



WORTHY

VOL. 18 ISSUE 1 - WSBU 88.3 FM - THE BUZZ

The Buzz speaks with

FREE ENERGY

Also: Summer music reviews including Arcade Fire, Ra Ra Riot and Sleigh Bells

Letter from the General Manager



**“I can’t say that I’m sorry for the things that we done.
At least for a little while, sir, me and her,
we had us some fun.”
- Bruce Springsteen**

The Buzzworthy

Station Manager

Zack Witzel

Editors-in-Chief

Pat Hosken, Levi Trimble

Editors

Zack Witzel, Pete Cauvel

Contributing Staff

Kyle Zappia, Pete Cauvel,

Levi Trimble, Victoria Detmer-

ing, Jess Rehac, Zack Witzel,

Adam Kroeger, Pat Hosken,

Matt Passannante

I’m from a quaint town in the Southern Tier of New York: Horseheads. It differs from Olean primarily in its proximity to more retail, but it remains largely similar. That fact made picking this school so simple; I’d make more a geographical shift than one of lifestyle.

This summer, I lived in New York City.

I suffered minimal culture shock, all things considered; I’ve traveled to the city plenty in my life. I knew the transit system fairly well already, and the tourist-infested landmarks hadn’t appealed to me in years.

Let me just say this: I love the city. And I loved my experience there. I’m relatively certain I’ll touch on that more as the semester continues. But there’s something refreshing about returning to a campus secluded from high-volume, high-speed hustle.

I swiftly went from residing within minutes of Times Square and the Empire State Building on a Friday to driving home to pack on a Saturday to moving into a townhouse near Francis Hall on a Sunday (also my birthday).

The forced, fast transition juxtaposed the two extremes as two fresh snapshots in my head. And, ultimately, after a summer of running down platforms to catch trains and avoiding taxis speeding toward intersections in an effort to make good time, the

expansive scenery and inevitable autumn foliage of St. Bonaventure beckoned. Yeah, I ran into a number of celebrities in New York, but going through the first week of classes and recognizing the familiar faces of faculty and past professors felt equally delightful.

Had I the choice in late August, I couldn’t refuse this school’s balance of closeness and isolation.

Now I’m a senior. In the twilight of my formative years. An old-timer by college standards. The wise, bearded elder. And aside from the charm of the photographic qualities of this place, one thing will invariably remain etched in my mind years down the line: WSBU. (I had to mention it eventually, right?)

As a freshman, I wanted new friends. I wanted to expand my life experience. The radio station seemed like a perfect fit. It didn’t disappoint those expectations.

I immersed myself in piles of new music. I attended every event possible (except one when I had a strange, unexpected case of mono). I shook the hands of my station superiors. I (apparently) impressed the right people.

And the first step I took before all of that? I attended the general interest meeting.

Now look at me: I get an entire page to myself.

- Zack Witzel
Station Manager

TABLE OF CONTENTS

- 3 Free Energy
- 4 Summer Album Reviews
+ including:
Arcade Fire,
- 5 Ra Ra Riot,
Wavves, Sleigh
Bells, SSlyBY, Tame
Impala, Drake and
Big Boi
- 6 Toy Story 3
- 7 Take Us To Your
Leaders: a word
from your editors-
in-chief

WSBU

**General Interest Meeting
Tuesday, September 7
Murphy Auditorium, 9 p.m.**

AN 'ENERGIZED' BAND ON THE CUSP

Free Energy has been touring relentlessly since before their debut album, Stuck on Nothing, even came out. They're known for their throwback '70s pop, but when The Buzzworthy sat down with the band before a tour stop in Rochester this summer, they were focused on looking forward.

BW: How did the band start?

Scott Wells (guitarist): Do you want the short answer or the long answer? We've been playing together for a really long time, Paul and I. We recorded this last record together and then slowly got our friends together to be a band kind of around the songs.

BW: What's the songwriting process like?

SW: It's like some solitary work and some time together. But ultimately it's a partnership, a collaboration.

BW: Do you work on new songs on the road or do you need time off?

SW: We haven't been able to sit down together and refine the stuff. We have a lot of raw material that can be in the shape of what appears to be a finished song. It can be a riff. One riff can be a song or it can be part of a bigger song. But it requires some time to just sit down and work, and we haven't really applied ourselves to that kind of work. We've been doing this live band.

BW: What are some of your early influences?

SW: We've been playing together so long that influences were important, but we kind of figured out how to play music at the same time. So it didn't really matter. We just learned how to play together as we learned how to play music. So for us, it's pretty natural. It's just been a really gradual thing. It hasn't been like "let's do something like this." It's been a natural progression. Now we can kind of apply things to what we do.

Paul Spranger (lead singer): It seems like if you're able to listen, that's all it takes. We have a lot of overlap in what we like, but we also have a lot of things we listen to that the other doesn't like. But I think the ability to listen to each other allows you to make things together.

BW: Do you think the other guys bring stuff to the table as well?

PS: Absolutely not. [Laughter] Yeah, they're good dudes, very laid back. [Drummer Nick Shuminsky enters]

PS: Nick, what do you bring to the band, as a man, as a performer? You can't say mustache.

Nick Shuminsky: I am a man. I am a performer. I'm a male performer. I have a positive attitude, forward thinking and focus.

BW: How did you end up on DFA Records?

PS: Me and Scott were in a band before called Hockey Night and they were kind of interested in putting that record out. It didn't work out, but we stayed in touch with them. We sent them demos and it was something they really wanted to work on. Eventually the guy who runs the label convinced James Murphy [LCD Soundsystem, co-founder of DFA Records] it was a good idea. It kind of grew on James, and he decided he wanted to produce it. Partly because no one else would, and we had a deal with them.

BW: What was it like working with him?

PS: It was incredible. The dude is really into rock and punk rock and grew up doing sound for some seminal punk bands and he knows a lot about sound and recording. It was very easy working with him. It made a lot of sense production wise, sonically, to have someone with so much experience help us translate that to recording.

BW: Has the hype from the album altered how you think about your music?

PS: No. We just have a way that we work and live. Hype or whatever doesn't affect that day to day. You don't really think about that when

you're making food or whatever happens. You're inspired to make something.

SW: Maybe you think about that when nobody's at your show. Like why is nobody here?

Does that happen a lot?

SW: More than you would think. [Laughter] No, it's probably a little less than half. But if we play in a town we've never played before, people don't have a physical, concrete reason to know who we are. If you're a music person who reads a lot then you will. But if you're a regular person who might go out to a bar on the weekend. You're not going to recognize our name or anything.

BW: The Internet is changing music culture. Music videos are losing importance, but at the same time bands like OK Go make a career from one video. Do you think there's anything to be gained from videos?

PS: Those OK Go things are like really strong performance art pieces. They're interesting visually. I think the days where you could just have a band performing to their song in black and white with crappy effects

SW: That's our next video

PS: Obviously. [Laughter] It isn't like watching a music video is a novelty anymore. It has to be good. So in that respect, it's alive and well and it's better than ever for everything – music videos, music whatever. But all that crappy fluff has a hard time making it when you can choose cool stuff to watch. You're not forced to watch bland stuff anymore.

SW: The budget's going down. That's actually been a really positive thing for music videos. They're simpler and more exciting.

BW: Are you influenced by anything other than music?

PS: Quite a bit. Probably an equal amount of reading. I think our music is kind of cinematic in that we kind of make something that is pretty bombastic. It tries to hit as many senses. It's music, it's what it listens to, but ideally there's some kind of fall out and musical shrapnel that hits your other senses. Like you see things and maybe you have other sensations from music, if that makes any kind of sense. Yeah like readings – a lot of psychedelic and new age and spiritual readings. Whatever movies – whether it's pop garbage or good movies. Yeah, just life.



Featured Reviews



Excellent



Great



Good



Mediocre



Bad



Arcade Fire – *The Suburbs*

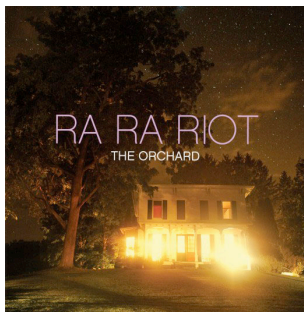
By Zack Witzel

Arcade Fire know nothing if not how to expand. Introducing gaps air into song mixes, chaining tracks with symphonic (if familiar) interludes—the band’s grandiosity plays no small part in its appeal.

At 16 tracks, *The Suburbs* probably intimidates the casual fan, sure, but its sequencing and restraint captivates the passive and overturns any skepticism. It finds Arcade Fire at its most experimental, but the results never stray too far from the core sonic elements of 2004’s *Funeral* and the blockbuster brand of 2007’s *Neon Bible*.

Even slight missteps into pseudo-punk territory (“Month Of May”) sound far from laughable; Win Butler’s voice always maintains a degree of serious urgency. But the best cuts rank near the top of Arcade Fire’s canon. Soaring anthems like “Empty Room” and “Half Light II (No Celebration)” recapture the energy and apprehension of the band’s earlier work while introducing a modern edge.

Heck, at this point, Arcade Fire could put out hokey, overblown, overproduced pop, and critics would speculate and still declare the band genius. The band knows its strengths, and *The Suburbs* showcases that gonna-quietly-take-over-the-world mentality.



Ra Ra Riot – *The Orchard*

By Pete Cauvel

After relentless touring behind their acclaimed debut, *The Rhumb Line*, Ra Ra Riot took a break. They moved into a house on a peach orchard in Penn Yan, N.Y. to write new material.

The result, *The Orchard*, isn’t drastically different. Songs like “Too Dramatic” or “Massachusetts” could be leftovers from *The Rhumb Line*. But the album also shows a more comfortable side of the band. The prominent bass line in “Boy” and cellist Alexandra Lawn’s lead vocals on the ballad “You and I Know” push the band into exciting new territories. *The Orchard* also features more synths, including the Steve Winwood-styled breakdown on “Foolish.”

Gabe Duquette’s powerful drumming shapes the albums as it ebbs and flows. Where *The Rhumb Line* often felt static, these songs naturally take on a life of their own. Ra Ra Riot never lose focus on *The Orchard*. It firmly validates their significance in today’s indie music.



Wavves - *King of the Beach*

By Victoria Detmering

Nathan Williams (mastermind behind Wavves) has this California-punk, no-care air about him, but he lets his guard down for about 40 minutes in his third album, *King of the Beach*. All of his songs are full of grit and this pent-up anger and energy that just explodes through the speakers. It’s thrashy beach-punk that does not hold back. His songs have these perfect hooks and sun-drenched riffs that make you feel relaxed and at the same time give you so much energy. To summarize, he just wants to do his thing and rock out. So remember, have fun with it.



Sleigh Bells - *Treats*

By Kyle Zappia

With their debut album *Treats*, the band Sleigh Bells come running out of the gates strong. Their unique sound combines booming beats, echoing vocals and electronic hip-hop sound. For what some may call organized noise, is some of the most colorful and energetic music to come out this summer. The energy level of the songs is out of control. As each song plays, you are able to feel the music throughout your body as your speakers blast bone-shaking electronic sounds. This album is like caffeine; once you listen to it your body and mind are stimulated.

Drake - Thank Me Later



By Matt Passannante

Aubrey Drake Graham, better known as "Wheelchair Jimmy" from the popular TV show *Degrassi* started rapping and singing in 2006. With a top 10 ranking on the Billboard Chart in 2009 from only a mixtape, his solo debut CD dropped on June 15. His confident and energetic-yet-mellow flow makes it obvious that his album was bound to be a success. He's known to take listeners on a verbal rollercoaster with his sincere and ferocious wordplay, making it easy to relate to what he's feeling in his music. He takes pride in the fact that he can smoothly transition from singing to rapping in the same song.

Thank Me Later is packed with artists ranging from rappers like Jay-Z to singers like Alicia Keys. The first track, "Fireworks," featuring Alicia Keys, talks about the joys of first feeling in love. He uses witty wordplay and strong metaphors: "Let's stay together til we're ghosts/ I want to witness love, I never seen it close."

"Over" was the debut single off the album, quickly becoming the summer anthem. This track is a perfect example of how Drake can rap in a conversational tone, making it easy for the listener to relate. The meaning of the song is to not worry what others think, just do you. This is a very motivational song.

"Fancy" features T.I. And Swizz Beatz on the production and the hook. This was to soon be another summer anthem, portraying how men respect women who respect themselves. Once again showing witty wordplay, "Time heals all, and heals hurt to walk in/ But they go with the clutch that you carry your lipgloss in," and, "You tell me time is money, well we'll spend it together." Drake's last verse completes the song with a bang.

"Miss Me" is a bass-banger for your car. This is the catchy soon-to-be-overplayed single on the radio with the cliché Lil Wayne feature. Drake is simply trying to get the message across that he hopes his lover misses him while he's traveling making his money. If you appreciate Lil Wayne, you'll love this verse with his strong and clever one-liners such as, "I'm sticking to the script like lint on denim."

Drake's style is similar to Lil Wayne and a young Jay-Z, while also having a singing side comparable to The Dream. The listener will not be disappointed in buying this debut CD. Drake definitely lived up to his hype and may have even exceeded it.

Big Boi - Sir Lucious Left Foot: The Son of Chico Dusty

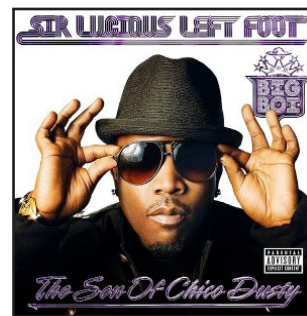
By Matt Passannante

Antwan André Patton, a.k.a. General Patton, a.k.a. Daddy Fat Sax, but best known as Big Boi has earned his respect for works done with partner-in-crime Andre 3000 in Outkast. For Big Boi's first proper solo CD, this is a much anticipated album and much appreciated. Able to rap on many different types of beats, Big Boi's quirky and tongue-twisting lyrics make him an act hard not to love.

"Turns Me On" is another masterpiece made by the duo of Big Boi and Sleepy Brown that could best be compared to the classic, "I Like The Way You Move." Sleepy Brown comes back strong on this song, and together, they do not miss a beat (pun intended). The intro tells you all you need to know about Big Boi's mentality on this track. His confident swagger shows in his lyrics, "Who gives a damn about the past?/ I live for today, plan for the future, pack a lunch and haul ass." His smooth lyrics lead into an even smoother chorus by Sleepy Brown. This is a catchy song with an erotic twist that's only for the grown and sexy to appreciate.

The first leaked single "Shutterbug," was co-produced by Big Boi himself, and he lyrically murders this beat. Rapping as swift as a tornado, he's officially mastered the art of using tongue-twisting lyrics and pronouncing words specifically to make them rhyme. "I'm Sgt. Slaughter/ I keep my ish cooked to alter/ In order, to satisfy my people in Georgia and across the water." The chorus Cutty is smooth and you will be hearing this in dance clubs come fall.

"Tangerine" featuring T.I. Is a bass-



bumping, finger-snapping beat filled with witty word play from both artists. This strip-club anthem is already getting respect for its vivid metaphorical lyrics. T.I. words it best, "Real talk, my reality is your fantasy." This will most definitely be on your local radio station sooner than later.

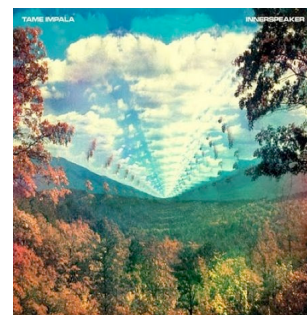
"Shine Blockas" featuring Gucci Mane has two of Atlanta's finest lyricists flowing on an authentic Atlanta beat, so you know it's going to be a jam. Gucci Mane handles the chorus properly, and the second verse sums up Big Boi's successful career. "We chose to lead not to follow/ It's a hard pill to swallow/ Better get prescriptions filled cause there might not be tomorrow." Overall, an energetic song with creative flows from both Gucci Mane and Big Boi.

Big Boi is best known for his unique sound and style. You will be satisfied after listening to this CD, and you probably will have a few songs you will listen to on repeat. Big Boi has proven that he can make it in the industry as a solo artist, and if you doubted his ability, you won't after hearing this CD.

Tame Impala - Innerspeaker

By Adam Kroeger

Tame Impala embraces an organic sound on their well-executed effort *Innerspeaker* combining elements of psychedelic pop, stoner rock and swirling '60s guitars. Upon listening, *Innerspeaker* reaches out to the past paying homage to American '60s psychedelic and British pop. Singer Kevin Parker's vocals provide an eerie glow that is at a constant surge throughout the record. What makes Tame Impala different from bands like Animal Collective is that Tame Impala relies heavily on the usage of guitars rather than modern day electronics and makes them sound more like a modern psychedelic rock band. One thing to take notice of is that when you listen to *In-*



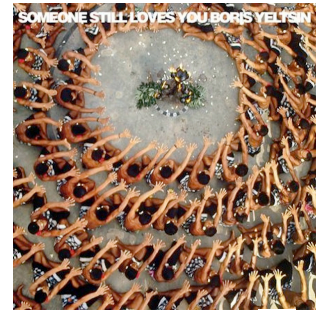
nerspeaker, it is an album that must and needs to be listened to in one sitting to fully feel lost among it.

Someone Still Loves You Boris Yeltsin - *Let It Sway*

By Jess Rehac

Hailing from Springfield, Missouri, Someone Still Loves You Boris Yeltsin (SSLYBY) has been making a name for themselves on the indie-pop scene for nearly a decade. Now, two years after releasing their last album, *Pershing*, SSLYBY is back with their third album, *Let it Sway*, released on August 17.

Let it Sway is not going to disappoint SSLYBY fans. They've stayed true to their sound, with Philip Dickey and John Robert Cardwell singing over feel-good melodies that will get anyone's head bobbing along. The album's lead single, "Sink/Let it Sway", reminds us all that when things get tough, sometimes we just need to let it be and go with the flow, and it's hard not to with their jaunty guitar riffs and up-lifting vocals helping you along. Every song offers something different, whether it's the soothing tones behind "Stuart Gets Lost Dans Le Metro," the energy of "Critical Drain," or the vampirism in "All Hail Dracula!" this album has something for just about everyone.



A NIGHT AT THE THEATER

The Buzzworthy Reviews the Latest
Feature Films

Toy Story 3: Better Late Than Never

By Erika Carlson

Eleven years after *Toy Story 2* hit the big screen, Pixar released the third and last installment of the series, *Toy Story 3*, this summer. In this newest adventure, Woody, Buzz and the rest of the gang have to deal with their owner, Andy, leaving for college and what is in store for them next.

When we last left the toys, they were celebrating Woody's return from the evil toy collector Al McWhiggin and welcoming the new additions to their toy family, Jessie and Bullseye, who rejoiced at the prospect of being a child's toy again.

However, *Toy Story 3* takes place several years after, and Andy isn't a child anymore. Unfortunately for Woody and his friends, Andy has outgrown his toys, and the note of happiness the previous film left off on is replaced by a feeling of neglect.

The film opens with a death-defying chase scene involving Woody (Tom Hanks), Buzz Lightyear (Tim Allen) and Jessie (Joan Cusack), along with a few other favorites, Mr. and Mrs. Potato Head, Rex and Hamm. The scene changes and we see that it's really an old home video tape of Andy playing with his toys, giving a feeling of nostalgia for those childhood days.

The next scene skips ahead into the future, and a 17-year-old Andy is packing for college. A misunderstanding ensues when Andy plans to put all his toys, except for Woody, in the attic for safekeeping, but gets distracted and they end up on the street curb for the garbage instead.

Feeling abandoned, the toys decide to go to Sunnyside Day Care Center, believing this will be their last chance to be played

with again. A not-so-complacent Woody tries to remind the toys that their owner is Andy and they should remain loyal to him. However, the other toys are too distracted by the possibilities the day care offers and decide to stay, while Woody escapes and attempts to find his way back to Andy.

Buzz and the rest of the toys meet several new characters at the day care, including a very fashion-conscious Ken doll (Michael Keaton) and a pink stuffed bear that smells of strawberries named Lotso (Ned Beatty). The toys soon come to realize that being played with by toddlers is more abusive than fun, and want to go back to Andy's;

but Lotso, our newest villain, has other plans and keeps the newcomers imprisoned.

What follows is a highly entertaining hour and half filled with a creepy baby doll bodyguard, elaborate, yet entertaining, escape plans, and a chance to see Buzz re-programmed into Spanish mode, causing several scenes of hilarity.

While the first two films have a happily ever after ending, *Toy Story 3* gives us a different, yet perfectly bittersweet send-off to the toys that have entertained and charmed us since 1995.



TAKE US TO YOUR LEADERS:

Some Words From Your Editors-In-Chief

My Constructive Summer

By Pat Hosken

"We are our only saviors. We're gonna build something this summer."

Those anthemic lyrics from The Hold Steady's 2008 song "Constructive Summer" were all I had left on May 14. After I finished unpacking my Bonaventure gear and relegated it to its temporary home inside my cluster-fudge of a bedroom, I rocked out to that tune and felt a strange surge of terror shake me.

What the hell was I gonna do for the next three-and-a-half months!? It was a crisis.

I reorganized my room, learned a few new songs on the guitar, met up with some friends for an intense, three-hour game of Monopoly and sat around being the very definition of sedentary. And, after all that, it was still only May 15.

As Milton said in *Paradise Lost*, "That's the last straw!"

Wait, that was Milton from *Office Space*. Oh, dear.

Regardless, I needed to do something. I needed to build something this summer, like the song says! So, I checked out LCD Soundsystem's recently released album, *This is Happening*, and was pretty impressed. Then I made four or five Grooveshark lists of albums from the early months of 2010 I'd overlooked. Then I took a few trips to Record Archive with my best friend and dropped about 30 bucks on CDs.

Before I knew it, I was building a massive musical library of knowledge in my brain. I finally got around to listening to all those bands and albums I said I'd get around to listen to someday. All the procrastination

drifted away, and I was genuinely excited to check out the folk-poppiness of Wilco's *Summerteeth*, the sludgy early emo of Sunny Day Real Estate's *Diary*, the quirky dance-pop of Talking Heads' *Speaking in Tongues*, the—well, you get the idea. I listened to a lot of albums, and I loved almost everything I discovered.

Some folks spend their summers leathering their skin in the unforgiving sun. Some pay 10 bucks to see the latest movies every Friday (who am I to talk—I saw *Inception* in IMAX for \$11.75!) Some work full-time. I did some of those things, but above all, I listened to music, and, as cheesy as this might be, I genuinely believe I grew as a human being because of it.

Listening to music as a way of pure, emotional catharsis is a really amazing experience. I'm talking about active listening here, not just throwing something on as background noise. I'm talking about focusing and listening and absorbing the sound particles as they tag your brain with index fingers of emotion. Joyful, depressed, terrified, lovelorn, frustrated, exhausted, hopeful—I can think of songs to fit all these moods, and those songs all have different sounds.

I discovered my discerning ear for music this summer, in between interning at a public radio station and watching *Jeopardy!* religiously. I even kept score. No, I'm not kidding; I'll show you the spreadsheet. And it was just as intellectually stimulating to write music reviews for the WSBU website as it was to analyze a book or a lecture to write an essay. My brain buzzed all summer long, and I was A-OK with that.

I like to bookend the articles I write, so

I'll close with another lyric from The Hold Steady (this time from "We Can Get Together," released in May):

"Heaven is whenever we can get together, sit down on your floor and listen to your records."

Yes, those words are listed as my religious views on Facebook.

No, you can't steal them. Actually, you totally can. That's what music is for—establishing connections and creating (e.g. "We Can Get Together" and "Constructive Summer").

Get it now? Good. Now take a listen for yourself.

(Check out Neutral Milk Hotel's triumphant fuzz-folk requiem "Ghost" to see what I'm talking about. YouTube it or something.)

Hey, you call yourself a music fan?!

You ain't heard nothin' yet!

Keep an eye and an ear out for **WSBU Essentials**, the upcoming brainchild of our music, public relations, and programming departments. Each issue, we'll publish a new "mixtape" playlist of indie 'essentials' made by one of our esteemed, expert directors.

Questions? Comments? Concerns? Threats?

If you are experiencing the need to get any of these out, please reach out to us at wsbu@sbu.edu or on Twitter, [@WSBU](https://twitter.com/WSBU).



WORTHY

WWSBU

General Interest Meeting

**Tuesday, Sept. 7
9 p.m. Murphy Aud.
Be There!**