

Jay Z launches new Tidal HiFi music service

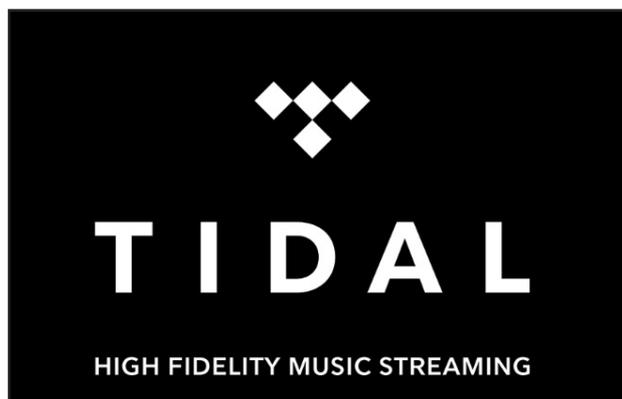
by Sean Clark

Culture Editor

Spotify, once a small startup that lost 4.4 million dollars in its first year, has become the most popular music service available, completely revolutionizing the way we listen to music. Spotify has popularized a way of listening to music that allows a user to subscribe, paying around 10 dollars a month, to a vast music library.

However, these cheap prices are too good to be true. Artists are paid very little by music streaming services; each time a song is listened to, the artist receives about 0.006 dollars. In Nov. 2014 Taylor Swift decided to take a stand against this poor pay structure by taking all of her music off Spotify.

A new music streaming service is now challenging Spotify's monopoly over the streaming industry. Re-launched in March 2015 by Jay-Z, Tidal was first launched in Oct. 2014 by media technology company Aspiro. Jay-Z and other music industry big shots such as Madonna, Beyonce, and Kanye West, have joined forces to make this streaming service more about supporting art and less about making money. This streaming service also offers higher quality streaming, also known as the "lossless" format, for twice the price of Spotify. A cheaper service



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is also offered, but does not include lossless music quality.

After Jay-Z paid 56 million dollars for the streaming service, he took over Twitter with his peers and co-owners. Big name artists like Nicki Minaj and Deadmau5, who co-own the company, turned their profile pictures to a solid neon-blue color, the symbol of Tidal. Accom-

panied with these new profile pictures, artists began tweeting slogans like "#TidalForAll" and "Turn the tide." After a sufficient amount of hype was generated, Jay-Z released a video of the "press conference" for Tidal. Daft Punk, Calvin Harris, Beyonce, and a handful of other superstars were seated around a table, discussing how they were going to finally change music industry history.

Tidal has caused some controversy amongst audiophiles and musicians alike (see the opinion section for a my opinion on Tidal). Artists such as Marina and the Diamonds and Mumford and Sons have publicly taken a stand against the company, claiming that the artist-owners care more about money than supporting underground musicians. The company promises to treat musicians better, but they charge the same amount as Spotify for their most basic service.

On April 17, just two weeks after Jay-Z's relaunch, Peter Tonstad replaced Andy Chen as CEO of the company. Tidal's public statement says that Tonstad has a "better understanding of the industry and a clear vision for how the company is looking to change the status quo".

If you're interested in Tidal, head on over to Tidal.com to download a free trial of Tidal HiFi (higher quality streaming) or the normal Tidal service.

GOD HELP THE CHILD RELEASED

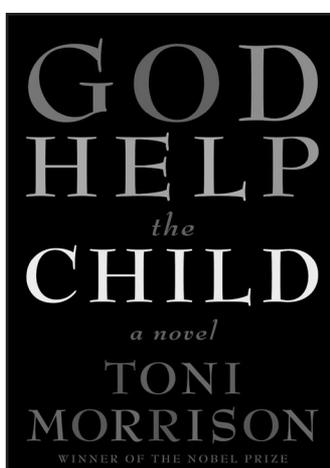
by Liat Rubin

Editor-in-Chief

In late Dec. 2014, critically acclaimed author and nobel prize winner Toni Morrison announced that she would release her eighth novel, *God Help the Child*, in April 2015. Literary critics and dedicated fans alike waited in anticipation until the novel was finally released commercially on April 21. Many critics have already received copies of *God Help the Child*, and given it stellar reviews.

Morrison is no stranger to fame, as she received a Pulitzer prize and American Book award for her 1987 novel *Beloved*, and a Presidential Medal of Freedom. Morrison is still praised by many, and with this latest book release, the Guardian says that "her writing is still as fresh, adventurous, and vigorous as ever."

In a press release, Random House described *God Help the Child* as "a searing tale about the way childhood trauma shapes and misshapes the life of the adult." The novel focuses on the lives of three characters, and at the center of them, a woman named Bride. All three characters struggle through varying childhood trauma, including negligence, murder,



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and prostitution. The New York Times states that "Morrison herself handles child abuse with a cautious disgust, not with the terrifying closeness of her first novel, *The Bluest Eye* (1970), in which an 11-year-old girl is raped by her father. The world of *God Help the Child* is crawling with child molesters and child killers — on playgrounds, in back alleys — but they remain oddly blurry, like dot-matrix snapshots culled from current headlines."

In order to depict the harsh world full of violence, prejudice, and abuse, Morrison has pleased critics by continuing to employ the magical realism for which she is so well known. Critics have also praised her unique and rich writing style in this new novel, specifically her "deft temporal shifts and precisely honed language."

A definite crowd pleaser for veteran Morrison fans and those recently inducted, *God Help the Child* seems to be living up to Morrison's spectacular reputation. At just 178 pages, the Boston Globe called it "very readable, the pleasure is in working for its deeper rewards." (Sources: Boston Globe, New York Times, The Guardian)

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GAME OF THRONES RETURNS

by Kate Hinsche

Opinion Editor

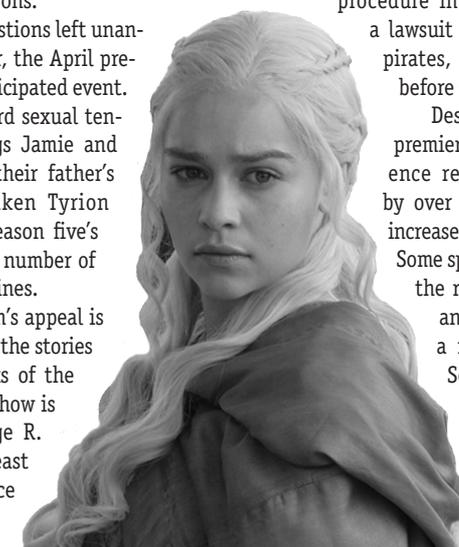
Warning— this article contains spoilers!

Sunday, April 12 was a big day for one of America's most beloved female powerhouses — that's right, Daenerys Targaryen is back, along with her moody teenage dragons, in the new season of HBO's *Game of Thrones*.

From frozen zombies and eunuchs to wild cannibals and royal twincest, *Game of Thrones* knows how to wow and disgust its audience. The last season of *Game of Thrones* ended with almost overwhelming gusto— the murder of Tywin Lannister, Lord of Casterly Rock, left the entire kingdom of Westeros under the control of his grandson Tommen Baratheon and his manipulative mother Cersei. Young Arya Stark embarked on her solo mission to Braavos, and Daenerys was forced to lock away two of her three dragons.

With so many questions left unanswered in season four, the April premiere was a much anticipated event. Featuring the awkward sexual tension between siblings Jamie and Cersei Lannister at their father's funeral and a drunken Tyrion vomiting in Essos, season five's premiere presented a number of intriguing new plot lines.

Part of this season's appeal is HBO's decision to mix the stories of the last two books of the series on which the show is based. Author George R. R. Martin wrote *A Feast for Crows* and *A Dance with Dragons* with the same timeline,



J. Blough

while geographically separating the stories. In typical G.o.T. fashion, the plotlines blend seamlessly and provide comfort to fans who otherwise would have gone two years without hearing of Khaleesi and her dragons and Arya Stark's brave journey to Braavos. The show's actors and writers enter uncharted territory, and fans should get excited.

Some people may have already experienced the drama of season five's first four episodes. The show leaked on Torrent, and HBO is taking action against those who illegally watched the episodes. In partnership with the anti-piracy organization IP-Echelon, HBO is telling Internet providers to send warnings to users who shared and watched the videos. Currently no legal action is being taken, which is a change from the lawsuits that used to put HBO in the headlines. HBO has reported that the warnings are part of the company's standard procedure in these types of situations. If

a lawsuit is not enough to deter online pirates, then having to wait a month before seeing any new episodes should. Despite setbacks, the season five premiere of *Game of Thrones* set audience records for the show. Watched by over eight million viewers, viewing increased by 17 percent from last season. Some speculate that the show will break the record for number of viewers of an HBO show in the season finale, a record currently held by *The Sopranos* at 11.9 million viewers.

New episodes of *Game of Thrones* play on your provider's HBO channel at 9PM on Sunday nights. (Sources: Huffington Post, Forbes)

AoTM: novelist and activist Gabriel Garcia Marquez

by Rachel Salisbury

Editor-in-Chief

Gabriel Garcia Marquez (1927-2014) was born in Aracataca, Colombia, and is widely recognized as one of the best writers of this century. He is well-known as a novelist, screenwriter, journalist, and short-story writer, and for his position on the forefront of the literary Latin American "boom."

Garcia Marquez won the 1982 Nobel Prize for Literature "for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent's life and conflicts." Affectionately named Gabo by his Latin American fanbase, Garcia Marquez stated in his acceptance speech that he believed he was accepting his award on behalf of all Latin American literature.

His style, called magic realism, combines elements of the real and supernatural. Garcia Marquez is one of the authors who popularized magic realism, along with Franz Kafka, Toni Morrison, and others. Originally a journalist, Garcia Marquez switched to writing fiction after reading Kafka's *Metamorphosis*.

The attention Garcia Marquez received following the publication of his magnum opus *One Hundred Years of Solitude* allowed him to meet with and facilitate discussions between political actors. Garcia Marquez befriended Fidel Castro and said his friendship with Castro was "an intellectual friendship. It may not be widely known that Fidel is a very cultured man. When we're together, we talk a great deal about literature." While Garcia Marquez focused his energies mostly on criticism of the Colombian government, his outspoken critique of US imperialism prompted US immigration authorities to deny him a visa.

La violencia, or the violence, is referenced in several of Garcia Marquez's novels as a way of speaking out against the actions of the Colombian government in the 1960s during the country's civil

war. Among his cast of characters are many veterans and soldiers, and throughout his work there is reference to what he viewed as objectionable actions of the Colombian government, such as curfews and press censorship. Despite his politically charged references, Garcia Marquez maintained that none of his work is propaganda.

In addition to political controversy, Garcia Marquez also faced conflict in the literary sphere. In 1976, he was punched in the face by his former friend and biographer Mario Vargas Llosa. Llosa, who wrote Garcia Marquez: *Story of a Decade* after already receiving recognition for his own novels and essays, never spoke to Garcia Marquez after finishing the biography. Neither of the two authors ever publicly stated the cause of their falling out.

Throughout his life, Garcia Marquez was a proponent for free speech and journalistic individualism. Having begun his career as a columnist for Colombian newspapers *El Universal* and *El Heraldo*, Garcia Marquez joined the Barranquilla Group, an unofficial conglomeration of writers and journalists in Barranquilla, Colombia that greatly influenced Garcia Marquez's career. Garcia Marquez then moved to Caracas, where he wrote for *El Momento* and was active in the movement to exile Venezuelan president Marcos Perez Jimenez in 1958.

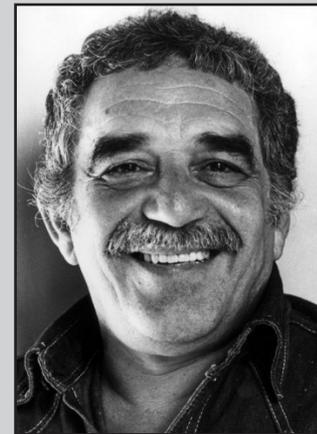
After the birth of his first son Rodrigo Garcia, Garcia Marquez and his family moved to Mexico City. Garcia Marquez was specifically interested in the Southern US because it was the setting and inspiration for many of William Faulkner's works. Garcia Marquez paid homage to Faulkner in his Nobel Prize acceptance speech.

Also in this speech, titled "Solitude of Latin America," Garcia Marquez detailed the purpose of his literature: "Face to face with a reality that overwhelms us, one which over man's perception of time must have seemed a utopia, tellers of tales who, like me, are capable of believing anything, feel entitled to believe that it is not yet too late to undertake the notion of a minor utopia: a new and limitless utopia for life wherein no one can decide for others how they are to

die, where love really can be true and happiness possible, where the lineal generations of one hundred years of solitude will have at last and for ever a second chance on earth."

In order to communicate this message, Garcia Marquez used his hometown as inspiration for the fictional town of Macondo, the setting for some of his novels and short stories. Garcia Marquez elaborated that "Macondo is not so much a place as a state of mind, which allows you to see what you want, and how you want to see it." Since the success of *One Hundred Years of Solitude*, Macondo has become a cultural motif, or an expression; Latin Americans often say an event occurred in Macondo to accentuate its absurdity. Acclaimed author Salman Rushdie commented on Garcia Marquez's use of Macondo to replicate the world, saying, "[Garcia Marquez] is not writing about Middle Earth, but the one we all inhabit. Macondo exists. That is its magic."

Garcia Marquez stopped writing after 1999 when he was diagnosed with lymphatic cancer. In 2005, he announced that it was the first year he had not even written a line, and later said that writing had worn him out. Garcia Marquez's brother stated that the author was suffering from dementia in 2012. Garcia Marquez passed away in April 2014, but his life and work will be celebrated for centuries to come. (Sources: The Modern Word, Nobel Prize Foundation, The Guardian)



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