



QUADROPHONIC NEWS

Major Album Releases In The Fourth Quarter, 2013:

Reflektor -Arcade Fire
October 29th,
2013



Artpop -Lady Gaga
November 11th,
2013



Live on the BBC Vol. 2
-The Beatles
November 11th,
2013



•**New** -Paul McCartney
•**Matangi** -M.I.A.
•**Shangri La** -Jake Bugg

•**Beyoncé** -Beyoncé
•**Because The Internet**
-Childish Gambino

Quadrophonic News

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In This Month's Issue:

- Album Reviews: *Reflektor*, *Yeezus*, *Centipede Hz*, *MMLP2*, *Live Through This*, *Bleach*, *Night Time*, *My Time*
- Insight On Famous Female Artists
- December/January Music Event Calendar

Arcade Fire's *Reflektor* Review

Achtung Baby. *OK Computer*. *Sound of Silver*. *Elephant*. All of these albums are special. You remember the first time you listened to each. I remember 10 years ago when the White Stripes' classic *Elephant* came out and my cousin played "Hardest Button to Button" for me. I was so taken by the simplistic, yet so powerful bass line, hearing Jack White's screeching lyrics and my whole perception of music changed. Listening to *Achtung Baby* and hearing "Zoo Station" for the first time after worshipping classic U2 albums *War* and *The Joshua Tree*, and hearing that unexpected electronic roar from The Edge, forever cementing its place in the creation of alternative music. I remember the first time I heard "All My Friends," the hook of "If I could see all my friends tonight" has been stuck in my head since. *OK Computer* was the album that made Radiohead who they are, one of the great bands of all time. And now, we can all add an album to these immortal few. Arcade Fire, the most important rock band of the last 10 years, has released their best album to date, *Reflektor*, and it is as good as any since *Sound of Silver* was released in 2007. (Continued On Page 4)

Female Artists: A Reflection

There's a lot to be said for any vocalist with a truly amazing voice, but there's undeniably something special about a woman with a powerful voice and monumental skill in writing. So in this article I hope to pay tribute to some of the best female vocalists/song writers out there. It's a big category so, unfortunately I won't be able to get to every one I'd like to, but I hope to cover three of my favorites.

First up is Patty Griffin. Patty is a powerful song writer from Old Town, Maine. her musical style is hard to pin down but it lands somewhere between folk and rock. Her voice is one of incredible range, her voice can convey every emotion you can imagine, softly or loudly, sweetly or harshly, and this amazing voice is accompanied by her indomitable talent for song writing. Her lyrics are powerful and clever, and it's all topped off by her skill as both a guitarist and pianist. For a good sample of her style I recommend her 1998 album "Flaming Red" in which she covers topics such as rape, death, love, promiscuity, suicide and abusive relationships all with a few (Continued On Page 3)

Photo Of The Month: Tame Impala Live



Hole Has Got Credit In The Strait World: A Review Of *Live Through This*

You don't have to listen closely to hear the revolution in Courtney Love's voice as she belts out lyrics like "Was she asking for it? Was she asking nice?" on *Live Through This* (1994), Hole's sophomore album, but if you do, you will find an entire world full of pain, beauty, and aggression. The magnum opus of Hole is such an accurate representation of Love's life that listening to it almost feels as if you are invading some sort of private space, like you have stumbled upon her diary that is too compelling to even think about putting down.



Courtney Love's voice can go from a raw scream ("You should learn how to say NO" in "Asking For It") to a soft whisper declaring, "When they get what they want, then they never want it again" in less than a second. No matter how quiet her voice gets, however, she always manages to rattle your bones with her words; with every song, it feels more and more as if she is the only one in the world who can sing the lyrics with such conviction. Her place as lead singer and guitarist of Hole is obvious; each word pulls the listener deeper and deeper into her framework, past the baby-doll dresses and smeared bright red lipstick and into the unfiltered realness that no manufactured-by-a-corporation-for-the-masses album could ever come close to producing. Even though this album is a more polished version of the ugly reality Hole presents in their first release, *Pretty on the Inside*, this does not make it any less effective.

The autobiographical lyricism of *Live Through This* is striking and apparent, from the anthem of insecurity "Plump" (which, like all of the songs, is full of unforgettable quips such as "Like a liar at a witch trial, you look good for your age") to "Rock Star", a supposed summary of Courtney Love's feelings towards Olympia, Washington music scene. This isn't to say that the instrumentals on the album don't deserve any credit; they

(Continued On Page 5)

Animal Collective: The Nature Of Their Beast

Fans questioned the Collective's recent album *Centipede Hz* (2012): "the songwriting here can't always keep pace amid all the percussive clatter and synth-noise splatter jacked up in the mix." But how else could Animal Collective have possibly followed the acclaimed pop album that is *Merriwether Post Pavillion*? The band's accessibility reached a high in MPP and so did its popularity. A situation like this tends to be destructive to a band's future. So, they followed a pop album with an industrialized, schizophrenic one, a brave move. This move is partially responsible for the negative feedback *Centipede Hz* has received; there is not something there for single-track consumers.

Even as a super fan, I feel that the new album fell short in how listenable it is. Albums like *Feels* and *Strawberry Jam* are of the nature where one can press play on the first track and not pause until the album is over—all this without becoming just one muddle of sound. The popular *Merriwether Post Pavillion* as well is listenable all the way through, but the album stands off from the rest in that many of its tracks could succeed as pop songs separate from the whole. So, applying these critiques to *Centipede Hz*, I would say that there is a great lack in listenability as an entire album, as well as in the strength of each song alone. The band over-compensated for this lack by stringing together each track with segments of radio fuzz and/or tweaked oscillations; the result was a sloppy-joe.

I have listened to a solid group of songs off the album countless times, but not in the (Continued On Page 5)

MMLP2: Best Hip Hop Album Of 2013?

Eminem has released another genius album, this one titled *MMLP2*. The album starts off with the track "Bad Guy," which sounds like a continuation of one of his earlier hits, "Stan." This time "Bad Guy" goes into the mind of Stan's brother, Matthew. Eminem explains that "Bad Guy" is the intro to the whole album. "Bad Guy" has a theatrical and comical vibe to it, which is what makes listening to Eminem's works enjoyable. Eminem on the second track, titled "Parking Lot," takes a creative turn and turns this track into a comedic skit. One of my least favorite songs on the *MMLP2* album is "So Much Better," Eminem seems to degrade women very often on this track. Some of the lyrics on this track include "aaahhh, I hope you hear this song and go into a cardiac arrest. My life'd be so much better if you just." Eminem basically just explained that his life would be better if this woman died. Another misogynistic lyric from "So Much Better" would be "I got 99 problems and a bitch ain't one, She's all 99 of 'em; I need a machine gun. I'll take 'em all out." He continues talking about his joy for the death of women. Although I'm pretty sure Eminem doesn't mean it, it's still

(Continued On Page 5)

Kanye West's *Yeezus* Review

Yeezus is Kanye West's new controversial album that was released on June 18th. Kanye fans are split on this album. So, without further ado, lets begin.

The first track "On Sight" is a personal favorite of mine, and a good beginning of the album. However, the lyrics of this song are downright stupid, especially for Kanye, the man who wrote *College Dropout*. The ending seemed a bit rushed and premature.

"Black Skinhead", in my opinion, is the highlight of this album. The beat is awesome, and I find myself bumping to this song. The lyrics, while simple, fit this song in particular. "Black Skinhead" is the only song of *Yeezus* I would consider putting on my iPod.

"I Am A God" is the song on this album that seems to be the most controversial, since it is Kanye calling himself God and on the official album, it is featuring God. While the beat is good, it doesn't get hot until the middle of the song. The beginning and end of the song is just weird. The beginning is a weird sample from Campleton, who I have honestly never really heard of. The end is just Kanye screaming. The lyrics on this track are plain stupid. Although I fully support Kanye calling himself a God, he should've went more in depth about his idea. For instance, in his interview with Zane Lowe, he states quote "Would it have been better if I had a song that said I was a 'gangsta'? Or if I had a song that said I was a 'pimp'?" I would have been much happier with this record if Kanye explored this idea further. (Continued On Page 7)

Bleach: Never Going To Fade Away

Nirvana's *Bleach* (1989) was the first album that the band released, and it is often disregarded as just that: an attempt at dipping their toes into the music world before coming out with their most recognized album a few years later in 1991, *Nevermind*. However, their freshman album has, essentially, what all their others have, yet with a more simplistic honesty unaffected by being the focus of the public eye: tracks that have found a happy medium of slow and fast paces, lyrics that will bounce around your mind days after you listen to them, value in every word that Kurt Cobain sings, and an importance equally placed upon the verses and instrumentals.

"Is there another reason for your stain?" *Bleach* starts off with "Blew", setting the tone for the album with rough edges and subtle distortion, certainly leaving a permanent mark on the listener. "Floyd the Barber" is next, and serves as an introduction to the imagination of Cobain by using the same dark vibes of "Blew" to tell the story of the narrator's sexual experiences with the cast of *The Andy Griffith Show*, in which he "dies smothered in Andy's butt." Next is "About a Girl", which is Cobain's tribute to both his 1960s pop music influences and to his then girlfriend Tracy Marander, who wanted him to write a song about her. The song differs from what one might expect after hearing that description, telling the story of a dysfunctional romance in which the singer "can't see you every night/for free" (based on a line from an argument between Tracy and Kurt). The range from topics that could be found in a number of songs, like a failing romance, to specific stories and happenings told in songs like the aforementioned "Floyd the Barber" is (Continued On Page 6)

(Continued From "Female Artists") comments on a woman's role in society through biblical reference. Patty demonstrates an astounding amount of skill in the song "Wiggly Fingers," but my favorite song of hers is "Making Pies" off of her 2002 album *1000 Kisses*, which is a somber album dedicated to telling more personal stories. When Patty refers to herself as "gray," the high notes in that song, when all the music drops and all that remains is Patty's voice filled with pain and sorrow- each will send shivers down your spine.

I didn't really know about Lauryn Hill until recently when a friend recommended her to me.

The first performance of hers I happened to listen to was her 2001 MTV Unplugged acoustic set and it blew me away. Every twist and turn her voice took was intentional and beautiful. It jumped up and down but always sounded controlled like she was holding the leash of some powerful force. And her skill with the guitar was

The first performance of hers I happened to listen to was her 2001 MTV Unplugged acoustic set and it blew me away.

Like  On 

captivating. She kept her chord progressions simple, for the most part, but paired with her powerful voice, they were perfect. They could convey not only any emotion but any shade of emotion underneath it- happy with a touch of sad, joy with a touch of worry-cautious optimism in its truest form. But all these things combined were somehow more than the some of their parts. She and her guitar dominated the stage for near two hours with no accompaniment. Her two instruments were enough to captivate the entire crowd by themselves alone. Her lyrics were powerful as well, weather slow and passionate or fast and angry, her words carried heavy truth. All in all I was amazed by her, so much that I was saddened that I hadn't heard of her before. My two favorite songs from the performance are "Adam Lives in Theory" and "Mystery of Iniquity." There isn't much else I can say other than listen to her. (Continued On Page 7)

(Continued From "Arcade Fire")

So now let's delve into the great *Reflektor*. Arcade Fire was rumored last year to release an album in the fall of 2013, and it was confirmed that James Murphy of LCD Soundsystem was producing it. Murphy has remained anything but idle since he broke up his band in 2011, working extensively with artists signed to his record label DFA, and expanding his label's pallet. Although he has been constantly at work, this has been the biggest and highest profile project Murphy has worked on since the days of LCD. And boy, did he do a great job. Murphy and members of Arcade Fire have said in interviews that Murphy wasn't very instrumental in the process of making the album, and that the music was made before Murphy got in to work on it. But nonetheless, Murphy's electronic input is definitely heard throughout the album, especially on the second disc of the album in songs like "Awful Sound" and "Supersymmetry."

Arcade Fire marketed this album very interestingly as well.

Before the album-titled first single was released, pictures that said "Reflektor" were graffiti'd around New York City. The single was unusually long for a single at 7 minutes as well, and for a huge band like Arcade Fire, you'd think they'd release a more radio friendly lengthed song. Then, a half-hour long concert special was aired directly after their Saturday Night Live performance a month before the album was released. The band also scheduled multiple secret shows under the band name "The Reflektors," as well as playing The Colbert Report under the same moniker. A very cool and intriguing marketing approach like they used hyped up the album to be very good, as well as a 4.5/5 star Rolling Stone review of the album coming out a month before its release.

But now, to the music. Win Butler and company are not new to making great music; 2003's *Funeral* has been hailed as one of the best albums of the new millennium, including classics like "Wake Up," "Rebellion (Lies)," and "Haiti." But *Reflektor* is undoubtedly their best album to date. The first song, the single "Reflektor," is as good a song the band has ever released. The song, as mentioned earlier, is 7 minutes long, but never gets tiresome. The song rolls with a disco-beat, French lyrics, a David Bowie feature, and Win Butler screaming "Just a reflection, of a reflection, of a reflection..." with as intense a demeanor as he's ever had. Sometimes after listening to the album, I wish "Reflektor" was not the first song on the album, as it may be the albums best, but it does do a fantastic job of starting a fantastic album. "We Exist" rolls on right after with a familiar disco bass line, swooning violins, and Win Butler complaining about the people "walking around, head full of sound,

walking like we don't exist... but we exist." "Flashbulb Eyes," a short song about cameras, leads into my favorite song on the album, "Here Comes the Night Time." The song starts out very fast, with loud congas, a loud and treble-y guitar part, before calming down into slower tempo. The song changes tempo often, and includes one of Butler's best lyrics ever. "If there's no music up in heaven, then what's it for?" he asks. The song segways from

slower tempo back into the fast tempo right before it ends, and is sort of like a roller coaster in the way it makes you feel exhilarated when it finishes. After the fantastic rock and roll jam "Normal Person," "You Already Know" follows, which is as close as the album gets to sounding like Arcade Fire's previous album, *The Suburbs*.

Reflektor is a double-album, and each disc could be its own album, but together is how it works the best. The first disc is much faster and louder than the second disc, but the second disc is more electronic, including the synth led "Porno," which feels as close to an LCD Soundsystem song on this album; the electronic beat and extended length

of the song are features that define LCD Soundsystem as much as it does this song. The song leads into the album's second single and catchiest song, "Afterlife," which has Reginne Chassagne doing a beautiful job backup singing, and brings the album to a new high, just before bringing down the energy level on the final track, "Supersymmetry," the 6 minute track that repeats the same beautiful progression over soft synths and mellow drums. The song leaves you in a great mood, feeling accomplished, as the song ends with high-flying violins over the synth bass.

Overall, this album is perfect. Every song is fantastic, the energy flows so well from track to track, and the incorporation of synthesizer and disco influence enhance the Arcade Fire brand unbelievably well. If you have to listen to one album from this year, it is *Reflektor*. This is an album that will be talked about with greats like *Achtung Baby*, *Elephant*, *OK Computer* and *Sound of Silver* for years to come. This is an album you'll remember listening to the first time, and will always make you feel a certain way. This might be the best album to be released for quite awhile. I never thought Arcade Fire could make a better album than *Funeral*, but then they did. And bravo to them.

Benjamin Gordon, '15



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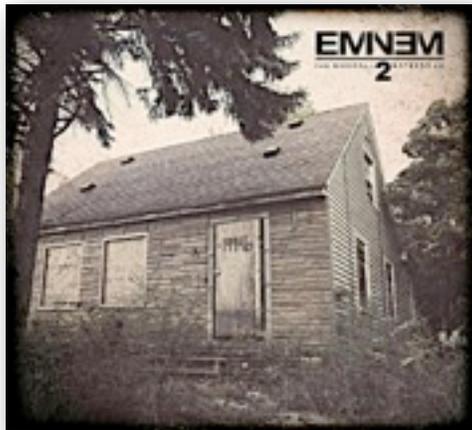
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(Continued From "MMLP2") demeaning. On to more positive tracks, there's the track "Bezerk," which takes influence from allusions from 1990's pop culture. "Rap God" is Eminem giving himself praise, rapping that he's "beginning to feel like a rap god, rap god." Eminem violates rappers on

this track using comical lyrics such as "you're as pointless as Rapunzel with fucking cornrows." "Rap God" is the stereotypical rap single in which the rapper proclaims he's "the best in the game." On the track



"Brainless," Eminem uses an old hip hop beat and he's at his best in terms of being lyrical. The most emotional song on the album would have to be "Stronger Than I Was." This song is written in the point of view of Kim, Eminem's ex wife. This song is looking at Kim's feelings towards Eminem's previous rap, "Kim," which goes as far as to kill Kim. Another emotional track on the album where Eminem seems to be having heart felt confessionals about his mother and also samples "Mother" by John Lennon is the track "Headlights," which features Nate Ruess. In all, Eminem deserves huge props for creating an album that sheds light on all topics and personal problems that he went through during his life.

Unlike most Albums that dropped so far, Eminem's album definitely has a certain level of creativity that most hip hop albums of 2013 weren't able to reach. Eminem's *MMLP2* takes its listeners on an adventure and that's what makes it the best hip hop album of 2013.

Abena Prempeh, '16

(Continued From "Animal Collective") same way as with other Animal Collective. Sitting on a crowded train, new songs like "Moon Jock" induce anxiety, as opposed to assuaging it the way classic lines like "you don't have to go to college" do. That is not to say that I fully disprove of the turn Animal Collective has taken. I think it was necessary to remind fans that MPP was a step rather than a peak. They were successful in this sense. The new album intended (hopefully) to move away from their glorious past, into a new, interesting place. The idea is there, just not the execution.

So where else exactly did the the step forward fall short? The album is stylistically different, which is good, yet does not possess the same level of power that is so present in other albums. Besides that, there is another major offense, and that is the production of the album. As a listener, *Centipede Hz* feels colder than its predecessors. The vocals are filtered in a way that increases the distance between you and the music. The same Animal Collective "skip" is there, but it becomes incessant and begins to feel like the songs are being played on sharp, metallic springs. Melodic? Yes. Tiresome? Unfortunately, also yes.

In conclusion, I would like to say that Animal Collective still has my faith and that their past gives them enough credit to move past this lil road bump. As Confucius once said, "It does not matter how slowly you go as long as you do not stop."

Finn Clark, '16

(Continued From "Hole Has Got Credit") complement each song in the sense that they are just as jarring and cannot be overlooked. The marriage of Love's vocals and the guitar, drums, and bass is too fitting not to be acknowledged.

The whole point of *Live Through This* is that it is not made for everyone, and that is what makes it so addictive. The listener may choose whether or not they accept it into their life, but once the opening track of "Violet" plays, the album will leave too much of a mark to be able to turn back. *Live Through This* will not only let you take a look at Courtney Love's life and struggles, it will make you think about what is truly inside you.

Britney Franco, '17

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(Continued From "Bleach") admirable and gives people a fresh look at how Cobain's mind worked, especially since he said in a 1993 interview with *Spin* that about 80% of the lyrics were composed the night before recording and that he had resigned to simply screaming negative lyrics that he didn't hold dear to him.

The rest of the album alternates between intense story-lines such as the one used in "Paper Cuts", based on Cobain's fractured relationship with his mother and his own sense of sexuality and embarrassment that stemmed from his friends' comments on her attractiveness, in which he sings, "The lady whom I feel maternal love for/ Cannot look me in the eyes/ But I see hers and they are blue/ And they cock and twitch and masturbate" and the repetitive but nonetheless interesting songs like "School" and "Negative Creep" that are more open to interpretation while still keeping the listener tied to the common theme of introspection/ confusion/moodiness. The quick bass/drum backing paired with Cobain's sometimes scratchy or growly vocals and guitar playing provide an edge to the album that makes its lyrics even stronger, like in the last song, "Downer," in which Cobain quickly sings cynical lines such as "Thank you dear God for putting me on this Earth/ I feel very privileged, in debt for my thirst." This is one of the beauties not only of Nirvana, but of this album; its rawness is what builds it up, and it leaves you thinking, questioning your beliefs in the world and making you take a second look at yourself and everything around you.



Bleach is without a doubt chaotic, reflecting on Kurt Cobain's state of mind at the time and the rushed recording, resulting in the feedback and distorted vocals that make the album even more special, and managed to transform it into a huge kick-starter for the nationwide grunge revolution that was already rising up in Washington at the time. The pessimistic lyrics do not push listeners away; instead, they pull them back in, because despite Cobain's statement in the

1993 *Spin* interview that he didn't care about them, they are from such an exciting real place that they stand out from the other bands of the scene at the time. *Bleach* is anything but a fad; although Nirvana's record label sought to promote it as a part of the rising grunge movement, it transcends this prescribed stamp. Not only does *Bleach* earn a spot amongst timeless albums, it stays with you, forever clinging to your mind; *Bleach* is, without a doubt, unforgettable.

Britney Franco, '17

Sky Ferreira *Night Time, My Time* Album Review

2013 was a great year for music. It was the year of the comeback of great bands we all love; Arcade Fire, Yeah Yeah Yeahs, Phoenix, The Strokes, Arctic Monkeys, MGMT, the list goes on of classic alternative bands that released albums this year. Many of the albums released by those bands were fantastic, and they are what made 2013 a very enjoyable year for music. But one singer that has seemed to be around forever without an album finally gave us a debut. Sky Ferreira, age 21, signed with Parlophone in 2009. Ferreira, an actress and model as well, has been teasing us with singles since 2011's *As If!* EP. And she made it seem that her long awaited debut would be released in 2014, until she announced in late August the impending release of *Night Time, My Time*. And boy, did she give us a synth-pop classic.

The album opens up with "Boys," where Ferreira sings about how terrible men are until she meets someone who restored her faith, but feels conflicted. It is definitely a song from the perspective of a 21 year old, not knowing whether to trust men or not, and bringing us along. The album contains songs that you will not get out of your head for weeks; the hooks to "24 Hours" and "I Blame Myself" are pop perfection, as Ferreira sings more about her troubles and how she is self-despising. "Omanko" is essentially a U2 song off of *Zooropa*, rolling along with an Edge-esque synth guitar riff, and may be the most out of place (but best) song on the album. "You're Not the One" is another pop anthem ranting against the men that are not good enough for her. "Love in Stereo" is a softer song, as Ferreira quietly reflects on how a guy keeps teasing her. The closer "Night Time, My Time" is cold, tom-driven and different than anything else Ferreira has ever released, leaving the listener with a different taste in their mouth than any pop album would.

Ferreira does a fantastic job of combining pop music and catchiness with interesting lyrics and instrumentation. If 2013 was the year of the return, Ferreira showed that she'll be returning for years to come. And on a spectrum of 2013 albums, Ferreira's ranks pretty high. I ranked her #5 on my list of Albums of the year.

Benjamin Gordon, '15

(Continued From "Female Artists")

Another old favorite of mine, a lyricist I grew up with, is Suzanne Vega. Every thing about the way she writes and performs her music echoes with an eerie calm. Where Patty and Lauryn are both very passionate performers, but Suzanne somehow conveys the same level of passion and power in a voice that sounds like casual talk, as though she were comfortable speaking in music, or she had no other way to communicate. In addition to this unique vocal style, she is excellent with a guitar and a natural storyteller. These skills are topped off with clever rhymes, as seen in lines like "Forgive me all my blindnesses, my weakness and unkindnesses." Some of her best work is contained within her 2001 album "Songs in Red and Gray." Like many artists, the genre of such music is hard to explain, but it shares elements of folk rock and '80s electric. The album is largely somber, due to her greatest inspiration in writing it- her divorce. Her anger at the broken promises, her confusion in finding who has to blame for what has occurred, and her worry for her child caught in the middle of it are laced into songs like "Widow's Walk," "If I were a weapon" and the titular "Songs in Red and Gray." There is also an interesting note to the song "(I'll Never Be) Your Maggie May." is a response to "Maggie May" by rod Stewart. In the original song, a man tells the story of how a woman named Maggie stole his heart because she was afraid of being alone, but in Vega's reaction, a woman, scorned in equal measure by the same man, admits to him that she can never replace the original Maggie he fell in love with and attempted to replace with her. She says she only submitted herself to the torture of trying to replace his lost love because "no girl could say no" to him.

Some artists I could not get to by the end of this article but still deserve mention are Little Dragon, Emmy Lou Harris, Dido, Janis Joplin (but of course) and Stevie Nicks.

Lucas McGill, '15

(Continued From "Kanye West")

Next, we have "New Slaves." Again, another dope record. The beat is fire, the bridge is great, and I did like most of the lyrics on this track. I only had two problems with this song. The first being the fact that he claimed that his second verse was the best verse of all time, OF ALL TIME. While it was a good verse, it was nowhere near the "best verse of all time". My second problem of this song is the minor role of Frank Ocean on this track. When this song premiered, Frank Ocean had the whole outro to himself. On the final track, Kanye decided to sing the outro himself, even though he did leave Frank Ocean at the end. I enjoyed the Frank Ocean part by itself instead of the combination of the two. However, I still enjoyed the outro, but I honestly wish that Kanye went back to the original outro that he recorded.

"Hold My Liquor" is where this album begins to decrease in enjoyment. First off, the hook is stupid. It is featuring Chief Keef, but you wouldn't even know because the track list gives him no credit. The lyrics are downright lazy and stupid. However, I did like one thing about this song, and that was the fact that Kanye realized that

his lyrics were getting redundant, so he allowed the beat to rock for about two minutes.

"Blood On The Leaves". In my opinion, this is the most overrated track on this album. I understand that Kanye likes autotune. I would even say Kanye uses autotune correctly most of the time. Most of the time. On this song, it was annoying. I understand what he is trying to do. He is trying to show his "weakness" from all of the girls who left him. My problem with this was how Kanye approached this topic. On "Blame Game", he brought along John Legend and Chris Rock to help him say what he had to say. On "Blood on the Leaves", Kanye literally just talks about Molly and raps over a terrible beat with an unnecessary Nina Simone sample. However, one positive of this track is the verse where Kanye actually raps, which was great. The ending is stupid, and I wish that Kanye ended it after his last verse. This track leaves nothing for the listener to connect to. On the other tracks like "Blame Game, I could connect and feel everything that Kanye was talking about, which is the main problem here. I don't sympathize with Kanye here at all.

"Bound 2" is the final track off Yeezus. Besides "One good girl is worth a thousand chickens" and that weird music video, the song wasn't good. Fun fact, this used to be my favorite song off this album, but after listening to it a couple of times, I got bored by it. The beat was annoying, which again is weird to say about a Kanye album.

I had to force myself to finish this album. I'll start with some positives. Justin Vernon was fantastic on this album. His background vocals on many of the hooks really shine, and is one of the highlights of this album. The beats, while overproduced, range from mediocre to great. Now for the negatives. Nothing on the album is memorable at all. Nothing on this album comes anywhere close to anything off *College Dropout* or *MBDTF*. This is my main problem with *Yeezus*. Kanye was trying too hard on this album to be a revolutionary, which killed the whole vibe of the album. All of Kanye's old tracks were both genius and great to listen to, while *Yeezus* is a boring album and too overproduced. For those of you who have listened to *Yeezus*, have you listened to Kanye's other works? *College Dropout* and *Late Registration* were some of the best albums of the 2000s, and they are still outstanding even today. *MBDTF* is one of the most underrated albums of this time in my opinion. Any other Kanye album I would recommend more than *Yeezus*. While the beats are usually good, the lyrics are dumbed down and stupid. In addition, this just might be me, but I enjoyed the beats off *Watch The Throne* or even *My Name Is My Name* more than I liked the beats off this album. For now, lets just hope that Kanye comes out with something better next summer (oh yeah, Kanye announced his new album drops next summer).

Kanye was trying too hard on this album to be a revolutionary, which killed the whole vibe.

Julian Librizzi, '15

**Quadrophonic News Calendar:
Local Performances, Release Dates and Music Must-Knows**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
December 15:	16:	17:	18: -Quadrophonic News Issue 1 Released	19:	20: -Yo Gabba Gabba Live - Beacon Theater: 12/20-12/22	21:
December 22:	23: -Yabadum/ Michael Eliran/ Suchaporn - Webster Hall @ 8	24:	25:	26:	27:	28: -Phish - Madison Square Garden: 12/28-12/31
December 29:	30: -Gov't Mule - Beacon Theater: 12/30-12/31	31:	January 1:	2:	3:	4:
January 5:	6: -Neil Young - Carnegie Hall: 1/6-1/10	7:	8:	9:	10: -Albert Hammond Jr./ Jake Bugg - Terminal 5	11:
January 12:	13:	14:	15:	16:	17:	18:
January 19:	20:	21:	22:	23:	24:	25: -Dr. Dog - Terminal 5

Thank You For Reading Quadrophonic's Issue 1. If you have any questions, suggestions or concerns, let us know by emailing or speaking with a member.

Quadrophonic News Is:
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QUADROPHONIC NEWS
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