hot Chip to The Coathangers to Cipher Kenni. Frequency is written completely by contributing writers and we’re always looking for submissions, photographs and artwork. Questions? Complaints? Praise? Contact Patrick Buntichai at pbuntic@emory.edu.
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WMRE SOCIALITE INFO PROGRAMMING
SOMETHING ABOUT BARACK OBAMA MAKES US WANNA...DANCE.
Maybe it’s the smooth speeches that get us excited. Or his endearing disposition. Or maybe it’s his bad-boy attitude? Whatever the case, we’d like to thank the music artists who supported Obama’s campaign for giving us a party mix to dance to.

On November 4th, Barack Obama was elected 44th President of the United States of America after what many political analysts call an almost flawless campaign. Though its influence is debatable, the music industry had an increasing presence in this year’s election. In a 2008 interview with Rolling Stone, Obama stated that he believes music will soon reflect the growing call for political change coming from today’s youth. He was right. Obama’s candidacy inspired artists to create more unsolicited music and music videos than any other candidate in American political history. Artists such as Nas, the National, and Tia$ wrote kick-ass tributes that reached the younger generation.

Nas’ song “Black President” sends a powerful message highlighting the significance of Obama’s nomination. The song features Tupac lyrics, “Although it seems heaven sent/We ain’t ready to have a black president.” As these words recall feelings from the past, voice clips from Obama’s speeches simultaneously send us a message of hope: “They told us this day would never come, they said our sights were set too high, they said this country was too divided, too disillusioned, to ever come together around a common purpose.” The resulting song is an incredibly powerful and positive ballad about the progress the Change campaign represents.

The National also showed Obama their support. They designed a T-shirt featuring the President-elect’s picture with the caption “Mr. November.” Their song with the same title includes the lyrics “I’m the new blue blood/ I’m the great white hope/ I won’t fuck us over/ I’m Mr. November.” As our generation, screams for a political make-over, Obama represents this hope for renewal in our government.

But if you feel like we do, that Obama’s campaign called for a real dance party, the best song for you is Tia$’s “Obamaway.” The lyrics encouraged us to dance our way to the voting booth: “This is real and not for play/ I’mma vote Obamaway/ We hood, we votin’ and throwin’ it up!” It’ll be stuck in your head for hours after your first listen. The call for voting and throwing it up had everyone excited; the video for “Obamaway” features cameos by Jay-Z, Kanye West, and Travis Barker.

These are a few of the many examples of how Obama’s campaign inspired creativity in artists. Support from these musicians helped spread the word about the importance of the youth vote. So with our musicians at the lead, young people should be really excited about making the next four years a dance party.

NOT FEELIN’ THE MAVERICK?
Whereas Barack Obama experienced an enormous amount of support from some musical artists, John McCain seemed to have been plagued by an utter lack of support from others. Although the campaign organizers obtained the rights to use songs in rallies and ads from record companies, artists who did not give consent to this explicit use feverishly protested.

Among some of these artists were John Mellencamp, Bruce Springsteen, Ann and Nancy Wilson of Heart, Van Halen, ABBA, Jackson Browne, and the Foo Fighters. The Foo Fighters asked the campaign to discontinue its use of the song “My Hero” from further McCain events. In the band’s statement, the song was “written as celebration of the common man and his extraordinary potential,” and they go on to say that “to have the song appropriated without our knowledge and used in a manner that perverts the original sentiment of the lyric just tarnishes the song.” Guess there wasn’t much love for the self-proclaimed maverick.
ON OCTOBER 16TH, I AND APPARENTLY THE REST OF EMORY, went to see Girl Talk perform at the Variety Playhouse. The small Little Five Points venue was filled to the brim with people, many of whom I recognized from my FAME group, classes I’ve been in, and from just walking around on campus. This was not my first time at the Variety Playhouse, nor was it my first Girl Talk show, but this was the first time I had seen so many Emory students at a concert.

While dancing and wondering why so many Emory students were at the concert, I came to two conclusions: either Girl Talk puts on the type of show where you’re simply more visible as an attendee, or Girl Talk is the lowest common denominator among Emory’s student body.

Emory prides itself on its diverse student body. We have large numbers of African American students, international students, students from the North, and students from the South. Likewise we have sorority and fraternity kids, media geeks, jocks, and vegans. This is not to say that any one of these labels defines a student at Emory, but in some ways, Emory’s multiple microcosms makes it seem more like a bad high school film than a “destination university.” While I know there is more to the students at Emory than their extracurricular activities, I also know that Girl Talk, with his seemingly random mashups of indie rock, rap, and pop tunes, is not the typical artist who would appeal to large Emory crowds. Recent SPC choices like OAR or Robert Randolph and the Family Band highlight this point. Even more MTVU-oriented band choices such as RJD2 or OK Go pose a safer sound than Girl Talk.

So what is it about Girl Talk? For me it was always the anthemic quality. The fact that I could recognize the beats and lyrics from other songs I listen to regularly, yet be surprised by the unique way they are put together. This dichotomy between the known and the unexpected is what makes me sing and dance along more than I would to most artists or DJs. I suppose the same is true for other Emory students. Hearing their favorite songs mixed with an old rap beat and an indie artist they may not have heard of yet may get them more excited than another up-and-coming independent artist or DJ.

Either way, it seemed that everyone was there, and everyone seemed to have the same energy. It was like the DUC freshman year. We shouted along to dirty lyrics and clapped when Girl Talk, Gregg Gillis, told us to clap. As the intensity of the crowd grew overall, I noticed more and more individuals from Emory. The stage, the front row, and the immediate area around Greg Gillis consisted solely of Emory students; I could recognize each one, even if I didn’t know his or her name. Sometimes we would acknowledge each other with a “Hey! (insert name)!?” But as most of the people were just “that kid from Marketing” to me, a smile and a wave, sometimes even a quick dance, sufficed. It was the closest I’ve felt to “that kid,” and while it wasn’t an Emory event, it still felt good to recognize people.

While I don’t expect to see such a mix of Emory students at a show again, I’m still glad about the shared, albeit sweaty, experience.
THE BRITISH ARE COMING! (YET AGAIN...)

By Tim Webber

AMERICA MIGHT HAVE WON THE REVOLUTIONARY WAR AGAINST BRITAIN, BUT EVEN TODAY, IT IS STILL A CULTURAL COLONY OF MOTHER ENGLAND.

From the Beatles to the Spice Girls, some of each generation’s most notable musical acts have been British imports. Now, riding on the coattails of acts like Amy Winehouse and the Kaiser Chiefs, a new batch of British artists are hoping to make their mark stateside.

Pendulum

On their 2005 debut, Hold Your Color, Pendulum combined drum and bass and rock to create a sound perfect for British dance floors. After this, the six-piece outfit quickly became one of the foremost bands among young Britons. On their 2008 follow-up, In Silico, the band added more rock elements and pop melodies to their sound. Currently on their inaugural “Tour of the Americas,” Pendulum hope to turn American masses on to their frantic electronic music.

Essential Download: “Hold Your Color” The title track off of Pendulum’s debut album features epic guitar riffs and electronic beats while highlighting a surprisingly good chorus. This track acts as a link between the band’s classic and its current melodic sounds.

Dizzee Rascal

With razor-sharp lyrics and eclectic beats, Dizzee Rascal has proven himself to be one of Britain’s foremost underground MCs. At his best, the rapper sounds like vintage Eminem. After releasing three albums and working with artists such as UGK and Lily Allen, Dizzee Rascal has proven that you don’t have to be American to spit a good verse.

Essential Download: “Dance Wiv Me” Assisted on the track by fellow UK artists Chrome and Calvin Harris, Dizzee proves his versatility once again over a fiercely danceable instrumental. It hasn’t officially been released stateside yet, but that didn’t keep the producers of HBO’s “Entourage” from including it in a recent episode.

Adele

This songstress was first exposed to most U.S. audiences during her appearance as the musical guest on the same episode of “Saturday Night Live” that featured Sarah Palin. After this appearance, her debut album, 19, jumped to the top spot on iTunes’ sales chart. Adele has a perfect voice for soulful pop music. Combining Amy Winehouse’s brashness with Natasha Bedingfield’s emotion, Adele has already proven that she can win over American audiences and will doubtlessly continue to do so in the future.

Essential Download: “Chasing Pavements” This powerful ballad is a brilliant pop song. Seamlessly transitioning between simple acoustic verses and a full orchestra-backed chorus, “Chasing Pavements” stands a good chance of being one of the most memorable pop songs of the year.

Does It Offend You, Yeah?

Does It Offend You, Yeah? is what Daft Punk would sound like if they actually played punk music. This electro-rock quartet delivers angry dance music made for Saturday nights. The group recently opened for the Nine Inch Nails in several spots around North America on their most recent tour.

Essential Download: “We Are Rockstars” The debut single from Does It Offend You, Yeah? is already a dance floor staple around the world. This song’s unrelenting drumbeat is a perfect accompaniment to machine-like vocals. Juxtaposed with synthesizers, raw electric guitars give the song a violent energy that carries it to the next level.
This neo soul diva successfully blends R&B, jazz, and hip-hop, with a hint of electronic beats to create a permeating force in the local R&B scene. Hailing from Savannah, this classically trained songstress is like Erykah Badu and Jill Scott on crack...good crack that is. Her funky fresh Spectrum EP is only a taste of what’s to come.

**Essential Download:** “B-Trak” gives us a throwback funk vibe that brings us back to the days when 8 tracks ruled the world. On this record, her vocal training is apparent as the vocal layering takes precedence. One can hear the influence of soul singers of yesteryear.

Have you ever a thing called ‘ghettotech’? Neither have I. Luckily I got my first taste of ghettotech when I came across Atlanta rap quartet, Holly Weerd. Their tracks combine jazz, rap, and techno, garnering much attention from the online community. Drawing inspiration from Atlanta’s social scene, the group brings a spacy, ethereal element that is a breath of fresh air. Look for them to continue defying the norms of hip-hop with their eclectic melodies.

**Essential Download:** “Weerdo” lives up to its title. Weird but oh so good, the track bounces you around like you’re floating in space as they hilariously ask you “have you ever made love to a weerdo?” No, but there’s always a first!

The Selmanaires began with twin brothers Herb and Jason Harris who later met Tommy Chung. They derived their name from the place where they started practicing: 73 Selman Street in Reynoldstown, a neighborhood of Atlanta. Their greatest strength: vocal harmonies. I guess you would expect that from twin vocalists. Combine that with psychedelic beats and you get a true gem. It also doesn’t hurt that Diego Luna is one of your biggest fans.

**Essential Download:** “Nite Beat” is an ass-shaking track off their latest album, The Air Salesman. The song is a punk-funk fusion that is absolutely delightful to your ears.
Le Samouraï (1967) dir. Jean Pierre Melville

Possibly French actor Alain Delon’s greatest work, Le Samouraï is a crime thriller classic that follows hit man Jef Costello as he runs around town, escaping the police and employers who eventually seek to kill him. Melville paints a picture of a man alienated from the rest of the world in a slew of fascinating sequences. However, the work would not be complete without Alain Delon's portrayal of the cold-hearted assassin, who’s façade begins to crack as the world around him crumbles. There is nothing more captivating than looking straight into Costello’s icy-blue eyes and seeing absolutely nothing at all.

Mean Streets (1973) dir. Martin Scorsese

In Scorsese’s first critically acclaimed film, a young Italian (Harvey Keitel) wanders the “streets” struggling between desiring power in the local mafia, looking out for his self-destructive friend Johnny, and loving Johnny’s cousin Theresa. While this is Scorsese’s breakout film as a director, it is Robert De Niro’s breakout film as actor. De Niro is captivating as the borderline psychotic Johnny and is enough reason to check out this 1973 classic.


_Flesh/Trash/Heat_ is the landmark underground film trilogy featuring breakout Warhol superstar, Joe Dallesandro that represents the life of sex, drugs, and rock n’ roll. _Flesh_ follows the day in the life of a street hustler who must go out and earn $200 to pay for his wife’s lesbian lover’s abortion. In a collection of scattered encounters with former male lovers, transvestites, and sketchy older men, the low-budget film is a humorous yet sad patchwork of a man caught in an endless cycle where he is nothing but a piece of Flesh. _Trash_ follows Joe as a junkie who lives in poverty with his wife Holly (played by transvestite Holly Woodlawn) who roams around New York trying to hustle anything to get a quick fix. The standout in this film is Woodlawn, whose performance launched a fervent campaign to get her nominated for an Academy Award for Best Supporting Actress. Shot in LA rather than NYC, _Heat_ is the most “Hollywood” of the three films. This time around, Joe is an unemployed former child-star who shacks up with a washed up Hollywood starlet played by Academy Award-nominated actress Sylvia Miles. It is nothing but pure camp and doesn’t quite match the two previous films in terms of prolificness. However, it still has its entertaining and humorous moments. “Help! I need a BAAAAAND-AID! The chlorine is seeping into my cigarette burns!” [These films contain lots of nudity and sex and may not appeal to the average viewer.]

8 ½ (1963) dir. Federico Felini

This film is one word: epic. It’s famous 3 and a half minute opening sequence is about an Italian film director played by Marcello Mastroianni who is suffering from his director’s block. Rather than facing the demands of his wife, mistress, and producer, he retreats into his dreams and memories that are interwoven with reality. The film is biographical as Felini was experiencing director’s block at the time. The block is an exhilarating, confusing journey into man’s consciousness.
Taxi Driver (1976) dir. Martin Scorcese

This is one of those films that everyone has heard about and probably has recited its famous “you talking to me?” line. Yet I doubt many people have actually bothered to see what all the hype is about. In his second partnership with Scorcese, Robert De Niro plays Vietnam-War veteran Travis Bickle who makes a living cruising the streets as a taxi driver. He is a troubled, lonely man who sets his sights on a political campaign organizer (Cybil Shepherd). After being rejected, he becomes increasingly disturbed and makes it his mission to rid New York of its moral decay. (Travis tries to help a 14 year-old Jodie Foster escape a life of prostitution.) The film culminates in the epic shoot-out that firmly cements Scorcese as one of the greatest visionaries of all time.

Seconds (1966) dir. John Frankenheimer

Arthur Hamilton (John Randolph) is a middle-aged man detached from his job and his dwindling marriage. He is approached by a secret organization that promises to give him a second chance at youth. After extensive plastic surgery and psychoanalysis, he becomes Tony Wilson (Rock Hudson) and begins to enjoy his newfound youth. However, he soon realizes that being “reborn” has its deadly consequences. Frankenheimer’s direction, combined with black and white cinematography from James Wong Howe, successfully depicts the paranoia and nightmare of Seconds.

Midnight Cowboy (1969) dir. John Schlesinger

The only X-rated (at the time) to win the Academy Award for Best Picture, Midnight Cowboy is a film starring Jon Voight as a young rodeo star who moves to NYC for bigger and better things. He eventually meets a crippled con artist (Dustin Hoffman) who takes his money and leads him into a life of male prostitution. The heart of the film, however, comes from the ensuing friendship between the two contrasting characters.

Rosemary’s Baby (1968) dir. Roman Polanski

Pregnancy may never be more frightening than in 1968’s Rosemary’s Baby. Rosemary (Mia Farrow) has a dream that she is raped by Satan. Weeks later, she finds out that she is pregnant. Roman Polanski triumphs with his first US film that is decorated with an inspiring performance from Mia Farrow. The film’s ironic juxtaposition makes the film chilling, yet darkly humorous.

Women In Revolt (1971) dir Paul Morrissey

Probably my fav out of the Warhol collection not by filmic techniques but by the purely trashy performances of the three main stars: Candy Darling, Jackie Curtis, and Holly Woodlawn. The three transvestites play friends who are sick of being oppressed by men and vow to become lesbians and join a women’s liberation group, aptly titled P.I.G.S. (Politically Involved Girls). Unfortunately, by the end of the film, the three girls end up being even more oppressed than they were before. As a satire of the women’s liberation movement, it isn’t a film for staunch feminists and must not be taken seriously. Instead, you must enjoy it for what it is: a campy film starring three cracked out transvestites.
TRUTH #1: The Pot calls the Kettle Black
Now, whether this is a good place to insert that necessary coolness (or actually, necessary plastic-rimmed uncoolness) is a point of contention for me. For what reason was I here, the most pretentious of indie festivals? Me? The girl who has spent her whole live rebelling against the Status Quo? Who grew up sneaking out with spiky hair and a studded belt to sell $1 PBRs to anyone who could reach the counter at punk rock shows in the early-2000’s very scary and unsafe Cabbagetown before she could even drive? Who talks constant trash about those haughty, spoiled, faceless, directionless, purposeless plaid-shirt and messenger-bag wearing Johnnys? Whose musical taste spans from the Inkspots through fifties rock, sixties garage, seventies power-pop all the way to the 1979 mod and northern soul revival, but couldn’t you tell the difference between Amy Winehouse and Rihanna? Who absolutely cannot stand Radiohead, Hot Chip, Bright Eyes, Arcade Fire, The Arctic Monkeys and…well, just about anything else that could be described as “quintessentially indie”? Or for that matter anyone whose one-liner includes “post,” such as the band Tiger! Shit! Tiger! Tiger! (yes, that seriously is their name), who are described in the CMJ Festival Guide as “Italian post-punk post-punk electro madness.” Really, three “posts”? Is that necessary? Of course, I just took these as examples of the excess and ridiculousness of indie kids and boared my plane ready for some ridiculousness of indie kids and boarded my plane ready for some ridiculousness of indie kids and boarded my plane ready for some ridiculousness of indie kids and boarded my plane ready for some ridiculousness of indie kids and boarded my plane ready for some ridiculousness of indie kids and boarded my plane ready for some ridiculousness of indie kids and boarded my plane ready for some ridiculo...
was I? How late was I? How much did I think of myself that day?"

- George Clinton, “One Nation, One Groove: The Changing Role of the Producer”

“That stuff in the machine was too sterile. The stuff we were cutting was RAW.”

-Gary Shider, music director, P-funk

“When I hear someone say that ain’t real music, that’s the shit I’m lookin’ for. When I hear people say I don’t want my kids listenin to that, it ain’t real music, that’s the shit I’m lookin’ for.”

-George Clinton

This is the point at which I lost the very rainbow-brite George Clinton, who went on a spiel about cloning (he invented it), acid, Xeroxing (that’s how they cloned people), and embalming in the pyramids and how it’s all related to teleporting via frequencies….yeah…and then, after all that, had the audacity to say, “I don’t know if the acid was good. “Well, let me tell you, honey, the acid was definitely better in the 1970’s – and you might still be having flashbacks.”

A few hours and a trip to a possibly mafia-related diner later, Sean and I re-met at the Cutting Room. I found Sean drinking Maker’s Mark at a candle-lit mahogany table, surrounded by middle-aged socialites drinking bottles of ruby Ducetto and aromatic sherries at low tables adorned by hors d’oeuvres. My $11 gin and tonics had no effect on me as I sat back for the main attraction, La La Brooks, the ancient lead singer from The Crystals, as she covered hits like “Do Ron Ron” and, adorned with an afro-wig, shook her hips harder than anyone at Opera and thrust her pelvis harder than Dr. Frankenfurter in any Rocky Horror adaptation. Maybe it’s just my adoration for anything that Phil Spector touched, but La La seemed divine (no relation to the transvestite of the same name).

Afterward, we headed back to the Lower East Side in hopes of catching The Dutchess and the Duke at Pianos. We got there late and found the venue area to have sold out, but ran into the Coathangers who had just played and were well-received. We bounced around the other venues in the area, pausing only to dance to a DJ playing the Rezillos’ “Someone’s Gonna get their Head Kicked in Tonight!” Eventually we landed at the Delancey’s Late Night Brits, and as we sipped on free PBR, saw such delights as Brown Dog Jones, an American expatriate with a silly red pinup-cowgirled guitar and worse music than what I would imagine Prince’s elevator to have. We mingled with some Brits, introduced Sean as my “boss” to some beautiful Eastern European women, and eventually headed to Pomme Frite before we could see Mad Staring Eyes, a shoegaze-esque British group with a punk edge. Somehow, we ended up at a sausage-heavy bar spinning metal tunes at four in the morning and realized no matter how many fries and sauces we had it was time for our trip back to Brooklyn.

TRUTH #4: SLEEP IS IMPORTANT DURING BLAST OFF

After spending most of the weekend squatting on a friend’s couch in Park Slope, and most of Saturday afternoon attempting to find a Halloween costume everywhere from the Village to St. Mark’s Place. We regrouped at the Knitting Factory for a ridiculous metal show (which Sean managed to see, and I missed in favor for a 3pm bar). Following, we went on to the Bowery Ballroom just in time to see Atlanta synth-psych All the Saints who played hits like “Fire on Corridor X” to an audience impatient for the headlining band. Crystal Antlers took the stage as a tribal-electro-rock group, much to my own confusion. The excessive lights and electro sounds of all of these bands left me, a girl stuck perhaps a little too much in the 20th century, far behind and led up to the much-anticipated A Place to Bury Strangers. I would like to say that seeing this band, the pinnacle of many’s pilgrimage to CMJ, changed my opinion of uber-modern indie. But honestly, I was exhausted by this super loud space rock, and spent my time at the 2am show sipping drinks on a bar stool and observing the enthused audience. The crowd was spectacular, absorbed, and doing that indie-two-step shuffle. Who could ask for more from their audience?

I headed back to Atlanta the following day, incredibly appreciative of my CMJ experience, loaded down with a superfluous amount of free CDs, ears ringing, and beginning to have an understanding of the current state of independent music whether kicking it old school with La LaBrookes, looking back with The Black Hollies, or in the space age with A Place to Bury Strangers. I bonded with my general manager, spent too much money, and most importantly, got sweet free PBR promotional materials. Goodbye, Urban Outfitters NYC; Hello…Urban Outfitters on Ponce. Universal truths have never been sweeter.
At least that’s what people dub this local indie quintet. The Booze are bound to make it big. In our last issue, they were chosen as one of the 10 local buzzworthy bands. Last month, I got a chance to speak with founding members Chaz Tolliver and Randy Michael in an in depth interview discussing music, fame, fashion, and politics.

P: Alright, so you two went to high school together.
R: Yeah, and that’s sorta how the band formed.
C: Yes.
P: What made you decide that being in a band and making music was something you all wanted to do?
R: Well, I’ve always played music since I was 11 or 12 years old, so it was something I’ve always wanted to do, we didn’t actually… we were in other bands in high school as well, he was just always my friend, so we just decided to do this.
C: For me I think it started out with my brother and he plays a lot of music and stuff too, and so it was kinda, it made me wanna try it out too.
P: So you brother was like your main influence?
C: Yeah, it started out like that.
P: And did you ever play with your brother?
C: Yeah, he plays drums mostly, and he played you know, like, his friends had a band, and stuff like that; they played together.
P: But he was never in the Booze?
R: No.
P: So when did the booze formulate?
C: Yeah, I’d say briefly after high school.
P: And so what made you decide on the name the Booze?
Both: We just needed a name.
P: So take us through the process from forming the band and then to recording your first album.
R: Well, um, when we formed the band, we had a different drummer and a different guitar player, so we had demos with. Then after we got our current drummer, and our current guitar player, well not “current”…
C: not “current” current, but when we had a more solid band…
R: And when we had a better line-up, we took the demos and made it work better. For some of it, there was some, you know, there was songwriting after we had that. It started out with those demos songs that we actually had, and you know re-working that.
P: And I know how important it was to maintain an authentic sound in terms of, I guess, recording the album sort of like the way that they would back in the sixties. Was that always the way you’ve recorded?
Both: Yes and no
R: Before we did that, we did recordings for some other producers and that didn’t really work out too well so what I did was I said, “I’ll do it, and I did it.”
C: And you know, from working with other people, it didn’t really turn out the way we wanted to, and so we just decided to do it on our own.
P: So you turned in demos to producers?
R: No, we were sought out. A guy came to me and said, “Hey man, I can make your band sound really good,” and I said, “All right!”
C: Yeah, they found us.
R: And I thought he could, and he never did, so we just wound up doing it on our own.
P: So, sort of the sixties throwback sound, was that always your genre?
C: Yeah, I think that’s kind of what we planned. I think that we’ve been playing different types of music up till this point, and I think when we decided to, you know, get a good band together, a solid band, we wanted it to be something like the kind of music we like the most.
P: In the past 3 years that sort of sixties/Motown sound, especially from UK acts, has caught mainstream success. Did that influence your sound at all?
R: No, not at all. That was coincidental. We been doing this since like ’05 and this has just started taking off.
C: It was completely independent of each other.
P: So what were your biggest influences in music?
R: As far songwriting with the Booze, Rolling Stones, early, like Ryan Jones-era Rolling Stones.
C: So, Rolling Stones, and then as far as the actual process, you know recording and things like that, other kinds of prominent sixties like Motown and things like that.
P: I know you will be playing with Mary Weiss from Shangri-la’s. How did you all get into contact with her?
R: We didn’t actually. Patrick at the Earl, every time there’s a sort of a sixties singer-songwriter or a band that’s coming to Atlanta, emails me and says, “Hey, such and such is coming, wanna play with them?”
P: So what other sixties artists have you played with?
C: Dick Dale, Charles Walk & the Dynamites, who was that other group…
R: The blind guy, I forget his name. We also played with the
Pipettes four or five times. We haven’t played with a handful of sixties acts because there are only a handful of them out there.

P: You are considered the best-dressed band in Atlanta. How important is your look for the band and the music?
R: Very important. If we were going to pick a different genre of music, say we were a new metal band, we would have to act and dress accordingly to that. And as far as the music goes, it happens that we’re a part of the ATL mod scene.
C: They fit together; it wasn’t one thing or another. It was just two things fit together. We wanna look good to begin with. We wanna have a band image that reflects that. You know, it just make sit seem stronger.
P: Did you dress like this when you were in high school?
R: No, we were duds.
C: It kind of evolved.
P: So what would be your favorite store to shop at?
R: Stefan’s.
C: Yeah, Stefan’s and H&M.

R: ...or Barbie from Boston & Boston. Just thinking of places across the states

P: So you were featured this past year on Perez Hilton. Has being featured affected your success?
R: It helped, but it was no big deal. There wasn’t a check in the mail.
C: It wasn’t like oh we’re on Perez Hilton, all of a sudden we’re rich, but I mean it definitely helps.
R: We can afford to go on a US tour.
C: Yeah, we got a lot of new fans. It definitely helped with doing things on our own and things like that, but it wasn’t…

P: So any major labels or indie labels try to throw you a pitch?
R: They have, but they do shit half-assed.
C: Yeah, people have approached us, but it’s never been anything we want or anything we can utilize. You know, it’s like, we’ll sign you guys and we’ll give you, say 500 dollars, and we’ll collect half of your record sales. Well right now, we collect 100 percent of our record sales. You know, and 500 dollars isn’t gonna change that.

P: You released your second album this year. What are some major differences between this album and
your debut album?
R: The songwriting’s a little bit different…a little bit better.
C: Different process, songwriting’s different. Basically improved recording process. But I wouldn’t say there’re any major differences just improvements.

P: So the question everybody wants to know: will there be the Booze past 2008?
C: Of course.
R: Yeah, who’s everybody, who told you…who said that?
P: Just the word on the street.
R: You know, I don’t see why not.
C: We’ll definitely be around. I mean, we’re still working.

P: Is there anything else you would like to say, not just to the Emory audience, but also to people in Atlanta about the Booze and why they should listen to them?
R: I’m not gonna push us onto anybody. Any particular art will come to you.
C: And, I think like he said, if you are interested in finding something particular, then its kinda gotta find you. You gotta find yourself in a situation where the two things find each other. But as far as somebody who’s trying to find a new band to listen to or trying to expand their horizons so to say…I can do nothing but encourage people

P: Do y’all see yourselves having mainstream success or being internationally well known? How do you feel about that?
C: We like to be. We’d love to be. It’s entirely possible.
R: It’s just…one way it’s up to us and one way it’s not.
C: Like we said before, we’ve talk to labels and producers but so far there hasn’t been a huge effort.
R: People who have the means to do it…
C: It remains to be seen.

P: Last question: Thoughts on the Election?
R: I’m a musician, man!
C: Musician first, political commentator second. But if you really wanna know, I’m glad Obama won.

P: And I wanna wish ya’ll all the success and hopefully we can have the Booze play for WMRE someday.
R: Thank you.
C: Thanks for having us.
WMRE began as a low-budget idea in 1983, with call letters WEMO. In 1985, students began the laborious task of creating a modern radio station at Emory. After four years of persistent effort, on January 20, 1989, Emory’s student operated radio station, WMRE, the Voice of Emory, began broadcasting.

At first, WMRE was carried through a carrier current system throughout the university. The signal was only available to on-campus listeners, and was broadcast over the 590AM. Due to neglect and maintenance problems, the cable connection deteriorated, and 590AM was soon nothing but a faint buzz through the speakers.

Soon thereafter, WMRE began broadcasting on Emory University’s Cable System. Although once again WMRE was only available to listeners on campus, it breathed new life into the station. On September 30, 1998, due to a dedicated staff, WMRE began broadcasting on the Internet through RealAudio and RealVideo. Today, WMRE enjoys a worldwide audience, and can be heard, and viewed via a web-cam at www.wmre.fm and on the Emory Campus Cable channel 26.

IN THE FALL OF 2008, WMRE made its long awaited move from the cramped, unventilated studio in the basement of Longstreet Hall to its spacious home on the fifth floor of Dobbs University Center.

With the new location, the station has brought new technological possibilities. Though it still broadcasts video via the Emory Cable system or the www.wmre.fm website, WMRE has made efforts to raise the bar in terms of quality. New state-of-the-art sound equipment replaces the outdated. They have also expanded their streaming options to include MP3 and Quicktime. In addition, the station has implemented a new archiving process that will allow repeats during the late hours of programming for the otherwise live radio shows.

WMRE is also in the process of creating a more interactive website where you can visit show pages and find out more information about your favorite DJ. There, you will find a continuously updated photo gallery as well as interviews with local bands.

In addition, WMRE has upped the ante with special programming. In addition to the annual Halloween and Valentine’s Day extravaganzas, the station has expanded to include new thematic spins on programming to include more genre-specific shows such as the Latin flavored Radio Reloj with Aida Curtis or concept shows such as Proper Nouns with Chelsea Douglas and Jamie Nussbaum.

WMRE is in no means void of its kinks. But hopefully the welcomed changes it continues to implement will help bring WMRE greater visibility among students in the Emory community.
Money Hungry Radio: Flyday Night Live

DJs: DJ Greedy & Mr. Money
Genre: Hip-Hop, Reggae, R&B

What’s to Offer?: Our show features never-before-heard exclusive songs that have not been released yet from many mainstream and underground artists. We DJ live every flyday night so that means no playlist, no iTunes, no Ipod and 100% pure mixing. Requests always get priority so what ever a fan wants to hear they can expect to hear what they want in the next couple songs. Every week we educate the people and inform them of top stories going on in the news, let them know about upcoming parties, as well as add new language to their vocabulary.


Turn-ons: Money
Turn-offs: Fake sneakers and jewelry
Gravity Box

DJ: Martim S. Galvão
Genre: Electro Mashup

What’s to Offer: I use my laptop and a mixer to mash up music live on the air. I like to slow down and distort songs and then put them together with different songs. I don’t like to talk a lot, which means less jib jab and more music. I hold contests where you can call in and talk to my dear friend Stubbs and win some prizes. I like having guests in the studio and I like getting your calls and IM’s and I often have people that call in come in for the next show.


Turn-ons: Cars, chocolate, the 90’s, hospitality, drive, thoughtfulness, relaxing and humor.

Turn-offs: Awkward situations, nasty things, bad smells/tastes, stress, violence, ignorance and arrogance.
Radio on the TV

**DJs:** McLean Crichton (MC_MC), Ben Friedman, Michael Silvanowicz (DJ Crunchy Mike)

**Genre:** Post Progressive Nu Age Metal

**What’s to Offer?** Each week, *Radio on the TV* features a different theme. For instance, it could be some of our favorite albums of the summer or a preview of an upcoming concert. Ben Friedman is one of our main attractions. Don’t let his preppy exterior deceive you; he’s about as well put together as a three year old’s Lego set. His diatribes are unpredictable and subjects span from musings on Nietzsche to voting rights for horses. But mostly, we play music we like and make sure to have a good time.

**Current Top 5 Tracks:** The Album Leaf - “We Need Help”, Bob Dylan - “Boots of Spanish Leather”, Broken Social Scene - “Looks Just Like the Sun”, This Will Destroy You - “Threads”, The Beatles - “Dear Prudence”

**Turn-ons:** Morrissey, Tattoos, NASCAR, High School Superlative Winners, Beer
**Turn-offs:** People who say “I feel” when they really mean “I think,” Nick and Norah’s Infinite Playlist

If That’s What You’re Into

**DJs:** Victoria Alden, Alice Cho, Nicki Janes

**Genre:** Sexy Time

**What’s to Offer?** What don’t we have to offer? This attractive team of mavericks is more epic than a blessing of unicorns. Our witty banter and mesmerizing charm have captivated a legion of devoted followers (Hi Mom!). We focus each week on an engaging theme and engage in theme-like activities including, but not limited to, dancing, singing, outfitting, smiling, etc. As if that weren’t enough, our extensive musical repertoire bolsters our sexual magic. If That’s What You’re Into embodies love, hope, beauty, truth, freedom, and starshine. But you already knew that, didn’t you?


**Turn-ons:** James McAvoy, tiger-like fierceness, It’s Always Sunny in Philadelphia, Tesla, Karate and friendship
**Turn-offs:** Foot fetishes, funky teeth, The Night Man, raw reality
Las Horas de Floras y Fans That Adore Us
DJ: Jordan Greenwald [Philosorapper] and John Petersen [Dickonya]
Genre: Classical Comedy

What’s to Offer?: Does anyone else have a Final Fanny? Didn’t think so. We offer a unique blend of Classical music and post-modern day comedy. We are by far the funniest show hosts, and probably have the single most devoted fan. Her name is Phoenix – yeah, Phoenix. We utilize the camera more than anyone, incorporating low quality lap top videos of chi masters incinerating objects with their spiritual energy.

Current Top 5 Tracks: Mozart’s 1st, 2nd, 3rd, 4th, and 7th symphonies.
Turn-ons: Girls dressed up as sexy nurses and/or schoolgirls, bar through the nipple on full breasts only, fat chicks [just dickonya...all he can get], bisexual chicks, white chicks, condiments, food [just dickonya again], subservience.
Turn-offs: Asian accents of any kind, sober bitches, fat people, penises, IQs above 95, speech impediments [especially lisps], STDs [from them, not from us]

The Vagina Power Hour
DJ: Rachel Rogol, Hadas DeGroot, Leili Kasraie, Claire Rigsby
Genre: Female Artists

What’s to Offer?: The concept of “Vagina Power” was first brought to our attention at a 2007 Cat Power show. We probably never got over the Spice Girls “girl power” thing from 1996 either. Best known around Emory and the greater Atlanta community as “Those Vagina Girls,” we bring you two hours of pure estrogen every Thursday from 10 to midnight. Now in our second year on air, we’ve been fighting the man with our all-inclusive show. We always take requests. We never disappoint. Check it out. Love, LHCR.

Turn-ons: Short walks on the beach and acoustic Alanis
Turn-offs: Cock blocks and circle jerks
There is No Ska in Gaff Town
Use Protection; These Indie Boys are Hot

DJs: Lara Kesler and Charlie Watts
Genre: Ska, Indie-Rock, and Folk

What’s to Offer? Lara and Charlie do not listen to the same music. This said their taste in music is beyond excellent incorporating ska, indie rock, and folk to make the best two hours of orgasmic enjoyment for your ears. Lara seeks to rule the world with her great taste in ska and make it the next music wave to take over the United States while Charlie uses her music to achieve her goal of someday becoming a street hobo-accordionist player somewhere in Paris. It would be in your best interest for your health to listen to their shows or giant squids may eat you. When not on the radio Charlie enjoys attacking garden gnomes while Lara likes to serenade President Wagner with her owning Trombone skills. Charlie gets flustered easily while Lara’s super chill attitude is super calming like Bob Marley’s music. The first hour of the show is entitled There is No Ska in Gaff Town as in Lara’s home town, Gaff Town, there is no ska and the little that is there is only found behind rocks and in sketch British Bars. Her show features such fab artist as Less than Jake, The Toasters, and Big D and the Kids Table. Charlie’s show is entitled Use Protection; These Indie Boys are Hot as she plays such hot artist as Beirut, Andrew Bird, and Franz Ferdinand. Listen and watch them every Friday from 2-4 p.m. Warning: You may witness some mad dance skillz.


Turn-ons: The scent of fresh laundry, alliterations, Lauren Ladov, the color blue
Turn-offs: Giant Squid eating our friends because they did not listen to our show.
By all conventional wisdom, Kanye West’s latest record, _808s & Heartbreak_, should be horrible. Kanye West, the flamboyant, funny, egotistical lyricist is gone, along with his sampled-filled beats. In their place lie melancholy emotional lyrics and minimalistic electronic beats backed by tribal drums.

On paper, this sounds like a huge artistic fumble, but Kanye, for the most part, makes it work well, surprisingly so in some spots.

Forgoing traditional hip-hop beats, Kanye exclusively uses tribal drums that largely drive the album, making many of the tracks danceable and saving others from mediocrity. Kanye even puts the notorious auto-tune to use here, knowing when and where to use it and how to emphasize it, unlike T-Pain who slathers it over every track like a whole stick of butter on a single piece of bread.

Thematically, this is clearly Kanye West’s breakup album, as the title might suggest. Many of the tracks here are about an unidentified woman, presumably West’s ex-fiancé, Alexis Phifer, whom he attacks viciously throughout the album. On tracks like the album’s opener, “Say You Will,” these attacks are fiercely personal, almost uncomfortably so.

The album’s best track, “RoboCop,” opens with a electronic instrumental that could be mistaken for a Nine Inch Nails track before going into a rich, poppy strings section that drives the rest of the track. Kanye’s trademark wit is also on display here, as he compares his “heartless” mystery woman to RoboCop, star of the 1980s movie franchise of the same name.

Other highlights off of the album come with his collaborations with lesser known singers. On “Welcome to Heartbreak,” Kanye enlists Kid Cudi to paint a portrait of a successful but ultimately lonely lifestyle. With lines like “My friend shows me pictures of his kids, all I can show him is pictures of my cribs,” this song gives listeners a rare glimpse of Kanye West, the man, instead of Kanye West, the artist. The fiercely danceable “Paranoid” is fueled with a 1980s pop sentiment that allows collaborator
Mr. Hudson to make a memorable debut.

808s & Heartbreak is far from the masterpiece that Kanye West supposes it to be though.

“Heartless,” the second single from the album covers the exact same thematic material as “RoboCop,” but lacks the wit that makes “RoboCop” so great. This doesn’t make “Heartless” an inherently bad track, it’s just not as interesting as the other.

“Pinocchio Story,” a live "freestyle” that feels tacked onto the end of the record is a fairly good track, but the sound quality is so bad that it makes the track near unlistenable. On "See You In My Nightmares,” Kanye allows Lil Wayne to completely outshine him on a track that should be intensely personal.

By far, the biggest disappointment on the record is “Coldest Winter.” Kanye was quoted in the press as saying that this song dealt with the death of his mother. Considering his previous ode to his mom, "Hey Mama” off of 2005’s Late Registration, this song should be the emotional heart of the record.

Ultimately, it’s hard to listen to this record and not miss the old Kanye West, especially when he shows his trademark wit on some tracks. While this is a fine album, one can only hope that this is just a one-time melancholy interlude in an otherwise upbeat discography.

Overall Grade: B
Best Tracks: “RoboCop”, “Paranoid”, “Welcome to Heartbreak”

-Tim Webber

LOVE IS ALL
A Hundred Things
Keep Me Up At Night
(What’s Your Rapture)

Out of all the things to come out of Sweden, their meatballs, socialism, Absolut Vodka (what? Who said that?), Love Is All and their new album A Hundred Things Keep Me Up At Night has officially joined my list of things I love about Sweden. They’re a fairly new band whose album makes melancholy love troubles sound like a party. Oh, if only it was the truth. They remind me a bit of The Tings Tings, but definitely have an edge, and therefore definitely kick The Ting Ting’s poppy records’ asses.

Forming from the broken pieces of the indie pop group Girlfriend and side-project Cat Skills, Love Is All has acquired a great mix of vocal and instrumental talent.

For starters, vocalist (and keyboardist) Josephine Olausson, truly embodies the band’s image. She is completely sassy, hardcore, unforgiving, damn cute, dainty and sweet. She sounds like the love child, if you will, of Joe Strummer of The Clash and a Chinese Peking opera singer, if you can imagine that.

Just listen to the tracks “Give It Back” and “A More Uncertain Future” back to back, and perhaps you’ll see it too. Nicholaus Sparding’s voice acts as a nice balance to Olausson’s, as it is quite pleasant, for lack of an interesting love child metaphor. He sort of takes a back seat to Olausson, yet makes up for it with his guitar adeptness.

What really makes Love Is All, is the sex, oops, I mean the sax (Freudian slip, I suppose). On their last album, Nine Times That Last Song, you could thank Fredrik Eriksson for the awesome saxophone rifts, but after that album’s tour, Eriksson left the band, and was replaced by James Ausfahrt. And Ausfahrt (pronounce and laugh as you will) has undoubtedly given A Hundred Things Keep Me Up At Night something special.

On the last track, “Floors”, Ausfahrt just goes at it for the last minute, sounding like an orchestra of confused bees. It’s exhilarating to say the least. Bassist Johan Lindwall, and drummer Markus Görsch have their moments as well.

The opening song, “New Beginnings”, is a great opening for the album. It introduces what’s to come on the following tracks. It has the back and forth duets of Olausson and Sparding, the crazy saxophone solos, the in your face attitude, and all the other elements you need to make a dance song you can’t help but pump and flail your arms to.

“Movie Romance” is a bit more subdued, but with Olausson singing how she’s sick of watching movie romances, I think they still get the whole stick-it-to-the-man message they’re going for. “Big Bangs, Black Holes, Meteorites” however is my favorite. It drops the album’s title and some sick guitar and drumbeats, if I do say so myself. It’s completely modern, and space-ages, yet it somehow feels like it’s from eighties Brit-rock. All of this is in under two minutes- not too shabby.

So I must give it up to Love Is All. They completely defy standard Swedish pop. This album sort of slaps ABBA, Ace of Base, and Aqua in the face. And who wouldn’t like to see that?

Overall Grade: A-
Best Tracks: “Big Bangs, Black Holes, Meteorites”, “Wishing Well”, “Floors”

-Lauren Ladov

On his latest album, Tell Tale Signs: Rare and Unreleased 1989-2006, Bob Dylan shows that his leftovers are better than the entire catalogues of lesser artists. This collection of alternate versions, soundtrack contributions, live tracks and demo tracks shows once again that Dylan is one of the greatest American songwriters of all time.

All of Bob Dylan’s musical trademarks are here. Powerful lyrics overlay instrumental arrangements influenced by folk, blues, rock and country music. Dylan’s raspy voice sounds every line a sense of gravitas. However on some live tracks, he obviously struggles to hit the notes.

Like the rest of Dylan’s “Bootleg Series,” this album is meant for Dylan connoisseurs, but is accessible to the public at large. With a running time of over two hours, this compilation can seem a bit daunting at first.

Diehard fans will enjoy listening to the alternate versions of familiar songs, noticing the different arrangements and nuances between these tracks and the originals. While a first-time Dylan listener would be better off choosing one of the numerous greatest hits compilations or one of Dylan’s classic albums, anyone with a base knowledge of Dylan can enjoy the work.

With a few notable exceptions, most of these songs sound so similar that they bleed into each other. That’s not necessarily a bad thing, as it gives the record a unity that it shouldn’t have, considering the disparity between the actual recordings of the songs.

“Dreamin’ of You” is the albums standout track. Built on a haunting chord structure, this song showcases Dylan’s musical craftsmanship and adds the right atmosphere to the songs melancholy lyrics. Another standout, “Series of Dreams” is built around a rolling drumbeat that sounds like vintage U2.

These tracks are in the minority however, as Dylan for the most part sticks to his folk roots during most of the album.

Interestingly, Dylan puts multiple versions of the same song on the album with the tracks “Dignity” and “Mississippi.”

The first version of “Mississippi” is an acoustic, folksy song, where the second arrangement uses electric guitar with a twinge of country. The two takes on this single song in many ways mirror Dylan’s distinct sounds before and after the release of Highway 61 Revisited.

The first arrangement of “Dignity” is a skeletal piano piece that shows the potential to become one of Dylan’s masterpieces. However, the second version on the record fails to deliver on the first version’s promise and fades into the background as another western ballad.

As with much of Dylan’s work, these songs have a deep sense of Americana about them. With lyrics that are vague enough to be universal but specific enough to be profound, these songs provide the perfect fodder for other musicians to cover with their own twist.

Ultimately, Tell Tale Signs is a brilliant piece of work. While it’s not Dylan’s best work, the album further cements Dylan’s place as a national treasure. It serves as a reminder that even on his off days, Bob Dylan is still a
The Kaiser Chiefs

**Off With Their Heads**

*Universal*

Americans love irony, and, in the current Pitchfork-dominated hyper-literate extended indie realm, singing about inanities in plain terms is ironic. The Kaiser Chiefs, despite roots in Blur and Oasis and a name swiped from a South African football club, have figured this out, rejecting the clever honesty of 2005’s *Employment* and the ill-advised image-metaphor creation experiment of 2007’s *Yours Truly, Angry Mob*.

On their newest album, *Off With Their Heads*, the Chiefs have returned quickly in an attempt to snatch the chunk of the “just-turn-off-your-mind-and-enjoy-it” block too old to delude themselves into enjoying new Weezer.

Any band’s third album ultimately defines their future, whether they have evolved within the context of their craft or stagnated. It stands to reason, then, that any review of a band’s third album should answer just that: have they anything more to offer us? With this album, though, answering that question – the question – isn’t quite that simple, so breaking it down seems logical.

**Continuation/expansion of core sound?**

Expansion may be a bit of a stretch, but the sound is similar, perhaps a little less ready-to-offend than on prior albums. Respect and admiration of other artists? Three members of British indie band New Young Pony Club, rapper Sway DaSafo, and James Bond composer David Arnold all make guest appearances, but the big catch is singer-songwriter superstar Lily Allen, who sings backup on two tracks.

Check. Songs that stand on their own? “Never Miss A Beat,” a bona fide turn-off-your-mind irony anthem ironically informing us that “It’s cool/To know nothing,” is the first single, and some will like it, certainly.

On tracks like “Get Smashed Gate Crash” and “Driving Nowhere” with the video game undercurrent that runs through the album.

Moreover, the presence of the vocoder fits in gives Smith’s voice the room it needs to shine. Hadouken! reaps the benefits of electronic samples. While the energy-filled and layered deeply with a staggering number of electronic samples. While the energy-filled songs on this album pack a powerful punch when listening to them, they are ultimately forgettable.

Underneath Hadouken!’s 16-bit synthesizers and heavily distorted guitars lie songs with surprising pop sensibilities. While the majority of the album’s lyrics are simply shouted over its beats, lead singer James Smith is a surprisingly good vocalist. On “Driving Nowhere” and “Declaration of War,” Smith delivers a solid indie-pop vocal performance that makes the tracks much better than they should be.

Several segments throughout the album also use a vocoder in a very effective manner. These vocoded segments sound more like Hologoodbye than T-Pain, and they greatly benefit from that. The sparing use of the vocoder gives Smith’s voice the room it needs to shine. Moreover, the presence of the vocoder fits in with the video game undercurrent that runs through the album.

**Videogames are unquestionably Hadouken!’s most obvious influence. Synthesizers and drums sound like they could have been sampled right off of old NES games. Several of the songs on the album have lyrics about Play Stations Even。“Dignity,” “Dreamin of you,” “Off With Their Heads” were remind of a mirage of other bands.**

As the title of the record suggests, this music goes by fast. Every song on the album is under four minutes long. However, the level of production in the songs is so high that repeated listeners are almost necessary to fully appreciate the music.

Unfortunately, the record’s speed is its greatest flaw. These songs come and go so quickly that they don’t have time to leave a mark. A majority of the lyrics on this album are shouted, and that makes them easy to ignore, even though they have content. It’s clear that Smith has a great voice, but he doesn’t get to use it anywhere near as much as he should.

Ultimately, this record is fairly forgettable. The glimpses of genius lyrics and catchy choruses show that Hadouken! has the potential to be a voice for a generation. They just have to have enough of an attention span to be one.

**Overall Grade:** B+

**Best Tracks:** “Liqud Lives,” “Driving Nowhere,” “Declaration of War”

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*Tim Webber*

Hadouken!’s debut album, *Music For An Accelerated Culture*, is like a Red Bull. Each of the songs on the album is packed with energy and layered deeply with a staggering number of electronic samples. While the energy-filled songs on this album pack a powerful punch when listening to them, they are ultimately forgettable.

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*Tim Webber*

+/-

**Xs On Your Eyes**

*Absolutely Kosher*

Immediately when I started to listen to the new album from +/- entitled Xs on Your Eyes I was reminded of a mirage of other bands.

The opening song “Tired Eyes” was by far my favorite but its opening synthesized beat reminded me so much of Postal Service’s version of “Such Great Heights.” I seriously thought it was going to be a cover of “Such Great Heights” until the song progressed.

As the first song continues in comes a flurry of guitars, which just doesn’t peak as much as in “Such Great Heights.” The following songs, “Snowblind” and “Subdued,” are also good songs but I still feel that I’ve heard them before from another band as many of those echo riffs sound a little too much like Radiohead or...
Massive Attack.

In a couple of the songs, like “Queen of Nothing,” it seems the band just decided to run a drum machine and flitlyrics across the top and flitlyrics across the top without much care for the overall quality of the song.

“Marina” was by far my least favorite track as the band attempts a quiet love song. The energy that was created by “Tired Eyes” and “The Hours You Keep” through massive crescendos is nothing like this quiet song that lulls the listener to sleep.

The lyrics are not very memorable either. I have listened to this album ten times through and I still couldn’t sing along with most of songs as words are muddled behind synthesizers. This might be what the band is going for but I personally love nothing more than pelting out some lyrics at the top of my lungs going 50 mph down Ponce de Leon.

Reading about this band made me much more excited about it than their actual music as they seem to be at the heart of indietronic culture and they use a lot of clarinet. And I can always go for some wicked clarinet. The band does succeed in their indietronic endeavors as they blend both traditional and electronic instruments together quiet nicely.

+j/- was formed in 1991 and has two other albums out under the indie labels Teenbeat Records and Absolutely Kosher, which are some of my favorites as they sponsor such bands as Sunset Rubdown. +j/- started when the owner of Teenbeat Records was impressed by some of lead singer James Baluyut’s solo work.

The first album was primarily a solo gig but Baluyut picked up Patrick Ramos from the band Versus as a guitarist, Chris Deaner on drums, and Margret McCartney on bass, who would later be replaced by Tony Zanella. Chris Deaner is an interesting character as he is now the drummer for Kelly Clarkson- not a sellout but Baluyut picked up Patrick Ramos from the band Versus as a guitarist, Chris Deaner on drums, and Margret McCartney on bass, who would later be replaced by Tony Zanella. Chris Deaner is an interesting character as he is now the drummer for Kelly Clarkson- not a sellout.

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“Xs on Your Eyes” defiantly has its moments. We Are Doomed exhibits Los Campesinos! most appealing characteristics, though it may not be a representation of their full potential.

Spiteful lyrics superimposed with upbeat music make them fun to listen to no matter what mood you are in. There are few bands capable of singing that is as instrumentally talented and diverse as Los Campesinos! is impressive. However, as a sophomore album, it is slightly disappointing. The ten songs, lasting thirty-two minutes, feel unsubstantial and with an abrupt ending, the album's use of vocals is also noteworthy. The vocals range from soft whispers to passion-filled bellows and include multiple male and female voices.

Hailing from the UK, accents are a dominant characteristic of the vocals. Though Gareth is the “lead” singer, some songs, such as “The End Of The Asterisk,” feature primarily female vocals. Nearly all the other songs contain alluring harmonization and either overlap or call and respond with male and female vocals.

The energy skyrockets with group chants, such as the one heard at the end of “Miserabilia”, the most spirited song on the album. As a collection of songs, We Are Beautiful, We Are Doomed, is impressive. However, as a sophomore album, it is slightly disappointing. The ten songs, lasting thirty-two minutes, feel unsubstantial and with an abrupt ending, the album, as a whole, feels incomplete.

“Between An Erupting Earth And An Exploding Sky” is an instrumental track that sounds more like an introduction to a song rather than a full ballad and is unexpectedly dull for a band that is as instrumentally talented and diverse as Los Campesinos!

Details like this make the entire album seemed rushed and underdeveloped. Growth and progress are not readily apparent which is not surprising considering this album is set for release just eight months after their phenomenal break out album- Hold On Now, Youngster…

Though Los Campesinos! may not have lived up to their whole potential, We Are Beautiful, We Are Doomed displays many exceptional qualities and is definitely worth a listen.

Overall Grade: C-

Best Tracks: “Tired Eyes”, “Xs on Your Eyes”, “The Hours You Keep”

—Charlie Watts

LOS CAMPESINOS!

We Are Beautiful, We Are Doomed (Arts & Crafts)

With seven members, Los Campesinos! is nothing short of versatile. The synchronization of the band is amazing, and the layering of both instruments and vocals is done remarkably. Rarely does the music feel overdone or awk-

THE REPORT

UPCOMING RELEASES

December 9
Common - Universal Mind Control
Musiq Soulchild - On My Radio
Justice - A Cross the Universe

December 16
All-American Rejects - When The World Comes Down
The-Dream - Love vs. Money
Fall Out Boy - Folie a Deux
Jamie Foxx - Intuition
Soulfly Boy - Souljaboytellem

December 23
Foxy Brown - Black Roses

January 2009
Ben Kweller - Changing Horses

January 16
Bon Iver - Blood Bank EP

January 20
Animal Collective - Merriweather Post Pavilion
John Frusciante - The Empyrean
Lisa Hannigan - Sea Sew
Matt and Kim - Grand
Sky Larkin - Golden Spike
The Rifles - The Great Escape
A.C. Newman - Get Guilty

January 27
Kid Sister - Dream Date
Loney, Dear - Dear John
Cará - Fantasy Ride
Franz Ferdinand – Tonight: Franz Ferdinand
Andrew Bird – Noble Beast
Lisa Lopes – Eye Legacy
The Bird and the Bee - Ray Guns Are Not Just The Future

February 2
A Camp - Colonia
Emmy the Great - First Love

February 9
Howling Bells - Radio Wars
Lily Allen - It’s Not Me, It’s You

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BIG SHOTS:
ANDY WARHOL’S
POLAROID PORTRAITS

MICHAEL C. CARLOS MUSEUM
571 SOUTH KILGO CIRCLE

Walking from photo to photo, you are immediately thrown back to a time where fluffy hair, lip liner, and spandex were acceptable. (No, I am not talking about American Apparel’s website.)

The collection displays just some of Warhol’s Polaroids, spanning a period from 1974-1985. “But Lauren, I thought Andy Warhol was a silkscreen artist, Campbell’s Soup cans? Marilyn Monroe? What’s with these polaroids?” Ah, funny you should ask unidentified reader. These polaroids are where those great works started. Before Andy (we’re on a first name basis here) would create his silkscreen designs, he would photograph his subject first, snapping over a hundred polaroids during a sitting. He used these, at the time inexpensive polaroids as a “sketch” that he would analyze and scrutinize, working his magic to turn them into the silkscreen creations that would run for about $25,000 each.

His subjects range from athletes and actors to fellow Studio 54 socialites. A highlight, for instance, is Sylvester Stalone. Perhaps it is because I am a Philadelphian, and we are by nature required to obsess over three things: eating cheesesteaks, singing the Eagles’ cheer in any social situation—even if it is totally unwarranted, and watching the Rocky movies, that I had to pay homage to my hometown’s hero.

Just a few faces down, is that of Mother Goose’s. And sorry, this is not the actual Mother Goose, but it is an extremely rare picture nonetheless. This polaroid was taken as part of Warhol’s “Myths” series, but was left out of the portfolio for continuity reasons. Thus, this little lady’s portrait is a myth on its own.

Lastly, the focal point of the exhibition is the portrait of Lillian Carter, our very own Jimmy’s mama. Lillian and Warhol apparently had a very close relationship. Warhol remarks, “Miz Lillian, she kept saying that she She sort of does. It was too nutty.” Oh Andy

The small polaroid sits next to its elaborate colorful, silkscreened partner, showing just a glimpse into the brilliant mind of Andy Warhol.

The collection will remain up through December 14. It is a fascinating glimpse into the relationship between photographer and subject while also providing interesting tidbits into Warhol’s experiences and life. It is quaint and of course quirky. It makes you want to break out your old Polaroid camera, put on some outrageous makeup, and go to Studio 54, with Andy of course, and some ecstasy…

-Lauren Ladov

YOUNG BLOOD
GALLERY & BOUTIQUE
636 NORTH HIGHLAND AVENUE

Cruising down North Highland at night is always fascinating with the neon lights of the Majestic and Urban Outfitters piercing the night. One such night this past summer, I was there, passing Vacation and the San Francisco Roasting Company, when I stumbled across a crowd outside the Young Blood Gallery and Boutique. Shrouded by a haze of cigarette smoke, people were gathered for the opening of Derek Weisberg and Crystal Morey, two ceramic artists who create humanistic figures that are obscured yet still oddly realistic. Morey’s figures resemble flowing female forms while Weisberg’s are gaunt, haunted male figures with an overlay of pain and misery. This opening got me hooked on the boutique and gallery space.

Young Blood Gallery and Boutique is divided into two spaces, the front with an assortment of handmade or designed pieces and a gallery area in back. The boutique has an assortment of jewelry, clothing, and other unique items. One particular pendant that caught my eye on my last visit was a silver octopus with jewel-encrusted eyes.

Kelly Teasley and Maggie White founded Young Blood in 1997 in their home. Both were discouraged by the lack of interest by Atlanta-based galleries in presenting local or young artists. They went to many house band parties throughout college and wondered why couldn’t art be displayed in the same way. So they began trying out their idea, hosting art house shows where they exhibited many local artists. They moved into an old TV repair shop in Grant Park in 1999, turning
Since its founding in 2004, the non-profit WonderRoot has been committed to promoting art as an impetus for social change. The founders of WonderRoot believe artists are capable of inspiring change in their communities through socially conscious art and participating in area service projects. Art speaks across gender, race, and class boundaries to foster a sense of community and encourage dialogue among citizens.

Co-Executive Director Chris Appleton remarks, “One of WonderRoot’s primary concerns is to help build a healthy independent art infrastructure in Atlanta. We believe that in order to have a healthy city we must have a strong art community. WonderRoot helps to build that in a number of ways.”

WonderRoot directly engages with and promotes Atlanta area artists. Earlier this year, the organization formed the WonderRoot Community Arts Center in east Atlanta, off Memorial Drive. The unassuming community center is a small house that blends in with the surrounding residential area. Instead of being located in a remote business district, WonderRoot fits directly into the community it serves, fostering a sense of solidarity.

WonderRoot assists artists with production, distribution, and exposure of their work, making them unique within the Atlanta art scene. Appearing modest, the community center provides a wealth of resources and facilities. For a slim fee, Atlanta artists gain unlimited access to a digital media lab, darkroom, ceramics studio, and recording studio. By providing these resources, WonderRoot encourages artists who may lack financial resources or equipment. Alive with creativity, the center provides the jumping-off ground for Atlanta artists to inspire the wider community.

Paintings, drawings, and photographs seep through the community center and line the walls of the meeting room, lounge area, and hallway. There is no area specifically designated as gallery space; instead art is integrated into every aspect of the center. The gallery shows are curated by local artists and community organizers and are displayed for about a month. WonderRoot does not demand commission from art sales, with all proceeds going to the artists. The upcoming December show is curated by Mike Germon of Thoughtmaker and opens on December 4th. On January’s show, Appleton says, “Jonathan Putnam is organizing an art show, concert, film screening, panelist discussion, and workshops around the theme of currency. If artists are interested in participating in this show they can email currency@wonderroot.org.”

There are numerous opportunities for student artists and art appreciators to enjoy everything WonderRoot has to offer. Events held at the community center include band shows, workshops, film festivals, and lectures. The workshops and lectures are often geared towards beginners, curious about exploring their artistic sides. With service work opportunities, artist members and volunteers expand their artistry beyond the center and into the city. Appleton stresses, “I want people to know that WonderRoot is so much more than gallery space, so much more than production facilities, so much more than a music venue. WonderRoot’s primary purpose is to use art as an agent of change. We believe that if we can empower people with the means to produce art, we can in turn empower people with the means to produce change.” Along with gallery space, WonderRoot provides artists with an invaluable creative community and, in turn, fuels the expansion of the arts scene within.

To find out more about WonderRoot, visit wonderroot.org or contact info@wonderroot.org.

-Emily Currier
WMRE SOCIALite

WMRE RELAUNCH: A SPACE ODDYSEY

SHIFT BENEFIT NIGHT

WMRE WINTER 2008

WMRE

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All That: the 80’s: Megan Watters & Elliott Marks 90s alternative rock, hip-hop
ATL Empire: Liam Greenamyre [DJ Statik] & Santosh Reddy [DJ Burtsteen Bear] hip-hop, rap
The Bedinge Hours: Adam Hoffman & Reid Sandler jam band
Cyrus’s Show: Cyrus Parlin variety
Der Mikronprofessor: Jonathan Jackson german
Dolla Dolla Bill: Wyatt Wilson & Graham Hadley remixes, acoustic, live
Drink You Down: Patrick Russum variety
Ear It: Martin Holland & Kylie Petti variety
Ebony and Ivory: Andrew Sears & Alyssa Collins variety
Fitter, Happier, More Productive: James Hicks & Steve Hager indie, alternative
The Fuzz With Greg & David: Greg Taillet & David Michaels rock, electro
Galactic booty Hour: Jenna Mullet & Kyle Wright indie, pop
Gravity Box: Martim S. Galvão electro mash-up
 Ibiza Nights: Brenno Valerio and Steven Siegel house, trance, progressive
If That’s What You’re Into: Alice Cho, Victoria Alden, & Nicki Janes sextime
Jump On It: Crystal Chambers & Kameron King country, top 40, classic rock
Jungle Safari: Drew Breidenbach [The Ancient Drewbul] UK jungle, drum and bass, dubstep, breakbeat
Kloset Kommunists: Shreyas Sreenath & Ogy Dharmar indie, indian, jazz, experimental
Las Horas de Flores y Fans That Adore Us: Jordan “Philosorapper” Greenwald and John “Dickonya” Peterson classical
‘Li Bit of Orange: Pam Sterling
Madison and Genna: Madison Poche & Genna Scheuerell
Money Hungry Radio: Malcom “DJ Greedy” Forde & Corey “Mr. Money” Moore hip-hop, reggae, r&b
Music Is My __________ : Bridget Riley indie
Open Heart Surgery: Leah Lamoki inspirational
PIMP: Geoff Schorkopf & Rylee Sommers-Flanagan indie
Proper Nouns: Chelsea Douglas & Jamie Nussbaum indie, pop
Radio on the TV: Mclean Crichton, Ben Friedman, & Mike Silwanowicz post-pogressive, nü age metal
Radio Reloj: Aida Curtis latin, international
Smell the Glove: Cole Lundquist metal, punk, ska, hardcore, alternative
Sunday Curbstomp: Laura Bakewell hardcore, metal
Tasty Grapes Radio: Sean Hallarman, Brendan Munzer, Frank Lemmon, & James Poole indie
The Rundown: Ishan Majumdar & Mike sport talk
There’s No ska in Gaff-town & Use Protection: These Indie Boys Are Hot: Lara Kesler & Charlie Watts indie, folk
Transfer Slots: Sammi Sinheimer and Peanut Jones
Unforgivable Mondays: Peter Brody & Justin Soleimani indie, electronic, dance
Vagina Power Hour: Claire Rigsby, Leili Kasraie, Hadas deGroot, & Rachel Rogol female artists
VG Frequency: Larry Oji
Voodoo Children: Johnny Lippincott, Mike Blau, and Ike Privetera
When Your Sound Tribe CD Skips: Sam Gainer
Wonder Mike Radio: Michael Dursey-Browne rap, hip-hop, reggae, funk
Word, Smith: Chanel Kim & Emily Currier spoken word, indie, hip-hop, international
Xpressway to Yr Nun: Eliot Johnson kiwi rock, punk, hop

Keep checking www.wmre.fm for updates on the Spring 2009 schedule as well as info on new show premieres. If you are interested in becoming a DJ, Learnlink Andrew Crichton, Programming Director.
LOCAL SFEST RETURNS TO EMBRY

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LAST YEAR WE BROUGHT THE COATHANGERS. WHO WILL WE BRING NEXT?

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also tune into our annual valentine's day programming by streaming us live on our website or turning your TV to channel 26 Emory Cable