

DisagreeEeable

10 February 2023 | Jonah D, editor-in-chief

What We're listening to:

Track: I Love You, Honeybear | Father John Misty

I've heard a lot of knocks against this guy – the biggest being his propensity for pretension and melodrama. But there's a line, and if you don't cross it then some pretension is magic. This stays the right side of the line.

Track: James Alley Blues | Richard Rabbit Brown

There's a credible case for this being the best recording ever. Not for fidelity, obviously, but more in soul. Somehow this track sums up the infinity of humanity, all into 3 minutes. Sounds good enough to me.

Track: D | Codeine

The closest thing to upbeat the preeminent slowcore band ever wrote: I want you to need me / not feed me. I'm glad that Codeine spent a career doom-gazing so I don't need to myself.

Reviews:

Being There

1996

Wilco

Highlights: Misunderstood, Red-Eyed & Blue, Outtasite (Outta Mind)

Author: Jonah Dayley

Country music has an image problem. back in those long lost days of the 20th century there was a certain reputation to the name Country. It was the hometown hero, the roots of your American life. Country was the music you'd buy a pity cassette for, trying to support the perpetual underdog, and it would give you exactly what you expected: mildly outdated lyrics over simple chords telling plain truths about the American past, all with a slight twang. Then came the turn of the century, with its renewed patriotism and zealous believers in the idea of 'You're either with us or against us'. This paradigm left little room for moderates in country, "America's Music", and led to the great polarization of the genre. Now it's just the butt of jokes.

But wait: that's not the only timeline. In small fragments left as alt to esoteric albums, we have documentation of where country was and is heading outside of the flag-wavers. And this is one of them.

Wilco is the consummate 'alt-country' band, e.g. every country band that isn't the spearhead of pop or a rallying cry for 'Merica. Throughout their career, they wiggled back and forth on the line of indie and country. Being There stands as their masterpiece of the country side. 2 full discs of every form of rock and roll, with a simple mission to share to the world: rock is a fool's mission. Being There tries to prove to the world that no matter how good you are, being a musician is generally overrated. You can be the best around, tour relentlessly and cross the country but being an artist is a huge struggle. Misunderstood, for instance, written from the

perspective of a fan who sees the band onstage but doesn't understand every behind the show. Being There explores the flip side of rock and roll heroism: even if you've somehow found your success, what did you sacrifice to get there? Even the title works to this message: if you're busy touring then you aren't being *there*, with your family, your friends. Being There explores the most country themes of all: loneliness, heartbreak, disillusion. All while maintaining an air of plainspoken honesty and a coolness of reality.

New Music:

NOT TiGHT [track]

DOMi & JD BECK

2023

8.6

Author: Jonah Dayley

What happens when you mix teenage zeitgeist, 100 year old jazz cool, and the sensibility of your average Tik-Tok feed? Apparently you'll end up with something similar to these guys. On the standout track from their debut, this duo, both under 20, are somehow able to mix all these disparate elements together into something wonderful. The track pretty much kicks into full gear right off the bat, and the energy doesn't let up. There's seemingly infinite ways that each chord could go, but the correct option always seems to be picked. On top of that is a rolling bass-line that always seems to predict the next step of the song. And that's not even to mention Thundercat, who somehow ended up confirming the track's most absurdist elements and viral-ability with his lightning-fast runs and counterpoints. by the time the whirlwind is through and the slower outro settles in, you'll realize the irony of the title, because somehow the duo stays in perfect lockstep with drum fills reminiscent of jungle breaks from a drum machine. Personally, I think it's really cool that it's super cool that some new musicians have found a way to respect the past of jazz while innovating on it wildly. A difficult balance, but one they land with perfection.

Any review suggestions? New releases from new artists? Want to write for DisagreEeable?

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