



NFOO3 — NO FIDELITY ISSUE II

Hi. A lot has happened.

And I'm not going to pose and act like I can empathize with or even understand what everybody is going through right now. I'm not going to pretend one meek recognition of the 'strange and unprecedented times' we're living in is going to change or fix anything, or really deeply console anybody. And I'm certainly not going to put on this air of fearlessness. I know everybody is scared. I sure am. But I refuse to take either of the paths businesses, professors, publications, etc., have taken in recent weeks: to ignore the situation and carry on as usual; or to halt operation completely as a result of delayed government action that got us into this whole mess.

Though this may change things. We all seem to be managing; maybe it'll all change for the better. Perhaps everything is momentarily falling apart in the best way possible. I don't know.

I think there are ways to continue on while deeply scared. Only a few days ago, Carleton decided to effectively cancel Spring Term and host it completely online. But other organizations, like the *Carletonian* and KRLX, are making inspiring headway with keeping things going. It's immensely important, I think, to give people erstwhile comfort in this liminal state between the 'old' and 'new' normals.

So: This issue of *No Fidelity*, our second, is online. Some of these submissions are recycled from the last issue and some were written specifically for it.

Here it is, then, likely not edited as much as it could or should be and laid out in a very rudimentary computer program as we (I) currently do not have access to InDesign remotely. Also maybe a little bland. Sorry.

All this acknowledged: a huge thanks to our contributors for this issue:

Jack Brown '22 / Katy Gilbertson '20 / Caroline Hall '20 / Anna Halladay '23 / Elise Hudson '23 / Kapani Kirkland '22 / Holland Votaw '22

– Nicole Collins, Editor-in-Chief, May 22, 2020

P.S.: Thank you to everybody who picked up a copy of our first issue, NFOO1, last month. We ran out of our first fifty copies in twenty and had to print thirty more—which also ran out pretty quickly. It's that sort of enthusiasm that keeps us going and shows there's a real interest in what we do. Thank you, thank you, thank you!

P.P.S.: A note on names. Our first issue was NFOO1. Our second is NFOO3. NFOO2 is actually a music release. More on that later.

CONTENTS

HOW ARTISTS ARE ADAPTING TO THESE STRANGE TIMES	5
FINALS PLAYLIST	8
INTERVIEW: OLLIE BYRD	10
SOME TOP TENS	14
SCIENCE AND MUSICAL PURPOSE	16
THE BEST OF 2009: PHINEAS AND FERB	19
WOAH. HOLD ON A SEC.	21
SIPPING FIZZY POP	24
SUBMIT TO <i>NO FIDELITY!</i>	30



Drawing by Elise Hudson '23

*I could hear everything¹
It's everything time*

Gang Gang Dance, 'Glass Jar'

*It was a rainy night in Georgia
And we were all hunkered down by the campfire*

Nicolas Collins, 'It Was a Dark and Stormy Night'

*And everything was alive
And nothing would hurt
Yeah, nothing would hurt*

Zach McCoy, 'Let's All Go Together'

*The heat got hotter, Ali starts to curse me
I feel bad but he makes me feel badder*

A Tribe Called Quest, 'I Left My Wallet in El Segundo'

*And every dream I've ever had's been of myself.
And every dream I've ever had's been of a better view and a ten month summer.*

Turnover, 'Cutting My Fingers Off'

*There's a shadow on the wall and it's nine feet tall
And our hearts won't sink cause it's obviously nothing at all
And in a roundabout way we can disappear towards the coast
The most I have to say isn't really that revealing at all*

Architecture in Helsinki, 'The Cemetery'

And the feeling goes but my hair keeps growing

Wilco, 'I'm Always in Love'

¹ These lyric pages aren't articles, just cool lyrics that have helped Nicole/the-layer-outer through quarantine. Enjoy.

HOW ARTISTS ARE ADAPTING TO THESE STRANGE TIMES

by Caroline Hall

The COVID-19 pandemic has undoubtedly uprooted any sense of normalcy in all of our lives. Its disastrous impacts have been especially felt by the music industry, with venues shutting down, studio sessions being postponed, and releases facing delays. Live shows are not only an essential part of many musicians' and music industry workers' incomes, but they also function as an important space for community-building. While the past few weeks have been full of fear, uncertainty, and financial hardship, they have also demonstrated the resilience and creativity of the music industry, as musicians are finding innovative new ways to build community and support one another.

I have been trying to focus on the silver-linings of this whole quarantine situation, and connecting virtually with some of my favorite artists has helped immensely. Here are some creative approaches I've seen artists taking to adapt to these strange times:

CHARLI XCX

Ahh, our queen, our savior. Charli invited fans to a live zoom call (max. 1000 participants though, so spots were competitive!) to announce that she would be creating an album while in isolation, entitled *How I'm Feeling Now*. The album, which is set to be released on May 15, will be highly collaborative—Charli plans to hold zoom calls with fans to get feedback on demos and even set up an email address where producers and fans can submit beats.

Charli has also been making special guest appearances in *Club Quarantine*, an online zoom party that occurs every night of quarantine from 11pm-midnight (EST) and 6pm-midnight (EST) on Saturdays. Check out @clubquarantine on Instagram for a wild night in ;)!

YAEJI

Yaeji's new album *What We Drew* was released as scheduled on April 2, 2020, though all her upcoming tour dates were cancelled. Yaeji has been holding listening parties on the live-streaming platform Twitch, where fans can listen to her new album and chat with Yaeji as she doodles (per the album title). Between Twitch, Zoom, Instagram Live, and other streaming platforms, numerous artists have been holding virtual live shows. Pro tip: if you miss the live stream, most artists post their shows on YouTube or online somewhere! Live streams I've been enjoying: Yaeji, Orion Sun, Laura Les, Pinegrove, Soccer Mommy, Frankie Cosmos (every Friday night!), and GIRLI.

AMERICAN FOOTBALL

Open Pit and Anamanaguchi hosted a virtual music festival for coronavirus relief in a Minecraft server, which featured a live, virtual performance by American Football. The name of the festival was *Nether Meant*, a twist on American Football's most popular song, 'Never Meant,' and the hell-like dimension in Minecraft called 'Nether.' Attendees could buy VIP passes to access exclusive areas in the game, as well as in-game merch,

and all profits went toward coronavirus relief efforts. A whole new meaning to American Football's song 'Stay Home'!

TARRIONA 'TANK' BELL (OF TANK AND THE BANGAS) ON TINY DESK CONCERT

NPR's classic Tiny Desk Concert series is continuing remotely for the foreseeable future, bringing viewers into the homes of artists. Tank's Tiny Desk Concert was a solo act featuring a mix of beats from her portable music synthesizer and rhythms from unconventional percussive instruments, as well as ad lib singing and spoken word. Her humorous banter and social-distancing-themed lyrics such as 'Don't go out to the cookout,' 'It's okay to be by yourself,' and 'I needed to meditate anyway,' brought me some much-needed quarantine smiles and head bops.

CARDI B/DJ IMARKEYYZ

I would be remiss not to mention Cardi B, whose coronavirus rant was turned into a hit remix by DJ IMarkeyyz. After Cardi B posted an Instagram video in response to news about coronavirus, DJ IMarkeyyz seized the opportunity to turn it into a song. The song has gone viral, especially on TikTok, and is now my mom's and my favorite thing to sing anytime we hear someone cough.

We're living through a major historical moment, and it's definitely scary, uncertain, and destructive in many ways. But, it's also a time to continue creating, expressing, and supporting one another. Some of the best music and art arises from the darkest of times, and music continues to be a powerful coping mechanism for artists and communities alike. I hope you're able to find solidarity and comfort through music in these strange times. **[NF]**

*Body of mine
Body of Christ
The tongue is left to dine
And takes its precious time
Your body alive
My body on fire
Give me the chance to burn
One last time
Watching from the shore
A house caught in storm breathes for the morning
And calls us, without warning and pleads
To the light in your eyes
Never stop your lanterns burning
I shield you like a candle*

Future Islands, 'On the Water'

*And if the snow buries my
My neighborhood
And if my parents are crying
Then I'll dig a tunnel
From my window to yours
Yeah, a tunnel from my window to yours
You climb out the chimney
And meet me in the middle
The middle of the town
And since there's no one else around
We let our hair grow long
And forget all we used to know
Then our skin gets thicker
From living out in the snow*

Arcade Fire, 'Neighborhood #1 (Tunnels)'

*Only those evil live to see
Their own likeness in stone
(My brother said that)*

WHY?, 'By Torpedo or Crohn's'

*When people are talking, people are talking
When people are talking, people are talking
When people are talking, people are talking
When people are talking, people are talking*

Lorde, 'A World Alone'

FINALS PLAYLIST

by *Holland Votaw*²

'Diamond Eyes' - Inner Wave
'Eight' - Grimes
'Everything to Me' - Empress Of
'Zero Pharaoh' - Everything Everything
'NICE OUT' - Kilo Kish
'UFOF' - Big Thief
'Tia Tamera (feat. Rico Nasty)' - Doja Cat
'Strangers' - Car Seat Headrest
'!!!!!!' - Billie Eilish

Playlist link: tinyurl.com/NFO03Finals

[NF]

² *N.B.: This is a remnant from NFO01 but the article's soothing tunes are something we all need in these trying times. -NMC*

*Is your name Michael Diamond?
Nah, mine's Clarence*

The Beastie Boys, 'Shake Your Rump'

*Picking apples for the kings and queens of things I've never seen
Oh, distance has no way of making love understandable*

Wilco, 'Radio Cure'

*So yes, I guess I'm asking you
To back a horse that's good for glue and nothing else
But find a man that's truer than
Find a man that needs you more than I
Sit with me a while
And let me listen to you talk about
Your dreams and your obsessions
I'll be quiet and confessional
The violets explode inside me
When I meet your eyes
Then I'm spinning and I'm diving
Like a cloud of starlings
Darling, is this love?*

Elbow, 'Starlings'

*After you said that you like Big Red
I opened up my mind and skipped a beat
Cufflinks and hands in wrong places and faces
And creepy little movies made me weep*

Kishi Bashi, 'Bright Whites'

*I'm looking for a place to start
And everything feels so different now.
Just grab a hold of my hand
I will lead you through this wonderland.
Water up to my knees
But sharks are swimming in the sea.
Just follow my yellow light
And ignore all those big warning signs.*

Of Monsters and Men, 'Yellow Light'

INTERVIEW: OLLIE BYRD

by the No Fidelity Staff

I know very little about Ollie Byrd. His Bandcamp lists his location as New York, New York, and Googling his name returns a Cobain-looking headshot, long, blond hair, almost crazed eyes and a sly smile.

I also know he advertises heavily on Instagram—which is how I heard of him, specifically when he began advertising his new single, ‘Owl Pagoda,’ off his upcoming album of the same name—all under the Instagram handle @olliebyrd_owlpagoda.

I really hate describing music and this piece is already long enough so, instead, *please* do me a favor and look up his song ‘Electricity.’ This is probably one of the best showcases of his vocals and the last minute or so is one of my favorite moments in music—ever. His voice is something like a screamo Doug Martsch. If that doesn’t intrigue you, I don’t know what will.

I emailed Byrd some questions in December about his upcoming album—and his cult status. Here are his responses. [N.M.C.]

Your 2006 debut album, Barrel O’ Fun, has gotten a lot of attention over the years, notably ending up in a 2016 10th anniversary re-release. What’s the story behind that album? Had you recorded anything before it? What was the reception like around you when you first released it?

Prior to *Barrel O’ Fun*, I had done 4 track recordings on and off for around 10 years. I had also done a single alone, and a full-length band album with indie demigod producer Phil Ek. I suppose the story behind *Barrel* was just me exploring freedom to its fullest. I wanted to spend a lot of time on songs and incorporate a vast array of influences. I had been playing with a band for around 5 years, and I had grown tired of the negotiations and compromising that goes into a group project. Also, the experience of working with Phil taught me a kind of discipline toward recording and the basics of production. Both spiritually and technically, working with Phil was inspiring.

The process of using home computer software to make songs was still a relatively new thing at that time (nowadays these things are known as ‘digital audio workstations,’ and they are as common as guitars were when I was a kid). After spending hours and hours under a lot of pressure in recording studios, it occurred to me that it would be very valuable to have more time and no pressure: to record ‘at home’ using one of these programs. My friend Jason had been recording us with such a program. He taught me how to use it. And I made ‘*Barrel O’ Fun*.’ I figured that whatever was lost in sound quality would be more than made up for with creative quality.

The reception was quite good in MySpace where I ended up with something like 50,000 MySpace pals. Indiefeed released ‘Prozac’ as a single to their gigantic mailing list (which I believe was like a half a million people). A now defunct website that was kind of huge back then called ‘Download.com’ featured ‘Arrives a Girl’ as a download of the day. And a core of a few hundred fans was super enthused. The hipster blogs largely ignored the record, so it never was introduced to that audience. Consequently, I don’t imagine the listenership went beyond a few thousand. I imagine that had MySpace not gone under, that alone may have been enough to get the songs out to a huge audience,

but it was in its last phase around the time Barrel came out. It took until Spotify became a standard thing quite recently for that kind of opportunity to arise again.

Your music, especially on Barrel O' Fun, shows a ton of influence from a variety of genres and artists, creating this really unique, super energetic sound I haven't really heard before. Who would you say are your biggest influences on that album? On your music in general?

Thanks. It's great to hear that. I imagine what is kind of weird about me is that I've always been a metal fan, a punk fan, and also a fan of pop and what I guess is now called 'emo.' So I really love the hard hitting feel of Lars Ulrich on Metallica's 'And Justice for All,' while I also love the swirly repetitive ambiance of A Flock of Seagulls 'Space Age Love Song.' David Bowie's vocals blew my mind when I was about 19. I studied them and imitated them for a while there. New Wave of the early 80s is a massive influence. Especially The Police, Big Country, U2, R.E.M., A Flock of Seagulls, Devo, Missing Persons, and everything that was considered new wave on pop radio. The Edge of U2 is huge for me. The first 7 U2 records are kind of like 'biblical' for me. The rawness of the Dead Kennedys gives me a big time thrill ride. The music and vision of Fugazi are huge for me. Ian Mackaye and Guy Piccioto are guitar legends in my mind. And the independent ethos Ian embodies has been a spiritual lodestone for me. Sinéad O' Connor records brought this kind of super naked intimacy that is something I often think about. The Cure also. Robert Smith is another unsung guitar hero. The glee, whackiness, and multifarious visionary quality of the Beastie Boys is a great bulwark against conformity. Built to Spill is also huge. I love Doug's guitar playing and also Phil Ek's production of Doug's guitar playing. I was living in Olympia, Washington when Modest Mouse made their first record. That was a doozy. Sunny Day Real Estate is a supergroup in my mind. Everyone in that band influenced me (like both bass players were great). And what I imagine to be the 'rock n roll' cannon is also huge of course: Led Zeppelin, Black Sabbath, Queen, Ozzy, AC DC, Def Leppard, Guns n' Roses, and all the other hard rockers. Jimmy Page's productions are so great. They are a constant reference point for me. Rick Rubin and most everything he has touched isn't very bad either. Lou Reed, David Bowie, John Prine, Billy Bragg, Simon Joyner, Johnny Cash, Leonard Cohen, and Joni Mitchell are solo artists that have greatly impressed me. And of course our buddy Kurt and his giant glow. Whoa.... maybe I said too much?

A lot of your music uses really interesting, recording/production techniques—'Prozac' and 'Party Every Day' come to mind—what have been the most difficult/labor-intensive songs to play live?

When we toured these songs, we just did a standard rock interpretation of the recordings. I think that may have been a mistake. If I get the chance to go on tour with these songs again, I'd like to keep them as electronica / rock hybrids as they appear of the record.

Who were your favorite bands/acts as a teenager?

As a child I got into Led Zeppelin, U2, Pink Floyd, & The Police. Those remained like a 'cannon' for me as a teenager. I got into the Doors big time as a teen. Jim Morrison was like this guru. His poetic force should not be underestimated to this day. The first 4 records from The Cult were huge. They brought together the hard rock and the feminine in a special and unique way. Fugazi was huge. The Jane's Addiction records and the first Danzig records hit me pretty hard as a teen. Also R.E.M., John Prine, Billy Bragg, Sinead O' Connor, and the Pogues.

If you could describe your music in three words, what would they be?

I would like to say 'hypnotic, raw, and hard-hitting.' Though I do sound a like a cheese salesman in saying that...

How has your methodology and approach to making music changed over the years? Have you consistently made music since Barrel O' Fun or has it been on and off?

I made a record after Barrel O' Fun called 'New Routines.' I don't like the production because I used all kinds of computer effects in making it. On new music, I have returned to the techniques I used on Barrel O' Fun. I haven't consistently made music since Barrel O' Fun. But I have played music consistently. In recent years, I've been studying music that I love very closely.

Tell us about your newest album. What are you excited about? What new stuff is it bringing to the table?

So far, I'm pushing polarities farther than I have before. Like super quiet parts before super loud parts. Aggro, macho parts next to sensitive feminine whispers. I'm excited to bring together the full array of my influences in a more conscious way. I am hoping to make it quite adventurous and less sing songy than barrel o' fun. I want to deeply explore the path from Joni Mitchell to Slayer.

Any shows coming up?

No plan to do any shows as yet. I hope it becomes feasible soon. **[NF]**

*I'll not contain you
I won't look for you in my room
Through lengthy talks I'll not contain you
Through climbing arms I'll reach my loft
Through rotting skin I'll leave my coffin
Through calloused work I will grow soft
My eyes narrow towards a light
A place where we hotly radiate
And things aren't concrete there and we fastly glide
Over the bay, over our days and to get there
I'll not contain you*

The Microphones, 'I'll Not Contain You'

*Summer gone, now winter's on its way
I will miss the days we had
The days we had
I will miss the days we had
The days we had
Oh, I'll miss the days we had*

The Head and the Heart, 'Winter Song'

*It was wintertime
I heard it on the news*

Serengeti, 'Ha-Ha'

*My father said what I had become
No one should be*

Wilco, 'One Sunday Morning (Song for Jane Smiley's Boyfriend)'

*The white trash boys listen to their headphones
Blasting white noise in the convenience store
Parking lot
I hung around there wasting my time
Hoping you'll stop by*

Modest Mouse, 'Sleepwalking (Couples Only Dance Prom Night)'

SOME TOP TENS

by Anna Halladay

DOUBLE ALBUMS

5. *London Calling* - The Clash
4. *Substance* - New Order
3. *Daydream Nation* - Sonic Youth
2. *Stadium Arcadium* - Red Hot Chili Peppers
1. *Mellon Collie and the Infinite Sadness* - Smashing Pumpkins

MUSICAL SIBLINGS

5. Noel and Liam Gallagher - Oasis
4. Gwen and Eric Stefani - No Doubt
3. Kim and Kelly Deal - The Breeders
2. Jonny and Colin Greenwood - Radiohead
1. Kristin Hersh and Tanya Donnelly - Throwing Muses

MUSICAL COUPLES

5. Tim Gane and Lætitia Sadier - Stereolab
4. Harriet Wheeler and David Gavurin - The Sundays
3. Jack and Meg White - White Stripes
2. Kim Gordon and Thurston Moore - Sonic Youth
1. Mary Lorson and Billy Côté - Madder Rose

[NF]

*Sort of like a dream
No, better*

Air France, 'Collapsing Outside Your Doorstep'

*Rejoice despite the fact this world will hurt you
Rejoice despite the fact this world will kill you
Rejoice despite the fact this world will tear you to shreds
Rejoice because you're trying your best*

AJJ, 'Rejoice'

*Kids can tell
Kids can tell
Kids can tell
Kids can tell*

The Craters, 'Kids Can Tell'

*Three cheers for my parents
Lonely failed experiments*

Arcade Fire, 'Woodlands National Anthem'

Classical slapstick rappers need chapstick

MF DOOM, 'Rhymes Like Dimes'

*No one wants to hear
What you dreamt about
Unless you dreamt about
Them*

Built to Spill, 'Made-Up Dreams'

*It's on again
You hate it but you know it then
You know it and so do your friends
And you can sing together when
It's on*

Punch Brothers, 'Familiarity'

SCIENCE AND MUSICAL PURPOSE

by Jack Brown, Pop Music Enthusiast

We all have a workout playlist. Mine right now has Overtime by Cash Cash, All I Ever Wanted by Basshunter, and Bulletproof by La Roux to name a few songs on it. They all have a pretty fast and steady bass in them, and sound pretty good loud. When I work out I want two things from my music. First is obviously the beat. This has to be fast and apparent for no other purpose than to keep my heartbeat up. The other thing I need is distraction. I don't want to think about my horrible erg form, or my dismal amount of pull-ups, I want to be processing 808s, synths, and maybe even lyrics, which should also be generally fast. Motivational lyrics are a bonus, Overtime excels at this, and a steady beat is replaceable if it's distracting enough which is how Iglooghost songs that I'm not familiar with find their way into the gym with me.

*Physics makes us all its
bitches
of Montreal,
'Gronlandic Edit'*

*This beat is
Automatic supersonic
hypnotic funky fresh,
Work my body so melodic,
This beat flows right through
my chest
-Ciara '1, 2 Step'*

It's no secret that I think science is a waste of time, but most people seem to like it. Many studies have linked fast heart rates with loud and fast music. It excites people. Before people were wasting time looking at brains trying to explain this obvious phenomenon, armies of old were putting drummers and pipers pretty darn close to the front line, playing workout songs for their soldiers. Another thing that music did for the armies was create a sense of unity.

This is an area where chants shone through. The Romans used one called 'Urbani' that went a little something like this:

Citizens, keep an eye on your wives, we're bringing back the bald adulterer. He's fucked away the gold in Gaul that you loaned him here in Rome.

Caesar vanquished the Gauls, Nicomedes Caesar, Caesar who vanquished the Gauls now triumphs. Nicomedes does not triumph, who vanquished Caesar.

Caesar leads the Gauls in triumph, likewise into the Senate House. The Gauls have laid aside their trousers and put on the broad purple stripe.

This is pretty effective at creating a sense of cohesion. On a less nationalist but equally aggressive and important note, at a club volleyball tournament our team (The Carleton Penguins) and Mankato's team (Mavericks) performed 'we don't mess around' and several other rhythmic claps and screams. This was in support of University of Minnesota Moorhead (Dragons or Pirates) and in

*Sometimes all I want is one
favorite song
And two to three minutes
don't seem so long
- Animal Collective, 'Cuckoo
Cuckoo'*

hopes that they beat Bethel (assholes). I had played against those guys once or twice before, but after the Dragons unfortunately lost that game, we still talked to them when we saw them. I don't know this science, but music can bring people together. I largely agree with this, from my experiences on various sports teams, attending an all-boys camp in northern Minnesota, or being various kinds of not sober at music festivals.

When I hear music, I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times, and to the latest.
- Henry David Thoreau

But let's get back to militaries and music, because the U.S. army, and probably others, have used music in places such as Abu Ghraib and Guantanamo Bay. According to Binyan Mohammed, who has been held in the later location and several others, Eminem, Aerosmith, and Don Mclean were used to 'break prisoners.'

Music was used alongside extreme temperatures and stress positions to break prisoners' wills. The Barney intro song was also used, supposedly to try and be the final straw. Here it is unclear whether it is the consistency, volume, or specific songs, but regardless, this is one of the darker mergers of music and psychology. I also guess this is the last relevant place to mention South Korea's large speakers that blast K-pop and propaganda (which I covered under chants) across the DMZ.

There's also study music. Music that is meant to distract you from everything except for what you want to focus on. I usually play Bon Iver or Young the Giant albums on repeat. For me an important thing for this is that it doesn't stimulate me, and is something familiar. Similar to the fields of music therapy and relaxation music, these calming songs can have positive effects on mood and energy, which can be very helpful when doing repetitive tasks. Often this sounds like lyric-less music or natural sounds, like what some people use to fall asleep.

Lastly, what inspired this article is Sam Shepherd, a British Neuroscientist that releases music under the name Floating Points. His music isn't that great for studying, or for working out (or leading an army or propaganda), but it is a very nice kind of distracting. It is clearly made by someone who, unlike me, has a very solid understanding of music being used for its most common purpose, enjoyment. **[NF]**

*You hear the pounding in
your head
when I hit the disc gong, the
vibrations will start
circulation
of gongs, the body's
meridians and everything
that has pores, even
obsidians
will secrete moisture, in this
part of the torture
I'll anoint ya.*
- Jedi Mind Tricks, 'Chinese Water Torture'

*Sometimes I stand on my roof at night
And watch, as something seems to happen somewhere else
I feel like the breeze will pick me up and carry me away
Out and over this iridescent grid
Up and away from the bar fights and neon lights
Out and away from everything that makes me what I am
So I'm not unsympathetic
I see why you left
There's no one to know
There's nothing to do
The city's been dead
Since you've been gone*

The Dismemberment Plan, 'The City'

*Crusted with tears, catatonic and raw
I go downstairs and outside and you still get mail
A week after you died a package with your name on it came
And inside was a gift for our daughter you had ordered in secret
And collapsed there on the front steps, I wailed
A backpack for when she goes to school a couple years from now
You were thinking ahead to a future you must have known
Deep down would not include you
Though you clawed at the cliff you were sliding down
Being swallowed into a silence that's bottomless and real*

Mount Eerie, 'Real Death'

*(Don't even look at us)
Clothes washed with the best detergent
They're budgetarily blessed for certain
(Look at the catering)
The olive oil's extra virgin
I'm trying to keep quiet
But my flesh is burning*

Open Mike Eagle, 'Garbage Man'

*And so my ghost, it leaves my home
But not for long because it's cold where it goes*

Dan Deacon, 'Build Voice'

*Considering everything, me leaving with regrets only makes sense
I'll see you when we're both not so emotional*

American Football, 'I'll See You When We're Both Not So Emotional'

THE BEST OF 2009: PHINEAS AND FERB

by Kapani Kirkland

Duality. To opposites. To clashing harmonies. You utter this one word, and one album comes to mind, an album representing extreme polar passions of hatred, love, and everything in between: Phineas and Ferb, the 2009 compilation.

The album opens with Bowling for Soup's 'Today's Going to Be a Great Day,' an optimistic ode to the limitless opportunity of a summer day, and moves into 'Busted,' a darkly groovy song with themes of Lady Macbethian vengeance. Its finale 'You Snuck Your Way Right into My Heart' is a heart-warming and nostalgic 80s love ballad. The depth of this album is unprecedented, through its subtle societal commentaries on xenophobia (My Nemesis, Queen of Mars), safe-sex and STD prevention (Squirrels in my Pants), and the dangers of political structures that inhibit the individual from living an active, creative life (Chains on Me).

This is, ultimately, a series of love letters to summer. It creates a breathless, buoyant feeling, like feet-barely-touching-the-ground and popsicle-dripping-down-the-cracks-of-your-fingers. From Jeremy's tenor dreaminess to Perry the Platypus' theme of oh-so-smooth jazz, Phineas and Ferb's premiere album touches nearly every genre and leaves you winded from a rollercoaster of emotion.

And me? I fell in love with pringle and blender head many moons ago. Maybe it was their dashing looks. Maybe it was their music. But mostly I fell in love with the way Phineas and Ferb made me feel. I lost my Phineas and Ferb virginity on one fateful afternoon in 2011 at my cousin's house, and when I fell, I fell hard. I watched and re-watched every episode, downloaded the songs on my iPod Nano, plugged in my earbuds, and ripsticked down my driveway to 'Ain't Got Rhythm.' **[NF]**

*When I was a child, I talked like a child, thought like a child, I reasoned like a child
When I abandoned my childhood, I put these ways behind me
For now we see only a reflection as in a mirror, then we shall see face-to-face
Now I know in part, then I shall know fully, even as I am fully known
And now these two remain*

Car Seat Headrest, 'Famous Prophets (Stars)'

*My family tree's
Losing all its leaves
Crashing towards the driver's seat
The lightning bolt made enough heat
To melt the street beneath your feet
Alice died
In the night
I've been learning to drive
My whole life
I've been learning*

Arcade Fire, 'In the Backseat'

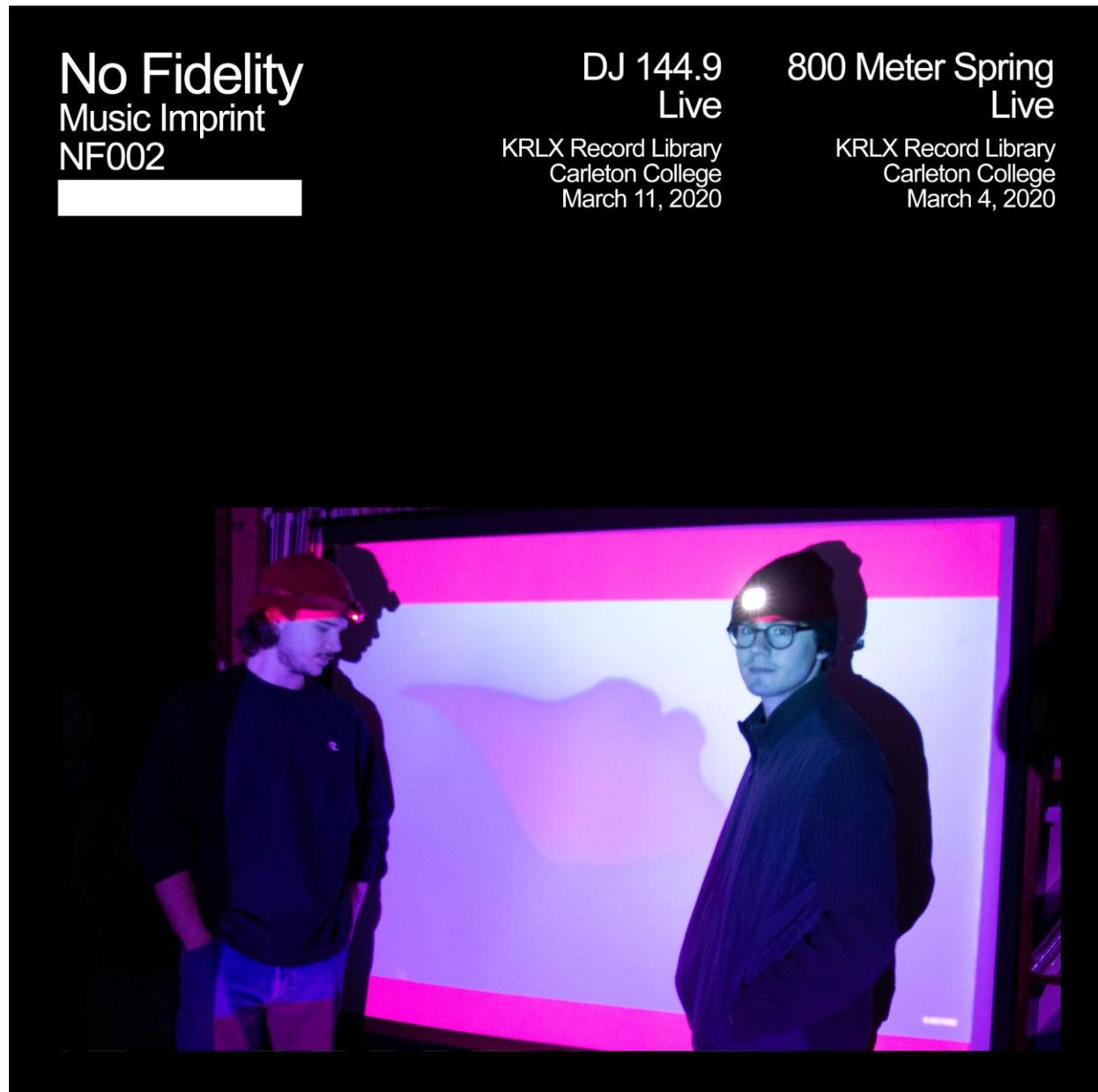
*Oh, I can hear it when that old song starts to play
Cutting through my body in familiar ways
Well, is it me or is it you who can't relate
'Cause I can feel it when those warm jets take me away*

Current Joys, 'Become the Warm Jets'

*Body of mine
Body of Christ
The tongue is left to dine
And takes its precious time
Your body alive
My body on fire
Give me the chance to burn
One last time
Watching from the shore
A house caught in storm breathes for the morning
And calls us, without warning and pleads
To the light in your eyes
Never stop your lanterns burning
I shield you like a candle*

Future Islands, 'On the Water'

WOAH. HOLD ON A SEC.



WTH ('What The Heck') is this?!

The *No Fidelity* crew is excited to announce the semi-launch of our quasi-record label, aka the Music Imprint! We don't really know the legality of all this, so please don't sue us; we're just college students. But Carleton has always had an amazing music scene; it's a shame it's never been properly documented. So the Music Imprint hopes to record and release compilations and collections of local, student-made music. Check out our first release, a live split between Carleton noise artists DJ 144.9 (Nicole Collins & Jackson Warren) and 800 Meter Spring (Jackson Warren & Nicole Collins). Cover above, link below.

Bandcamp: www.tinyurl.com/NF002Split

Want to submit music for us? Want exposure? Email your tunes to nofi@krlx.org!

*And you better not be angry
And you better not be sad
You better just enjoy the luxury of sympathy
If that's a luxury you have
And you know no private bad
You know that that's the meaning of you're done
In a world that's not so bad
In a world time was killing in the sun
In a world that's not so bad
In a world time was killing in the sun
In the sun
In the sun*

Built to Spill, 'Velvet Waltz'

*I will have sons and daughters
And I will say here are your grandchildren
And you will see them*

Panda Bear, 'Untitled 5'

*You don't like anything
'Cause you're unlikeable
All because you're not interested in you anymore
It's so unthinkable
'Cause you don't think of it
How many ideas can fit in your reality?*

Built to Spill, 'Untrustable / Part 2 (About Someone Else)'

*The heat got hotter, Ali starts to curse me
I feel bad but he makes me feel badder*

A Tribe Called Quest, 'I Left My Wallet in El Segundo'

*The poor cook he caught the fits
And threw away all my grits
And then he took and he ate up all of my corn
Let me go home
Why don't they let me go home
This is the worst trip I've ever been on*

The Beach Boys, 'Sloop John B'

*Where you gonna be
Where will you spend eternity
I'm gonna be perfect from now on
I'm gonna be perfect starting now
Stop making that sound
Stop making that sound
I will say I forgot it
But it was only yesterday
And it's all you had to say*

Built to Spill, 'Randy Described Eternity'

Though it's hard, I try not to look at my wind chimes

The Beach Boys, 'Wind Chimes'

*I don't want for us to take pills, take pills, take pills, take pills
Because we're stronger and we don't need them*

Panda Bear, 'Take Pills'

*There on his shoulder my best friend is bit seven times
He runs washing his face in his hands*

*Oh how I meant to tease him
Oh how I meant no harm
Touching his back with my hand I kiss him
I see the wasp on the length of my arm*

*Oh great sights upon this state! Hallelujah!
Wonders bright, and rivers, lake. Hallelujah!*

*We were in love. We were in love
Palisades! Palisades!*

Sufjan Stevens, 'The Predatory Wasp of the Palisades Is Out to Get Us!'

*Dreams that we once had
Did we have them anyway?
Seems that we once had
Now we'll have them all the time*

Panda Bear, 'Last Night At the Jetty'

SIPPING FIZZY POP

by Katy Gilbertson

I am relatively unfazed by bees, but the other day I had a bee incident.

I didn't wanna anger the bee so I let her do her thing, but she decided to perch on the edge of my Izze can as I sat there and watched her disappear into my sparkly apple juice.

I was almost done with the drink anyway.

Meanwhile, my headphones were dutifully blasting Kiiara's 2016 chart-topper *Gold*.

To make space I moved to the other end of our table--ours meaning mine and the bee's—it wasn't like she was in my space so much as she and I were now cohabitants.

Then her can began to buzzzz; it kind of sounded like it was about to explode.

Then suddenly it went silent.

I wasn't sure whether that felt comforting or eerie, like what if I forgot about the bee in there and I took a sip?

Later I noticed something flying and wondered was it the bee, back from her swim, or was it maybe a second bee, and then this bee was crawling inside the can so I didn't know were there two bees in there, and then I saw another bee go in and I couldn't tell if it was a third bee or the second or maybe the same one as the first?!

Anyway, it was looking like I would have to dickishly leave the can on the picnic table, which is what I ultimately did, because although I may be mostly chill about bees I am one hundred percent afraid of picking up a can that could possibly have THREE BEES inside of it!

The choppy, digitized sampling of Kiiara's voice is a charming kind of chaos.

Like the way my brain feels when presented with fifty different soft-serve flavors to choose from or when someone asks me my favorite color.

Or the way the interior of the little soda can might have looked with three bees buzzing through its bubbles, colliding off the walls and into each other.

Although maybe that's not pretty that's just hectic, I don't know.

Gold is chaotic, but it leaves empty space.

In the pauses perforating Kiiara's shimmery vocals, there is space for the listener to hear it if the bell tolls or a train passes by or if someone calls their name.

There's nothing natural about *Gold*—not the color, not that synthetic hook—but if you listen to it in fresh air through headphones the music sounds like it's streaming from the clouds, reverberating through the trees.

I'd originally thought of *Gold* as a dark-sky, nighttime kind of song, but it turns out that some songs sound better if you listen to them outside in the daylight.

The music can really integrate itself with the outdoor soundz.

Sometimes music is an escape, but other times it saturates the world, or something like that.

Gold has a solid lineup of Top-40 features: a hook so good it threads itself into your veins, mediocre verses, and lots of repetition and lots of repetition and lots of repetition if you catch my drift.

But the track's key pop trait is its attitude: Kiiara is cuttngly confident.

Kiiara sings to an apathetic, neglectful lover about her realization that she can actually just ditch them and be really cool and better off about it, and let me tell you she sure let this prick have it:

'I missed you in the basement / but your brother was a good substitute for you' is the most ruthless line I've ever heard in a pop song; bet that one stung!

Kiiara probably does have insecurities about herself or her words—or perhaps about the prospect of going down in history as a one-hit wonder, which is how it's looking for her these days—but pop's idealism washes those things away.

Ahhhh—it's refreshing, even if artificial.

Recently someone told me I act differently when I'm around certain people.

This kinda freaked me out, because I don't want to be, you know, defined by others or whatever!

Kiiara's voice sounds almost exactly like Selena Gomez, but people are all like each other, I guess. Kiiara seems smart, probably funny, and like someone who's only nice to her friends, not that she's a bully but maybe a bit standoffish.

I bet she stands up straight and does not look down at the ground when she walks.

I think if I ever found myself in close proximity with her I'd be really intimidated, and if she ever decided she wanted the rest of my apple Izze I would definitely just let her take it.

[NF]

*The sad queen of everything
Buys her way into your dreams
To burn the evil palace down
And drag the corpse out of the ground
Zolpidem at heaven's gate
To purify this holy weight
Drag your claws across the sea
Crying over everything you eat*

Coma Cinema, 'Business as Usual'

*oh let me think a while
to the playground of your smile
the wind through the flame
whistles your name
though you said good bye
you did not leave my mind*

Broadcast, 'Ominous Cloud'

*Bits and pieces of you everywhere
And everything I've ever known
I feel saturated
You come and go, you come and go, you come and go
Like a shadow in the shadow*

Serengeti, 'Cracks and Creases'

*Well some guy comes in looking a bit like everyone I ever seen
He moves just like Crisco disco
Breath a hundred percent Listerine
He says looking at something else
But directing everything to me
Every time anyone gets on their knees to pray
Well it makes my telephone ring
And I'll be damned
He said you were right
No one's running this whole thing
He had a theory too
He said that God takes care of himself
And you of you*

Modest Mouse, 'Styrofoam Boots / It's All Nice on Ice, Alright'

BEST INSTRUMENTALS BY PRIMARILY NON-INSTRUMENTAL ARTISTS

by Elise Hudson

'Speed of Life' by David Bowie
'Let's Go Away for a While' by The Beach Boys
'Circuitry of the Wolf' by Mew
'Bookends Theme' by Simon and Garfunkel
'Lorretine' by Clan of Xymox
'Kiwi Maddog 20/20' by Elliott Smith
'2120 South Michigan Avenue' by The Rolling Stones
'Touched' by My Bloody Valentine

Playlist Link: <https://tinyurl.com/NF003Instrumental>

[NF]

*late night morning-afters when you wanted to hang around
i can't turn my back onto them
i wake up then lay back down
i smile when i lie a lot
and then i tell you the truth
time to find the spot that gets into you!!!*

George Clanton, 'Warmspot'

*How could it all fall in one day?
Were we too sure of the sun?
If you need to, keep time on me*

Fleet Foxes, 'If You Need to, Keep Time On Me'

*I remember
Learning how to dive
Deep end board
I was high
I remember learning how to dive*

*I just had to go
To the end of the board
And distract myself
And go 'Whee! What now?'
I just had to jump
You just have to jump
And touch the water
With the ends of your fingers*

Animal Collective & Vashti Bunyan, 'I Remember Learning How to Dive'

Boy, we can do much more together

Sufjan Stevens, 'Impossible Soul'

*Take a risk just for yourself
And wade into the deep end of the ocean*

Panda Bear, 'Carrots'

*And the Earth looked at me and said 'Wasn't that fun?'
And I replied, 'I'm sorry if I hurt anyone'*

Dan Deacon, 'When I Was Done Dying'

*When my soul starts growing
I get so hungry
And I wish it never never would stop growing
When my soul starts growing
I can't feel so full
And I wish it never would stop growing
When my soul starts knowing
I am as I'd want to be
And I know I never will stop caring*

Panda Bear, 'Ponytail'

*We went all the way up to the small town where I'm from
With foggy air
And the wind
And the mountain top
And we clung to rocks
And we looked off
You held my hand
You almost got to start feeling me
I finally felt like I was breathing free*

The Microphones, 'The Moon'

*When I was a child, I talked like a child, thought like a child, I reasoned like a child
When I abandoned my childhood, I put these ways behind me
For now we see only a reflection as in a mirror, then we shall see face-to-face
Now I know in part, then I shall know fully, even as I am fully known
And now these two remain*

Car Seat Headrest, 'Famous Prophets (Stars)'

*If Kenny's gonna listen to this—is-, is-, is he gonna hear this?—well, then, tell him I
say what's up, and, y'know, I miss him. Tell him to gimme a call.*

Serengeti, '50th Birthday'

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