Welcome to the WOOVE

WUVT's own art, writing, & music publication! Filled with tasteful content for your eyeballs. READ ON.

Editor-in-chief: Mari Thomas
WOOVE contributors:
Abigail August
Sydney Barton
Stuart Fooks
Katelyn Forbish
Harrison Grinnan
Celeste Greenbaum
Aury Holtzlag
Callie Lambert
Mari Lubag
Cambria McMillan-Zapf
Conlan O'Connor
David South
Josette Torres
Shanice Trimboli
John Underwood

Cover art by Sydney Barton @Sydney Barton Art
The Digital Cage

At the bus stop
Look down.
I don't know anyone.
Look down.
This is awkward.
Look down.
This is no fun.
Look down.

Where are you?
Look down.
Where and where?
Look down.
I'm bored.
Look down.

Please hurry.
Look down.

Is she going to make it?
Look down.
What do I say?
Look down.
End of conversation.
Look down.
She's walking away.

Look up.

Not a Relationship Goal

First you were all smiles.
Time passed, every day a blur.
And now, you are too.

Woman, Scorn

What more can be said about the sappy Kool-Aid you drank on a daily basis?
This is a groove I don't feel. Dream your dreams of sugarplum wedding fairytales spun from Martha Stewart Weddings elsewhere.
I'm dialed back far enough to gain perspective. It's not the wool being pulled away from my eyes, but a reality transplant. Spring dissolves to winter. I cannot recall my motivation.

two poems by Josette Torres
The comeback of the vinyl record: is the trend here to stay?

The physical record was so influential to the average music consumer that the description fits perfectly, few such symbols existed of lifestyle change brought on by technology. Truly, nothing brought music into the public domain quite as fiercely as vinyl—it is nailed for its influence of fashion, lifestyles, and social values, and a paragon of uniqueness and creativity.

The vinyl record is an object that has prevailed despite the onslaught of evolving technology. Amidst a sea of CDs, MP3 files, iPods and score of competing music-producing devices, vinyl records have retained a special place in the heart of music lovers internationally. Vinyl records have been impacting society since they were first patented. Vinyl record sales have plummeted in the past in the face of new technologies, however, in recent years, there has been a massive resurgence in the popularity of vinyl records. What was once considered obsolete technology is now treasured. With popular bands releasing their new albums in the form of vinyl records, it encourages many people, especially the younger generation to appreciate and purchase new albums in vinyl format.

There is nothing quite like feeling a cold shellac vinyl record on the tips of your fingers and feeling the gentle yet pronounced grooves that delineate each note into a velvety physical substance. Removing a vinyl record from its protective sleeve for the first time is an experience known to those with a thirst for aural pleasure that only a vinyl record can quench. The fiery satisfaction that vinyl records allow is timeless.

Whether this new revival of the vinyl record is due to the current “hipster” trend of favoring vintage items, a true recognition of the cultural significance of these discs, or some other reason entirely is unsure. One thing remains certain, though, the vinyl record will not be going anywhere anytime soon.

Following its patent in the 1880s, the vinyl record exploded into the musical sub-universe, fundamentally and permanently altering the relationship between music and individual consumers. Over time, the vinyl record was surpassed by other musical developments, such as the cassette tape and the CD, but it still remains an important and appreciated component in the music world. It has earned a level of prestige in the hearts of music lovers all over the world.

The currently ongoing “vinyl revival” is a social push for the resurgence of these records, successfully bringing them back into style with an impressive increase in vinyl record sales over the past year. Vinyl records were revolutionary, and never have quite been forgotten; they hold a special place in the hearts of audiophiles and lovers of the classics everywhere.

Despite the rise of technological breakthroughs in the world of music, the biggest credit to the vinyl record is its everlasting fanbase. A fanbase so influential that the obsolescent relic of twenty years ago is surging back onto the market with renewed vigor. With 2.8 million vinyl records sold in 2010 (the best sales year in almost twenty); the resurgence in record interest has been astronomical, with sales jumping to almost 4.55 million in 2012.

What sparked this renewed fire? There are two answers. The first is the efforts of various popular bands, such as The Arctic Monkeys. St. Vincent, and Mac DeMarco, who promote the classic audio experience by releasing a majority of their albums in vinyl format. These bands’ recent albums were also included in the top ten best selling albums of 2014 so far.

This leads into the second possibility for the re-emergence of the physical record: the feeling of something solid, a nostalgic representation of the music itself. Why would a larger and flatter record provide so much more of a connection than a thinner, shinier disc containing the same music? Some argue that the vinyl record simply sounds better, while for others playing a record is more of an organic and meaningful experience. At the end of the day, there is one mantra all consumers can agree on: it’s hip.

by Courtney Wilson
Our music director, Steve Ibanez, picks his top three album adds from the school year so far.

1. Iceage - Plowing Into the Field of Love
2. Alex G. - DSU
3. Sun Kil Moon - Benji

**The Glamour**

*Attitude should never be rewarded with money or attention, I think, but for you I make an exception. Your brashness slices lesser minds open, spreads my twisted intellectual tastes wide. Drowning me in whole thousands of seductive words, your gift of wisdom, today I seek you out when before I resisted.*

by Josette Torres

**Vacation 1982**

*Once, in my travels, I witnessed a man getting stoned repeatedly by hundreds in a town square.*

*He stood resolute, upright like an obelisk. The pebbles bounced from his skin at perplexing tangents—each one the size of a blue jay’s egg.*

*I imagined the first wouldn’t sting, nor the second, but the third would have killed me because I could never know if the pebbles would ever cease.*

by David South

**Triennial-necrosis**

*Strike. Strike, fade away. Strike. Strike, fade away. A blues radio, yet it sprawls and this world fades to grey.*

*Grey, Grey, shut me out. Grey, Grey, hear me out. I take to ripples in your wake while you miss me like a snake.*

*Boo, Boo, strike me down. Boo, Boo, strike me down. Listen for a cracking sound before I crumble to the ground.*

*Orange, Orange, in my head. Orange, Orange, am I dead? I hear you calling from the train being driven through my brain.*

*Pain, Pain, can you hear? Pain, Pain, no more fear. I shall live another day if it sends you to the grey.*

**Tune in to WUVT**

*Tuesdays 12:00-2:00 pm to hear Cheebbee Swave & Dr. House Spin Some JAMS*
Abigail August

Cambria McMillan-Zapf

by David South

U2 & Apple

sitting in a tree...

Bono on your iPhone. Whether you like it or not, this was released exclusively on iTunes just like their other albums. The band has their own set of rules that they choose to follow. Their music is not available on any other digital music services.

This brings us to the topic of Apple. Their new operating system has been getting a lot of attention recently. It seems like they're trying to muscle in on the music market with their new features.

However, Apple's approach is different. They're not releasing their own music. Instead, they're partnering with artists to create content that is exclusive to their platform. This is a smart move on their part. They're creating a unique experience that no one else can replicate.

But what about the artists? Are they happy with this arrangement? It seems like some of them are. They're getting paid more for each download of their music, and Apple is taking care of all the distribution. So, it's a win-win for everyone.

So, what does this mean for the future of music? Will all music be released exclusively on certain platforms? Only time will tell. But one thing is for sure: Apple is putting a lot of effort into making sure that people use their new operating system.

However, some people are concerned that this could lead to a decrease in the variety of music that is available. After all, if everyone is only listening to the music that is exclusively on one platform, then what's the point of having a variety of music services?

Well, it's true that there might be some loss of variety. But on the other hand, it could also mean that the music that is available will be of higher quality. After all, if the artists are getting paid more for each download, then they'll have more incentive to create music that is worth listening to.

In conclusion, it seems like Apple and Bono are both making smart moves. Apple is trying to take over the music market, and Bono is trying to reach a new audience. It will be interesting to see how this all plays out in the future.
February 19, 2015

The general review of grunge albums, especially from female singers, can be quite small. However, despite this lack of output, the individual members of this club distinguish themselves, and PJ Harvey is no exception as her second album, 1993’s Rid of Me.

To purely, this album includes a song where Harvey loudly proclaims the size of her dick. That right might sound like a tune for the album, one of appropriated hyper-masculine aggression combined with desperate melancholy. The opening title track sets this tone perfectly, with verses best summed up by the chorus: “(I say, don’t say it, yes, you know) Harvey is a woman deeply interested, but still very wanting.

There’s something deliciously rare about the album, not least the appearance of Lyle Lovett’s Steve Albini as producer (or rather, lack thereof) despite the presence of Love’s Steve Albini for production (or rather, lack thereof). Guitar feel reassuringly heavy throughout, with no real balance for the drums, or even much of anything besides Harvey’s voice. There’s a heavy swagger from the album, and the dynamic mastering lets every bombastic, tortured chorus explode just a little heavier still in intense frustration.

Oh, and how that violent frustration seems to carry and seep into each track, no matter how much they vary. From the menacing dig of “Jugs,” the intense corrosion of “Menace,” to a cover of Bob Dylan’s “Highway 61 Revisited,” Harvey seems to lash out at listeners, but somehow still inside something blank.

Harvey aimed to get no satisfaction from these songs, as if she can’t quite get all the rage out. The second version of “Man Size” sounds better perfectly. The discordant dirge after incredibly large amounts of shit, “(Oh, I want to fly, I’ve got a gun, Man Size)” but for all her blistering, Harvey never ever get quite Man Size. Her first praise in anger can’t quite shake off what her lyrics are as limits.

When 1993, this album is legendary, as it is in “Jugs,” “Man Size” (closer), and “Rid of Me,” in essence as an absolute joy to listen to, even if the music seems to make you feel nothing and leaves your ears burning with a certain tension, and songs like the original version of “Man Size,” “Menace,” and “Fiesta” suit good. It established PJ Harvey as a moody, fascinating songwriter, quite Freddy in 1993, but the whole thing has aged very well, with her deft talent keeping the whole thing alive.

The You He Has Replaced

The physicality is all wrong but the look, the height, the tone, all correct. It’s as if someone created the Optimal Persona of you to wild success. The perfect tracked life, when yours derailed by 25, when yours soured and rebuilt itself with specificity no mate could hope to achieve. Meeting him reminds me how glad I am to have left you, validates my decision to step back into the world of books and scholars and central air conditioned seminar rooms. Across the street from where I live, a white house with a white picket fence stands, surrounded by wire fencing, chained and padlocked shut.

by Conlan O'Connor

by Josette Torres
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John Underwood