

Eye on Entertainment

Album Review: Brand New's Daisy

By Chris DiLenno - Lion's Eye Entertainment Editor - cad5241@psu.edu

It seems that Jesse Lacey and the rest of post-hardcore band Brand New have finally found a completely applicable use for their name and that use is their new album *Daisy*. Brand New has always been a band that is full of surprises; their albums have moved from the raucous heart breaker, *Your Favorite Weapon*, to the more mature, *Déjà Entendu*, to the dark and poetic, *The Devil and God Are Raging Inside Me*, but this latest effort may have topped them all.

The album starts with "Vices," a song that will probably startle you upon first listen because of its rapid switch from an actual '50's ballad (*On Life's Highway* by Bertrand Brown) to a scream that you might not even recognize in the most aggressive song that Brand New has ever written, but that's Jesse alright. The single "At the Bottom" comes in at track three and is just as spellbinding as it was when I had first heard it. Jesse's growl shoots in and out of a chorus that is truly a showcase for the new dynamic of Brand New. Much of this album seems to draw influence from the indie rock band Modest Mouse, though the band has not admitted anything that would suggest it. The range of the album is what makes it truly remarkable. Songs like the title track "Daisy" and "You Stole" are dense narratives with the lyrical prowess that remind us of the Brand New of old. They spiral through a maze of self-loathing, masochistic themes and explosive guitar stalls.

Alternately, songs like "Sink" and "In a Jar" are heavy and very in-your-face, recalling a very art-punk themed guitar style that is called to attention without any warning whatsoever. "Bought a Bride" is a marvel of a song in that the riff is unlike anything I have heard from bands of this genre and the closer, *Noro* is nothing short of the perfect way to end such a conflicted effort, a dark hymn that struggles with mortality and coming to terms with your regrets.

The album is not without its shortcomings. "Be Gone" sounds like a drastic attempt at a radically different sound, different in the sense that you cannot really hear the lyrics and though it is certainly a valiant effort, it can only really be counted as the interlude to the more superior songs on the album. "Bed" is the second track of the album and it has a very predictable nature. The song is very soft and the chorus is quite repetitive, leaving the rest of the song to sound dull and unenthusiastic.

Apart from these songs, *Daisy* might be Brand New's best (and last) album to date. I denote the latter because of the rising suspicion that *Daisy* is the farewell album for the band. One can only hope that they come to their senses and realize that the world needs them to keep putting out music with the innovative sound that you can only find in this New York-born gang of four. Recently it has been said that Brand New are the Radiohead of America and with *Daisy*, it is hard to deny such a statement.

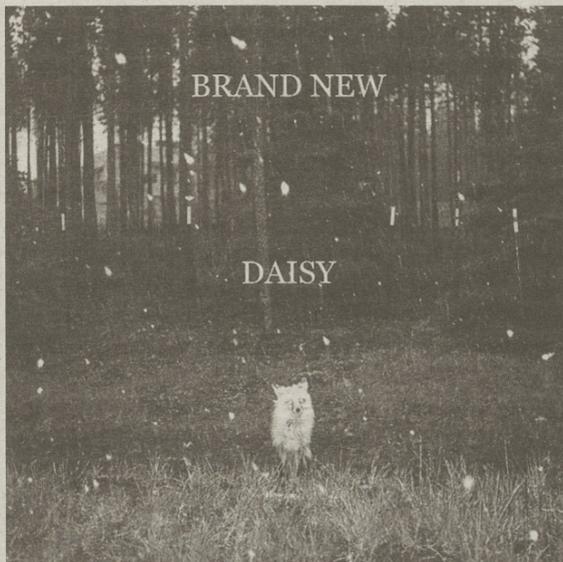


Photo courtesy of beyondrace.com

From the Vintage Bin

The Kinks Lola vs. Powerman and the Moneygoround, Part 1

By Caitlin Olszewski - Lion's Eye Eye on Generation Editor - coo5024@psu.edu

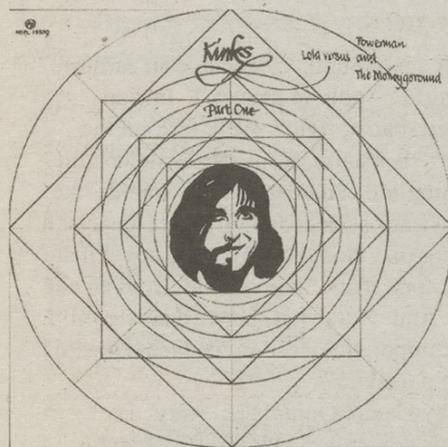


Photo courtesy of last.fm

It's finally here! All the leaves are turning burnt orange and pumpkin spice lattes are warming my belly. Only one album is perfect enough to describe my feel-good disposition that accompanies the entire splendor that is autumn. In 1970 British classic rock legends The Kinks released one of their most appreciated albums, *Lola vs. Powerman and the Moneygoround, Part 1*.

The Kinks have been one of the pioneer British invasion bands since the early sixties. They differ from similar bands such as The Who and The Beatles because they

never collaborated with Ravi Shankar and they avoided psychedelic influence on their music. Keeping their music strictly British rock, The Kinks struggled to gain popularity in a time when many was listening to Jefferson Airplane and Cream.

Ray Davies, the mastermind vocalist, songwriter, and producer behind The Kinks, created *Lola vs. Powerman* as an ode to the corrupted facets behind the music industry. Considered their best album by many, *Lola vs. Powerman* gained most of its popularity from the hit song "Lola." Being the tenth studio album by The Kinks, Davies carefully wrote and crafted *Lola* to become a hit and save them from the musical dry spell they were having during the "Age of Aquarius." The song is a lyrical gem about an encounter Davies had with a transvestite.

Through his use of memorable lyrics such as "I met her in a club down in old Soho/where you drink champagne/and it tastes just like cherry cola/C-O-L-A cola," he creates a memorable song that is not only humorous but also catchy

and easy to sing along.

The songs "Strangers, This Time Tomorrow," and "Powerman" were all featured in Wes Anderson's 2007 movie *The Darjeeling Limited*. "Strangers" includes Ray Davies' mellow vocals accompanied by a gentle acoustic guitar. This *Time Tomorrow* is a powerful rock ballad that builds overtime with the help of Mick Avory's Keith Moon-esque drumming to create an overall inspiring song. "Powerman" is a rougher, more masculine ode to label executives and their financial woes. Overall the album is a biographical time capsule of the current issues the band was experiencing with producing "hits" and pleasing the music industry.

Although *Lola Vs. Powerman* provides satirical commentary to the music industry, ironically, it is what saved The Kinks' career. This album was so acclaimed and praised by critics that it caused RCA records to establish a new contract with the band, and it let the audience know that The Kinks were still alive and kicking. I recommend this album because it is a transcendent example of true British invasion music and it showcases the bands versatility.

Prim Silhouette

Leopard with Vengeance

By Kionna Lipscomb
Lion's Eye Entertainment Editor
kzl122@psu.edu

There's a print worth spotting and it is back with a vengeance. Originating back to the 1940's, the exotic safari-print is on a new prowl, taking over the catwalk once again paw-by-paw.

Fashion frontrunners are pouncing on the classic spots and working it into their fall wardrobes for a chic polish. Just a single accent is enough to add that streak of danger to any get-up. No head-to-toe, just head or toe will do the trick. Even now, the trend has reached a new height, your fingertips. What's the secret to wearing the dramatic print, you ask? Relate the volume of the pattern to your personality and please do not wear more than one print at a time. That would be a definite fashion no-foe!

Fashionistas with big personalities should opt for bolder statement pieces; leopard print coats or sexy booties, peep-toe or circular front. While gals with more simple taste, but who love to throw in dramatics accents from time to time, should opt for pieces such as a clutch bag or scarf. Sticking to black and white everywhere else will tone down the leopard and modernize it.



Courtesy of the sun.co.uk