

# impact

December 2013



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# letter from the editor

Hello,

Welcome to the last issue of Impact of the semester! Impact was just an idea at the beginning of 2013, and it's crazy to think that a few months and five wonderful beautiful physical Impact magazines later, our year is coming to a close.

To close off the year in review, we're jam packed with reviews! WHRW music director Allison, the Music Drextraordinaire, is sharing her favorite albums from the past year, while writer Grant Herson is looking towards the cold months ahead with albums that put him in a wintery mood. Winter is putting writer Jeremy Isabella in a nostalgic mood, and he is sharing his favorite hardcore and punk albums throughout the years.

This issue also features both sides of the electronic music scene. Staff writer Caitlin Dipirro shares her feelings on the dark new electronic Gesaffelstein album, while Photo Editor Melissa Neira provides a photo spread of the recent chillwave Small Black concert on campus along with a review of the show.

We are also featuring both sides of the box office. Writer Rachel Freedman humorously shares with us her take on the hit film The Hunger Games: Catching Fire, while Emily D'Emic reviews artful French film Blue is the Warmest Color. Scott JJ Anders is taking us into another world, literally, with reviews of the coolest nightmares.

We're also lucky enough to have an interview with Brooklyn band Holy Ghost, thanks to writer and WHRW DJ Marissa Moroz. I'm also extremely happy with the chance to explore the mind of our featured Human of Binghamton, Colleen Stapleton, as she writes about books.

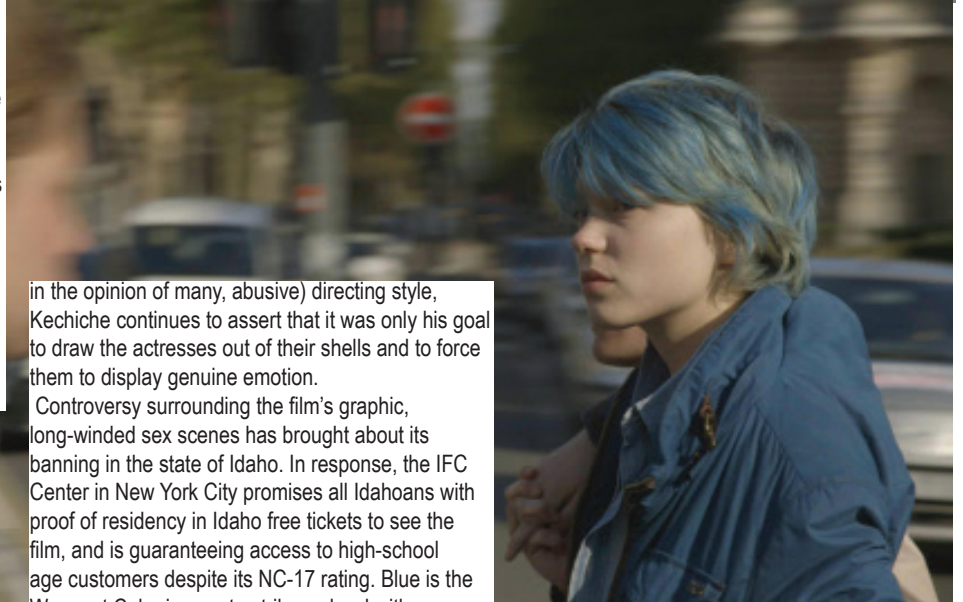
This past year has been amazing, and I'm looking forward to sharing the next year with you as well!

Always,  
The Editorial Board

Director Abdellatif Kechiche's *Blue is the Warmest Color*, based upon Julie Maroh's French graphic novel *Le Bleu Est Une Couleur Chaude*, is the cinematic burst of color and burning passion promised in its title. The film centers around the relationship between a young girl named Adele and Emma, an older art student with whom she falls deeply in love. The movie, which was awarded the Palm d'Or (the highest honor at Cannes Film Festival), follows the characters throughout their tumultuous, all-consuming affair, and beautifully depicts the life-altering, addicting effects of a maddening, seemingly inescapable love.

The character of Adele is played vulnerably by up-and-coming actress Adele Exarchopoulos, while the role of her blue-haired lover is portrayed by Lea Seydoux (*Midnight in Paris*). The actresses' chemistry comes across onscreen; the two are truly submersed in their respective roles and are able to realistically conjure deep emotions and unabashedly expose their inner selves to audiences. The film itself is 179 minutes long, and its length allows us to fully get to know and eventually relate to Adele, whose shortcomings we accept as human failures and whom we are able to sympathize with throughout the story's unfolding.

Director Adellatif Kechiche has been criticized after news having spread of his treatment of the actresses on-set. According to Exarchopoulos and Seydoux, the director forced the actresses to work long hours, shooting take after take without break and pushing them to exploitative measures. The scene in which the character of Emma slaps Adele across the face apparently was rehearsed so many times that the actress's face became bruised. On his intense (and,



in the opinion of many, abusive) directing style, Kechiche continues to assert that it was only his goal to draw the actresses out of their shells and to force them to display genuine emotion.

Controversy surrounding the film's graphic, long-winded sex scenes has brought about its banning in the state of Idaho. In response, the IFC Center in New York City promises all Idahoans with proof of residency in Idaho free tickets to see the film, and is guaranteeing access to high-school age customers despite its NC-17 rating. *Blue is the Warmest Color* is sure to strike a chord with anyone who can understand, from experience or imagination, the nature of a moving love, without which one would never be the same.

## blue is the warmest color

by emily d'emic  
copy editor

# the hunger games:

If you had time this weekend in between turkey, obligatory family time, and excessive sleeping, then maybe you spent it with the other \$110.2 million dollars worth of Americans who attended the new installation of The Hunger Games over Thanksgiving weekend. However, if you missed the Girl on Fire Katniss Everdeen, I'm here to provide you with all of the know-how (be prepared for fabulous spoilers!).

For those of you who saw the first movie, *Catching Fire* is a notch above the original. Whether it is the narrative, romances, jam packed action, or all the above, *Catching Fire* is simply captivating. Start with the actors themselves. Jennifer Lawrence is the "it" girl of Hollywood right now, and *Hunger Games* is a prime example why. She is flawless both as a fearless warrior and as a passionate doting character. She allows Katniss to truly come to life on-screen as a multi-dimensional character.

While Ms. Lawrence is receiving heavy accolade

on her performance, her two leading men are nothing to wrinkle your noses at either. Josh Hutcherson as Peeta Mellark is dynamite in his role. I cannot tell you how many times I yearned for this boy to triumph in the movie. Though Katniss rejected him numerous times, he would continuously sacrifice himself for her. Damn, give that boy a hug. As for Liam Hemsworth, he is just good eye candy. I liked him as Gale, but I think that Josh and Jennifer did a much better job bringing their characters to life. At least he has his good looks to fall back on, or a possible reunion with Miley Cyrus. You never know!

The movie itself begins where the first movie leaves off. We see Katniss' struggle to cope with her new life. She learns the impact of surviving the games, and what returning to normal life means after one has killed to survive. In addition, she is forced to put on a show throughout the districts with her so-called lover Peeta not just to his discomfort, but also as someone she may truly love, Gale, looks on. This entire time Katniss becomes a symbol for the uprising, which she slowly develops throughout the movie. I truly enjoyed the struggle between her and President Snow, which culminated in his ultimate douche-bag move of forcing previous victors to fight again in the Third Annual Quarter Quell of the Hunger Games.

My heart broke when I realized that Katniss had no option but to return and fight for her life again. Sure she is the main character and cannot die, but it is still tragic. Though it is tragic, it allows Katniss and Peeta to grow their love for each other. Not some fake show for the cameras, but actual caring that is an indication for the next installation. As Josh Hutcherson has said in an interview, the couple of *Peniss* is born; and what a beautiful couple it is. The ending is probably the worst part of the movie, but it does set up for the first part of *Mockingjay*. At least it shows that an uprising is imminent with Katniss as the likely leader. If you have just over two hours to spare, then check out *Catching Fire*; because it is definitely worth it!



**catching fire**  
by rachel freedman



# coolest nightmares

## a look at some recent hit night- mares



*Jessica Cotorre - Roaches Under the Dashboard, Car Transforms Into the Fitting Room at Target, Roaches Become Worms*

Cotorre's latest nightmare follows a classic form and utilizes conventional objects of fear, but still manages to feel fresh and relevant. It was conceived late on a cold Tuesday night in the guest room at her cousin's house.

Jessica was driving her dream Camry along some dream road. The dream commute was disrupted by the emergence of roaches from the glove box and some roaches from beneath the steering wheel. An place beneath the steering wheel. An urgent panic set in. The fear bloomed as the roaches made their way up her hands, arms, and neck. At this point the frantic terror was pushed aside and replaced with a sort of slow-brewing dread as the car setting was replaced with a fitting room from popular retailer Target. A sense of helplessness permeated Jessica's being.

She was glued to the damp carpet of the fitting room, paralyzed as the roaches (now worms) crawled all over her. The terror was thick and never-ending. It took a long time for her to force herself awake. Pretty creepy, if you ask me. This is just what we've come to expect from the bug dreamer premiere of the North East.

*Danny Frithmann - Under-dressed for the Deli Line, Mail Truck Contains Corpses*  
You may remember Frithmann from last year's runaway hit nightmare *Glass Lunchbox, Late For Court, Cannibal Bus Stop*. Well, Danny's back with an even more alienating and disgusting experience.

It begins with Danny standing in line at the deli as the other customers make derisive comments about his appearance. The entire deli is a dark shade of maroon, and Danny is wearing overalls and two parkas. The other customers (who have no pupils) approach and pull his parkas open to spit in his armpits. Danny begins to panic about them seeing underneath his

overalls. He grabs his crotch and runs out of the store amidst laughter. As he climbs into the back of a moving mail truck, a repulsive viscous substance begins falling from the sky. He closes the door behind him and promptly notices the corpses. The space of the interior begins shrinking as Danny struggles to reach for the door latch. His feet come into contact with the corpses and his legs start to disintegrate. Danny wakes up just as his face is pressed into that of a corpse. Way cool. If you're a fan of the Frithmann brand of terror, this is another home run.

*Jordan Susanson - Drinks in the Sitting Room, Terrifying Building on the Horizon*  
The name Jordan Susanson is not yet a familiar one among the nightmare scene, and Jordan's nightmares are still unpolished. However, the pure force of terror within this most recent bad dream is enough to make it noteworthy.

Jordan argues with friends over the temperature of drinks served in plastic cups in the sitting room of a ranch-style cottage. After a time, Jordan notices something outside through the screen door. A three-story hospital-looking structure looms threateningly on the horizon. Immediately Jordan is seized with a painful and irrational fear. Trying in vain to wake up immediately, Jordan screams at the others who are now suggesting a trip to the back yard. The perspective of the dream shifts to a floating entity that rushes at great speed across the red earth towards the building. This entity enters the building through the walls and circles the center of the structure. The images within are terrifying and indistinct. Jordan wakes up with a migraine. This is where I see nightmares going in the next ten years. This is the cutting edge of dream-time terror; I anticipate Jordan becoming very, very big.

# Gesaffelstein Aleph

by caitlin  
dipirro



Mike Levy, better known as Gesaffelstein and best known as the producer of “Black Skinhead” on Kanye West’s Yeezus, has redefined the standard in electronic music with his highly anticipated debut album Aleph. After floating around SoundCloud with a few remixes of artists like Lana del Rey and promotional tracks, he has produced a definitive showcase of his work. A jack of all trades, the Paris-based producer has artfully weaved a mixed bag of influences into an hour-long opus of dark and deep techno.

Aleph is not your typical electronic album, and perhaps for this reason it has soared to the top of the iTunes dance chart upon release. The album has the makings of a horror movie soundtrack, with low-end manipulation and screaming synths galore. The tracks are ghostly, devoid of the formulaic electronic dance music on the mainstream now. Aleph gets to the bare bones of techno, all while encompassing Gesaffelstein’s dark, demented style.

I first experienced Gesaffelstein by watching his music video for “Hate or Glory.” The track is dark, thrashing, and intense - with relentless attention to the bass line. I expected a razor-sharp, industrial LP to follow suit. On the contrary, the track was sandwiched between “Pieces of the Future” and “Values,” two ambient, melodic tracks featuring radiant synths. An unlikely triad, the tracks seemed to fit perfectly together.

The juxtaposition of explosive, ominous energy and hazy, ethereal melodies is exemplary of an unmistakable quality of Aleph: its cohesion. The sequence of the album allows each track to shine as one of a kind. And it encourages listening through all 14 tracks of the hour-long album. The deep, thumping

bass of “Nameless” seems therapeutic after surviving a heavy bludgeoning by “Pursuit.”

Aleph raises the spook factor on its title track “Aleph,” with haunting chorus vocals and a screeching synth. “Hellifornia” is aptly titled, taking a lesson from trapstyle for a more sinister take on west-coast hip hop. The song starts out as an instrumental on a rap banger and quickly descends to tight, technical drumming. It resolves in a slow consumption by low-end – the death of the song.

I would dare to say that Gesaffelstein has produced some of the best electronic music from France since Justice - and at just the right time. The album isn’t exactly easy listening, but it is definitely versatile. Aleph could just as easily appear at a 90’s era rave as it could on the Grand Theft Auto soundtrack. It contains a multitude of influences that could appeal to practically any music lover, and because of that it is an excellent primer for any listener looking to get into techno. Hopefully Gesaffelstein will continue to show his many faces of electronic, and inspire more prevalent EDM producers to think beyond the drop.

Certain songs get more radio play during certain seasons, and some bands just seem to sound better certain times of the year. In the summer, it seems like every other song on the radio is either a Sublime or Skynyrd song. I myself often associate albums like *Pets Sounds*, *Magical Mystery Tour*, or *Slanted and Enchanted* with long hot summer days. For rainy spring days, I tend to gravitate to albums like *Loveless*, *The Wall*, or *Spiderland*. Though this doesn't mean I don't listen to these albums out of season, there's no denying that certain seasons enhance the experiences of listening to particular albums. With winter upon us, I thought it would be appropriate to share some the albums I often associate with the short crisp days and long cold nights brought on by this season.

*Rollerskate Skinny – Horsedrawn Wishes (1996)*

If you're a part of the masses who have never heard of *Rollerskate Skinny*, they are an Irish shoegaze/dream-pop group that feature Jimi Shields, the brother of *My Bloody Valentine's* Kevin Shields. This album is filled with massive walls of sound that don't come off nearly as muddy as the average shoegaze album. The main difference between this album and beloved albums like *My Bloody Valentine's Loveless* or *Slowdive's Souvlaki* would be the lyricism and vocal presentation. The lyrics are a lot more whimsical and less self-serious compared to something off a *My Bloody Valentine* record. All of this comes together to create something that is not isolating like the average winter album, but is instead warm and fun. Songs

like "Cradle Burns," "A Thousand Couples," and "Angela Starling" all embody the whimsical lyrics and walls of songs so perfectly that they take on a life of their own and fill your head with lights. When I listen to this album, I picture a nice steady snowfall blurred with the dissent sparker of the light reflecting off of the snow.

*Tom Waits – Closing Time (1973)*

The debut album and promising start to one of the most innovative singer-songwriters of all time seems to encompass both the warmth and darkness of winter. Long before Tom Waits' raspy experimental side emerged on such classic albums like *Frank's Wild Years* and *Rain Dogs*, Tom Waits was belting out more jazz folk music than would probably satisfy your whiskey-drinking grandpa. On *Closing Time*, Tom does a fantastic job of creating a real tavern-like atmosphere. Whenever I throw this record on, I always conjure up an image of Tom Waits playing in a smoky bar in New York City in the winter, while people are sitting at the bar drinking whiskey and smoking cigarettes and Tom Waits is busting out ballads that fit the scene. Songs like "Ol' 55" and "I Hope I Don't Fall in Love You" which seem to throw off warmth like a log on a fire often associate with winter, while songs like "Martha" seem to crisp the long lonely nights that winter brings with it just as well.

*Radiohead - Kid A (2000)*

Very few albums have really changed the game like *Kid A*. It was considered commercial suicide during its initial release, but would later go on to be compared to Pink Floyd's undeniable classic *Dark Side of the Moon*. The great feeling of isolation found throughout the album is especially reminiscent in tracks like "How to Disappear Completely" and the fantastic album-closer "Motion Picture Soundtrack." The isolative elements of *Kid A* can be found in the lyrics and vocal presentation throughout most of the album. Unlike most of the songs on *The Bends* and *Ok Computer*, Thom Yorke lyrics are anything but straightforward. The lyrics on songs like "Kid A" are almost incomprehensible, such as: "We got heads on sticks / You've got ventriloquists." The overall sense of isolation further shines through with Thom Yorke's voice; the vocals are very distant throughout this album, and not in the forefront like they had been in previous *Radiohead* releases. Back in 2000, this album had left listeners who were hoping for another *Ok Computer* confused, but *Kid A* is now praised for its overall ambiguity and cryptic nature through both its lyricism and vocal presentation. These aspects, in addition to the cryptic, almost experimental, songwriting enhance the overall feeling of isolation that come to the forefront in winter months. Tracks like "Kid A," "How to Disappear Completely," "Treefingers," and "Motion Picture Soundtrack" all have a dark, dissonant feeling that has yet to be matched by any other album I've ever heard. The instrumentation in these tracks create a cold, almost snow-like feeling; I leave this album with an image of a barren snowy post-apocalyptic landscape where the only sounds that can be heard are echoes from a glowing city miles away.

winter by herson grant



# RAMONES



# favorite punk & hardcore albums

by jeremy isabella

Punk music came around in the mid-70s as a counter to the ultra-sophisticated, cleanly produced rock that saturated the airwaves at the time. While many progressive rock acts were crafting grandiose concept albums, an entire subculture formed around music that aimed to strip rock music back down to its bare bones. Emphasizing emotion rather than pretty sounds and often filled with lyrics conscious of social or political issues, punk and hardcore has spawned some of my favorite music, and these are my favorite albums.

### Ramones – Ramones (1976)

The Ramones embraced the pop sensibilities of their times, with many songs on their debut album featuring harmonious lead vocals and cooing backing vocals similar to the Beach Boys or British Invasion rock from the 60s. Despite poppy and catchy sounds, things were kept simple with little chord variation, backbeat drumming, and short song lengths. The Ramones wrote pop songs, but they wrote them with a hard edge that helped pave the way for the future of punk rock. This album is nearly 40 years old but it has aged well and still sounds as fresh and exciting as it must have upon release.

### Refused – The Shape of Punk to Come (1998)

If anti-establishment lyrical themes are what you fancy in punk rock, look no further than Refused. While the Swedish band's vocalist can be a little hard to understand due to his heavy accent and the jarring instrumentation surrounding him, this release is laden with biting lines like "I've got a bone to pick with Capitalism / I've got a bone to pick, and a few to break!" Refused wouldn't have been as effective or as memorable if there wasn't ambitious song writing to go along with their lyrical depth. There are a mix of styles on this album, and it features everything from electronic dance music to spoken word passages. It's interesting to see how conscious of their own music and the punk landscape they were; they seem to be deliberately trying to push the boundaries and start a musical

revolution of sorts. Refused helped move punk along into the 21st century and, much like the Ramones, helped to shape the sound of punk to come. This is an enjoyable and rewarding listen.

### Thrice – The Illusion of Safety (2002)

Most people probably best know Thrice for their current output of passionate alternative rock. Early in their career Thrice played a much different style; one of flashy, buzz saw guitar leads that was lumped into the subgenre of melodic hardcore. A high school favorite of mine, their sophomore LP *The Illusion of Safety* perfectly captures the feelings of young adult angst. The vocals are passionate and emo-influenced, ranging from hard growls to soaring clean singing. The instruments, especially the head-spinning lead guitar, are well-played and come together to create songs with interesting structures and uplifting choruses. This is an album that is immediately enjoyable and easy to get into, with just enough depth to leave one craving more. It's not perfect, but it's a fun listen and worth checking out at least to see how far Thrice has come and how good they were in their early years.

### Converge – Jane Doe (2001)

Converge has been playing an extreme version of hardcore punk with elements of metal since the early 90s. They have been cited as one of the earliest groups to fuse hardcore and heavy metal into a subgenre commonly called metalcore. But Converge doesn't care about genre tags; their main goal seems to be making incredibly emotional music. Around *Jane Doe* is when people started taking notice of what these kids from New England had brewing. This is an album oozing of intensity. The instrumentation coupled with the production make these songs massive, suffocating walls of grind-influenced cacophony. The lyrics provide nice poems to go along with the mostly unintelligible screams of front man Jacob Bannon. The concept of

the album seems to be about a man dealing with the end of a relationship with an unnamed woman, and boy is this guy not a happy camper! Thankfully Converge sprinkles melodic moments between these aural assaults, like the melancholic title track. To me, Converge makes some of the most emotionally charged music to come about in a long while, across any genre. This music is the opposite of accessibility, and I love it.

### NoMeansNo – Wrong (1989)

There will never be another band quite like NoMeansNo. Hailing from Canada and playing a technical and rhythmically complex style of punk rock, the band has never broken through with mainstream success, but that doesn't seem to bother them at all. After over 30 years, 10 studio albums, and relentless touring, it's safe to say *Wrong* is their crowning achievement. The music is angry, hilarious, beautiful, and utterly original. It features the best song about being chased by zombies in "It's Catching Up", and also the pornographic and self-pleasuring "Big Dick". Each song is a concoction of different styles and ideas, seamlessly shifting tempos at a rate that would make jazz musicians proud. It's nearly impossible to capture the essence of *Wrong*; it doesn't fit in with the landscape of what was being made at the time nor with what has been made since. A bizarre punk rock contradiction of being both instrumentally ambitious and emotionally raw, the only way I can describe it is truly timeless music. Far and away one of my favorite albums of all time, regardless of genre.



# Small Black

**BUMP's Brooklyn band brings music and dancing to Old Union**

**by melissa neira**

Snow and wind didn't stop almost 200 students from attending BUMP's penultimate concert for the semester on the night of November 23rd. BUMP, an abbreviation for Binghamton Underground Music Presents, strives to bring alternative and indie music acts to campus, and on this night, they brought Brooklyn-based chillwave band Small Black.

UU120 was transformed into a music venue – guitars, keyboards, and lights replaced the usual desks and chairs. Students filled the room and waited in anticipation for the concert to begin.

Junior Mechanical Engineering student musician Daniel Kadyrov, under the name KADYROV, opened the night with an electronic space music set. The crowd bobbed their heads and danced to the sound of KADYROV's synthesizers and beats. By the end of KADYROV's performance, everyone in attendance was rallied up and ready for Small Black.



# CONCERT REVIEW

The crowd cheered when the headlining band finally took the stage. Small Black started their set with “Only a Shadow” and “Canoe” off of their most recent album, *Limits of Desire*. The band’s energy and enthusiasm got the crowd going just as much as their music.

Small Black brought excitement and good music, and turned a cold and wet Binghamton night into one that instead was warm, bright, and danceable. Students were jumping, dancing, and having a great time as Small Black performed more popular tracks such as “Despicable Dogs” and “New Chain.”

The band ended their fun and engaging set with “Photojournalist,” a song about the popular app Instagram, as stated by lead singer Josh Hayden Kolenik. The crowd danced more than ever and shouted for more when the song was done. Small Black walked off the stage, and after a brief break filled with chants and cheers, the band returned with single “No Stranger” for the encore.

Flashing colorful lights danced as much as the crowd during the encore and a giant applause could be heard throughout all of the Old Union once the performance was over. Small Black thanked the audience and BUMP for allowing them to play their music to such a great group of people.

Ayla Alvarez, a junior majoring in sustainable development, said that she was excited that the concert combined student talent along with a bigger band like Small Black.

“I hope that BUMP keeps doing more shows like this once since it was so unique and personal,” said Alvarez. “It’s always refreshing to get some really good music that isn’t rap or electronic music.”

Owen Aust, a sophomore majoring in psychology, said that he liked the energy of Small Black’s performance.

“Even though the show was held in a classroom,” said Aust. “The enthusiasm of the band and the crowd along with the impressive light displays made for a great show.”

Hallie Marks, a senior majoring in English, said that she thought Small Black was fun, engaging, and danceable.

“Our campus needs more shows like this one,” said Marks. “KADYROV was really the best part of the show because, even as an opener, he brought personality and awesome beats.”

BUMP member Alise Hiu Ching Au, a sophomore majoring in bioengineering, got to speak with the band after the concert.

“Small Black was pretty excited to be here.” said Au. “I feel like there was a connection between the audience and the performers.”

With the success of this concert, BUMP hopes to make sure many more shows like this happen again.

BUMP’s last show of the semester will be a student showcase held on December 13th from 6pm to 10pm in Old Union Hall.



# AN INTERVIEW

by marissa moroz

Holy Ghost is a Brooklyn-based synth-pop duo, made up of Nick Millhiser and Alex Frankel. The two just finished up their latest tour promoting their sophomore album, *Dynamics*, released in September. Nick was nice enough to sit down with me in Binghamton's radio station WHRW to chat about the tour, the album, and other fun stuff. Alex was supposed to be join in as well, but was, according to Nick, "most likely sleeping somewhere." Nonetheless, Nick was great and I was happy to have him on.

**Marissa:** Did you have a favorite city on the tour?

**Nick:** It's hard to pick. New York is always special. It's our hometown and, being as unbiased as I can, New York is still one of the more fun places to play. I mean, from being here and having family there, I don't know, I feel like New York shows are always special.

**M:** Do you think it could be that your heart is just in it more in your hometown?

**N:** Yeah, I mean, we try not to think about it like that. You try to do as good a job and play as well, you know, anywhere and everywhere. But, I don't know, there is more of a fear of embarrassing yourself in your hometown – when you can see your mom and your dad in the balcony (laughs). So, that's really great. There were also a lot of places we hadn't been that were just awesome to play where the kids were just stoked to have us there and we were stoked to be there.

**M:** Coming off the first album, you have never played it with a band before. Then you toured a lot and were DJing all over the place. How did that touring, if at all, impact your second album compared to the first – if it at all did?

**N:** When we made the first record we had never played live. And the process of learning, basically, how to play that first record live and figuring out the things that work in the studio that might not necessarily transfer over to the live shows – you learn what works and you come up with ideas that don't necessarily have to do with the songs and I guess one of the main things, broadly speaking, which the name of the album comes from, is having more *Dynamics*. Having more *Dynamics* as far as painting in broader strokes – going from loud to quiet, from fast to slow, and having these dramatic shifts that work really well live that I don't think really occurred to us when making the first record. Yet, in retrospect was looking back when we were done with the first record, we noticed that a lot of albums that we liked, as fans, and a lot of the records I really

love, do kinda have this sense of dynamics and big shifts. Whether they be emotional shifts or just shifts in terms of size and space and what-not, that lesson was learned from playing live and touring so much. That was sort of a conscious thing we went into the record thinking about – what does and doesn't work when playing live.

**M:** You guys tend to get compared a lot to LCD Soundsystem, perhaps having to do with being on the same record label, DFA records... Can you talk about how LCD has influenced you guys as a band and the sophomore album *Dynamics*?

**N:** Broadly speaking, they were a huge influence. I mean, I think Alex and I met James when we

were teenagers and he and his partner at the time, Tim, produced a record for a band we were in at the time. The process of making that record and working in their studio, at the same time they were starting DFA records and James was making the very first of LCD, was really inspiring for a bunch of reasons. There were a lot of things going on in the band that we were in at the time that weren't really fun and not very pleasant. A lot of that had to do with the band itself but also the label and the whole process being very frustration, and then, at the same time, we were





# WITH HOLY GHOST



watching these guys seemingly do it all on their own. Everything they were doing seemed so effortless and fun, and they were doing it all by themselves.

Making that record and really meeting them was a really eye-opening experience of, I don't know, coming to a sort of realization that you are doing everything wrong (laughs). And then when that band broke up and Alex and I started working on stuff, we sorta just, for a bunch of reasons, just started gravitating more towards dancey stuff. The other band we were in made hip-hop

stuff, and we didn't have a rapper anymore and needed to figure out something else to do. Since Alex and I had already been gravitating towards more dancey stuff...

We were very much influenced by, I don't know, this idea that looking at James and Tim, and looking at the way they were running the label that you can kinda do everything yourself. Like at the very beginning when we did "Hold On," whether it was conscious or not – I think it was conscious, I remember looking at James and being like, he has a band, LCD Soundsystem, and he DJs, and when he DJs it's not LCD Soundsystem, it's something else, and then he also does remixes that he does under the name DFA. He does these three things and they're all related and they're also very distinct from one another. Alex and I sort of copied that (laughs) directly from James. Right from the beginning. We started going out to our friends and asking them if we could do remixes. Remixes are the way to learn and experiment with stuff that we wouldn't necessarily do on our own tracks.

I learned so much from James, in terms of production and engineering that even if I am not just sitting in the studio being like "What would James do?" – it's just sort of an influence that I can't escape, you know? Like how to record a drum set, how to mic a guitar, how to record a bass guitar, how to program synths, all this stuff I learned from him.

**M:** Wow, that sounds amazing to have had him as your mentor.

**N:** Yeah, we were really lucky. I think I sort of take for granted sometimes people who say, "Oh, this sounds a lot like LCD or something." My initial response is to kind of get a little defensive and be like "That doesn't sound like LCD" and then I take just one step back from it and it's just like, Of course... to anyone else it sounds very similar. We all come from this similar school in the way we record things and there are just some inherent similarities to the way we make music. Ways that we kind of can't help. Like it's the same drum set on our record, and The Juan Maclean record and LCD record, so... the drums are going to sound very similar. I'd say on 75% of everything that comes out DFA, it's the same drum set, miked the same exact way every time. I mean it's always going to sound different from person to person, but there is also something about it—I mean any recording studio has a sound and so much of DFA's stuff is recorded there. And even more so things are mixed there so there is just, quite literally, just a DFA sound that you can't escape, like the sound of the mixing console, the same compressors on everything.

**M:** Coffee or tea?

**N:** Coffee. Coffee, coffee, coffee. We drink a lot of coffee.

**M:** If you could have one superpower, what would it be?

**N:** Oh, wow, that's tough. I think I'll say... I'll say x-ray vision. (Laughs) That was the first thing that came to my mind. I can't think of any practical uses of that superpower, but...

**M:** What is your favorite piece of clothing? If you do, what does it say or have on it?

**N:** Favorite piece of clothing. Uhh, I guess if I had to pick... I have this jean jacket that I've had since I was 9 or 10 years old. It was very big on me then and it's very small on me now (chuckles), but I still wear it. I don't think it's ever been washed and it probably smells pretty bad. My girlfriend has also commandeered it. It definitely fits her better. But it still has old skate patches my mom sewed on it as a kid and it has the very first DFA badge that James [Murphy] gave me when I was 18 or something.

**M:** If you could be one piece of furniture, what piece of furniture would you be?

**N:** A really nice expensive sofa.

**M:** Would you let people sit on you?

**N:** (laughs) Yeah... story of my life.

**M:** Favorite slang word?

**N:** That's tough. I can tell you my least favorite: SWAG.

**M:** Do you have any plans for getting back into the recording studio soon?

**N:** We are working on a few remixes at the moment. We have a few shows here and there, but I think—I kind of miss DJing at the moment, so we are going to start DJing a bunch again and then hopefully start doing some more touring with the band at something during the year. Then, pretty much, sitting in the studio and working on DJing here and there. It probably sounds like we are taking it easy, but I don't see myself having a lot of time off.

Holy Ghost's sophomore album is out now under DFA Records. You can learn more about the duo on their website [HolyGhostNYC.com](http://HolyGhostNYC.com) and be sure to follow them for more updates.

Twitter: [@HolyGhostNYC](https://twitter.com/HolyGhostNYC)

Facebook.com/HolyGhostNYC



*"There are certain emotions in your body that not even your best friend can sympathize with, but you will find the right film or the right book, and it will understand you."*

-Bjork



by colleen stapleton

# reading books: not just a fantasy

Reading books is good. Life without books would be as sad as the saddest incident, an incident in which at least 3/7 of your heart, and in effect your liver, was abrasively chipped away. Why not let the words wash your hair; you won't need to. Accept the opportunity and privilege to fall asleep over Virginia Woolf at a third floor library desk. How does one read a book? Go ahead and sit down. Turn on the Jesus Lamp, located near the framed picture of Martha Stewart, both necessary for mood purposes. Throw one leg up on the magazine-clipping-strewn desk top and crack that Bad Boy open, and by Bad Boy I mean Nicholson Baker. Don't forget that you can also read horizontally; this situation is known throughout the Western World as "The Greatest Lie". Though your arms may or may not become strong

from the gravity resistance inherent to holding a 925 page Haruki Murakami hardcover the appropriate distance above your face, you will fall asleep. What kind of books should you read? What kind of tea should you drink? STRONG. Take a listen to the raunchy bass lines of the lyrically poor new Arcade Fire album without worry; supplement with Salter! Bask in the revelations of Chekhov - five spices for Chekhov, if goodness was measured on Front Street's Thai Time scale. Book reading is now in the "threatened" category; in other better words, "in danger of becoming endangered." This tragedy is particularly advocated by certain salon managers, principally affecting their desk clerk Colleen Stapleton. Her reading of "Man With a Pan" during moments of respite

from demanding bridal parties was met with specific unwelcome. For this she grieved in the facial room.

At some point you may have one kid, you may have two. You may even have three. There's a chance they'll be adopted. If you're a man there's a 100% chance that someone else will birth them for you. What can you do? Read them a book. Many individuals enjoy reading, and in fact prefer it to activities like dusting the strange parts of the dining room or watching bananas ripen. On a recent trip to Barnes and Noble, Phil Westcott more or less said, "I like reading books." Aunt Karen even claims she could write a novel. Godspeed to you Aunt Karen.

Colleen Stapleton dre@mz of the BELMAR.

# Music You Should Be Listening to

DISCLAIMER: This is in no order and any albums mentioned in past Impact articles have been excluded.

## James Blake – Overgrown

UGGGHHHH THIS ALBUM. Starting the list off strong with this album LEMME TELL YOU. Let's just get the obvious out of the way already: James Blake is a beautiful person with a beautiful voice and a beautiful everything. So obviously this album is beautiful with a capital BEAUTIFUL. Also there are just some fresh beats up on this album. SO FRESH. Every song is so so good and I could listen to this album on repeat forever. Overgrown is the sophomore album from this British man (angel??). It won the 2013 Mercury Prize, so you know this shit is good. TRACKS TO JAM TO: I Am Sold, Voyeur, Our Love Comes Back

## Vampire Weekend – Modern Vampires of the City

This album is really good. Vampire Weekend have been one of my favorite bands since I was 14, so I'm slightly biased in saying that this album is UGHHH SO AMAZING UGHH. Like every song is SO GOOD. The lyrics and everything UGHHH. Vampire Weekend is just perfect and this album is perfect. That's all. TRACKS TO JAM TO: Step, Finger Back, Ya Hey

## Parquet Courts – Light Up Gold//Tally All the Things That You Broke – EP

Parquet Courts blessed us with two releases this year and they are both amazing. The first, Light

Up Gold, is their debut album and I just love it. It's super fun. It's great to party down to in all types of weathers, and will make you light up different kinds of metals. Tally All the Things That You Broke, their most recent release, is all the fun of their first album but in a smaller package. Don't judge a package by its size because lemme tell you this is no fun-sized EP; it's all the super fun that was in the first album. They sound like the 90's that I'm nostalgic for but never actually knew because I was a child. THEY'RE GREAT. TRACKS TO JAM TO: Borrowed Time, Stoned and Starving // You've Got Me Wonderin' Now

## Disclosure - Settle

When a fire starts to burn, it's spread from this album because this shit IS ON FIRE. This album is so good. SO GOOD. You can dance to it and walk to class to it. It has those fresh beats that can soundtrack anything. This is the debut album from British brothers Guy and Howard Lawrence. THEY KNOW WHAT'S GOOD. TRACKS TO JAM TO: When a Fire Starts to Burn, Latch, Help Me Lose My Mind

## Foxygen - We are the 21st Century Ambassadors of Peace and Magic

This album is so groovy. I LAVH IT. I just want to wear bell-bottoms and dance around in a field to this album. Like a pretty field with flowers. And the sun is shining. It's also spring. I just really

love this album. It sounds like the love child of the Rolling Stones and the Velvet Underground. SO GOOD.

TRACKS TO JAM TO: No Destruction, San Francisco, Shuggie

## Daft Punk – Random Access Memories

DAFT PUNK. IT'S DAFT PUNK. This album is so good and catchy. It brought disco back and made it bettah. SO MUCH BETTAH. Like I love this album so much. I just want to buy a polyester suit and a disco ball and just boogie on down to this album ALL THE WAY TO THE DISCOTEQUE. TRACKS TO JAM TO: Give Life Back to Music, Instant Crush, Doin' It Right

OTHER ALBUMS TO MENTION AND THE ONLY REASON I DIDN'T WRITE ABOUT THEM IS BECAUSE I ALREADY HAVE:

## King Krule – 6 Feet Beneath the Moon

My heart beats to the pace of this album.

## Arcade Fire – Reflektor

IT'S ARCADE FIRE.

## Majical Cloudz – Impersonator

Depression never sounded so beautiful.

## Earl Sweatshirt – Doris

Best thing out of Odd Future.

## Mount Kimbie – Cold Spring Fault Less Youth

I could listen to this album on repeat forever.

## Arctic Monkeys – AM

This album is so catchy.

# If You Aren't Already Listening to It: best of 2k13 edition

by allison drexler



# Humans of Binghamton

**“When I bike near my house in the summer I pass like four farms. And sometimes I can’t make it back up the hills.”**

**- Colleen Stapleton**

