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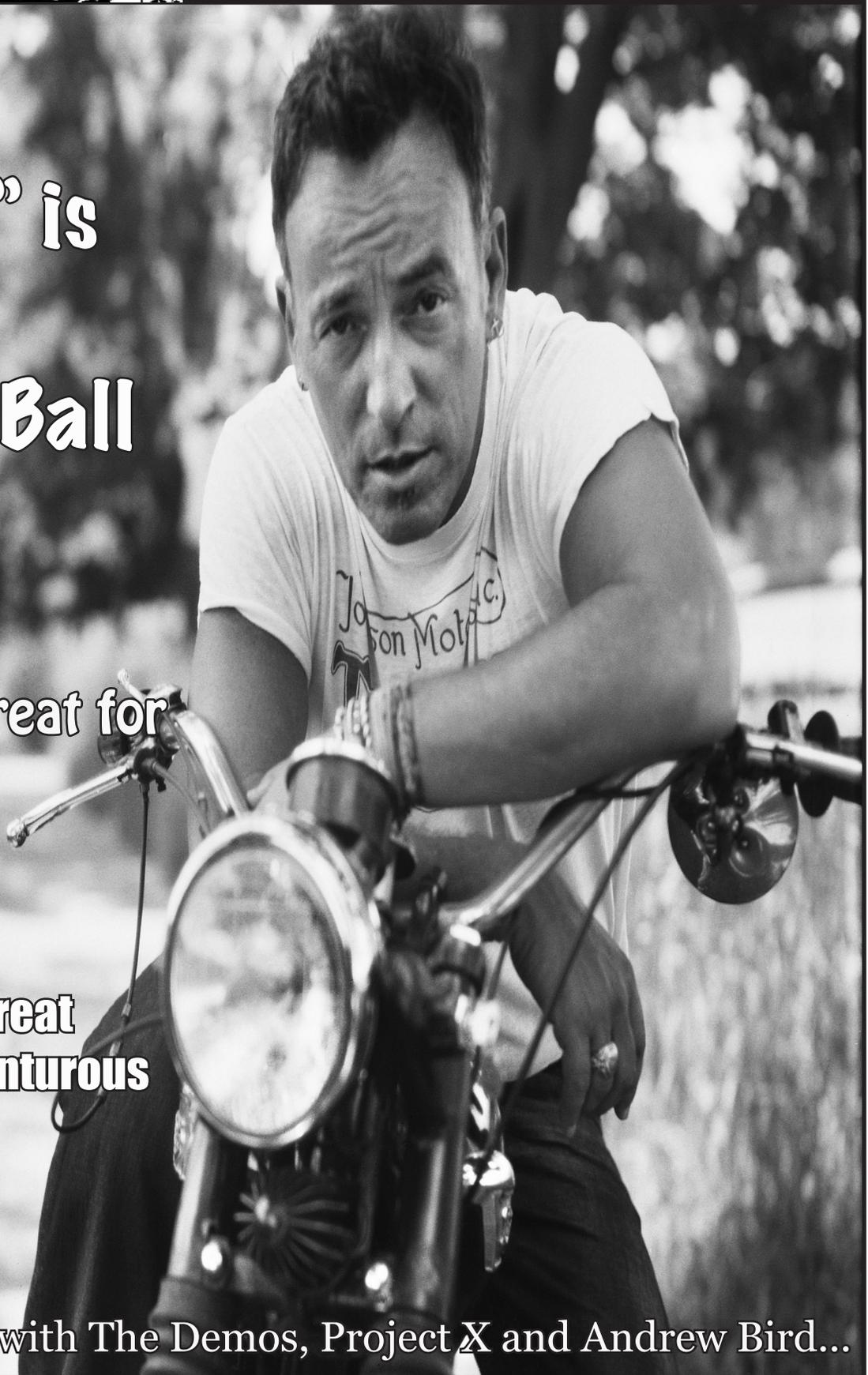
VOL 21 ISSUE 4 - WSBU - #1 STATION IN THE NATION

"The Boss" is back with Wrecking Ball

**The Lorax is great for
family fun**

**Ellicottville is a great
place for an adventurous
shopping trip**

Also: An interview with The Demos, Project X and Andrew Bird...



Station Manager
Jess Rehac

Editor-in-Chief
Karly Gombert

“Adopting the right attitude can convert a negative stress into a positive one.”

-Hans Selye



Here we are, more than halfway through the spring semester, and approximately 80% of campus is stressing out. I know it's true, not only because it was nearly impossible to find an open outlet in the library today but because I did a (very unofficial) survey of Facebook statuses and Twitter tweets and almost everyone is talking about all of the work they have to do now that St. Patrick's Day has ended and everyone has come back from Nashville.

Maybe you're a senior, studying for comps or working on your capstone. Maybe you're a junior applying for internships, finishing off the last of those Clare classes. Maybe it's a research project that you're writing, a presentation you have to give or a paper that you've known about since January but didn't quite realize it was due this Friday.

In any case, you have a lot of stuff to do. I know it. You're stressed and wishing it was Spring Weekend already and trust me, I know how you feel but you have to remember that we've got a lot to be thankful here at ol' St. Bonas. The weather is nice again (and it's only March!), our basketball teams are awesome, and we have great publications like this on campus to help take your mind off things for a bit.

So go outside and enjoy it all. Turn off the computer, stop hogging all of the good spots in the library, and head out squinty-eyed into the sun for a bit. Take this copy of the Buzzworthy with you and read about some great new music you can study to later, when you head back inside.

To be clear I'm not advocating not doing your work at all – I'm just saying you look like you could use a break, and to be honest, you probably deserve it too.

-Jess Rehac
Station Manager

P.S. Watch for the upcoming mini-issue of The Buzzworthy including an interview and recipe from the UK's Sorted Food!

So you want to cook?



Join the conversation,
send us your recipe requests.
#getbuzzed #getsorted



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Space Jam remains a favorite film of the '90s generation

By Bryan Clark

Space Jam remains a favorite film of the '90s generation

St. Bonaventure University senior Kyle Zappia recalls he first saw the film Space Jam when he was six years old and immediately loved it. He says to him there was nothing better than National Basketball Association players and Looney Tunes characters coming together on screen.

"It seemed unreal to me," remembers Zappia, a journalism and mass communication major.

He compares the film to two musical artists of different genres uniting to make great entertainment.

"Something about these combinations doesn't feel right, but when they combine forces, they make magic," says Zappia. "That's exactly what Michael Jordan and Bugs Bunny did in Space Jam."

Space Jam, released in 1996, remains a popular film.

In the film, the Looney Tunes challenge five small aliens to a basketball game, risking becoming enslaved employees at an outer space theme park if they lose. The aliens steal the talents of five NBA players, becoming "the Monstars," skilled gigantic basketball-playing creatures. Bugs Bunny then recruits retired basketball superstar Michael Jordan to help the Looney Tunes win the game.

St. Bonaventure senior Tyler Diedrich remembers his excitement when he received a VHS copy of the film as an Easter present.

"I'm pretty sure I watched it immediately and repeatedly," says Diedrich, a journalism and mass communication major. "It certainly lived up to the hype. It was the '90s."

Patrick Hosken, a St. Bonaventure senior, also remembers seeing Space Jam at a young age.

"I just loved it," says Hosken, a journalism and mass communication major. "It was a great children's movie that had everything kids loved: cartoons, sports and Bill Murray. It was all just wonderfully put together."

Nicole Nye, a St. Bonaventure English major, remembers her fascination with the film's mixture of live-action and animation.

"I'm still amazed with the collaboration of a real-time movie and animation," says Nye, a senior. "I can't remember watching anything like Space Jam at the time."

Joseph Pechie, a St. Bonaventure senior, says the film inspires him.

"Some movies just have that

'it' factor and Space Jam has just that," says Pechie, a history major. "It always motivates me to be the best person I can be and has taught life lessons that rival those in the Bible."

Hosken says the film ties his friends to childhood.

"I could probably walk into a room full of my current friends my age and say 'Space Jam!' or play one of its original songs by Quad City DJ's and people would enjoy reminiscing," he says.

Zappia agrees nostalgia plays a role into Space Jam remaining relevant.

"I still love the Looney Tunes gang and watching silly nonsensical cartoons always reminds me how awesome being a kid really is" says Zappia.

Nye says Space Jam will always be one of her favorite movies.

"It would be hard to say it's anything but an epic movie," says Nye. "Space Jam would honestly be one of the popular '90s movies that I'd most likely be able to re-watch and fall in love with all over again."



News Ticker

Spring Into Bonas will be Friday, March 30, from 10 a.m. to 3 p.m. and will include an organization fair in the Reilly Center

Deadline for garden apartments and Shay suites has been extended. Applications for both are available outside of RC 204 and will be accepted on a first-come first-served basis until both buildings are full. Contact cbrown@sbu.edu with any questions.





The Rolling Jones roll right to the top

By Emily Steves

While most freshmen may have felt intimidated by WSBU The Buzz's position on top, Nick Coyne and Mike Paasch saw it as all the more reason to join the successful radio station.

The two freshmen, along with two other friends, snagged a show last semester, called themselves "Sonic Boom" and became familiar with the way a radio station works.

Spring semester brought a new crowd of shows, including Coyne and Paasch, this time adding fellow freshman Eric Hostetter to the mix. The show, called "The Rolling Jones" isn't necessarily genre-specific. They like to switch it up.

"We try to infuse pretty much everything," said Coyne, known as D.J. Yonks on the show. "Everything" ranges anywhere from indie rock to alternative rock, with some hip-hop as well.

"We try to play as much hip-hop as possible without delving into heavier rap," he said.

Though The Rolling Jones is not a genre-specific show, they still stick to guidelines with what it played during their timeslot. Though they delve into different areas, genres played on the show share common elements.

"We try to incorporate any kind of hip-hop that has natural rock instruments in

it," said Coyne (Hostetter can't seem to get a word in edgewise, and Mike Paasch was M.I.A.). With that, "been there, done that" topics on songs are taboo to this group – no song will feature common themes like dying.

"All music influences other music," said Hostetter (D.J. Hos), finally.

"It's all interconnected."

When it comes to indie rock, influences if hip-hop are essential, and vice versa. No connection? No play on the show.

One hip-hop/rap group that's occasionally heard on The Rolling Jones's playlist is Atmosphere. The piano parts in some of the songs appeal to what the group looks to put out there to listeners.

A Tribe Called Quest is another band on the playlist.

"They were the first hip-hop group to use natural instruments," said Coyne. "They're like The Beatles of rap."

Another requirement for The Rolling Jones: artificial sounds are a no-no. Plenty of hip-hop groups rely on computers to create the background music, but The Rolling Jones will have none of that. By natural instruments, Coyne means the instruments have to be recorded manually instead of on a computer to create a sound or replace an instrument.

In the indie rock world, The Rolling

Jones puts out music from Dear and the Headlights and Kevin Devine. We're back to the natural aspect of the show with these two groups.

"Kevin Devine relied on the natural, acoustic sound in his first couple albums," Coyne explained. "And Dear and the Headlights (has a) Modest Mouse-like feeling." (It can be assumed Modest Mouse would make the cut as well, then.)

They're not being sexist by barely including females in the playlists; it's just "not something we relate to," Coyne said.

Each D.J. in The Rolling Jones contributes something to make the whirlwind of requirements and songs played possible.

"Hos is more in-tune with the rap part and Paasch knows what's happening with indie music," said Coyne.

"I meet them somewhere in the middle." And no wonder Coyne has more to say than Hostetter: Coyne's iPod hosts over 14,000 songs to Hostetter's 2,400. It doesn't matter, though. People like The Rolling Jones's show and Coyne gets to fulfill his dream of hosting a radio show.

Tune in on Tuesdays from 3 p.m. – 5 p.m. to enjoy an array of carefully arranged music from different genres.

"It looks good on a resumé," Hostetter said simply.

Featured Reviews



Excellent



Great



Good



Mediocre



Bad

Memoryhouse makes waves with first LP



By Paige Winston ★★☆☆

Coming off the success of the experimental project (in this case what I consider to represent the acronym EP) *The Years*, Memoryhouse hits listeners again, this time with the release of their first LP, *The Slideshow Effect*. The Canadian duo

initially teamed up in 2011 to produce a multimedia project collaborating music and photography. What they got was a record deal with Sub Pop Records, and a full length LP.

Photographer and lead vocalist, Denise Nouvion, is heard clearly over the washed out instrumental and synth play in all of the tracks. Nuvion's sound is much like a toned down Zoëy Deschanel. When mixed with composer Evan Abeele's mood-controlling instrumentals, you're experiencing a more soothing and otherworldly She & Him. The dream-pop elements can be lightly compared to Beach House, but lyrically speaking the two bands go off into different realms. The other difference is that Memoryhouse provides more of an earthy and raw feeling to it.

On the track "The Kids Were Wrong,"

Abeele creates the illusion of a sunny days song that carries you through a certain summer bliss—which is a nice escape from the depths of winter. Nouvion urges the person on the other end of the track to stop "hiding in daydreams."

The entire album revolves around idea of trying to snap you out of the dream sequences that Memoryhouse goes out of their way to put you in. The narrative styling that they choose to convey their sound in pulls away from their lyrics.

The album has a consistency that makes it easy to get lost in the sound interchanging string sections and slow-pounding drums. The first full-length album by Memoryhouse has the potential to receive a lot of hype, but whether they achieve that or not is probably up to their next album.

Pond pounces with first album release

By Jess Rehac ★★☆☆

With two-thirds of the band also in Tame Impala, it's pretty safe to assume what kind of sound Pond is going to give us. Recorded in 2010 and then shelved until they were signed by Modular Label, Pond's newest album, *Beard, Wives, Denim* is heavily influenced by the same psych feel and layered sounds that Tame Impala fans crave, though it also dabbles with a bit of trying to catch you off-guard.

The entire album is a roller coaster of energy and emotions. Bouts of slow instrumentals and hushed vocals build up into layered melodies and almost jazz-like beats, sometimes from one song to the next and often in the same track.

The psych influence that was expected from the album is constantly present in every song; in "Mystery" it's right on the front line, bringing you dreamy vocals and long, drawn out notes on an electric guitar,



but sometimes it starts out strong and then hides in a layer in the background, adding an extra element to provide a fuller sound behind a louder, more excited rock feel.

In tracks like "Fantastic Explosions of Time", Pond goes back to the roots of psychedelic rock by showcasing distinctly 60's elements and blending them into a more modern setting.

In some ways Pond's *Beard, Wives, Denim* is exactly what the world expected, with its layered sounds and dreamy feel,

but in a lot of ways it wasn't exactly what the world was expecting either.

While Pond undoubtedly reached back to grab onto what is left of the roots of psychedelic rock, they also managed to keep their feet firmly planted in the year 2012 while recording. They twisted the sounds and elements of an old favorite with the guts and energy of a new era of music, creating a distinctly modern album that allows for just the slightest taste of nostalgia as well.

The Demos dish on debut LP, *Lovely*

By Patrick Hosken

Since rocking the Rathskeller in November 2010, Rochester's The Demos have been up to quite a lot. Their debut LP, *Lovely*, dropped last May and has earned praise both here and abroad—in Japan, especially, where it sold out on its first run. They're currently working on new music and playing gigs throughout Western New York. The Buzzworthy caught up with vocalist-guitarist Jay Milton and bassist Cal Saunders before a show at Rochester's Bug Jar last month.



Buzzworthy: What's been the response to *Lovely* since it was released?

Jay: People like it.

Cal: It's been an excellent response.

Jay: We didn't really get any bad reviews of it when we did the whole press run, which was cool. People have said more good things about this than any other thing we've done so far, so it's definitely an improvement from where we were before, and all that.

Cal: I think if I could say one thing that I really think about the record is that it finally fills a niche that could manage to be filled a lot more often...There's a lot of what goes into a Demos record, and we got the right blend, I think, on this one. We made something honest that we could also be proud of, which is always a good thing to do.

Buzzworthy: You guys are finding big success in Japan. How did that happen?

Jay: This label in Japan [ThisTime Records] that signed us just found us on our Bandcamp [page] and listened to the whole record and basically sent us an email saying, "Yo, we love the record, especially 'Nervous' as like a power-pop smash that would do really well here." And there was two months or so where we were going back and forth with contract stuff, and then we finally came to an agreement, they put out our record in January and it sold out of its initial run in three weeks. This is all weird because we kind of knew that it happened, but it was only through translating Japanese tweets! I remember I talked to Cal and said, "I think what this tweet is saying is that our record sold out in Japan, but I don't know!" ... We just sent them the masters of our music video and stuff that I guess are going to go on Japanese TV.

Cal: Neither of us can speak any yet. I've been writing down different words, kind of the basics. I figure if I can learn like 21 words in any language that are the basics like "bathroom," "hotel," "cigarette"...then I can accomplish anything I want, and that'll be good.

Jay: I think eventually we'll end up playing there, and that's a big thing. It's just a lot of money 'cause we're such a big band in terms of how many people are in it, but I'm sure once we make enough money over there, we'll end up over there playing a few shows or something.

Buzzworthy: Tell me more about your label, Young Lion of the West.

Jay: That's our label that we started. It's (*Lovely* producer) Mike James' label technically—he's the guy who started it all—and we joined him. It's kind of like a big music collective...It's just way more professional to have your own label and say, "This record is out on Young Lion of the West" than to say, "Oh, we put it out independently." It looks better to everybody else.

Cal: If you're signed to a label and you have a manager or a booking agent that works with you, all those people need to get paid, and it's just more mouths to feed. More or less, we're not doing this for fun. We don't intend to stop doing it anytime soon, so we're in business for ourselves... To have a label like that as kind of a united front for everything we do is just kind of the easiest way to slap a name on what it is we are.

Jay: The eventual goal is to, when we have the means to do so, take in other bands that we happen to like and work on stuff for them and possibly put out a record of somebody else that comes along that we happen to like and work on.

Buzzworthy: Any new music in the works?

Jay: We have a whole record that's pretty much written. We have two songs that are more or less completely tracked and we're going to mix those in Memphis. We don't know when it'll be out yet since it's still independent. If somebody comes along that wants to put it out, we wouldn't be against it. But as of right now, we're still doing the whole independent thing.

Cal: It's going to have to be the right thing, not the easy thing—always with us.



SPRINGSTEEN DOESN'T DISAPPOINT WITH NEWEST LP

By Mike Arena ★★★★★

Wrecking Ball is the seventeenth studio album from rock legend Bruce Springsteen and as always “The Boss” does not disappoint.

This new album does not vary from past Springsteen work, writing meaningful music and giving a voice to the voiceless. Bruce writes this album as the unofficial anthem of the 2008 recession and all the events that have followed.

Songs like “Jack of All Trades” and “Death to My Hometown” document the strife of people just looking for a break, whilst other tracks like “We Are Alive” and the powerful “Land of Hope and Dreams” give listeners a sense of hope.

Bruce Springsteen has always written songs about things that carry significant meaning, whether that meaning has direct ties to his own life or not he never lays down a track without purpose. From the controversial 1984 album *Born in the USA* to today’s *Wrecking Ball*, Bruce has never failed to say it how it is, and in a way I think that’s why his fans stuck with him through the years.

With this new album Springsteen delivers his message with heartfelt lyrics while integrating several different influences and styles into each track.

The song “Shackled and Drawn” is an upbeat tune that carries a sound that could have been sung by a chain gang or enslaved men working the fields, but its message still carries meaning today.

It documents a poor man that wakes up every morning and goes to work doing hard

labor because that is all he can hope to do. This particular track sends a message to the wealth of America from the point of view of the working middle class.

“It’s still fat and easy up on banker’s hill. Up on banker’s hill the party’s going strong. Down here below we’re shackled and drawn”. These lyrics convey that in today’s society the wealthy do as they please while the poor man breaks his back just to get by.

Springsteen uses several unique loops that you wouldn’t typically see in popular music today. “Death to My Hometown” uses Celtic influence to give the track the feel of an old Irish rebellion song.

Bruce writes this tune to make the point that war and fighting aren’t the only ways that pain and suffering can be produced. He makes reference to “robber barons” and “greedy thieves” who came and “destroyed our families’ factories and took our homes” and in turn brought death to his hometown.

“Rocky Ground”, the ninth track on the record, is heavily influenced by gospel music and includes singer Michelle Moore on backup vocals.

Moore is also heard rapping at the end of the song, which is the first time rap music has appeared on a Springsteen album.

One of the better listens on *Wrecking Ball* “Rocky Ground” shows why Springsteen is still a relevant artist in 2012.

Despite the fact that he has been putting out records since the early 1970’s, Springsteen isn’t afraid to include new

styles or genres in his work which helps to keep his sound fresh and fun to listen to.

What makes this album for me is that it is the first studio release from “The Boss” since the death of long time friend and E Street Band saxophonist Clarence Clemmons. Clemmons died on June 18, 2011 of complications from a stroke and Bruce Springsteen and the E Street Band lost an integral part of what made them the rock legends they are today.

Clemmons blaring saxophone solos in past Springsteen works are one of the many things that Bruce fans everywhere (including myself) associate most commonly with the band. Springsteen pays tribute to Clemmons by including the track “Land of Hope and Dreams” which includes saxophone solos that were recorded some time before Clemmon’s death.

“Land of Hope and Dreams,” was written about two companions who leave everything behind in hopes of finding something better. It takes the idea that here in America there is always something better to come upon no matter what your circumstances may be.

The icing on the cake for *Wrecking Ball* is hearing Clarence Clemmons deliver powerful solos in between the choruses of this track. It’s a perfect conclusion to an era and almost brought this Bruce Springsteen fan to tears.

Wrecking Ball is a well thought-out record and its infusion of different styles and genres along with Bruce’s legendary songwriting makes for a great listen.

String virtuoso uses adversity to create masterpiece

By Levi Trimble



Broken hearts fuel passionate music. With his latest release, *Break it Yourself*, Andrew Bird proves that a break-up can inspire an incredible songwriter to work at an increased level.

Bird's previous releases dealt in observations regarding our natural surroundings, science and human behavior. His 2003 release, *Weather Systems*, dealt in this theme throughout the album.

"And every time you turn the soil, another cloud begins to boil," from the title track of *Weather Systems* shows the power man has on the environment.



Sidenote: Righteous Babe Records, owned and operated by Ani DiFranco in Buffalo, NY, released *Weather Systems*.

With his previous five studio albums, Bird has defined a genre known as chamber pop. His music takes motifs from pop music and combines them with chamber instruments like the violin and mandolin. The instruments ring with the sounds of Mozart and Tchaikovsky, proving they have been handled by a classically trained expert.

Since his 2009 release *Noble Beast*, Bird has made many changes. He left Fat Possum records and signed with Mom+pop Records. He started writing film scores, releasing a soundtrack for the film *Norman*. He played a 165-date tour in 2009 all the while in heartache from a relationship change. He suffered a heel injury on tour and dug himself deep into his work.

"I think he just ran himself ragged," said Bird's bassist Mark Lewis in an interview with *Rolling Stone*. "Being out and busy can be a false escape," added Lewis.

Bird left the tour, wounded both in body and spirit, and began to write.

In his reclusive attempt to recover, Bird wrote 14 songs that flow together masterfully.

The album starts with the track "Desperation Breeds," a fitting opener for an album that arose from despair. Bird layered multiple instrumental tracks,

recording the individual tracks himself. The violin instrumental shows Bird's expertise with use of trills and legato to amplify the solo's meaning.

Danse Carribe demonstrates musical expertise as well as Bird's utility. With a country feel, the track starts off with a sultry, relaxing feel. The chorus shows passion as Bird emphatically belts out, "There you go mistaking clouds for mountains."

At the two minute mark, the song turns up-tempo as Bird uses another expertly wielded instrument, whistling. Each whistle has perfect pitch and vibrations, giving the high-pitch noise a voice. Immediately following the whistle solo, Bird plays a fiddle-style solo that slowly evolves into a sophisticated into a baroque-sounding classical melody.

"Give it Away" follows, starting with an intro similar to the folk-rock band My Morning Jacket. Instead of guitar though, the intro is a plucked and electrified violin. The rest of the song flows naturally with a swinging beat that emphasizes Bird's beautiful vocal melody.

The next track, "Eyeoneye," has the most single potential. It starts with another MMJ-style intro, only this time from a fuzzy guitar with intense reverb. The song ripples from the simple drum rhythm and staccato strumming of the guitar. The tempo picks up, making the song upbeat near the end. All of this matches the profound lyrics.

"All this time it took to realize that you could use some help," sang Bird right before the final chorus.

"Lazy Projector" follows with its slow beat and emotional music. Minor inflictions on voice and instruments start the song off with a sad feel. Whistling and violin trade back and forth, showing melodies that inspire hope, emotion and beauty.

"They say all good things must come to an end, every day the night must fall. How it all came to this I simply can't recall. Too many cooks in the kitchen; how the mighty must fall and I can't see the sense in us breaking up at all," sang Bird. These sad lyrics help tell the story of Bird's emotions as he wrote.

Bird played a version this song on his 2009 tour, starting a few days after his relationship change.

"Near Death Experience Experience" follows with a quirky, sliding melody. The song finishes the middle section of the album.

The next section begins with an instrumental track entitled "Things Behind the Barn." Bird's violin sings in this song with fast-paced fingerings, creating a repeating melody that demonstrates his alacrity.

"Lusitania" comes immediately after the instrumental. This song, a duet with Annie Clark of the band *St. Vincent*, sound gorgeous with the combination of Bird's



“String virtuoso...” continued

whistling and 1960’s-folk-sounding vocals. Cymbal splashes add a brilliant texture to the mix, sounding like waves crashing on the hull of a metal ship. Clark adds a verse and harmonies that rival Bird’s musical

beauty.

The song screams proficiency. The lyrics have great impact as well, singing about love and blame through the metaphor of the 1914 tragedy.

“If you loosen libel lips you keep sinking all my ships. Oh and you’re the one who sank my Lusitania.”

The next song, “Orpheo Looks Back,” has incredibly played fiddle parts with a scratchy sounding beat in the background of the folk-country style track. Bird sings a melody similar to Irish folk musician Damien Rice, completing the song with an Irish-jig-like solo violin solo to end the song.

The album comes to conclusion with three long songs, highlighted by the eight-minute-long “Hole in the Ocean Floor,”

and culminates with a 2:30 instrumental Belles. The song describes Bird’s feelings without saying a word. Space fills this serene song, making the listener close their eyes and wander through thought.

“Belles” slowly brings the album to an end, finishing the 14-track LP and leaving listeners wanting more.

Out of all his albums, *Break it Yourself* shows more passion, expertise and musical prowess than his others. You can tell in his music he has become more experienced. With experience comes skill and inspiration.

I don’t believe Andrew Bird could top this album in quality and meaning. This album should go down in history as his masterpiece.

Fun. stays true to its name

By Emily Steves



Take three guys from three different, albeit, successful, bands, cram them into one band, and what do you have? Fun., literally.

Nate Ruess (The Format), Andrew Dost (Anathallo) and Jack Antonoff (Steel Train), released their second full-length album on February 21 under the name “Fun.” Since the album’s release, *Some Nights* has brought in a whole new crowd of listeners for the band.

“Some Nights (Intro),” opens the album. The instrumentals and vocals are barely audible in the beginning.

About a minute in, one thing becomes clear: the song is a crescendo. Slowly but surely, vocalist Nate Ruess’s voice picks up. “And you, why you wanna stay? / oh my God! Have you listened to me lately? / Lately, I’ve been going crazy...” By the end of the song, you could swear you listened to a musical number after hearing Ruess’s voice bring up the finale, followed by applause.

The next song, “Some Nights,” takes off in an acapella fashion. Like most of Fun.’s music, the song is catchy but the lyrics mean something. Ruess sings, “Some nights, I wish that my lips could build a castle / some nights, I wish they’d just fall off.”

The third song on the album is one everyone should know by now. Fun. teamed up with Janelle Monáe, an R&B singer, for “We Are Young.” Monáe and Ruess sing together: “Tonight / we are young / so

let’s set the world on fire / we can burn brighter / than the sun.” “We Are Young” was popular enough to reach the coveted number one spot on the iTunes top charts list for singles.

“Carry On” has a positive message attached to it: “If you’re lost and alone / or you’re sinking like a stone / carry on.” “It Gets Better” and “Why Am I the One” are lesser-known tracks on the album, but are still worth a listen.

“All Alone” sets itself apart

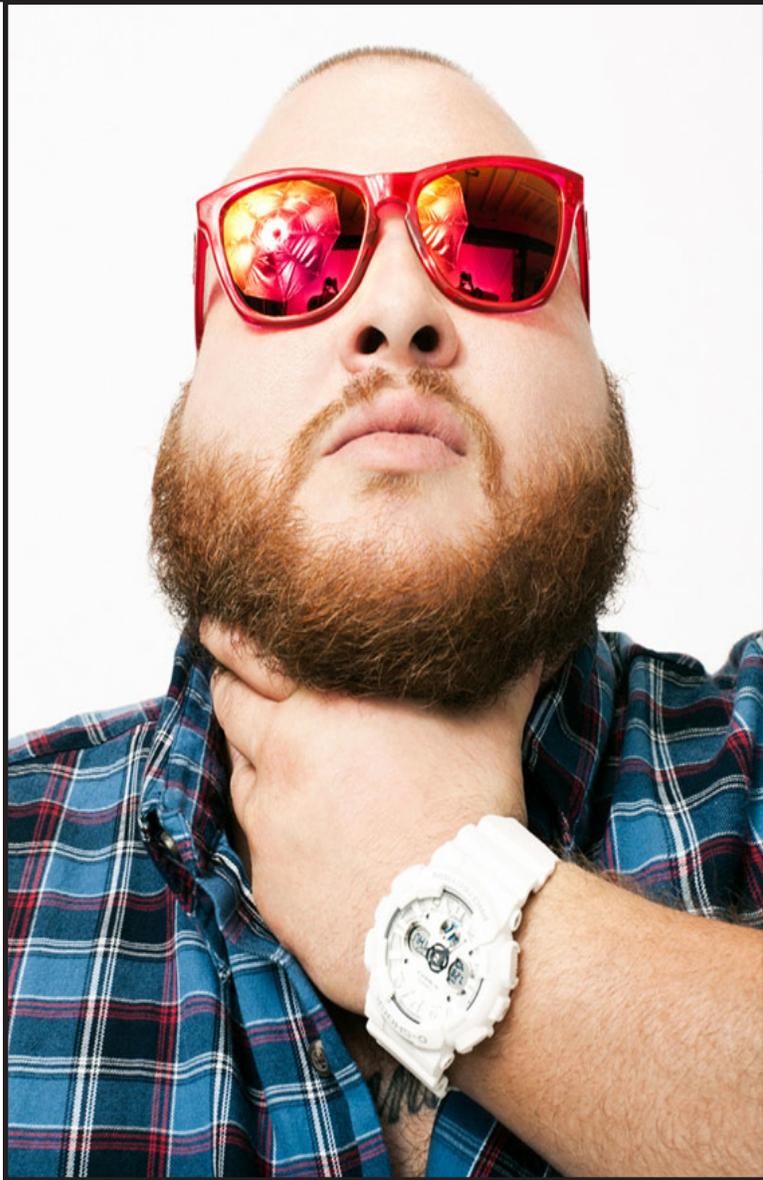
instrumentally. Its catchy beat will get stuck in your head.

“All Alright” opens up with piano, adds some techno and then takes off with the chorus immediately. Anyone can relate to the chorus Ruess sings. “I got nothing left inside of my chest / but it’s all alright.”

“Stars” is a 6:53-long song, but it’s not the type you wish would end. It keeps you interested, much like the entire album.

Some Nights is a catchy album. Buy it and you won’t regret it.





Bronson's mix-tape tells a story

By Cristabell Ramdial ★★☆☆

Seems like everyone wants to be a rapper these days, but at first glance Action Bronson doesn't fit the image of a rapper.

Born in Albania, a well respected, fire-flame gourmet chef don't exactly scream hip-hop or rap. However, after listening to his collaboration mix-tape with Party Supplies, *Blue Chips*, it's clear that his style of melody and rhymes have worked in his favor because. The mix-tape, which dropped on March 12, already has people buzzing that Bronson is a name you should remember for the future.

Though he's not well known, some of Bronson's tracks give promise to the future of his music career. The mix-tape as a whole uses instrumental backgrounds helps create a softer tone to accompany Bronson's harsh words about the hardships of life.

His entire album shows the struggles of life, which is not rare for an underground rapper. Though Bronson's instrumentals add a soft tone, it sometimes overshadows the essence of his words. I found myself listening to the melody rather than the words and this could pose to be a problem for future records.

However, Bronson's decision to make the mix-tape free for download worked in his favor to get his name

out the public. Listeners get to listen to the creative and unique styling of Bronson and Party Supplies with the simple click of a mouse.

Blue Chips, feels different than your average mix-tape, and feels more like Bronson's 17 tracks tell a story-- one that everyone should hear.

Be advised, the explicit content on this mix-tape comes in tons. His most memorable track on his tape, "Thug Love Story 2012," starts off sweet with a nice melody, but gives intense description and uses graphic terms that is more than some may want to hear.

Even with the intense graphic language, this track is arguably the best on the mix-tape. The background vocals and beat gives Bronson's voice a clear soap-box to tell his story.

Bronson's ability to not sugarcoat the truth and could be exactly what music should be about.

Mississippi mix-tape flows with southern style

By Kevin Smith ★★☆☆

Southern rapping seems to be coming back in a big way. A young man from Mississippi named Justin Scott, aka Big K.R.I.T (King Remembered in Time), brings his own take of southern style flow to the rap game.

His new mix-tape called *4eva N A Day* is the sequel to his critically acclaimed mix-tape *Return of 4eva*. His new tape seems to be more streamlined, chock full of smooth-move saxophone samples and lazy summer cruiser jams. Big's mix-tape is even compared to some of the

legendary southern rappers like Bun B, Ludacris, and even the quirky, out of this world rap group Outkast.

The young Miss rapper has a lot of potential behind him, with fellow rapper Curren\$y mentoring him to the top, who was mentored by Wiz Khalifa at one point. His single off the album "Boobie Miles" has brought critical acclaim to major to the likes of Billboard, XXL and The Source magazine.

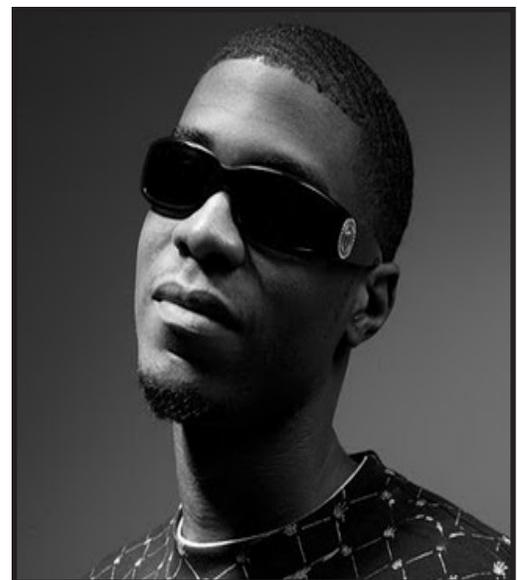
Hopefully for KRIT, the song will be able to make it to the mainstream television on MTV or even BET and its show 106 & Park. Nonetheless, *4eva*

N A Day is just another step until KRIT drops his debut studio album *Live From the Underground* later this year. This guy is no question a hip-hop artist that has potential to bring a version of rap back to the promise land where the likes of Bun B and Ludacris left off.

He has the potential to make it far with his lyrically upbeat and mixture of old-time classic that made music the way it is today.

Big K.R.I.T is far from the one hit wonders and commercial rappers that have poisoned this genre the past couple years. His

mix-tape is an old-school classic and the future on the new take of southern hip-hop.





The Lorax is nothing short of brilliant

By Cristabell Ramdial

Everyone can remember, at some point during their childhood, hearing or reading Dr. Seuss, so it's only natural that a movie about one of his books grasps attention from all age groups.

Chris Renaud, director of *Despicable Me*, does a terrific job in telling Seuss's story of why there were no more trees in Thneed-Ville. For those who complain that the movie is too different from the book, of course it is! The book was simply a stepping-stone to help create a modern day version of Seuss's masterpiece, and the production of it does not disappoint!

Just like almost every other movie, there is a boy trying to win a girl's heart. Ted Wiggins (Zac Efron) is in love with Audrey (Taylor Swift) and braves outside the walls of his city in search of the one thing she loves most, trees. Efron and Swift's voices mesh perfectly together throughout the movie.

Ted goes in search of a tree and is introduced to Once-ler (Ed Helms) who takes us back to the forest before all the trees were destroyed and we are introduced the Lorax, the protector of the forest. Renaud does a wonderful job at entertaining viewers with the delightful creatures of the forest. Later, we're told that it was Once-ler and his greed, which was responsible

for the forest being destroyed. Undeniably the best character in the movie is the Lorax (Danny DeVito), who brings his character to life with quirky jokes that appeal to all ages. After the forest is destroyed, the Lorax ascends to the sky but leaves behind a pillar that says, "unless."

Like every movie, there must be a villain; Aloysius O'Hare (Rob Riggle) is Thneed-Ville's mayor and head of the "O'Hare Air" company that supplies fresh air to his residents.

His townspeople are provided with synthetic lawn, trees, and plants, and he charges them to purchase air. This tiny, yet powerful man becomes unnerved when he learns Ted has received the last tree seed, which was given to him by Once-ler, and he intends on planting it in the town's square.

The townspeople break out in song and Ted, Audrey and his grandmother are allowed to plant the seed. The townspeople all rejoice, and then Once-ler finally understands what the Lorax had been saying all along.

The Lorax blew the box office wide open with a whopping \$17.53 million in its opening night alone, leaving the competition in the dust.

This cute and charismatic movie appeals to all ages with its simple yet powerful message, "Unless someone like you cares a whole awful lot, nothing is going to get better. It's not."

Moon bounces, midgets, and mischief; holy hangover

By Paige Winston

Hung-over, that's the way I felt after viewing director Nima Nourizadeh's first film, *Project X*. As I sat merely a few rows back from the silver screen and looked at the three protagonists—Thomas, Costa, and JB-- I couldn't help but think about my own escapades.

Sure, I've never pulled off half of the antics these clowns did. I've never had the balls to, but I did walk out of the theater proclaiming I would surely compete with owning my own house next year—to the dismay of my poor housemates. That's all beside the point, though. *Project X* is something every desperate high school kid wants, 15 minutes of fame.

What the movie has to offer is everything you would imagine happening in the blacked-out moments of *The Hangover*, a movie from the same producer, Todd Philips. Intoxicated women, angry little people and a wrecked car that would have surely paid for at least one year at Bonaventure, were just a few of the elements that created an "epic" party.

The characters weren't necessarily likeable on any surface level, but the movie draws an accurate depiction of the superficial wants of three high school losers. Yes, losers—because that's what they were, bottom of the barrel kids with little going for them in a big

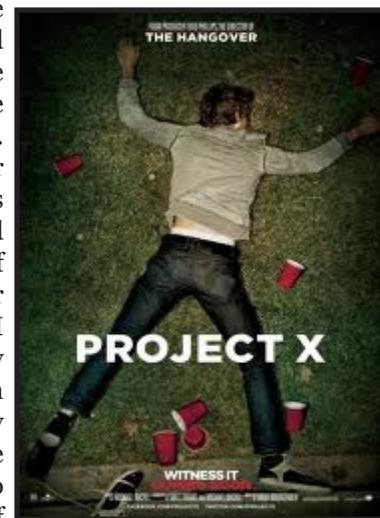
school. Needless to say you begin to root for the three outcasts, but at times get overwhelmed by Costa's, for lack of a better term, douche-baggery. Costa fits in with the Jonah Hill type in *Superbad*, another Todd Philips production (Coincidence? I think not, people).

The movie plays into a tired formula, almost too predictable from the first scene when we're introduced to Thomas' childhood friend Kirby. Kirby, a lifelong friend, who just happens to be attractive, and Thomas, a bash-

ful scrawny kid who has that whole Michael Cera thing going for him. Oh no, do they? Will they?

Yes, yes they do, but you already know that. Don't worry, there is plenty of plot development that I'm sure will hinder my giving that away. Okay, enough sarcasm. You won't walk away from the movie in any awe over the plotline because it lacks one as a whole.

Project X held my attention for the 88 minutes it played out, but I walked away from it with only that. It's not to the fault of the director, writers, or actors involved, but to the simple reality that originality is dead.



#Getbuzzed *on fashion*

By **Emilee Lindner and Victoria Detmering**

St. Bonaventure is about 25 miles away from Ellicottville and students still make it seem as though it is too far.

Aside from the great skiing, snowboarding and restaurants E-Ville offers it's also a great place to shop. Emilee and I spent one Friday afternoon

there and checked out what they have to offer-- it's a whole lot.

There were a lot of shops specializing in jewelry and fair trade products. Next time you and your friends want to do something different, take a short drive to Ellicottville, and shop around!



Gado-Gado

28 Monroe Street
(716) 699-2128



We went into Gado-Gado thinking it was a health food store, but it was so much more than that.

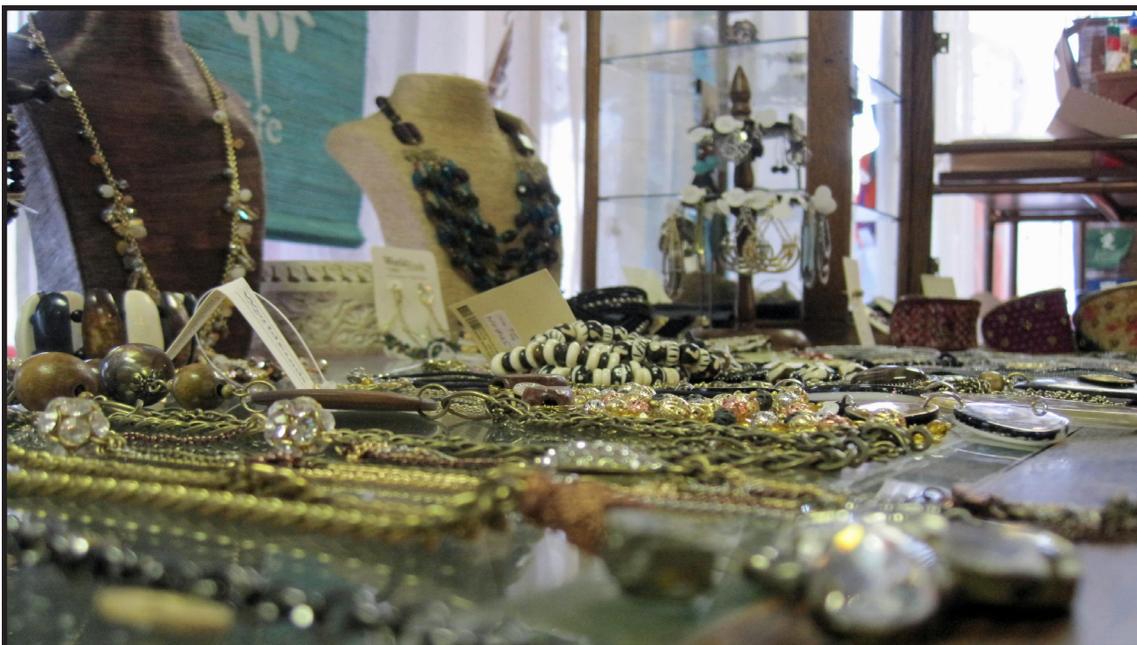
Not only was this place a holistic haven – providing massages, incense, and herbs – it had just what we were looking for: eclectic clothes and jewelry.

The store is huge and has different-themed rooms. We took a left when we entered, took a whiff of some lavender and darted right toward some sundresses draped

from hangers on the wall.

And then we saw the cases and cases of jewelry – most of it fair trade from other countries. Feeling the need to touch everything, we tried on all the rings. The coolest ones were made from copper with welded swirls. We gawked over the jewelry for quite some time, not realizing that Ellicottville has a lot more of it to offer.

Gado-Gado had plenty of dresses, skirts, tops and most of all – scarves. Cashmere, cotton, linen, silk, wool-- they were all there.





Kazoo II
 18 Washington Street
 (716) 699-4484
 ★★

The first thing we noticed about Kazoo II was its large, round, cast-iron door handle. Just like that handle, the store is filled with unique ingredients, giving us plenty to look through.

Maybe it's the strings of wire-and-polyester

butterflies hanging from the ceiling, or maybe it's the white lights climbing up a real-life tree centered in the floor. This place has an atmosphere we liked.

And guess what? More jewelry! Jewelry that stood out was from an artist named Jenny Weisenthal. She cut squares of azurite, turquoise, malachite, lapis, chrysolite, serpentine and various shells together to create these beautiful pendants and bracelets (according to the artist's website).

Kazoo II would be a fun place to take your roommates when shopping for apartment decorations, but beware: the items are on the pricey side. The shop holds a collection of lamps, wall décor and many other things you could put around your townhouse.



Alexandra
 10 W. Washington Street
 (716) 699-5621
 ★★

Ellicottville may be known as the ski capital of the southern tier, but it might as well be the jewelry capital. This town has more jewelry than the Kardashians and the English monarchy combined. Alexandra was a gift shop with an entire wall devoted to the stuff.

A pair of earrings we liked was diamond-shaped and metallic. One geometric shape hangs over the other. One diamond has a hammered finish and the other had a smooth, matte finish. The contrast is perfect.

Along with jewelry, the shop has other fun trinkets, notebooks, craft-books, wind chimes and even a gong. This would be a fun place to go if you need a gift for a friend.

The woman working in Alexandra was also very nice. We had met a lot of happy shop workers that Friday, but we also encountered some not-so-pleasant people. Their shops didn't make our list.



WSBU Stubs

R&B Charts

- 1 **Action Bronson**
Blue Chips
- 2 **Curren\$y & Styles P**
#1st28
- 3 **Big K.R.I.T**
4evanaday
- 4 **Schoolboy Q**
Habits & Contradictions
- 5 **Jon Connor**
The Blue Album
- 6 **Danny Brown**
XXX
- 7 **Action Bronson**
Well--Done
- 8 **Kid Cudi & Dot da Genius**
WZRD
- 9 **Juicy J**
Blue Dream & Lean
- 10 **Rapsody**
The Black Mamba
- 11 **9th Wonder**
The Wonder Years
- 12 **The Roots**
Undun
- 13 **Common**
The Dreamer, The Believer
- 14 **Brother Ali**
The Bite Marked Heart EP
- 15 **Chase N Cashe**
The Heir Up There EP
- 16 **Curren\$y**
Muscle Car Chronicles
- 17 **Rick Ross**
Rich Forever
- 18 **Fabulous**
Death Comes in 3's
- 19 **Gucci Mane**
Trap Black
- 20 **Nipsey Hussle**
The Marathon Continues



By Makeda Loney

Rapsody, also known as Rapdiddy, is making a new appearance when it comes to the world of female rap. Her approach to rap is pleasantly surprising, since she does sound like what a typical female rapper would sound like.

She has a mature sound that can be compared to many

other rappers in the game right now like Drake, Wale, and Kid Cudi. She keeps her topics real and clean cut, so there isn't any confusion about what she's talking about or how passionate she is about what she's doing.

She has gained some momentum from previous tours she has gone on with other big name rappers, such as Mac Miller and J.Cole, and will continue to wow the crowd with her confidence and "Black Girl

Jedi" swag, as she would say.

I am not the most educated person when it comes to the world of rap and hip-hop, but I thoroughly enjoyed her music. If you are looking for tracks to check out on this album, you should look into "Shining Moment" and "Right Now." I don't personally know her either, but I can feel her presence in her music.

"A Jedi knows no ignorance.... only knowledge."



By James Riley

Jon Connor, the first real rap talent out of Flint, Michigan, recently released his heavily anticipated mix-tape *The Blue Album*, hosted by DJ Green Lantern.

The Blue Album is a collection of Connor's favorite

instrumentals off of Jay-Z's *Blueprint* series, with his own original writing over each beat. I must admit, I was a skeptic of Jon's talents based solely off of his geographical location--when was the last time you heard of a prominent Michigan-based rapper?

However this project proved me wrong.

Tracks such as "Song Cry", and "Hova Mojo"

display the skill set that is Connor's wordplay, with each song requiring you to run it back once or twice to catch every metaphor and punch line he drops.

Jon Connor has been co-signed by damn near every major name you can think of, and with 2012 just getting underway, *The Blue Album* looks like just the blueprint for this young emcee's career. Pun intended.



By Kevin Smith

Kid Cudi has always been the unpredictable rapper/rocker that people thought would

never work out. It's not easy to mix two legendary genres into one amazing outcome, but Cudi has

defied all obstacles.

Now, with his hip-hop persona a household label, the Kid decided one day to make an alternative rock album with his fellow long time record producer Dot Da Genius. The two musical geniuses came together to make the band WZRD and in the process create a self-titled album.

Now this album is heavily lyrical but Cudi barely raps throughout it. Cudi experimented with

alternative rock in his solo album *Legend of Mr. Rager* and it was an instant success. *WZRD* brings a bigger picture of how Cudi can bring his voice and a guitar and turn it into something incredible.

Kid Cudi could quite possibly be the Jimmi Hendrix of our generation and with his partner in crime Dot to help produce and play guitar as well, nothing can stop this underdog lyrical genius.



By James Riley

Underground Hip-Hop icon Brother Ali has done it once again with his latest release, *The Bite Marked Heart*, his most



By Joey Mullin

Say Anything, unfortunately, is back. A band that should have quit while they were ahead with their release, *In Defense of Genre*, this confident group of rockers return with their sixth studio release, *Anarchy, My Dear*.

recent project dubbed as a “FreEP”, aka an album free of cost.

The album is a short one, holding only seven songs on its track list, which, for me, is not a bad thing at all.

Each song has been carefully selected, written, produced and recorded to create the perfect fit for the sound Ali was reaching for.

The single off the album is “Burn a miracle,” which is yet another song telling us to rise up and take control of the government, only this time, the guitar riffs and melodies are failed attempts to be creative and unique with “new” harmonies that simply do not work. The best part of the song was during the bridge when they really did show the talent they used to have, but it disappeared again when co-founder, lead vocalist and guitarist,

Nowheresville.

In the first song, “Silence,” Katie White’s voice sounds monotonous. That, plus heavier instrumentals, makes the song sound very unlike The Ting Tings.

Songs like “Hit Me Down, Sonny,” “Guggenheim” and “Soul Killing” are closer to the catchy *We Started Nothing* Ting Tings, but these songs won’t stick in

With production from underground legends such as Ant (member of Atmosphere), and features from talent such as Phonte and Nikki Jean, this is one project you should not let sneak past you. Make sure to keep your ears open for the tracks “Shine On” and “I’ll Be Around”, a few of my favorites off of this smooth collection.

Max Bemis screamed at me to “Burn a Miracle” over and over again.

If there’s anything the youth of America should rise up against and change, it should be a release of another album by this group who needs to realize when their era was over.

The most impressive part of it all was the drums, so big shout out to Coby Linder, the backbone of the group and probably the only reason Say Anything is still trying to be relevant.

your head as easily as “That’s Not My Name” did.

They slow down and soften up for “Help,” but pick their catchy Ting Ting flair back up again for “Hands.” White sings, “Clap your hands if you’re workin’ too hard.”

Don’t pick up this album expecting something as light and appealing as *We Started Nothing*. Instead, expect heavier, slower sounds from the English duo.



By

“Shut Up and Let Me Go” made you want to listen to The Ting Tings’ *We Started Nothing* over and over. Their bold beat is lost in their Feb. 24 release *Sounds From*



CHARLIE'S METAL CORNER

By Charlie Borges Jr.

Soufly puts out its first release since 2010 with new members-- bassist Tony Campos and drummer David Kinkade.

The thing that stands out in this album is how impressive Kinkade is, not saying that because he is from Jersey like me, but

it’s because he kicks ass in his Soufly debut.

The drummer in this band has had some big names in the past, like current Stone Sour drummer Roy Mayorga.

Former Sepultura lead singer Max Cavalera is his same old self, with powerful vocals and lyrics that

make you say, “Damn.” It wouldn’t be a Soufly album if Cavalera didn’t bring in some special guest. Dez Fafara, the insane lead singer for DevilDriver, and the song Dez is on, “Redemption of Man by God”, is the best song on the album. With that being said, *Enslaved* gets 3.8 devil horns out of 5.

Indie Charts

- 1 Tennis**
Young and Old Fat Possum
- 2 Cloud Nothings**
Attack on Memory
- 3 Fun.**
Some Nights
- 4 Big Deal**
Lights Out Mute
- 5 Sleigh Bells**
Reign of Terror Mom and Pop
- 6 Magnetic Fields**
Love at the Bottom of the Sea Merge
- 7 First Aid Kit**
The Lion’s Roar Wichita
- 8 Vacationer**
Trip (Single)
- 9 HUNX**
Hairdresser Blues
- 10 Chairlift**
Something
- 11 Kishi Bashi**
151
- 12 Miniature Tigers**
Mia Pharoh
- 13 Said the Whale**
Little Mountain
- 14 Geographer**
Myth
- 15 Memoryhouse**
The Slideshow Effect
- 16 Laura Gibson**
La Grande
- 17 Black Belles**
The Black Belles
- 18 Sharon Von Etten**
Tramp
- 19 Air**
Le Voyage
- 20 Shearwater**
Animal Joy

WSBU

The No. 1 Station in the Nation