

snaggletooth magazine

MOSH!

the bates musicians zine

fall 2024



Letter from the Editors

Dearly beloved **MOSH!**ers,

We are so proud to present the second issue of **MOSH!**, a Snagggletooth zine produced in collaboration with Bates musicians which platforms, celebrates, and archives the vibrant, talented musical artists on campus. However small it may be, making a printed magazine of any kind is not an easy undertaking, and Audge and I would like to thank our writers, editors, interviewers, photographers, and layout team for their many hours of dedicated work. We'd especially like to extend our undying gratitude to Janie Phillips, for leading the creative direction of this issue of **MOSH!**, and Caroline McCarthy, our event planner, for working behind the scenes to make this issue and its launch event come to fruition. Finally, on behalf of every one of us on the **MOSH!** staff, we thank our incredible musicians, without whom none of this would be possible and our weekends would be considerably duller. And to our readers old and new, welcome to **MOSH!!!** Put your paws up.

Simon Marsh and Audge Esteves
Co-Coordiators

Alicia Sang '25 of Irvington, NY
Sophia Cattalani '25 of Skaneateles, NY
Ava Clancy '25 of Hingham, MA
Julianne Massa '25 of Lloyd Harbor, NY
Kerrigan Anuszewski '25 of Winthrop, ME

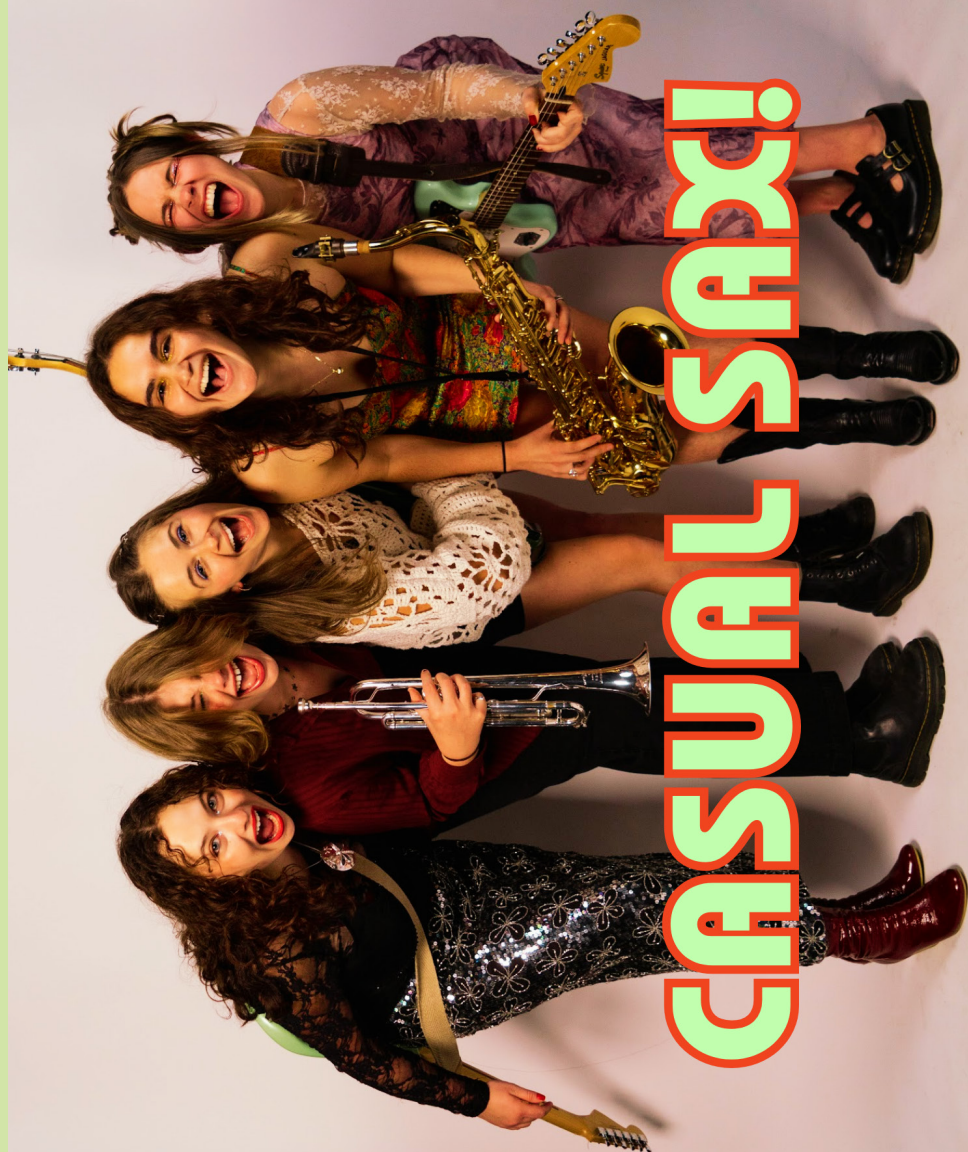
Sax Positive, Sax in the Lounge, Sax with Your Mom, Shower Sax, Saxy Ladies, Kinky Sax, The Sax Machine, Endless Sax, Sax in the City, Sax Happens...the list goes on. There are infinite universes, each holding a saxophone-related euphemism and a five-piece horn-centric girl band, but in this timeline we got **Casual Sax**.

Friends first, and band anything but second, Casual Sax has formed after years spent bouncing the idea around. "We joked that we were gonna be in a ska band and play Smash Mouth," Sophia says. Alicia's creation of a group chat was the push they needed to make the band happen in their senior year: "I got the text and I was like, 'I've been called up.'"

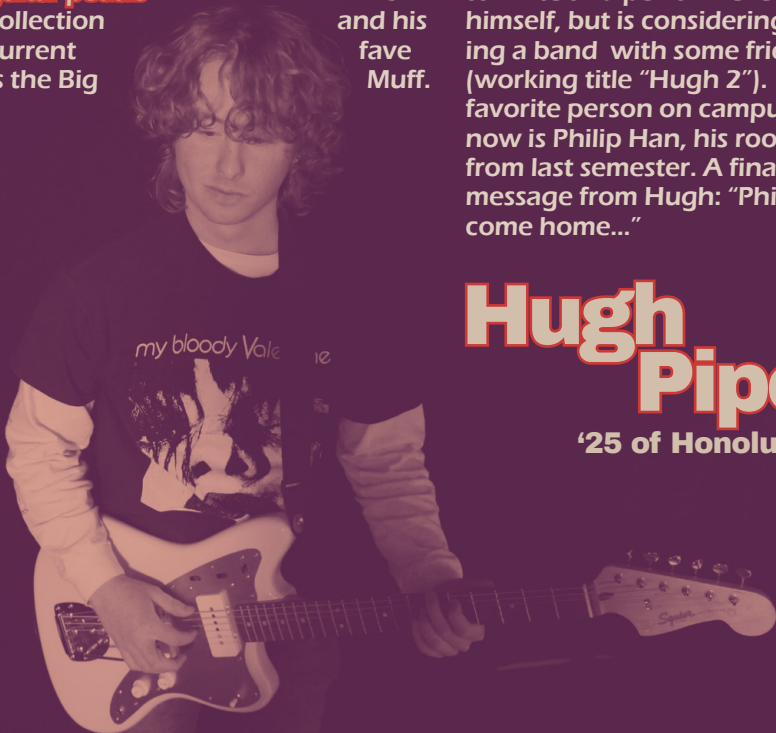
While some members have dabbled in bands previously (if you haven't heard of Fat Dog and the Strangers or Good Chartreuse, where have you been? Also, feel free to check out Daisy Tank on Spotify if you're committed to the Casual Sax deep dive), others haven't strayed beyond jazz ensemble until now, so please don't expect them to play without sheet music—they're still in that big-band mindset.

Sophia and Julianne cite **Dizzy** as their godfather and **Winston** as their uncle, but a lot of different musical influences have seeped into the band's repertoire, including **Amy Winehouse**, **Sammy Rae & the Friends**, and **Radiohead**. Mostly, they're just experimenting right now—"Things with horns, things that should have horns. The hornier the better, really." When pressed, they described their music as "jazz-funk-neo-fusion-rock," but if you're looking to put them in a box, you can quit it right now. Their next move is looking more and more like 5SOS's "She Looks So Perfect," so not even boy bands are safe from the ambitions of Casual Sax.

Concluding thoughts from band members look like: "most awesomeness ever experienced," "coolest I've ever felt," and "it shan't die!" Let's leave it at that.



Hugh is a guitarist who makes music with **"too much distortion."** He can often be found at BMU events around campus, and he's a **ginger**, so he's easy to spot. Claiming shoegaze influences like **My Bloody Valentine** as well as **hyper-pop**, Hugh would describe his music as an "ocean of sound." To produce this effect he has **nine different guitar pedals** in his collection and his current fave is the Big Muff.



Hugh also dabbles in EDM and plays the synthesizer, but according to him, he isn't very good.

Right now, Hugh's instrument of choice is a **Fender Jazzmaster electric guitar**. He started playing classical guitar in high school and takes jazz guitar lessons at Bates—apparently, jazz chords and shoegaze have a lot of overlap. Hugh typically prefers to write and perform everything himself, but is considering starting a band with some friends (working title "Hugh 2"). His favorite person on campus right now is Philip Han, his roommate from last semester. A final message from Hugh: "Phil, please come home..."

Hugh Piper
'25 of Honolulu, HI

Neil is a double major in music and physics working behind the scenes of the music world—he's been a producer making tracks for other artists since age 12. He started freelance and is now signed to an independent record label in Atlanta, though he keeps his music career **"hella low-key."** He imagines his beats as shapeless and visualizes music by getting into the technical aspects of it through frequency analyzing and signal processing. Taking inspiration from "Zyn Brand Identity," Neil's creative process consists of taking samples, making them unrecognizable through filtering and effects, and "throwing stuff on top of that." Watching this process in real time is a full-on experience—sitting at his dorm room desktop, Neil layers and distorts samples which blare through his speaker set-up (and if you're lucky, you might even catch him freestyling over his tracks).

While Neil is classically trained and knows music theory quite well, he feels "it's not the most important thing in the world," and says that "listening with purpose" is how most of



his work is done. Neil listens (with purpose, one might assume) to all kinds of music—from **trap music** on SoundCloud to **Jeff Buckley to Glare**. This is reflected in his work; Neil has an extensive vault of the variety of tracks he's made. He's got a similar variety of beloved thrifted work pants that he, notably, got for cheap saying, **"I ain't payin no Depop tax."** He is an Aquarius who, of course, doesn't believe in astrology. With a billion dollars, he would buy a ranch with a huge field and a ton of old cars to put in said field- "old shitboxes everywhere... like everywhere... that's fire." His ultimate muse in life is his mom, and Matt Riseman will forever and always be his favorite person on campus.

Neil Grover
'27 of Hartford, CT

Gideon Berrie is an Elusive Figure. Gideon Berrie is a muse, cited as the Biggest Inspiration. Gideon Berrie is anti-band practice, but came up with the band name. He can allegedly play at least half of the song **Harvest Moon**.

Gideon Berrie does not attend Bates College anymore. He instead goes to Deep Springs, "Which is a hippie commune, basically," according to Jonah Yaffe, who along with Owen Gammill currently makes up the band **Stones Throw**.

Aside from Gideon, Stones Throw's music is influenced by their friends, the stark difference between the nature in Maine and their hometowns, and the limits of their musical abilities. **"I generally listen to music that I could pick up my guitar and play,"** Jonah says. This is perhaps the inherent appeal of Stones Throw's music: the unpolished quality that is simultaneously approachable and impossibly intimate and individual. It isn't you singing this song, but doesn't it feel like it could be?

The duo met one fate-

ful night in Page Hall, where they both lived freshman year, when Jonah came across Owen playing guitar, and asked to join. "I was playing some Bob Dylan song," says Owen, which resonated with Jonah, who spent his middle school years learning to play guitar and doing a "ridiculously high voiced Dylan impression."

Two years later they're roommates, do group Halloween costumes—Owen was a farmer last year, Jonah a carrot—have each other's go-to Commons drinks memorized, and recorded their debut album together in a 14-foot canoe. Let's all say a thank you to **Bob Dylan**, who is mentioned seven times in the transcript of my 16 minute interview, a figure second only to **Gideon Berrie**, who racks up nine namedrops.

What's next for Stones Throw? "We have a really big room this year. We live in Small House, so we're trying to put on Tiny Desk concerts. They're gonna be called **Small Desk Concerts**," says Jonah. Owen mentions possibilities of another album as well, "Maybe this one on a sailboat."

Owen Gammill '26 of Seattle, WA
Jonah Yaffe '26 of Dallas, TX



TELL US ABOUT JAM!



Milo Gold '27 of Brooklyn, NY. Keyboardist & music producer.
Jeb Martin '27 of Chattanooga, TN. Bassist & guitarist.
John Farrell '27 of Houston, TX. Singer & guitarist.
Eno Little '27 of Santa Fe, NM. Guitarist.
Jeremy Hannah '27 of Portland, OR. Guitarist.



MILO:

It's a labor of love, you know. I think a lot of the natural chemistry comes from the natural relationships. There isn't a strong sense of competition to show off, it's just everyone working with each other. Everyone wants to get better, together.

JOHN:

When I'm jamming with these guys, it feels good, the room and the space feels very comfortable, and everyone feels comfortable. And that's how I feel like you can be jamming for a really long time, and not notice where all the time goes. And those are the best ones, when you don't realize how long you're playing.



JEREMY:

It just feels very easy. You just sit down, you're doing something you love, you're doing it for no one else, you're just there, playing music.



ENO:

In a jam you're playing for yourself and not others, and I think that adds to the feeling of security, and the welcoming feeling, because really, it's what you want to do, and you're playing for yourself. When I'm jamming, I'm just there to have fun, and nothing else has to come out of it.



JEB:

I think it gets easier the more you do it. The more that you practice, and the more that you practice with certain people, the more chemistry you build. There is a lot of division in the world. There's a lot of strife, and a lot of disagreement. But everyone likes music. And everyone listens to music.



Don't Teller



JB Whiteley '25 of Tampa, FL
Emma Seitz '25 of Brooklyn, NY
Stella Gould '25 of San Francisco, CA
Kenyon Moore '25 of Rye, NY

As precious sunlight dappled the corner tables of Commons, Don't Teller began to trickle in for their interview. Stella Gould, lead guitarist and resident shredder, was first to arrive. A multi-instrumentalist and BMU extraordinaire, she dreams of perfecting her skills on drums, and last night about boxing with Lebron James. "But were you actually throwing punches?" interrogated JB Whiteley, drummer and **inventor of the pocket**. Despite his accolades, JB wishes he knew the keys so he could play **"I'm Sexy and I Know It"** by LMFAO (his favorite music video). Emma Seitz, the voice of Don't Teller and rhythm guitarist, is also fond of the early 2000s, which is why if she could time travel to see any perform-



er live, she'd pick **Amy Winehouse**. "The advances of modern medicine make me never want to go back in time," mused Kenyon Moore, the bassist and generalist of the band. Unlike his bandmates, Kenyon does not eat breakfast, and even though he thinks reading music can be a crutch for people, he'd love to add the trumpet to the docket of instruments he practices, which include bass, guitar, drums, and others. Whether it be Stella's wide-eyed signals to the group or JB matching Kenyon's bass fills, all four members of Don't Teller have mastered reading one another.

Don't Teller is a super-group of sorts, made up of veterans from the Bates music scene. These seniors have been in several bands over the years: **Kill Devil Hills**, **Good Chartreuse**, **Hot Faucet**, and **Fat Dog and the Strangers**, to name a few. Kenyon and JB have been playing together since they were first-years, and getting all four members to play together has been a long-winded project that finally came to

fruition last year. Stella recalled fondly their first FSU show, where they were "all kinda nervous but then it went great!"

The band has played about every venue at Bates that you could think of, JB's favorite being VCS in the blizzard of April '24. This year, they expanded their horizons beyond campus to Oxbow Brewing for Parents' Weekend. The band agreed that their parents deserved a major shoutout, specifically Kenyon's mom: "She should be our manager, for real."

Just as the walk down memory lane was beginning, Don't Teller's interim keyboardist came sauntering across Commons, whole tomato in hand. That's right, Evan Skufka of **the Lot Lizards** has bridged the divide this semester in place of **Cece Marshall**, currently abroad in Copenhagen. Even though he claims his favorite part of rehearsal is "the end when I can go home and sleep," it was later revealed that he was in the audience "going HAM" in the front row of Don't Teller's first-ever show.

"The music scene here has changed a lot since we were freshmen," Emma remarked, a sentiment shared by the rest of the band. Stella likes the idea that the music scene is student-run: **"It's happening cause we're all making it happen."**

And if you've read this far wondering—where did they get the idea for this band name? Well, of course, we can't tell you. **Shhhh.**



Decan enjoys mixing genres such as house, techno, and industrial. He's primarily influenced by the club scenes of countries he's traveled, such as **Germany**, **Japan**, and **Spain**, but he doesn't really go out much in the States: "I don't like the DJ culture here." Declan began DJing as a sophomore. His first performance was with his friend and fellow DJ **Erik Janzon**: "One time we were like, 'Why don't we take this out and do something?' So we went to Rand basement and just started blasting music, and told people to come down and check it out. Nobody came. It was just the two of us, but we had the best time."

Last year, Declan founded **DJ Club**, and now you can find him teaching lessons to anyone who's willing to learn and playing on campus each week. Declan says he in order to dismantle financial prospective DJs: "It costs a lot get started. I figured it was a good school to pay for some of that, so you for free." When he isn't DJing, find Declan working as the Community Liaison with **Students for Justice in Palestine** or being the best badminton playing, parkouring DJ you know at Bates. His dream venue to play is the Marina Bay Sands in Singapore and one artist he recommends is **Sama' Abdulhadi**, founder of the Palestinian techno scene. For more, tune into Declan and Erik's WRBC show, airing Tuesdays from 10pm-12am.

'25 of Singapore

Declan Sheehan



Erik Janzon

'25 of Ridgefield, CT



Erik has been playing the tuba for over a decade, but nowadays, you can find him focusing his musical talent in techno and electronic music. His favorite part about performing is being able to connect with the audience and share his original music onstage, although setting up all the equipment for shows is somewhat of a hassle. Erik describes his music as **minimal** and **energetic**, straddling the line between dark and upbeat, and inspired by emotions and experiences in nature. Erik believes that **techno** is the highest form of existing music due to its diversity in style and originality. You may disagree, but before you do, you should listen to **Totally Enormous Extinct Dinosaurs**, which Erik describes as an underrated musician that has influenced his work. In response to **mosh pits**, Erik gives one thumbs up.

Twinkiest Twunk Collective



Bora Lugunda
‘25 of Kinshasa, Democratic
Republic of the Congo

Amelia Killackey
‘25 of Brooklyn, NY

If you stop and listen closely, early in the morning while the birds chirp outside Frye Street Union, you can hear the faint sound of the **Twinkiest Twunk Collective** playing music for each other. The rumors are true: Bora Lugunda and Amelia Killackey are now **the** queer DJ duo here at Bates. Bora, a history major from Kinshasa, Democratic Republic of the Congo, and Amelia, a history major from Brooklyn, New York, have shared the same four walls since freshman year. Their room was their first creative project. With art, photos, color and light covering every inch of the space, it remains a sanctuary and studio for Bora, Amelia and their friends. It is important to the collective to use queer, BIPOC influences, mix genres, and ultimately play a set that makes people want to dance. **“The best way to make anything cunty is to make it queer,”** says Bora.

The TTC themselves can not resist a night of dancing and **good ole’ gay music**. Bora studied abroad in Amsterdam, where their experience with queer clubbing was revolutionized. They shared how they not only danced with their friends they went out with, but strangers old and young, witnessing “all kinds of manifestations of queer joy.” Amelia feels like growing up in Brooklyn and getting to know the music scene has influenced the way she approaches

TTC. She misses the anonymity of it all, something that does not exist at Bates.

“I think Bora and I are trying to create a space where you are able to sink into the rhythm and forget about any perceived judgment from others.” Inspired by these experiences, the two split a DJ board and started to mess around with all kinds of iconic gay tunes, from **Donna Summers** to **Rihanna**. And just like that, the Twinkiest Twunk Collective was born.

Bora is sure that if Amelia was a fruit, she would be a kiwi, because it is just such a fruity fruit. Amelia is convinced that if Bora was a fruit, she would be a blue raspberry, even though it doesn’t actually exist. “A blue raspberry is a raspberry in drag. It’s flamboyant, cunty, and campy, everything Bora is!” In addition to their room and DJ board, Amelia and Bora channel their creative energy into making zines. Bora even has a sticker book zine (a gift from Amelia) that she carries with her at all times. Her next zine will be about her various bosses during her time working at the Ladd Library Help Desk.

If you want to release your unique inhibitions, be sure to catch this iconic duo at their next set.

Lean Dockery

'26 of Westchester, NY

What do **Lil Peep** and the **banjo** have in common? Lean Dockery—the epitome of a genre mixer. You may recognize her from **Blue Razz Sassafras**, a trio consisting of guitar, harmonica and banjo. Lean didn't always shred on the banjo. She started with the Ukulele during the pandemic, but eventually she got bored with its four strings. She tried playing the guitar, which worked for music-making purposes but didn't quite scratch her expressive itch. She began to have intrusive thoughts of the banjo—visions of bluegrass twang. Lean tried to play it off as a fluke, but when these temptations persisted for a year, she knew she had to give in. She acquired her very own banjo as a Christmas gift to herself, and she's been hooked ever since.



Now, she says if she goes more than a few days without playing she gets hot flashes. I know, dear reader, you must be wondering, was this divine banjo-vention a **blessing** or a **curse** for our heroine? You will know the answer when you hear her play.

Above all else, Lean enjoys experimenting. She says a lot of Lana songs sound good on the banjo. She'll never forget her roots however, sharing that **Beautiful Nightmare** by **Lil Tracy** was the song that made her want to learn how to make music. "There's only one line in the whole song that isn't a trap beat," she says, but that was enough to get her hooked. I asked why she didn't follow the medium of these trap rappers, and she told me she tried to make beats and create digital music, but she had more fun experimenting with Lil Peep tunes on the Ukulele than staring at a computer screen.

Lean would like all **MOSH**ers to know that while her banjo obsession remains strong, her infatuation with Lil Peep has fizzled. If Lean had to capture the essence of her music taste and style in a food, she would say fruit pizza, because you either love it or hate it. But how could we hate **blue-banjo-punk-grass**?

At 2:37 pm on October 15, Isa Shapiro said, "I don't think I necessarily picked up music, it was kind of put into my hands." Her mother, who Isa describes as her biggest fan, started her on guitar when she was in kindergarten. She switched from classical guitar when she was twelve, and found jazz freeing from the "restriction" of classical music. Now, she views her guitar as something that is there when she wants to connect with others or remove herself from her brain. To her, music is **enrichment** and a means of communication and community-building. She is happiest playing music at Bates when she's jamming with others: "I found the most joy in playing with new people I've never played with before... in those more informal, one-on-one moments, they feel more authentic and reflective of myself and whoever I'm making music with and less about curating an image." This is not to say she can't be found performing! Isa has played in multiple bands at Bates, most recently the newly-formed **girlband!**

Improvisation is vital to her music making, but she tries not to look at her hands when she does it, "as a way to be more intentional in melodic choices and less wrapped up in myself." She **greatly fears** the loss of eyesight, hearing, or the



Isa Shapiro
'25 of Brooklyn, NY

ability to speak—really anything that would hinder her ability to communicate with others. Check out her **open jam sessions** bi-weekly during her personal BMU practice time: 4-6 pm Thursdays. This usually depends on her workload and emotional commitment, so you should check the BMU listserv for updates.

MAZIE CHAMBERLIN

'27 of New York, NY



Mazie thinks most of the time when people hear music they're thinking about themselves. She dyed her hair blond months ago but she's not keeping up with the roots, because, duh, why would you? Mazie's presence has the same effect as a **disco ball**: pure splendor. She seems to always say what she really feels. At eleven, she remembers "being so jealous because I watched this video of Grace Vanderwal on The Voice, and they told her, 'you're the next Taylor Swift,' and I was like 'No! That's me!'" Mazie writes music because "it's a way of revealing truths about yourself that feels more comfortable." She says she "tends to write things that are really personal and somewhat exposing. That's been a wonderful thing to discover through music: **that it's actually okay to share those things.**" I've discovered through Mazie's music that there are angels sent down from the sky to sing for the humans, and they wear cowboy boots and arm warmers. Mazie plays music for others because "sharing is release, and it gives things that have happened to me intention, and beauty." Mazie Chamberlin rocks. She has a lot to say, but you won't hear it until her **next song.**

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CONTRIBUTORS

coordinators

audrey esteves, simon marsh

creative direction

janie phillips

photography

avery lehman

eno little

kennedy mathis

staff

katie birrane

audrey cole

maura ferrigno

milo gold

kate hayes

rohini kandasamy

rami kim

caroline mccarthy

ramona mcnish

clementine paarlberg