Norrix Collects Thousands of Items for Holiday Food Drive

SVERI MAY / GUEST PHOTOGRAPHER

Loy Norrix continued the tradition of collecting thousands of cans for the Greater Kalamazoo Area Holiday Food Drive this year. The grand total for the school was 6, 188 items of food, which is 690 more items than collected last year, and only 1,141 items away from LN's all time total in 1998.

Students from Mrs. May's and Mrs. Reid's Government class worked hard during the two weeks of the food drive picking up items from classrooms, sorting through the food, and counting the number of items. LN has a history of collecting so much food that the truck to collect food from the school comes a day before it picks up food from other area schools to collect food from LN.

The hard work of all the students at LN who participated in the food drive this year paid off, filling almost a whole truck with food just from our school. Then on Friday, December 14th at the Kalamazoo County Fairgrounds, the entire Loy Norrix men's varsity basketball team could be seen helping to sort the food, as well as many other students from Loy Norrix and other area schools and many people from the community. Overall the food drive of 2007 was a huge success.

Top Ten Classes

1. Pankop - 1,308
2. Allen - 924
3. Stevens - 767
4. Lyons - 714
5. Holmes - 508
6. Andrews - 311
7. Reid / May - 196
8. Washington & Weeks - 131
9. Moore - 110
10. Rockey - 108

Senior Tiffany Rich helps sort food for the food drive.

Local Bands Say Goodbye to Old Venue

Alison Alessi
Feature Editor

The red background of the stage at Kraftbrau Brewery was, as always, lit with stage lights as well as white holiday lights. On November 23, the only thing different about Kraftbrau Brewery was the number of people who had shown up to see one of the last concerts to ever be performed at the venue. This show was not the final concert that would be held at Kraftbrau, this night however was the last time that the the headliners, The Glowfriends, would ever play at Kraftbrau.

After almost nine years of playing at Kraftbrau, this was their final goodbye to Kraftbrau Brewery, and the building was packed full of people there to see a show at Kraftbrau one last time before it closed.

Though the performance got off to a late start, the band In Civilian Clothing was worth the wait. The mellow tones of the band were a smooth way to start out the evening despite some technical difficulties resulting in some pauses between songs. Every member of the band plays at least two instruments which leads to a wide variety of elements that go into their music. Some of the instruments that this band from Detroit uses include, but are not limited to, the trumpet, keyboard and an xylophone. Unfortunately, In Civilian Clothing's set was short, and when it was over they quickly dismantled and made way for the next band.

The second band to perform was Mue Sephei from Traverse City, Michigan. During the majority of their set they had three guitars playing, and yet it was not cluttered as guitar heavy bands tend to sound. Mue Sephei's music involves acoustic elements on top of the distortion of electric guitar in a way that sounds new. The band seems to be well versed in the balance of sounds as no instrument overpowered any of the others. Even the vocals were powerful enough to be heard over the bass, drums and guitars. Mue Sephei must have been loud; they drowned out the sounds of a train passing right by Kraftbrau.

KATHERINEBRZOZOWSKI/GUEST PHOTOGRAPHER

April Morris and her brother Mark have been playing under the name, The Glowfriends since they were teenagers. When their first album, "So Glad to be Here" was recorded, April was just 16.

The extraordinary thing, though, was that they didn't seem loud. Their music was not heavy and overbearing as louder bands usually are. Whether this was due to the Mue Sephei's music style or the acoustics of Kraftbrau, the world may never know but Mue Sephei is definitely worth seeing again if they return to Kalamazoo.

When The Flower Beds took the stage they looked like a typical band because they have four members including a drummer, a guitarist/singer, a bassist and a singer who also plays tambourine. This band turned out to be more than just typical however. Their energy was contagious and by the time their set was over, almost everyone in the audience was dancing. The vocals of The Flower Beds are layered with two singers. Samantha Sybeldon, the female singer, has a quiet to loud vocal styling that is paired with the lower voice of the guitarist. The bass and beat worked to ground the guitar and vocals and it all came together smoothly.

The Flower Beds came all the way from Chicago to play at Kraftbrau. The guitarist had an amazing looking guitar, and with the help of around eight effect peddles, he created a jangly sounding guitar with heavy distortion. Sybeldon was energetic and the band seemed happy to be there.

The Glowfriends, from Kalamazoo, started playing at Kraftbrau in 1999. Even though this would be their last performance at Kraftbrau, the mood was anything but sad. April Morris danced around on stage with a huge smile on her face, and this mood traveled through the audience quickly. The Glowfriends are more acoustic based but recently have added electric guitar to their stage performance which blends seamlessly with the live music as if it has always been there. The band incorporates a vibraphone which is interesting because it is not an instrument usually used in most bands.

Even though Kraftbrau is closing, it is good to know that they went out with some great bands. For those who couldn't make it to the last show, this concert certainly was worthy of being someone's last memory of Kraftbrau. Kraftbrau Brewery should be remembered that way; a packed audience, everyone dancing and great bands on stage.

This is Music: *No Wave*

Sean Soto
A&E Editor

New York City has been known for churning out characters that are all their own and absolutely alternative to the latest trends; Lou Reed, Andy Warhol, Patti Smith, and many more have gone from a junkie stature to a Jesus status, fame wise. There is one group, though, that goes unnoticed. This is a group for the age of nihilism, the age of secular rejection, the age circa 1980. These are the No Wavers.

No Wave was an art scene in New York City, centering around Greenwich Village. The art spanned from film to canvas to club scenes to sound waves. And the artists? They were the creeps your punk friend always told you about, the folks that would go up to the mic during a poetry slam and scream their stanzas, the players who regularly used dry ice during their band's performance, the hepcats that New Wavers were scared of.

Ironically enough, this obscurity was the point of it all. No Wave was the true artists' response to the mainstream faux-art that was Boy George and Duran Duran (no disrespect to the artists). They didn't blindly follow the spotlight role model of the month. They dissolved the idea of idolization. Instead of over-proceed trash-pop, the music was broken-down, experimental, and raw. It blended its punk rock roots with avant-garde stage performances and jazz-fusion undertones.

The driving force behind the whole scene was a young girl by the stage name of Lydia Lunch. Born Lydia Koch in 1959, Lunch moved to New York City in her mid-teens, rooming with some abstract artists. She started her first band, Teenage Jesus and the Jerks after befriending local legends and "godfathers of punk," Suicide.

Lunch collaborated with her good friend and artistic companion James Chance, who later left the band over an unknown conflict about the band's direction. Their songs were oftentimes 30 second bursts of ultra-fast-paced punk-sounding noise rock. Lunch refused to be called punk, though, as she considers punk rock to be ultra-fast Chuck Berry-type music and not worth anyone's time.

Teenage Jesus and the Jerks became known for their ten-minute live sets, sometimes extending to 20 minutes if they played a few select songs that exceeded 2 minutes in length. The gained the most recognition, though, from their maniacally fast playing and Lunch's wailing vocals, quite often making the people attending the show uncomfortable. That was okay, though. The Jerks weren't after beauty and comfort, they were after art and truth.

After breaking off from the Jerks, Chance went on to create the renowned No Wave group James Chance and the Contortions. He spent the rest of his musical days hopping from band to band, focusing mainly on his beloved saxophone. The sax is a generally popular instrument in No Wave, considering its roots in counterculture art through the years, since the jazz days of the swinging 20s.

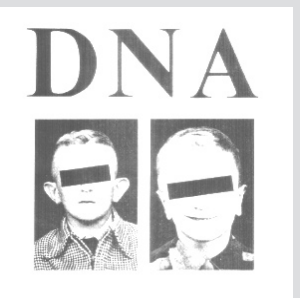
No Wave isn't all underground, though. Popular acts of the late 80s and 90s took influence from it, and even produced some of their own No Wave music. Recognizable acts such as Nina Hagen, Sonic Youth, Boredoms, and Swans all take the artsy, destructive sound and ideologies of No Wave into their sound, each of which is different. Swans and Boredoms are each noise rock groups, while Sonic Youth is more punk oriented and Nina Hagen is just plain avant garde.

The scene, art, film, and especially music was a major contributor to the way media is perceived today. No Wave went beyond the Chuck Berry and into the artistic void. They weren't about causing anarchy or havoc, they were about destroying your idols and opening your mind to the obscure and abstract.

Albums To Check Out:

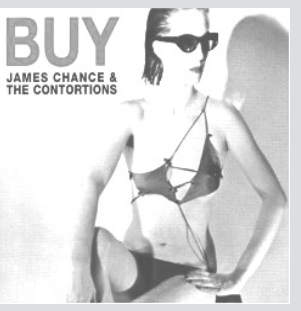
"Everything" by Teenage Jesus and the Jerks

"NY No Wave" Compilation



DNA & DNA by DNA

"78+" by Mars



"Buy" by James Chance and the Contortions

"Suicide" by Suicide

"No New York" Compilation

"Goo" by Sonic Youth