

EDITORIAL

The heat this summer is the worst weather I have ever experienced. It reminded me of the hellish descriptions of desert weather in fantasy novels, until I remembered that this is real life. Man-made climate change is impacting our daily lives, and many of us have been too distracted to notice it.

I had a conversation with a friend during the Covid-19 pandemic where we complained about how the world was ending and instead of flying mountains and rivers of lava, we just had the boredom of sitting at home to deal with. While the conversation may have been ironic in nature, the way we were looking at things is how many people view climate change, and that is a problem. The fear attached to destructive floods and devastating cyclones is real, but the reality of climate change will look more like unusually hot summers and unusually cold winters than anything else.

While we buy ACs and clamour for more electricity produced using fossil fuel because the heat (truly) is unbearable, I fear that the climate crisis is not something at the forefront of the collective human consciousness right now. And how is that okay?

– Azmin Azran, Editor, SHOUT & Star Youth



PLAYWATCH

MUSIC



ENHYPEN's princely return with *Dark Blood* falls short of anticipation

SHAIKH SABIK KAMAL

ENHYPEN became the talk of the town late last month with the release of *Dark Blood*, their first mini-album in over ten months. This marked the group's fourth EP release containing six tracks and featuring the seven-member group donned in a princely vampire fashion.

While their concept has finally relished what listeners have yearned for the longest, ENHYPEN's new album doesn't quite match up to the untold promises it made before its release.

The album's introductory track "Fate" is the result of their previous album's outro "Foreshadow". Produced by Wonderkid, the song beautifully introduces the album's narrative to the listeners, with hauntingly powerful siren-like vibes raising their expectations to the maximum. However, after listening, I realised "Fate" would have served much better as a full track as it stands out the most musically and fails to be trumped by its succeeding tracks.

"Bite Me", the long-awaited title song that has been teased multiple times before its release, is perhaps the most frustrating song from the record. The track showcases the members being bound by destiny to their significant partners which is portrayed through dance routines with female dancers.

This is quite a statement in an industry where you get into scandals for merely looking at someone. The minimally crafted pop song with a redundant pre-chorus runs two-and-a-half minutes before sinking into an underwhelming outro with no bridges in sight. The fact that the chorus, refrain, and verses, which have been spectacularly presented, just fuels my frustration. That is because it symbolises just how much they underdelivered. The album's next two songs, however,

could be crowned as the album's heroes. "Sacrifice (Eat Me Up)" is a song reminiscent of the group's first promotional B-side "Let Me In" as it introduces catchy reggae-inspired beats. The song whirs a distinct sound with Sunoo's mesmerising vocals, proceeding with a flavour that is truly befitting of ENHYPEN. The track "Chaconne" doesn't fall short of praise either. The trap-grunge song brings out a moody and charming colour. The song succeeds in drawing the most out of Sunghoon's husky vocals mixed with sulky guitar riffs. These two songs really set an amicable example of how bridges can accentuate a song.

The final two tracks, on the other hand, are mediocre songs that I wouldn't replay. "Bills" is a mellow song with run on trap-inspired repercussions not serving any bridges. The song exudes an underwhelmingly comfortable warmth, failing to leave a memorable impact.

The final track "Karma" is a generic spin on the punk rock style ENHYPEN has previously showcased. The song starts off a bit too hyper, collapsing any mood the album set up with its other songs. The upbeat track feels a bit too loud and largely unwelcoming as the final song on the album.

While *Dark Blood* undoubtedly could've boasted a much richer listening experience, I must say it is a huge step up from their previous mini-album. The improvements are definitely there, but ENHYPEN has the potential to do so much better. Though my main concern as of now is HYBE's imminent "bridge-phobia" with the title tracks of their groups.

Shaikh Sabik Kamal is close to writing a rant essay on why bridges are so important. Remind him that engineers exist at sabik-2005kamal4787@gmail.com

TITLE OF YOUR MIXTAPE



A	B
It's Not Just Me, It's Everybody Weyes Blood	Heat Waves Glass Animals
Too Much Carly Rae Jepsen	I Wanna Help Your Mind Goth Babe
Look at the Sky Porter Robinson	I Can Change LCD Soundsystem
Freedom Beyoncé ft. Kendrick Lamar	Nancy From Now On Father John Misty

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