

Disagreeable

16 October 2022 | Jonah D, editor-in-chief

What we're listening to:

Album: Blowout Comb | Digable Planets

An endless web of layered jazz rhythms and reimagined black power messages to brighten a soured New York in the 80s. Ideal for working to and getting absorbed in.

Track: Goldheart Mountaintop Queen Directory | Guided By Voices

Sometimes, it doesn't really matter what the lyrics are. Over the course of 105 seconds, Robert Pollard short circuits all conventional reasoning with 5 minutes equivalent of pop song joy.

Track: Children of the Revolution | T. Rex

Pretty much the glamiest single ever, full-stop. A delicious combination of arena guitar riffs matched with strings, 50s rock backbeat, and one of the most charismatic vocal takes.

Reviews:

Apologies To the Queen Mary

Wolf Parade

2005

Highlights: I'll Believe In Anything, Same Ghost Every Night, This Heart's On Fire

Wander the landscape of ghostly remains of your past, of broken bricks and bright lights, of broken technology, of a rusting old world and the birth of the new one. Spend a couple days there, really get to know the place. Then maybe you can catch a glimpse at the alternate reality of Spencer Krug and David Boeckner, the two masterminds behind Wolf Parade. Deep in the shrouds of an indie explosion, the pair brought a set of highly accessible but masterfully unique songs (and to my great dismay, without any bass) into the world. From the very get-go, you're transported into a new, different world that is somehow always both ending and starting fresh. The album kicks off with the thoroughly unexpected and unusual 'You Are a Runner and I Am My Father's Son', which is led with... double tracked drums? However good of a song that is, the album only gets better as it continues through. 'Grounds For Divorce' carries itself forward with propelling guitar and lyrics exemplifying the band: 'Said you hate the sound / Of the buses on the ground / Said you hate the way they scrape their brakes all over town / I said 'pretend it's whales / Keeping their voices down' / Such were the grounds for divorce, I know'. 'Same Ghost Every Night' is a slow-burning tribute to 60s pop and the day to day that follows you around. Then of course, the definitive centerpiece of 'I'll Believe In Anything', which transforms a one-trick melody, with some of the most inventive drumming I've heard, into a tribute to all life and love. All through, powerful themes of the most essential essences of life are traded like cards on a playground, and ringleaders Boeckner and Krug are able to gather enough of them together for long enough to give a fleeting glimpse into the realm of Humanity. And a lens like that to look through is not something to waste.

Sound of Silver

2007

LCD Soundsystem

Highlights: All My Friends, New York, I Love You But You're Bringing Me Down, Someone Great

Author: Ryan Price

Released on March 12, 2007, there's nothing quite like this incredible dance album. A combination of incredible production, intense emotions tied to the time of its writing, and the lead James Murphy's tin-filled barn used as a studio help propel this album in its place as one of the greatest of dance music. As soon as this album gets going, it never stops. Even the low points are notable, the lowest point being the title track. From the explosive pent-up energy in Watch The Tapes, to the memory of a deceased friend in Someone Great, to the carelessly erratic party-infused pride of North American Scum, this album lays everything the band has on the table. Right in the center of this album is what may be considered the band's greatest track, All My Friends. This track handles the every-relevant idea of friendship, and especially the friends you will never see again. Nothing hits as hard as the final lyrics of the track: "If I could see all my friends tonight!" Nothing is quite so remorseful as Murphy's aging regret at losing his youth. Finally, the album ends with the incredible track with the lengthy name of "New York, I Love You But You're Bringing Me Down". This track keeps escalating, until Murphy delivers one final note while the piano, drums, and guitar erupt in unison, and just when you think everything's finished, and the entire album has ended, the piano jumps back in, stronger than ever, and you and the band finally finish the album, the band left silent, and the listener left speechless.

New Music:

God Save the Animals

2022

Alex G

7.9/10

Highlights: Mission, Ain't It Easy, Miracles

It appears that Alex G. is cooking up something new. Preliminary research seems to show that this is not his first album, and I didn't have time to listen to his prior work, but this record seems to have the air of experimentation to it, the edge that comes from knowing that you're doing something new and different. This seems to be further confirmed by the lack of precedent I've been able to find for the record in other music.

There's a few elements in particular that stand out to this sound. The most immediate of these are the vocals. There are all flavors of affects, twists and knots you wouldn't expect, and a gratuitous but still interesting use of autotune. The heavy pitch-correction and different voice modulations have a way of distancing the person of Alex G. from the music and from humanity in general in a way that actually amplifies the emotional resonance of the record. My pet theory, so to speak, is that this inhumanity is actually indication of the purpose of the record. It appears that it is supposed to be written from the perspective of animals, as can be deduced from lyrics such as "I was trained to stick to the mission / I was trained to keep it on track / I did good, I stayed out of the kitchen". Then the album acts as a series of vignettes depicting the lives of animals in relation to humans and their forgotten perspectives. It's quite interesting, really, and I've never heard anything like it.

that said, there are a few important negative elements. The biggest of these is that some of the tracks are just too ambitious in their concept, and so just fall flat on actual appeal. The primary offenders of this are S.D.O.S, which is too repetitive and oblique for my taste, and Cross the Sea, which doesn't seem to have much point. These are fairly easily forgivable, but still make the overall album less listenable as a concept. For that matter, the concept itself seems to be pretty stretched at points, as if it would make more sense with some liner notes. Overall, though, the record is a exploration in a new direction that in general is worthwhile and appealing. As long as you don't think about it too much.

Any review suggestions? New releases from new artists? Want to write for DisagreeEable? Contact us at:

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