

WORLDWIDE

2017

JANUARY

Mórdegaard  
Wild Year  
Humbody  
rOx4ry  
No Hands  
3 Shots to the Head  
sleepovers  
L'oeil turquoise  
Childish Gambino  
Carson Wells

Super! Radioactive mushroom cloud  
baumusik

Fresh milk  
INTENTO SUICIDA  
M[OLO]N

Datach'i  
Zanias  
Stove  
arovane  
D-Noise

People As Places As People  
the Growlers

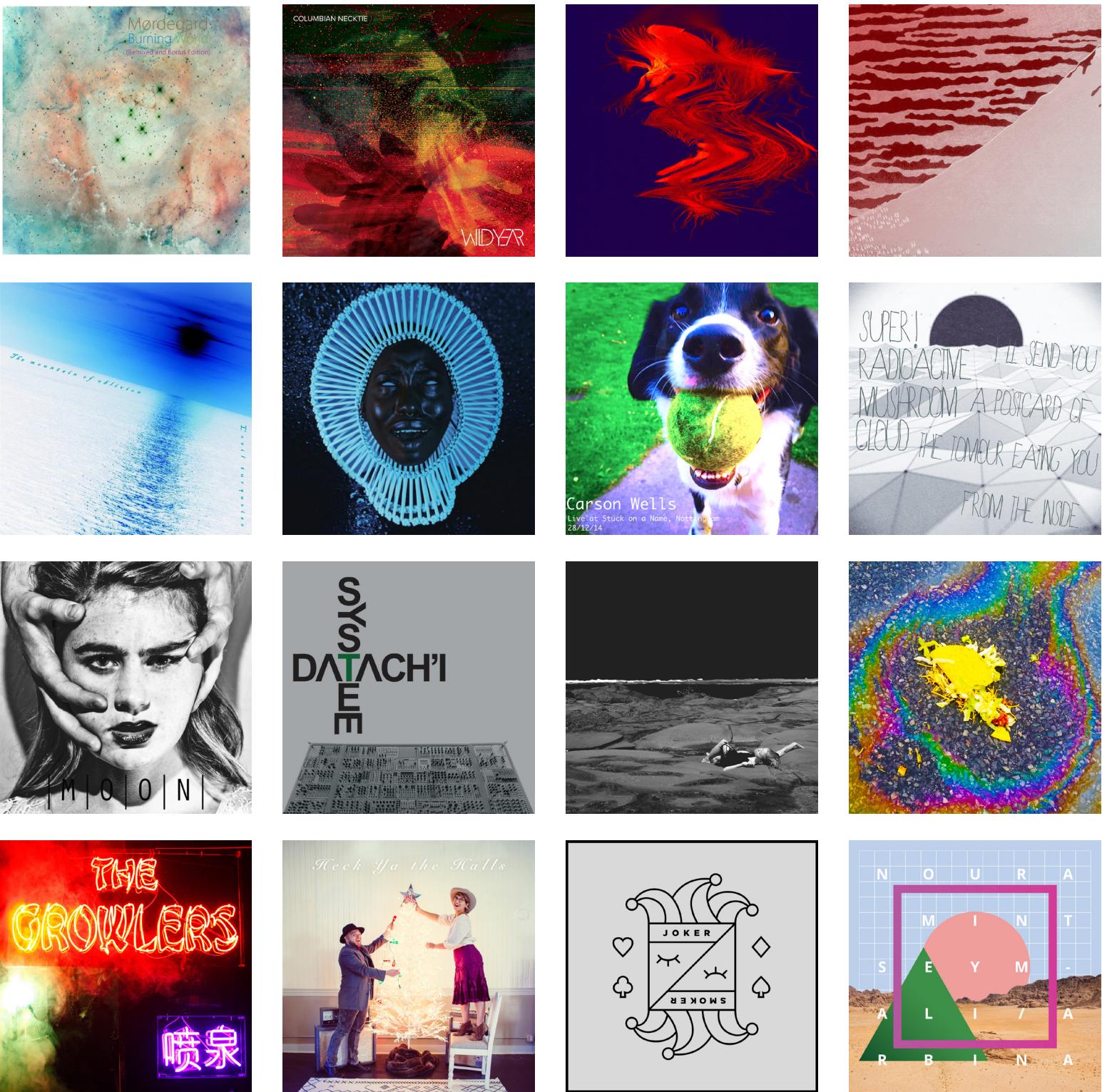
Heck Ya The Halls

Dubamine

Noura Mint Seymali

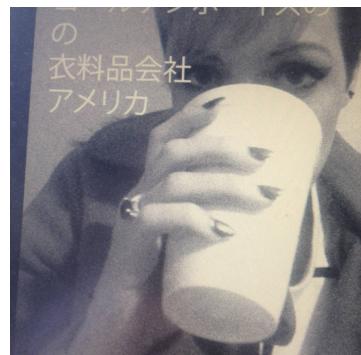
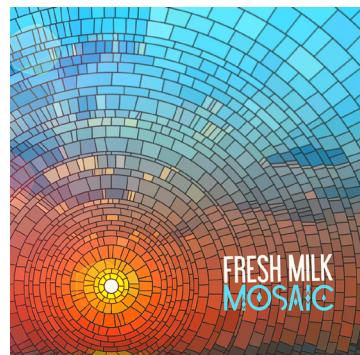
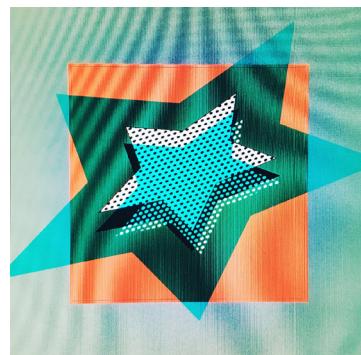
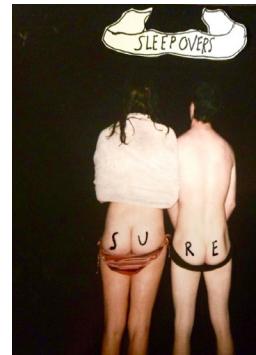
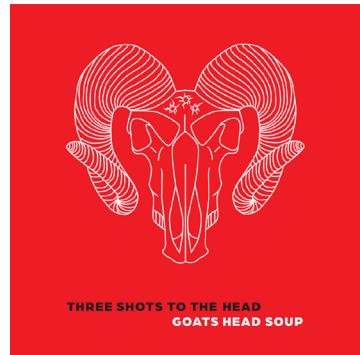
Oliver  
Thallus

Leaving the House  
Columbian Necktie  
OPEN DOORS  
my soul  
Lifejacket  
Winter  
walk the dog  
In the sanctuary of Gods  
Me and Your Mama  
Sobotka  
I hope You Die Fluorescent Whore  
Koxette - Alice  
smell of spring  
A mi corazón  
Paris  
2:31:28 In The Field With Brian  
Follow The Body  
The Meat  
es6/a  
Cry Wolf - Losing You  
Because That's the Only Time There Is  
Purgatory Drive  
2017 Auld Lang Syne  
Joker Smoker  
Arbina  
LWTGG  
Stratosphere



JANUARY

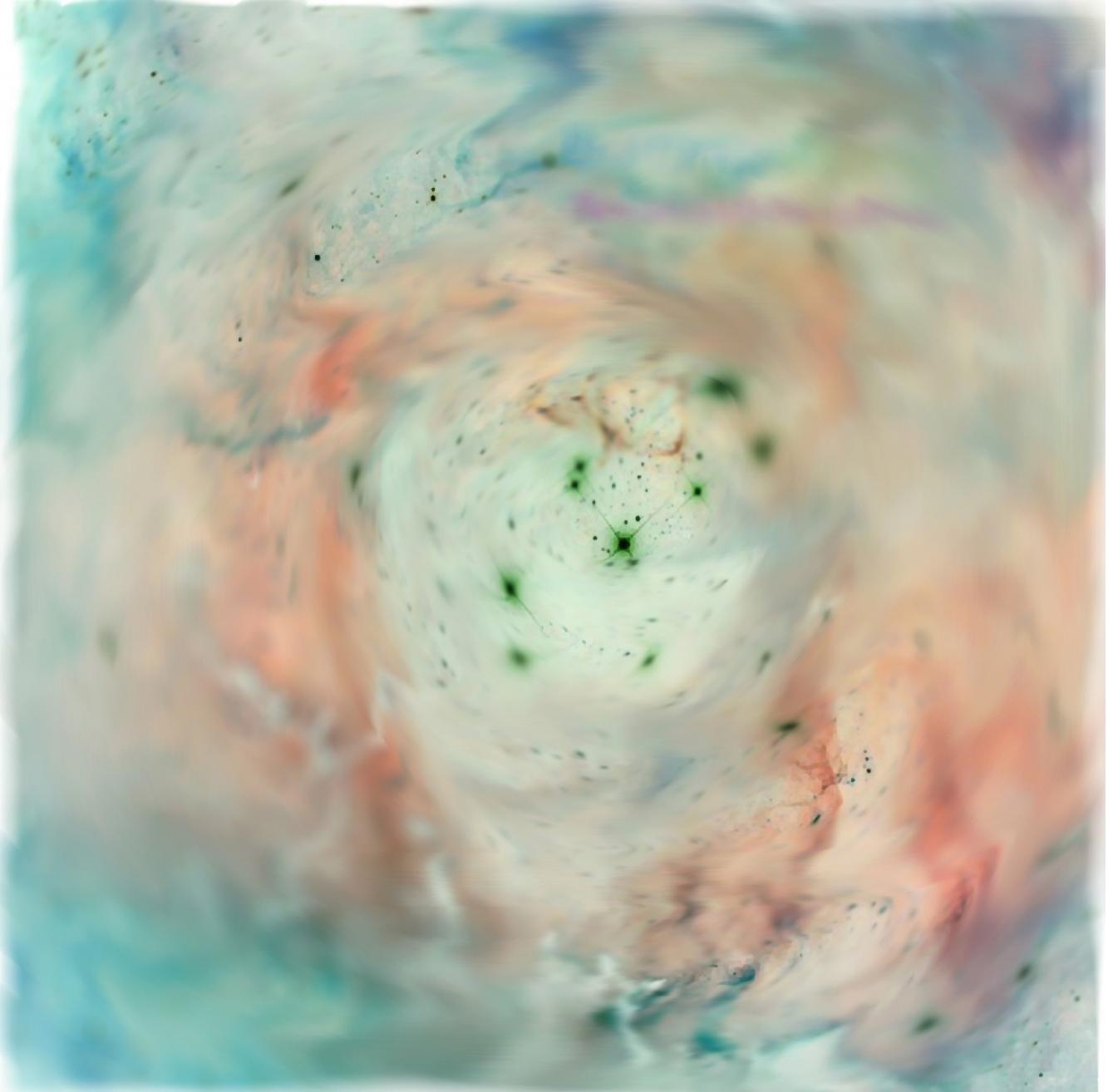
WORLDWIDE  
2:31:28





In director Pablo Larrain's *Jackie*, unlike almost any movie made about the assassination of John F. Kennedy, there are no hints of shadowy puppet masters or boogeymen: there is simply the spotlight on one person's grieving, complicated by the grief of an entire nation. Accompanying the film is a score written by Mica Levi, whose work in film in the last three years is slowly surpassing any of her output as an experimental producer or art-pop rocker (with Micachu and the Shapes). Her score for Jonathan Glazer's *Under the Skin* proved Levi's ability to create sound that is not only atmospheric, but definitive to the film itself. With the power of an orchestra behind her, Levi provides Jackie a palpitating pulse for the film's portrait of a seemingly unknowable historical figure. The score introduces itself in the film immediately as Natalie Portman walks through autumnal grounds of the Kennedy compound. She is walking towards her home, to meet a reporter (Theodore H. White, who wrote a LIFE magazine article that largely began the Camelot myth surrounding the Kennedy administration) to discuss life after November 22. The camera zooms in on Portman's grimace, as she makes her way home, and

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M  
O

# LEAVING THE HOUSE



# MÓRDE GARD

03:32

RUS

10.1.2017

SUNDAY

Wilson Harrington//  
I every so often falter to her poems,  
rhythms and lyrics; loving the erection  
of my hairs standing so freely upon my  
temple. She's one of a kind and I'm so  
pleased to have met her several years  
ago. Such a brilliant beautiful woman.

Tyson Gutierrez//  
album of the year?? try al-  
bum of the century

Carney Hughes//  
SHE IS TRULY A GOD-  
DESS, OBSESSED WITH THIS

Kelly Richards//  
This and XO are like my top 2 fav

she from here have all of her songs

Pena//  
Can someone just tell me when  
he's ever had a bad song because  
I think she it's just how good  
she is and her voice is just amazing

Ola Burt//

love the intro so much. It just touch  
me deep inside. Her beauty is also  
outstanding, she is one in a million! So  
we're gonna heal. We're gonna start  
again. You've brought the orchestra,  
synchronized swimmers; you are a  
magician. Pull me back together again  
the way you cut me in half. Make the  
woman in doubt disappear. Pull the  
sorrow from between my legs like silk,  
knot after knot after knot. The audience  
applauds...but we can't hear them.

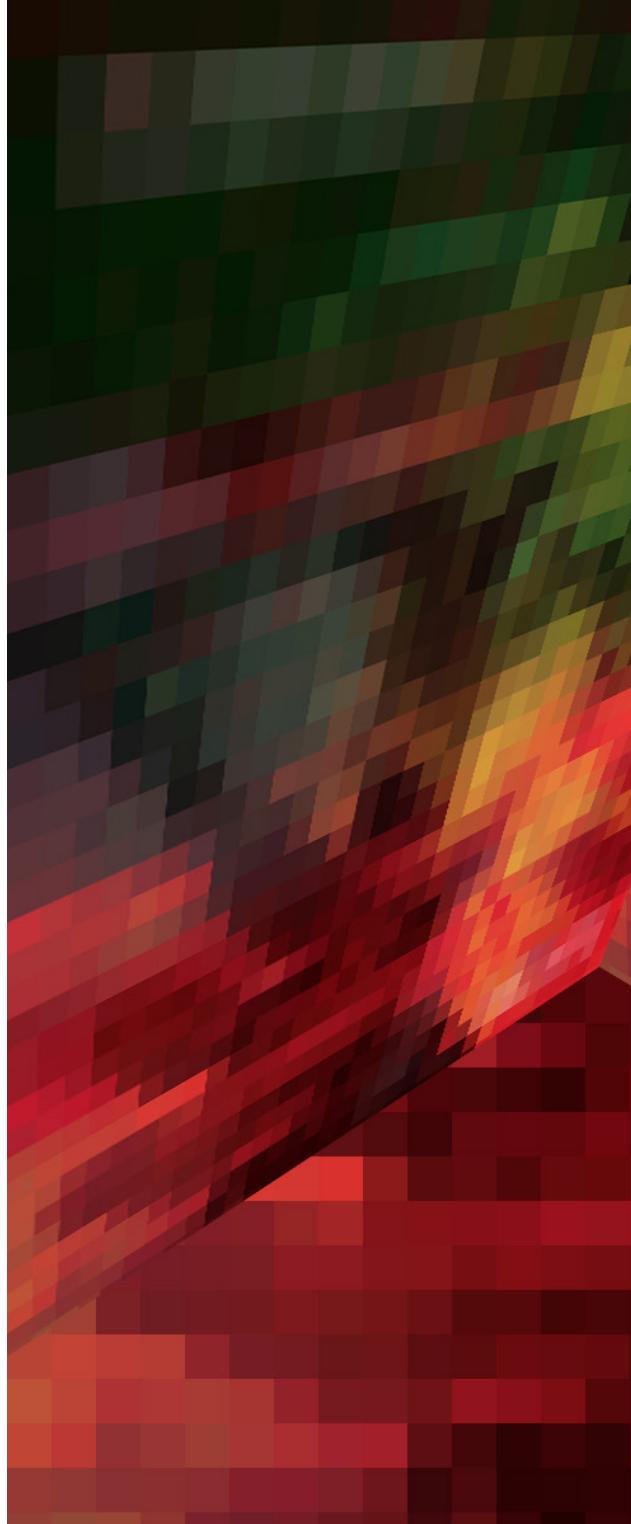
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Carney Hughes//  
SHE IS TRULY A GOD-  
DESS, OBSESSED WITH THIS

Kelly Richards//  
This and XO are like my top 2 fav  
songs from her. I love all of her songs

Ray Pena//  
Can someone please just tell me when





03:50

USA

MONDAY

2.01.2017

# COLUMBIA

Vincent Dodson//  
Wow ... This song is amazing, deserve  
more views and recognition damm!

Puckett Cardenas//  
Anyone else hooked in the last few sec-  
onds?! Goosebumps! So good! Hey  
guys, I make music on my channel. A  
little love goes a long way

Frederick Ashley//  
And then they went and wrote a musi-  
cal based on this. A prime example of  
why their songs hold up so well 40  
years

Obrien Wilkerson//  
how to find a good band great original  
tracks that don't repeat the same 4  
words. the artist preforming composed  
the song and they make you feel happy.

Gallegos Stevenson//  
I'm 15 and I love them. They are so much  
better than the artists of today.

Tate Burgess//  
Great song, I was fine right up until the  
old guy...so...yeah that's where I'm at.

Zamora Watson//  
Although this project was created as a  
joke, it's way too good to ignore. Yes,  
purist Black Metallers will reject this  
and if you're thinking that this is a BM  
album, you'll be sorely disappointed.  
you are however looking for something  
completely different, with genres rang-  
ing from staccato-styled rock, spiritual  
slave music, muslim-inspired  
beats, Black Metal and soul, this might  
be your thing. I picked up both albums

on Bandcamp and been listening to it  
for a few months by now. Whilst the  
first album is much more genre-blend-  
ing, this second album has a lot more  
BM influences. Personal favorite top 3:  
Come On Down, Blood In The River,  
Death Of A Billion. I need a physical  
copy of this as well. Thanks for the mu-  
sic Manuel Gagneux!

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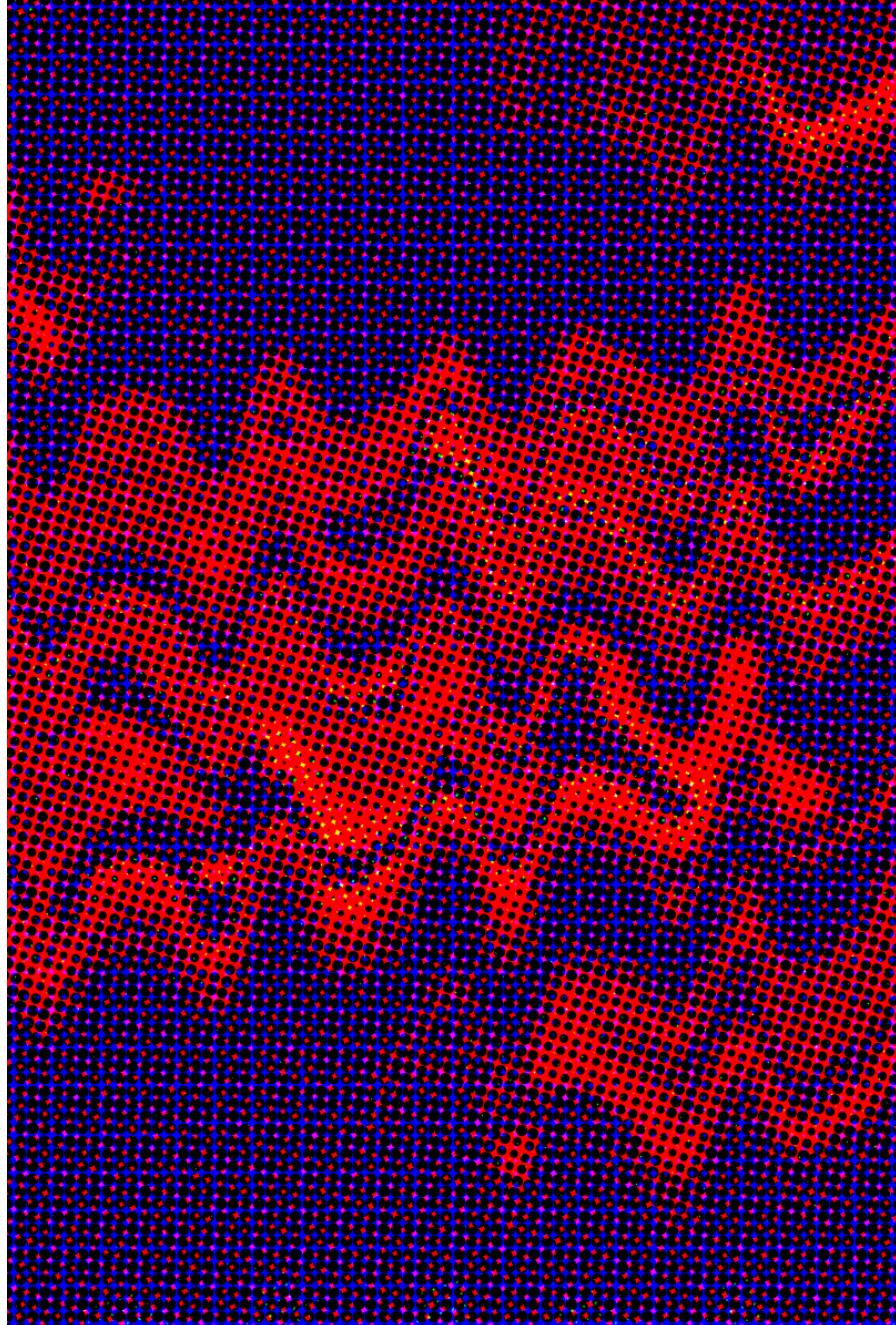
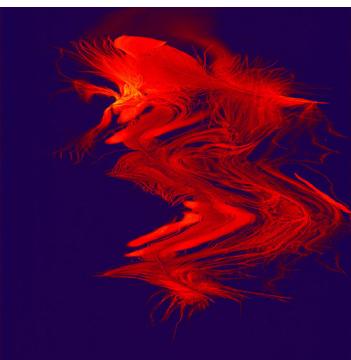
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03:50 USA

MONDAY 2.01.2017



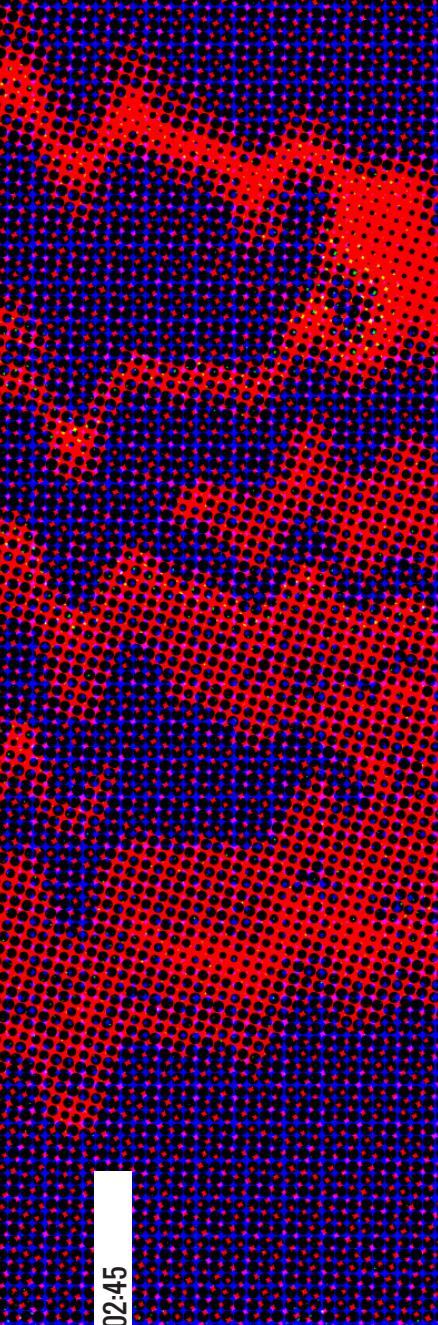
# OPEN DOOR

Jenny... I'm not sure if I can... Merrill/  
Incredible song, but let's admit it... it's not  
! The instrumental part sounds too  
much like a mate... I mean, it's VER-  
GOO-oo... but we can sadly feel the lack  
of progression, mixing & mastering.  
Hopefully it'll be removed with  
the next brand new physical copies.

Deena

Harding//

# HUMBODY



FIS USA  
3.01.2017

Well, this is different. I can dig it. The sound would be a lot better if they went for a Xasthur sound during the metal parts though.

Joyce Morin//  
I don't know why this is such an odd combo for some. It's old school type blues which many metal and rock artists copied (Robert Johnson etc). But anyways spirituals and metal. Awesome combo.

Rogers Weeks//  
The story behind this is glorious: Lead Michael Gagneux posted a request

for genre mash-up suggestions; one individual posted 'Black Metal', another posted 'nigger music' (naturally, the forum being 4Chan). Little did the individual who posted the latter expect Gagneux to deliver in the purest sense- samples depicting enslaved African Americans launching a crescendo of subversive roars, all originally constructed by Gagneux himself.

Jenny Merrill//  
Incredible song, but let's admit it ... ! The instrumental part sounds too much amateur ... I mean, it's VERY GOOD but we can sadly feel the lack of professional mixing & mastering ... Hopefully it will be resolved with the next brand new physical copies

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Deena Harding//  
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Well, this is different. I can dig it. The sound would be a lot better

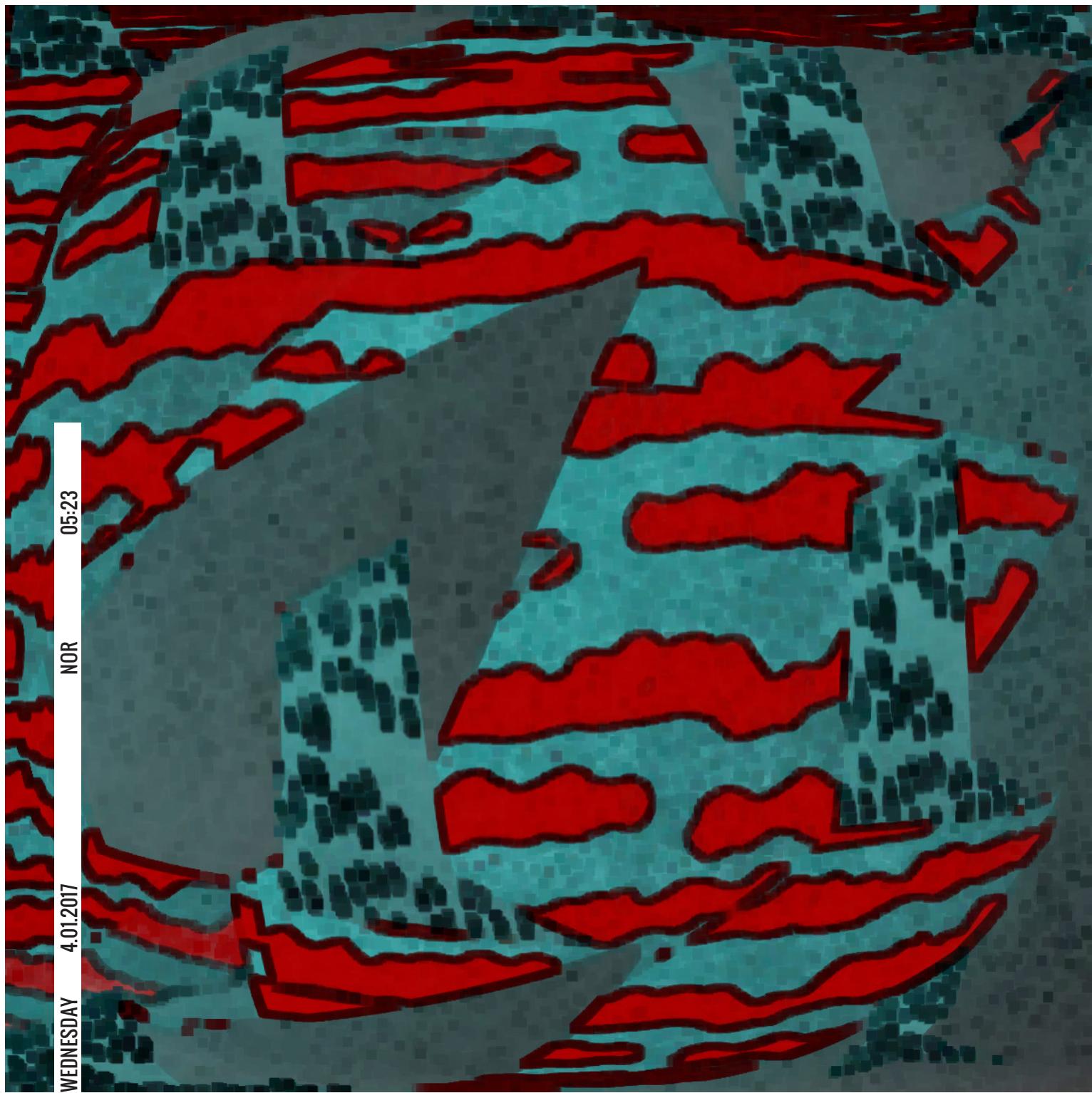


05:23

NOR

4.01.2017

WEDNESDAY



# ROXARY

Jewel Rasmussen//  
Holy balls, this is ingenious. I'd stick it right into a Bioshock: Infinite trailer, it gives me similar vibe to Nico Vega for some reason.

Rachael Sparks//  
Ohh my fucking god... It's amazing! I never heard anything like this before.  
Greetings from Hungary.

Elaine Benton//  
i really really love these guys a friend of mine told me to check these guys and boy, im glad i did they are amazing!!!!!! i hope they come to america soon

Bethany Dickerson//  
I grew up in Russia with my mom and grandpa being devout religious, because of that I have been drawn to church as a kid quite often. There's something eerie and distressing about being outside of Orthodox Christian Church because why religion? We're always there to grieve and be alone with those thoughts. The somber presence there definitely creates the mood that is very heavy-hearted and mentally pressuring. That being said, I think adding black metal to that atmosphere is a great idea.

Patty Hendrix//  
Cool especially since their music is so lyrically and thematically specific, you know Eastern Europe, and Christianity and freedom. I've heard that they're very definitely not something to miss.

Sophie Shatto//  
Yay! I'm so happy to see Black Metal is not only that anti-Christian. After all the center of BM comes from Judeo-Christian myth and all these Norwegian kids who wanted to play the bad guys actually supported this worldview instead of challenging it. What I find more interesting about BM is it's fascination with distant and forgotten past and it's spirituality and criticism of soulless modern world... and if at some point a branch of Christian culture starts to be seen as this 'voice of the past' why not incorporate it into BM sound? Yeah I realize these guys are not Christians but this album still probably made a lot of true kult warriors mad

Valenzuela Justice//  
This shit sounds like Mgla and Ygg fused into one unholy, monstrous, and beautiful fucking being all at once. Yet again, Poland, crucifixes, black metal s c n e

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4.01.2017

WEDNESDAY

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Bettie Dickerson//  
I grew up in Russia, with my mom and grandma being deeply religious, and because of that I have been dragged into church as a kid quite often. There's something eerie and depressing about being inside of Orthodox Christian Church, hence why religious people always go there to grieve and be alone with their thoughts. The sole presence there definitely creates the mood that is very heavy-hearted and mentally pressing. That being said, I think adding black metal to that atmosphere is a great idea.

Patty Hendrix//

Cool especially since their music is so lyrically and thematically specific, you know Eastern Europe, anti Orthodox Christianity. Oh and from what I've heard their live shows definitely are not something to miss.

Shepard Melton//  
You know, I'm starting to think Black Metal is not actually that anti-Christian. After all the character of Satan comes from Judeo-Christian mythology and all these Norwegian kids who wanted to play the bad guys actually supported this worldview instead of challenging it. What I find more interesting about BM is its fascination with distant and forgotten past and its spirituality and criticism of soulless modern world... and if at some point a branch of Christian culture starts to be seen as this 'voice of the past' why not incorporate it into BM sound? Yeah I realize these guys are not Christians but this album still probably made a lot of true kvlts mad

Valenzuela Justice//  
This shit sounds like Mgla and Ygg fused into one unholy, monstrous, and beautiful fucking being all at once. Yet again, Poland, crushing the black metal scene.

Jewel Rasmussen//  
Holy balls, this is ingenious. I'd stick it right into a Bioshock: Infinite trailer, it gives me similar vibe to Nico Vega for some reason.

Rachael Sparks//  
Oh my fucking god... It's amazing! I never heard anything like this before. Greetings from Hungary.



NO HANDS



5.01.2017

THURSDAY

# LIFE-JACKET

Barlow Acosta//  
One of the greatest black metal albums I've ever heard. It rivals Deathspell Omega's 'Requie' and 'Drought' for spiritual transcendence of the blasphemous

Moses//  
It is indeed a good song, the instrumental is top notch, the lyrics have a meaning, overall a nice song to listen if you want to calm yourself.

Tina Carney//  
Never heard of this band before, I just happen to come across it and fell in love. Now I am looking for it on I-tunes.

Boyd Ramos//  
How is that possible? I saw these guys at SXSW a couple years ago and it was

one of the best shows I could have ever come across. I still remember that night perfectly. I would follow this band to the end. They're incredibly talented and passionate about what they're doing and it shows when you watch them live! Infinity likes from myself and everyone I've introduced to the bands sound! ALL MY LOVE FOR THE MIGHTY OAKS! Meow come back to Austin, TX.

X O X O X O X O X O ' S

Deana Lindsey//  
Came across these guys a few months ago, nice sound, purchased 5 tracks via itunes, regular play rotation, brother, seven days, back to you.. just one day, you save my soul, the nw con-  
n e c t n .

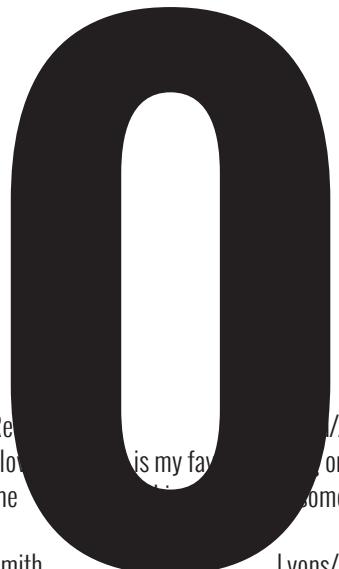
Pace Fields//  
I didn't know where it looked great though on the walls (2:5 Frizer (. ....,... OH MY, awesome

THURSDAY

02:04

GB

5.01.2017



Everytime I listen to this song, I always stare at the photo imagining myself actually standing there like I just woke up. Smelling the freshly brewed coffee, feeling the cold yet welcoming hard wood floor, slowly walking up to her trying to sneak a hug in. But she hears me and turns around, I could just imagine seeing her in this light and knowing that all my worries are gone for that just one moment she looks at me with her natural face, wearing my shirt and her hair messy. Then the song ends. And I am back to my reality. Oh well, maybe one day.

Barlow Acosta//  
One of the greatest black metal albums I've ever heard. It rivals Deathspell Omega's 'Kenose' and 'Drought' for spiritual transcendence of the blasphemous variety.

Wise Moses//  
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x o x o x o x o x o ' s

Deana Lindsey//  
Came across these guys a few months ago, nice sound, purchased 5 tracks via itunes, regular play rotation, brother, seven days, back to you., just one day, you save my soul, plus like the nw con- n e c t i o n .

Pace Fields//  
I didn't know where this was filmed but it looked great then I noticed a graphitti on the walls (2:54) saying Dućan and Frizer (... .....). SERBIA? :D OH MY, awesome! Please come back!

Reva Sheppard//  
I love this!! this is my favourite song on the album, this is awesome

Smith Lyons//  
Everytime I listen to this song, I always stare at the photo imagining myself actually standing there like I just woke up. Smelling the freshly brewed coffee, feeling the cold yet welcoming hard wood floor, slowly walking up to her trying to sneak a hug in. But she hears me and turns around, I could just imagine seeing her in this light and knowing that all my worries are gone for that just one moment she looks at me with her natural face, wearing my shirt and her hair messy. Then the song ends. And I am back to my reality. Oh well, maybe one day.

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# 3 SHOTS TO HEAD



THREE SHOTS TO THE HEAD  
GOATS HEAD SOUP



THE

# WINTER

Nichole Haney//  
this song feels like you are in your kitchen on sunday morning and everything is beautiful. and you just stop drinking your tea and you think every bad moment that you've seen has gone. everything is passing and you are just watching, like a river.

Sharp Graham//  
i opened bandcamp to listen to a specific song. for some reason this video was in my recommendations list, and the picture caught my eye pretty quickly. i really wanted to listen to that other song, but for some reason i clicked on that beautiful picture. i'm glad i did.

Patsy Case//  
middle East deep water this song REM everybody hurt's are the last song's my

dad listened hours before he died , these songs will stay with me for ever , every time I hear them they make me cry ,my dad was my life line he was always there when I needed him he is a legend and I am missing him very much ,we all Love u are always in our thoughts and prayers, I still think he is playing a trick on me and he is going to walk through the door and Surprise us but in the end I know it will never happen,but I know one thing I will see him in heaven I just didn't know.

Katheryn Horton//  
I stumbled in here by happenstance. Man, was I ever the lucky-one. This song is a pure gem and until now - I never heard of it or the artist. Beautiful work, just stunning. I'm going to support and find this musician - I love this as a way to discover and expand your musical horizons. Nice work here

Chang Flynn//  
My favourite thing about indie music is this yt community behind it. Because every comment is so positive! I love you all... It makes my day to put on some indie and read all of the positivity and love in the comments.

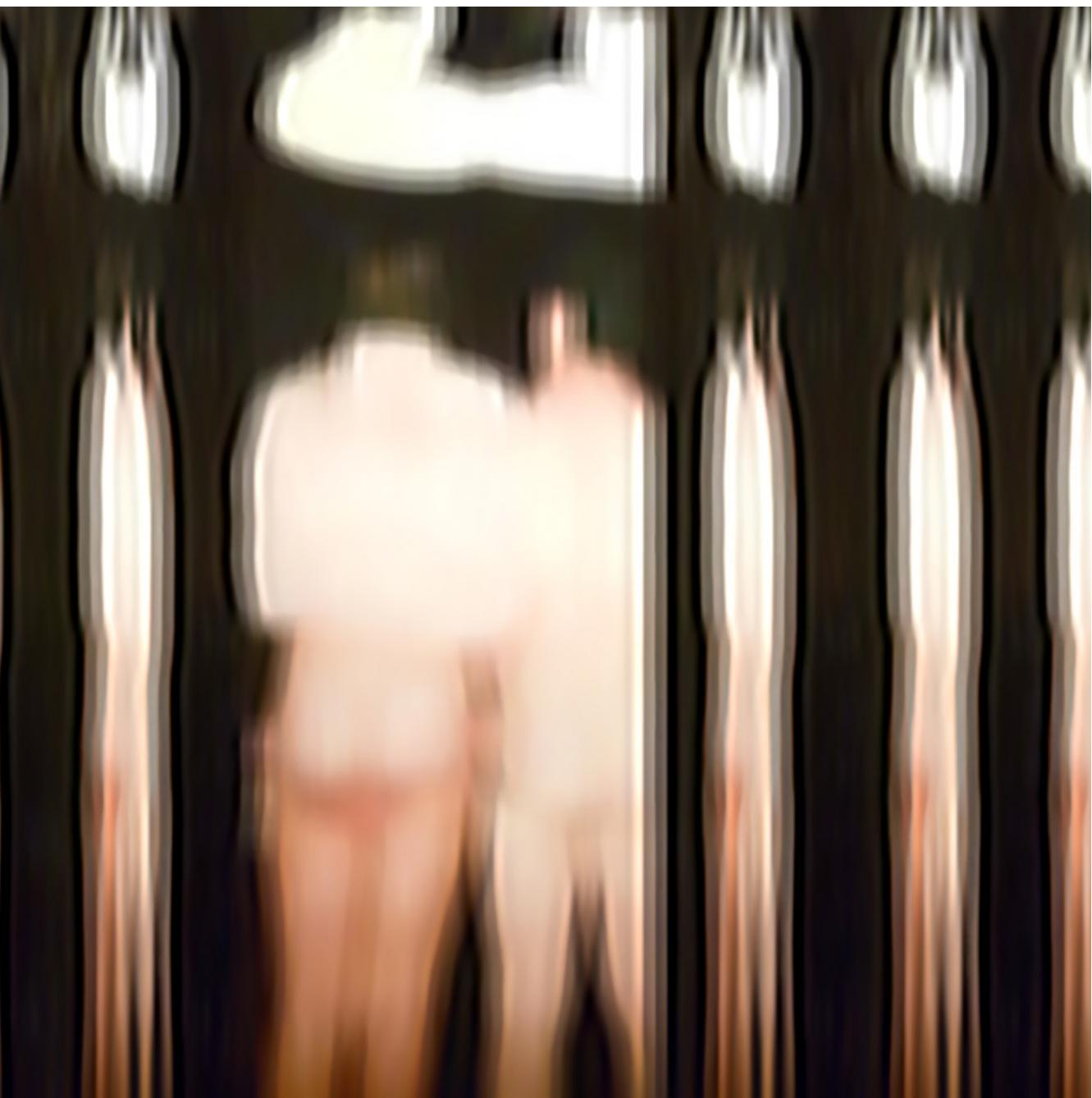
04:32

NZL

6.01.2017

FRIDAY

# SLEEPOVE



W

# WALK THE DOG

02:14

GB

7.01.2017

SATURDAY

# RS

Beth Wong//  
Irure labore est in anim dolore ex aliqua  
mollit qui ullamco ullamco enim aliqua.  
Ut officia ipsum amet consequat  
laborum aliqua magna cillum. Id nos-  
trud reprehenderit aute sunt aliqua de-  
serunt aute ea labore voluptate.

Iva Dudley//  
Compared to their delightful first two records, their descent into R.E.M.-like  
morose folk-pop intellectualism is  
pretty sad. Their dreamy roots only re-  
surface in Even, while their erstwhile  
playfulness and diversity is nowhere to be  
found. Their newfound appetite for the  
droll-serious and the epic such beds  
in Tolerance, but mostly this is a yawn  
f e s t .

Joan Lewis//  
10,000 Maniacs without Natalie Merchant, and apparently without any  
memorable tunes as well. There's nothing  
specifically wrong with the vocals of  
Mary Ramsey, but they add absolutely  
nothing to songs that are already incred-  
ibly bland. The only track here that  
remotely stands out is the piano-driven  
ballad A Room for Everything. The rest of  
the songs range from merely nice  
Love Among the Ruins, Even With My  
Eyes Closed, Green Children to sleep  
inducing Girl on a Train, an amazingly  
uninspired cover of Roxy Music's More  
Than This, Across the Fields. Although I  
doubt that Natalie Merchant would  
have been able to save most of these  
songs, it still would have been nice to  
see her try.

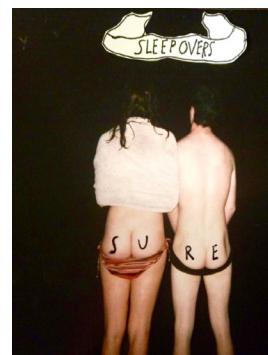
Prince Knox//  
Stumbled across this in the CD racks  
and glad I took a £4.99 gamble. I knew

it wasn't from their 'classic' 80s era  
and that wasn't in the line-up, but I  
thought I'd investigate. This is not a bad  
album, it has strong elements of the  
legendary Maniacs sound. It's well-  
played folky-pop and Mary's vocals are  
pretty good.

Glenn McCoy//  
I wasn't at all surprised that this album  
was a disappointment. Let's face it, replacing  
Natalie Merchant was more  
than just replacing the voice of the  
band. Seriously, it would be like replacing  
Sting in the Police or Plant in Zep-  
pelin. Merchant brought so much to  
the table that helped define the Maniacs  
sound. Lyrically poignant, sensually  
mysterious, sporting an engaging,  
unique voice...one can't help but be  
pulled in. The band is still here. Churn-  
ing out gripping arrangements. Complex,  
textured sonic landscapes. Un-  
fortunately, new vocalist Mary Ramsey  
isn't up to task. Where Merchant  
brought depth and tension, Ramsey  
seems forced and contrived. One semi  
bright spot is the cover of Roxy Music's,  
but even that makes you wonder how  
much better it would have been with  
Natalie.

Wyatt James//  
This album is not that bad if you enjoy  
folk/ traditional celtic music. I think  
Mary has a great voice and hearing her  
cover these classic tunes was a nice  
experience. Don't expect to be blown  
away by the album but if you enjoy this  
type of music there is no reason to not  
give this album a try.

Doyle Alvarado//  
When I played this album again recently,  
I consider I must have been living in  
a rock wilderness in the eighties. When  
I see some records I bought around this

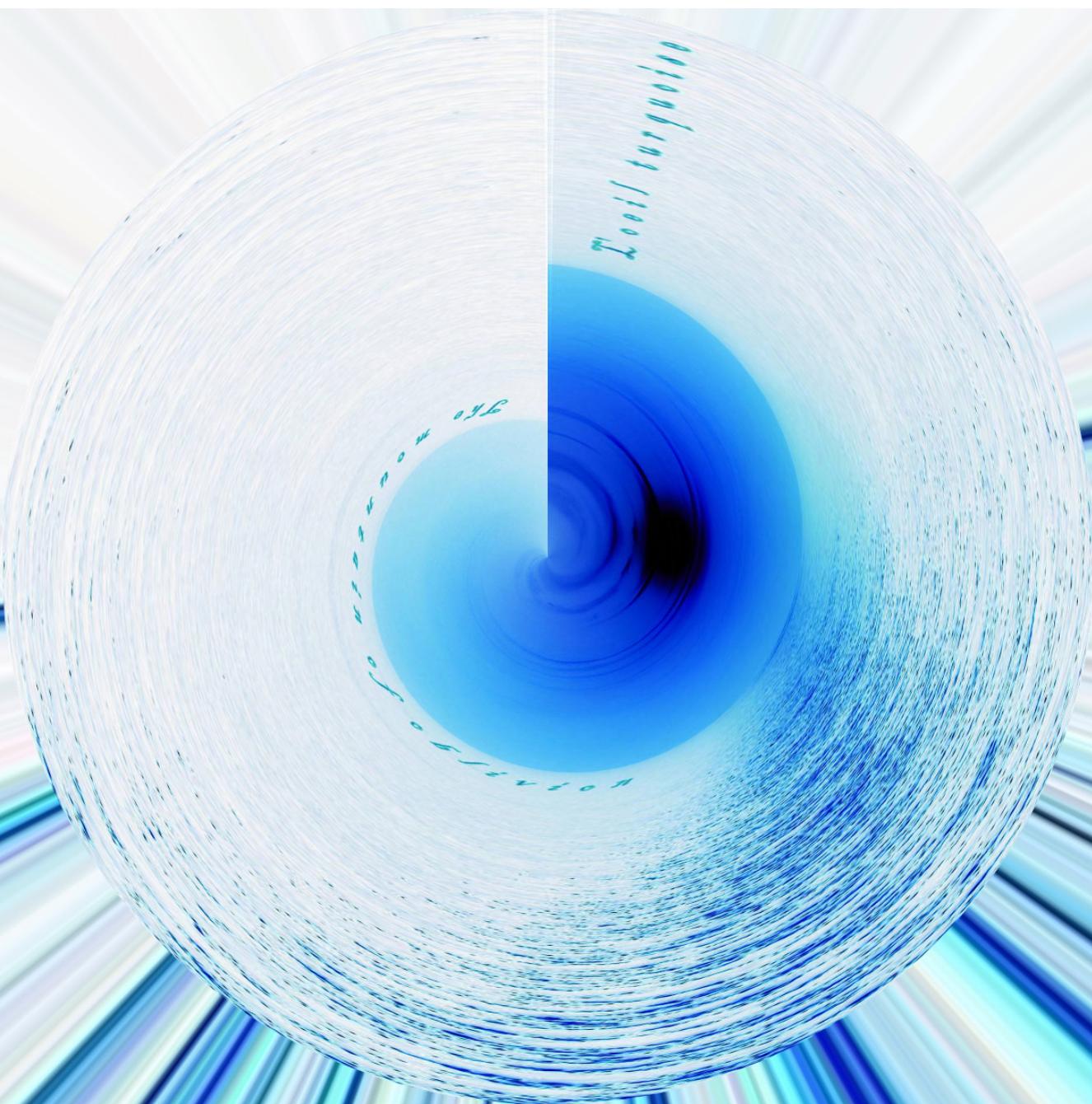




Non autem illum veniam pariatur fugiat nisi occaecat cupiditat incididunt ullamco laborum nulla duis. Sit eiusmod amet culpa exercitation eu dolore exercitation minim ut dolore. Commodo est enim labore esse dolore exercitation esse. Non occaecat dolore dolore sint. Here augmented by three additional CDs of b-sides, Peel Sessions, alternate mixes and a live recording from Manchester's Russell Club, the original album still sounds like nothing else from the time, as if a line is drawn on the sand and the full potential of what punk had to offer is finally realized. Indeed, Metal Box is still so far ahead of the curve that if it was getting its inaugural release now and it'd still be daring other bands to catch up. The 'White Album' felt like the 'crash,' the day after the 'trip,' when the excesses of speed that the LSD had been cut with showed their head, leaving me with an uncomfortable feeling ... one of uncertainty, pending doom, and a disconnection to say the least ... a feeling I just wanted to sleep through, wake

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# L'OEIL TURQUOISE



IN T

# THE SANCTUARY OF GODS

04:33

Wilson Harrington//  
Remember when Chachie joined Happy Days? He was Fonzie's cousin. Ever

since Chachie had been born he'd been in Fonzie's life. As viewers, we were expected to accept that he was as cool as Fonzie, or at least almost as cool. Thing is, we knew better. He wasn't cool. He was a nerd pretending to be cool. He was no Ralph Mouth or Potsy, mind you, but still he was a nerd. He was like the uncoordinated little brother of a jock. He knew all of the cool kids and he knew how to act cool, but only because his older brother was a stud.

Tyson Gutierrez//  
Until Mark Arm screams, this is tolerable for the most part. Think if Trout Mask Replica was completely conventional and mixed in loads of punk music. It's all loud, depressing when slow, okay when fast, stagnant most of the time. And did we ever need to hear the entire album backwards?

Corney Hughes//  
fat and away the best thing these guys put out on a major label. judgement rage..., 1995, and into yer shtik all have the energy and venom of the groups halcyon days, and are some of my favorite tracks of theirs. all fans of proto-punk of all shapes and sizes take h e e d . . .

Kelly Richards//  
Being a fan for well over a decade now, I can't help but to feel thrilled anytime they decide to grace us with their presents. On The Lucky Ones - they're using their old tricks. You got your raunchy lyrics, your thrashing guitars, your aggressive feedback, and it is all accompanied by Mark Arm's same old scoff. If you enjoyed the Mudhoney circa 95', I've got a feeling you will really

enjoy this. I'm Now starts the album off just right with its crude thud and continues through the next two tracks. Next Time and And the Shimmering Lights showcases their garage rock flair and maintains that method throughout the remaining of the record, while the whole time making it sound fresh and exciting. The other track that really sticks out in my mind is What's This Thing, with its chic sound and chanting lyrics.

Ray Pena//  
his would be remains from 90's alter-



# CHILDISH GAMBINO

M



# IE AND YOUR MAMA

are the closing half, slightly more in focus but still elegant in their laconic and serene amens.

Hackett Cardenas//  
Musical depiction of the history of earth, from its volcanic beginnings to the lush foliage of the Jurassic, on through an intermittent ice age and the first recorded musical attempts by man. Don't believe the naysayers - Atem is a wondrous album.

Frederick Ashley//  
Druggy as fuuuuarrk! You can nearly hear the pitter-patter of cognitive shifts these krauts are experiencing. It's not all proto-ambient noise; sometimes they get on a groove but then I assume forget they're on a groove so they kind of meander into oblivion. Then they got that guy playing flute and it makes me happy. I think this is better than that first Ash Ra album, and I should know because I used to wear a Neu! shirt in high school.

Obrien Wilkerson//  
That being said, this is a pretty decent pop song. Even though it's fairly straight forward in its 90's RNB and Mariah Carey-like delivery and the fact that is not nearly as good as Carey's recent single with Miguel, it's just a fun song. The way her vocals bounce to the excitement of what's she saying is just great. The piano from a Brenda Russell piece just perfectly compliments her energy. It's just a fun pop song.

Gallegos Stevenson//  
The reason why I didn't give this song five stars is because of Mac Miller I don't like his part in the song. If she had

06:19

USA

9.01.2017

MONDAY

Vincent Dodson//  
In first thought, the baby on the front is as creepy as all get out. Upon further meditation, it's the only cover artwork that fits. The titular opener is the soundtrack to the womb: drum beats as a heart machine, electronics as the golden light that culturally garbs a growing child. The uncanny accuracy of the representation scares me, actually: it means that when there's change and movement (cf. foreboding melody and wavering beat at 13:04), it means that something's happening to the child and then I get distressed. Fauni-Gena is

whispers in the thin distance, sunrise over the boreal forest: a nature documentary chill yet totally arresting. It's amazing how the chiming woodpecker totally charges and changes the song. Oscillation is another important element brought to the forefront here: unlike Electronic Meditation's searing coils, Atem blurs itself into immaculate peace. Circulation of Events and Wahn

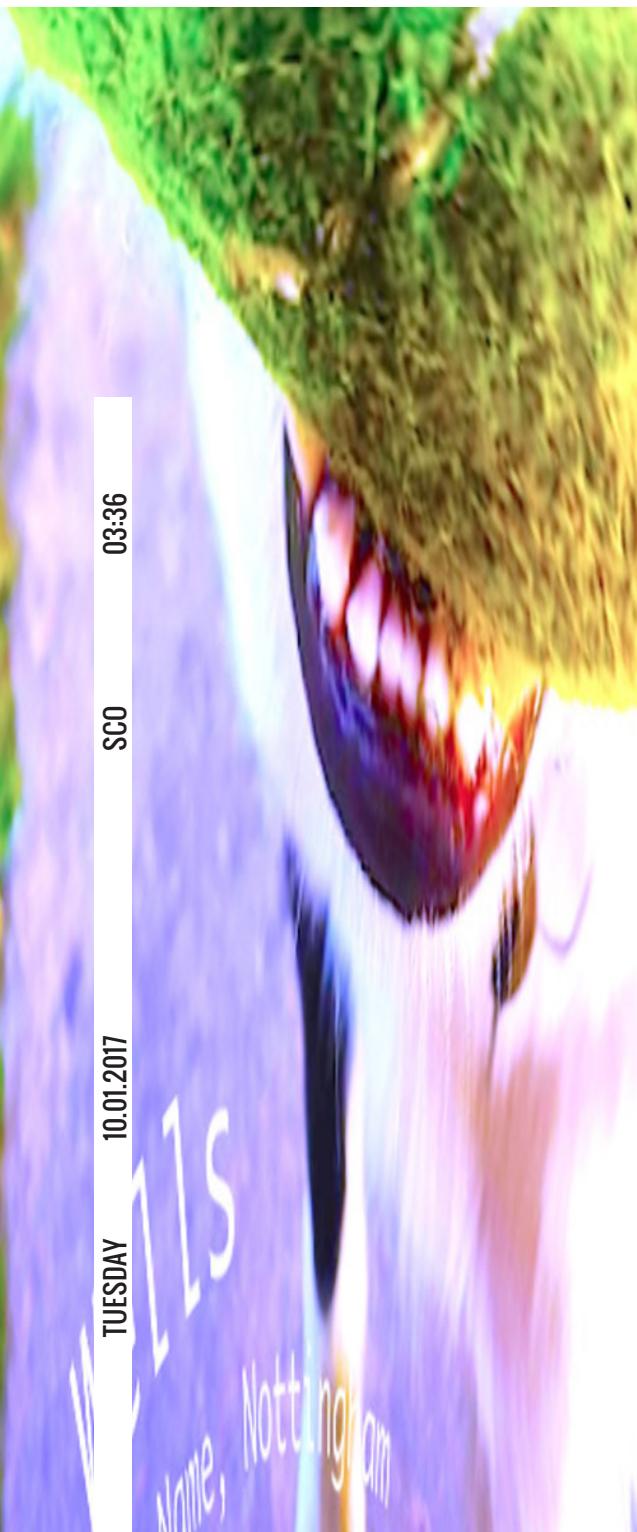






Carson Wells

Live at Stuck on a Name, Nottingham  
28/10/14



TUESDAY

10.01.2017

03:36

SCO

# SOBOTKA

Jenny Merrill//  
Vocally, this is excellent. Nicki's verse shows her in great form, and Ariana and Jessie put forth their usual solid performances. But the song itself doesn't ever seem to hit the heights it threatens to. It's like it's building to something amazing, and the song is over before it ever gets there.

Deena Harding//  
Although this instrumental focuses a bit too much on percussion, it does have a certain bounce to it. The drum sounds that the producers selected are quite dope, and don't get stale by the end of the song. Trumpet stabs also add the song some color and life.

Joyce Moring  
I have to admit, I'm not usually a fan of pop reggae production, as I find it to be lazy, but as is to be expected from an Ariana song, the rich production actually makes the beat work really well. Of course, it helps that Ariana is such a powerful and commanding presence. A really solid song that would probably be better without the guest. I don't get the hype around Nicki - aside from a few big pop hooks and her features with Kanye, I don't think she's any good, and her lyrics are borderline unintelligible. It's no different here. Thank God Ariana is so great.

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# CARS

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Joyce Morin//  
I have to admit, the chorus is actually pretty catchy!

Rogers Weeks//  
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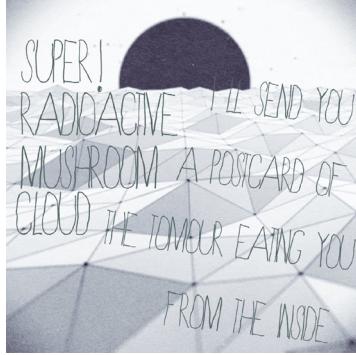
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Jenny Merrill//  
Vocally, this is excellent. Nicki's verse shows her in great form, and Ariana

# SUPER! RAD TIVE MUSH CLOUD



are the main draw honestly though.

Patty Hendrix//  
think the best thing about this song is how many different sections and moods it runs through in just over three minutes, with nearly all of them being quite excellent. Obviously, we've got that sax riff, which is one of the most devilishly catchy things I have heard this year. Aside from a couple of niggles I have with its recording (I'm fairly certain its synthesised as well), it's just one of those riffs that just gets you moving in such a fantastic way.

Jewel Rasmussen//  
Awesome very fun jazzy pop song. Her voice is perfect as always. This can be added to a list of like a million reasons why i'm such a huge fan of them

Rachael Sparks//  
Let's start on the positive notes. I think Ariana Grande is a vocalist, although I prefer her coos to her belting. The verse melody is pretty nice though, although she really pushes her range in the pre-chorus. I also like the horn-driven instrumentation which has a real nice groove.

Elaine Benton//  
Eugh, I feel like ever since the success of Talk Dirty to Me pop producers are starting to think it's alright to just throw an obnoxious Yakety Sax type sample as the core of the smash single. How did that ever become a thing??? Can it die yet?

Bettie Dickerson//  
I guarantee this song will become a standard in movie trailers for at least the next 6 months in the next few months if it isn't already. The song itself works and i dig more than the rest of her stuff i've heard. The horns

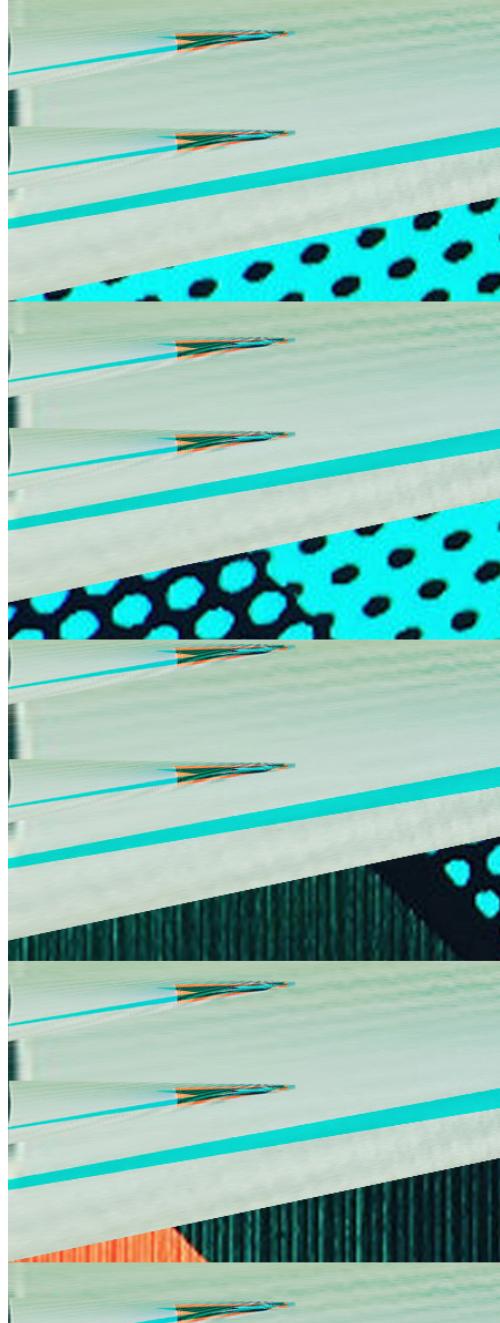


DIOAC-  
ROOM

# I HOPE YOU DIE FLUORESCENT WHORE



# BAU-



Barlow

Acosta//

Most of the early Sun Ra albums have one or two tracks that point toward a decidedly more experimental form of jazz alongside conventional big band/post-bop-ish tracks. But of all the early Sun Ra I've heard, this is far and away the most conventional overall. Apart from the extremely intriguing *Ancient Aietopia*, all of this is very, very straight. Hell, his debut's more complex than this is.

Wise

Moses//

I've never been a huge fan of this album. The reason why is that it's just not that interesting. It lacks the originality that can be found in later Sun Ra albums. It does have some great, classic tunes though, such as *Images*, *Enlightenment*, *Saturn*, and of course the amazing *Ancient Aietopia*. *Blues at Midnight* goes on far too long without much change though

Tina

Carney//

The thing is, it's damn enjoyable anyway, even if the only hints of Space is the Place come in the form of *Ancient Aietopia*. The band Ra assembled plays excellently together, frequently bolstering the melodies with sympathetic and complex horn arrangements. This is, basically, a small combo bop record arranged for big band, which means you get the best of both worlds: the terrific arrangements and easygoing spirit of the best big band matched with the psychic communication of the best small combo. *Midnight Blues* is a great example of this, as it features some great horn charts in the heads but is more interested in those solos, all of which smoke.

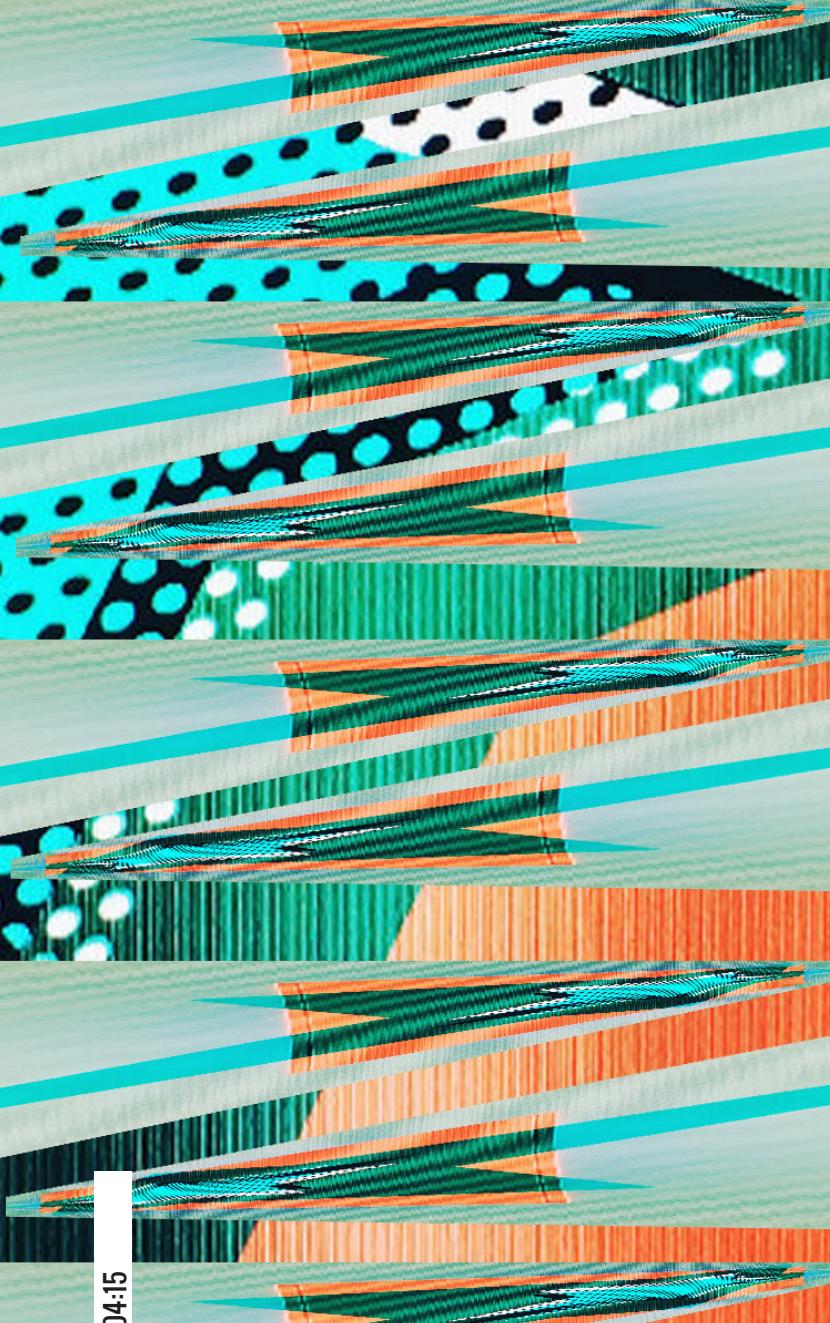
Boyd

Ramos//

There are hints of what would come afterwards, though. *Enlightenment* is more about mood and groove than mel-

## KOXETTI

ody or solos, slinking around various tempos and whatnot. Unsurprisingly, it went onto become a concert favorite, and apparently the group added vocals, which probably had something or other to do with space. Or acid. Sun Ra must've been a big acid fan, right? Anyway, the other odd one is *Ancient Aietopia*, which uses odd horn motifs and a lot of low end to create the sort of



04:15

# E - IT ALICE

12.01.2017

THURSDAY

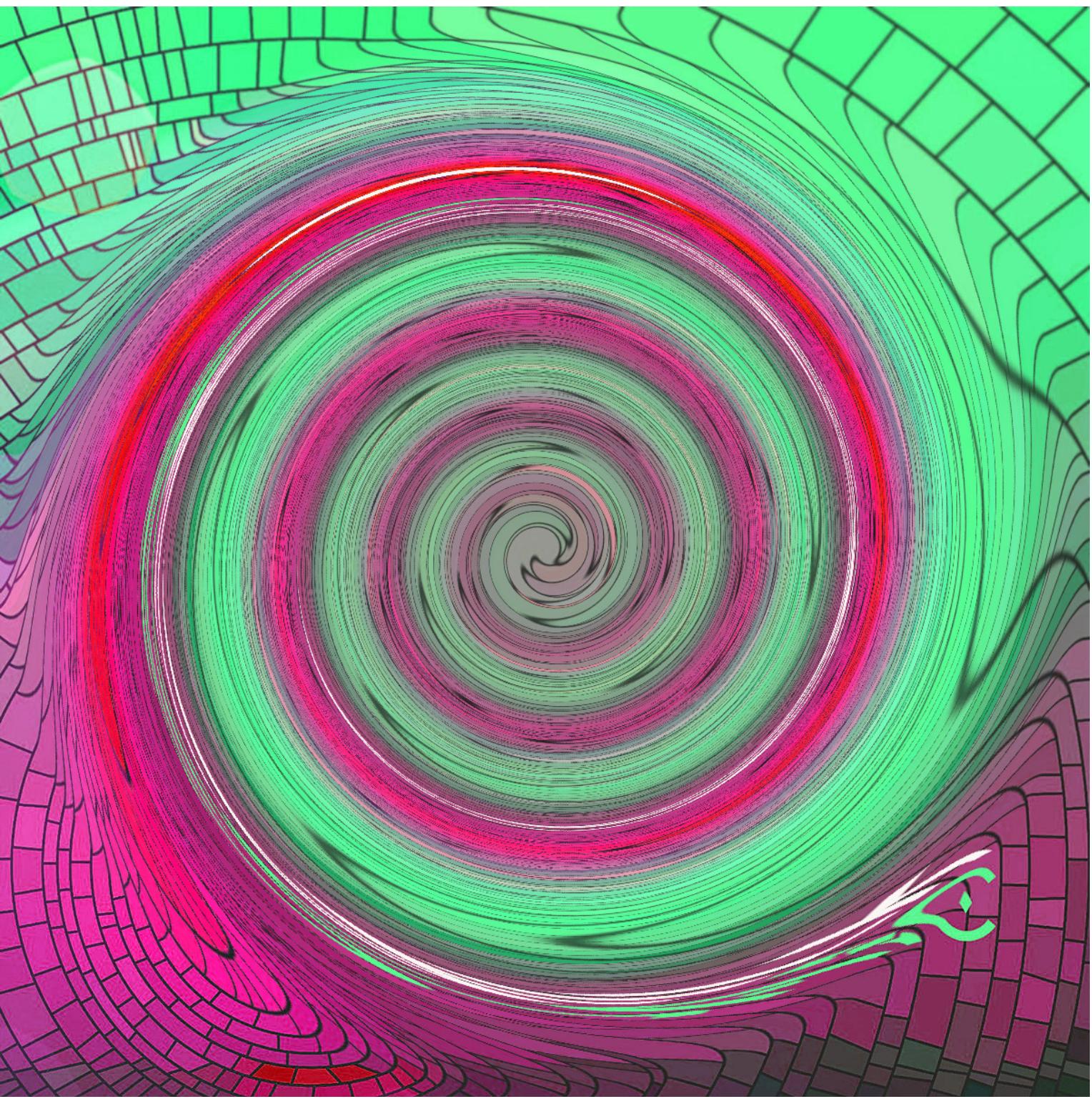
unique experience Ra would later specialize in. It also features an atmospheric instrumental segment, and while it doesn't have the flow or groove of Space is the Place, it's still a solid composition.

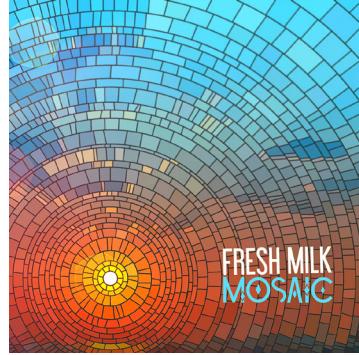
Deana Lindsey// Demonstrating that he could offer up accessible post-bop material if he really wanted to, Jazz In Silhouette is certainly one of Sun Ra's more approachable albums, but for that exact reason it just isn't quite as interesting as his avant-garde work.

Pace Fields// It is easy to see why 1959's Jazz in Silhouette is one of Sun Ra's most cherished recordings. It is far more accessible than his late 1960s albums, as it is

firmly rooted in the bop and swing traditions which he displays mastery of on Saturn. It also has more futuristic numbers like Ancient Aiethopia and Blues at Midnight which distinguish him from most of his contemporaries at the time. Since I prefer my Ra a little stranger than this, Jazz in Silhouette is an album of his I don't return to all that often. It is still one of the strongest LPs from the







04:16

RUS

13.01.2017

FRIDAY

# SMELLOFS



# SPRING

Nichole

Haney//

This is some goodbut not great stuff from Sun Ra. It has a good mix of his more avant-garde and more jazz tendencies but it seems he hasn't quite fused the two yet, and the album lacks the flow and cohesion that for me makes an album great. Being from a rock background, some stuff on here really reminds me of the more experimental tracks on Can's *Tago Mago*.

Sharp

Graham//

It seems Sun Ra is consistently very good without being ever truly excellent - but I'd be in a pretty generous mood if I told you *Art Forms of Dimensions Tomorrow* was 'very good'. It's enjoyable but by now I kinda get the idea. This is similar to *Cosmic Tones* but less engaging, though the forays back into more conventional territory like *Kosmos in Blue* and *Ankh* do certainly have their moments. But generally it won't be a favorite.

title.

Case//

Any experimental recordings from the likes of Sun Ra or Miles Davis New York City in the '70s is certainly so interesting. As experimental music naturally moves along, my interest waxes and wanes off as the years go by. It lacks most of the strong songs, but there are undoubtedly some gems. Still in the end, the reverb/echo effects should be considered more than mere novelties. Still, I don't pull this album out much.

Katheryn

Horton//

I love the tracks on here that are total

studio trickery, but the straighter jazz ones I find I could do without. *Cluster of Galaxies* and *Solar Drums* however, really work for me, totally full trippy out-there other worldliness. It's like they'd just discovered the echo effect, and man were they gonna use it. Of the jazzier numbers, I really liked *The Outer Heavens* which is a nice long and slightly free track where John Gilmore really shines with his playing. Not an essential Sun Ra album, but a few tracks make it well worth checking out.

Chang

Flynn//

Trying to keep track of Ra's recordings gives me a headache. What was recorded when under what original title with whom, in Chicago, New York, or on Saturn, how many times was the original broken down into later-released, differently packaged fragments in editions of twelve copies each with wrongly attributed names? I paired with a friend and created a new album from Ra with unknown titles and unknown artists.

Anyways, I recently, it's my favorite Ra album. Marthy Afro and Afro-Cuban players, and he has begun to use in more Chicago, probably full Latin music, when in New York he tends to do more unorthodox things. In the end, I suppose it's through residual boppiness and remnant strands of big band corniness to keep it varied while his influences are all flashed.

Harriett

Kaufman//

This was my first Sun Ra album (a \$1.99

Impulse cutout back in '77) and still my favorite. It led to dozens of other Sun Ra recordings. If I had to pick a single track to use to introduce Sun Ra's music to a stranger, it's the opener *Plutonian Nights*, a blues with a dissonant Ra intro on Wurlitzer electric piano and heavy, funky baritone sax by Pat Patrick, father of the current governor of Massachusetts (!) It also includes the march *Watusa* which remained in the book for 20 years. Lots of exotica here, but nothing to give one a headache (like some of the orchestra's more adventurous stuff in the '70s). No one else can do this in 1959!

Green//

Anyways, I recently, it's my favorite Ra album. Marthy Afro and Afro-Cuban players, and he has begun to use in more Chicago, probably full Latin music, when in New York he tends to do more unorthodox things. In the end, I suppose it's through residual boppiness and remnant strands of big band corniness to keep it varied while his influences are all flashed. The entirety of the B-side is jaw-dropping. I can hear *In A Silent Way* during *Nubia*. Oh, and you really oughta listen to *The Golden Lady* and then listen to the beginning of the Residents' *Third Reich 'n Roll*. It's spooky.

Nichole

Haney//

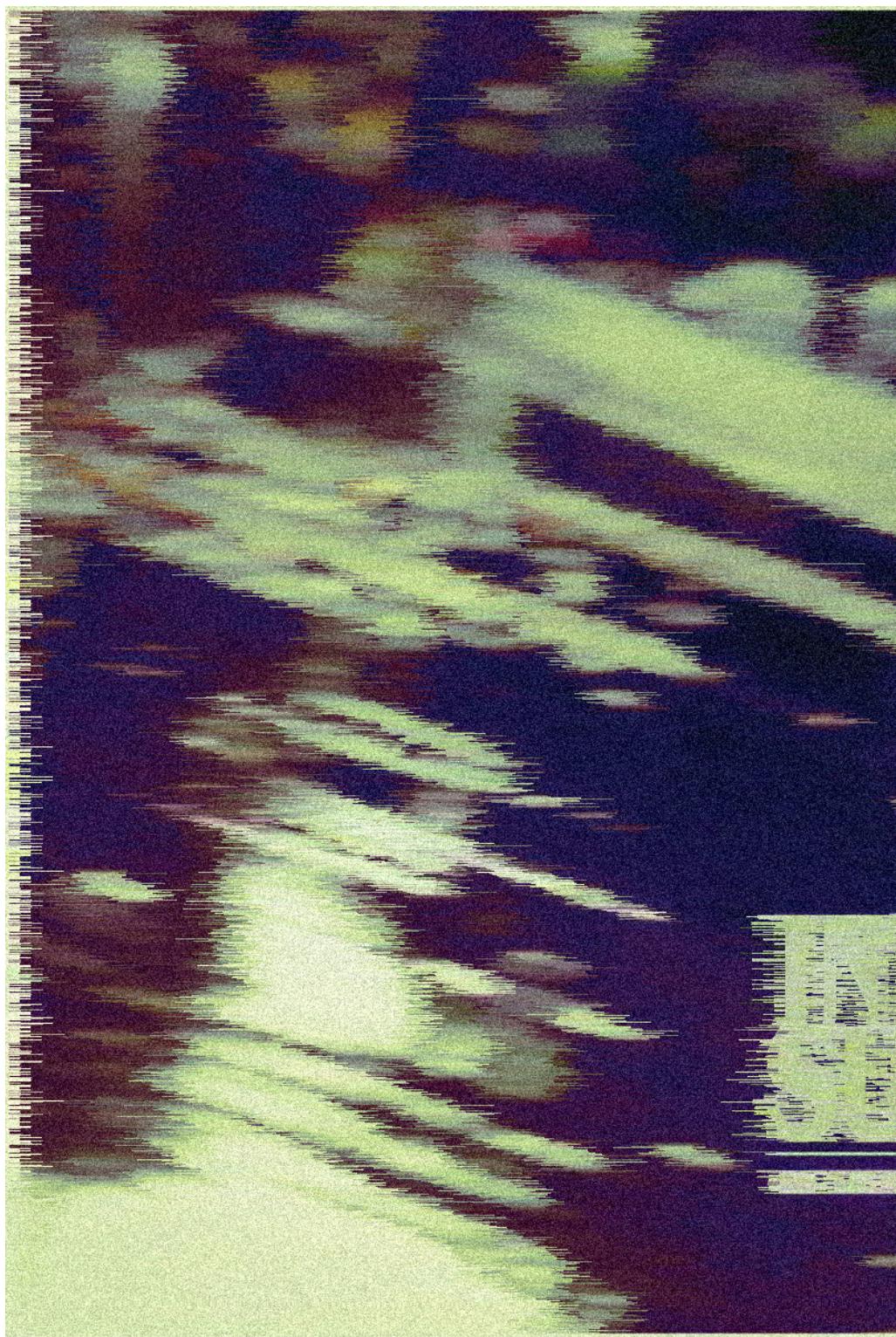
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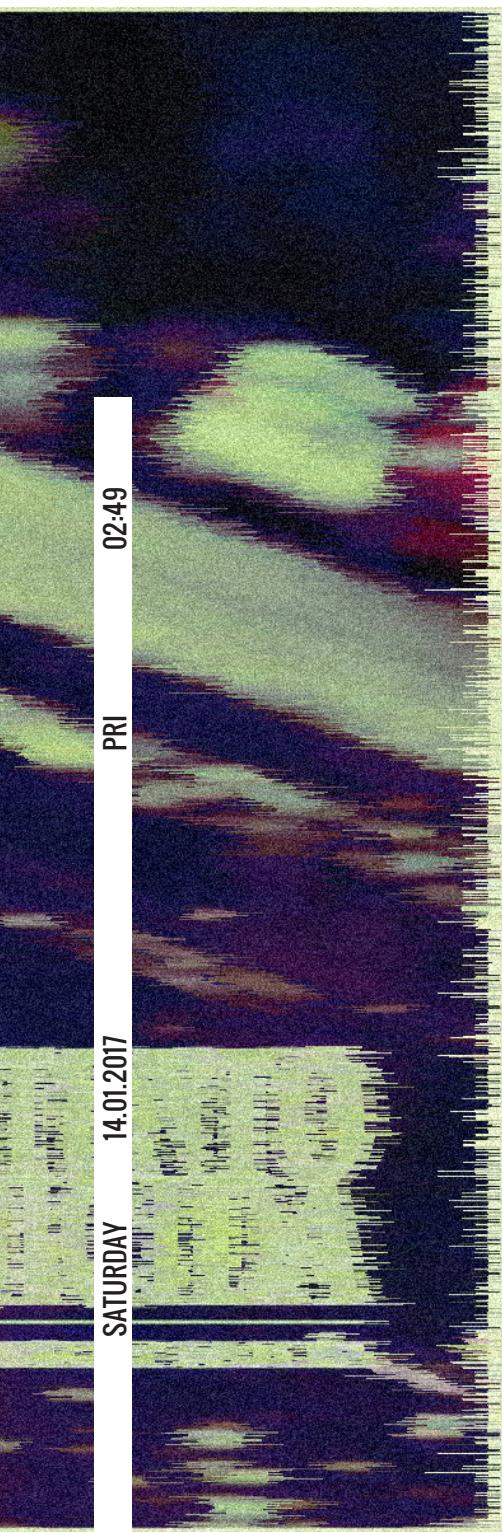
04:16

RUS

13.01.2017

FRIDAY





**INTENTO SUICI-  
DA**

**A N  
C C**

SATURDAY  
14.01.2017

# MORAZONI

Beth Wong//  
Traveling the Nile on the B-Side See: Nubia, Africa, Aiethopia isn't very rewarding. These tracks feature meditative and calm expressions of ancient times...of royal walks and lower-class free markets, but rarely lift the spirit into the strange and mythical frame of mind I usually seek from Ra's music. Also, some of those drum solos are just too low-key and frantic.

Iva Dudley//  
Good stuff but there are better representations of Sun Ra's early sound.

Joan Lewis//  
On the one hand, very crass and camp (and a largely successful one on sales alone) to cash in on the Batman craze, on the other, a rather fun garagey/surfy instrumental outing for The Blues Project and some of Sun Ra's cohorts utilizing generic rock riffs and largely public domain music of the time I imagine the biggest expense was the licensing fees for Neal Hefti's Batman Theme. Punctuated with groovy horns, Sun Ra's spook organ on about half the album, unknown background singers, slide and siren whistles and other goofiness of the era, it does make for a pretty fun listen now and then.

Prince Knox//  
Mostly instrumental blues jams, featuring guitar, organ, some horns, and mild exploitation flavor. Original copies

came with a pic sleeve featuring the back cover artwork. Surprisingly good for its type. Grades - 7 B's, 2 B-'s, 1 C+, and a C.

Glenn McCoy//  
I am a huge fan of Batman, but most especially the campy '60s TV show. It was unique for its time, and while it wasn't very faithful to the source material, a great fun on the comic book genre. With that said, I am also a huge into collecting Batman records. The show spawned millions of albums, all of them created to capitalize on the popularity of the show. This is probably one of the more famous ones. Nothing too crazy though. That's fairly straightforward '60s garage rock. I've definitely heard crazier Batman riffs. And as much as people talk about this being a Sun

Ra project, he is not featured on the album as much as one would hope. Still, it's a great gem.

Wyatt James//  
I got this from the WFMU blog and it fits the price. As mentioned before there isn't a trace of Sun Ra on here save perhaps his remarkable versatility. It's cartoon music based on the most generic riffs possible, so in a way, you've already heard this.

Doyle Alvarado//  
A mid-sixties period piece which happened to have Sun Ra and a couple members of his Arkestra onboard as studio musicians. OK cartoon music, but not a Sun Ra album.

Cathy Swanson//  
In 1966 The Blues Project teamed up with Sun Ra for some Batman themed music. Sun Ra and his cohorts i.e. John Gilmore-Tenor Sax, Marshall Allen-Alto Sax, Pat Patrick-Bass low low for the proceeding Blues Project lead guitarist, Danny Kalb shines throughout. A weird curio.

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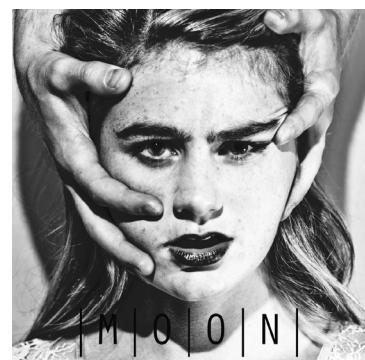


Marc Miller//  
If you said early 90s alternative rock to me my mind would conjure up something similar to this grungy,anged power album. I like this song of music but the only memorable feature about this album is that Julianne has a pretty voice. Preacher's Friend is an ode to Henry Rollins, original name Harry Garfield.

Philippe Collins//  
I recently came out of the confusion about whether or not an album would grab me. In the first place ultimately depends one thing: circumstances. I mean, other

# PARIS

# M|O|O|N



04:31

USA

15.01.2017

SUNDAY

# DATACH'

Birds'. This year old group manufactory carried on kick ass musicians, Dean Ween on guitar/bass/vocals, Todd Philip on bass, drummer Julianne put her own twist on this and set up her own S.G. The band's name is a mystery for me, but 'My Sweetie' is a major sister she envies and admiration and that searing distortion guitar break and 'Spin The Bottle' featured on Reality Bites, an acoustic camp fire jangle of a song. Really, it's an album of two halves, the first side is indie rock college friendly melodic songs with some tasty guitar riffs and

any close to being pop perfection, Mabel is the weakest track on side one but has some redeeming features, the shrill harmonic guitar break leading into the kick ass A Dame With A Rod. Unfortunately side 2 lacks the depth, catchiness and musical prowess of the first

Jeanne Smith//  
I'm glad this album has shown up in Julianne's profile, ridiculous that her best album should be held seperately under 'The Julianne Hatfield 3' as it had been. You don't see them doing that with Ryan Adams or Neil Young. One of the highest points of 90s alternative music. Great production by Scott Litt and twelve terrific, unpredictably structured, fuzztone-soaked catchy Julianne

Jefferson Watsch//  
This album is a bit of an odd collection of songs, signing with Warner they brought in R&B producer Scott Litt who has an ear for a hit and this shows up but Julianne seems a little uneasy singing all the extra harmonies and commercialized stuff like the organ in 'For

# INTHE FIELD WITHBRI- AN



side, 'Addicted' and 'Feelin' Massachusetts' sounding decidedly B-Side material (especially compared to b sides 'Put It Way' and 'Ruth' from the singles released which would both have substituted better), Spin The Bottle has clever lyrics and breaks up the overdriven sound by being primarily an acoustic driven sound, president Garfield see Addicted/Feelin' Massachusetts, however Little Pieces is a decent song with some variation from other songs on the album and then I Got No Idols closes it out on a rockier number but seems similar in texture and feel to

least, it's cute.

Zamora Watson//

I originally heard this band in the movie But I'm A Cheerleader and thought it sounded quite nice, an entire album of quite nice isn't as great as anticipated. They sound much like Go Sailor or perhaps Heavenly, the big difference is that this doesn't have the sarcasm of

A Dame With A Rod except without the cool riffs of the latter. This album has several highlights and side 1 is really strong but like another poster said it may have been better as a 10 song album or sub out a couple of weaker songs for 'Put It Away' or 'Ruthie' which appeared on My Sister and For The Birds singles.

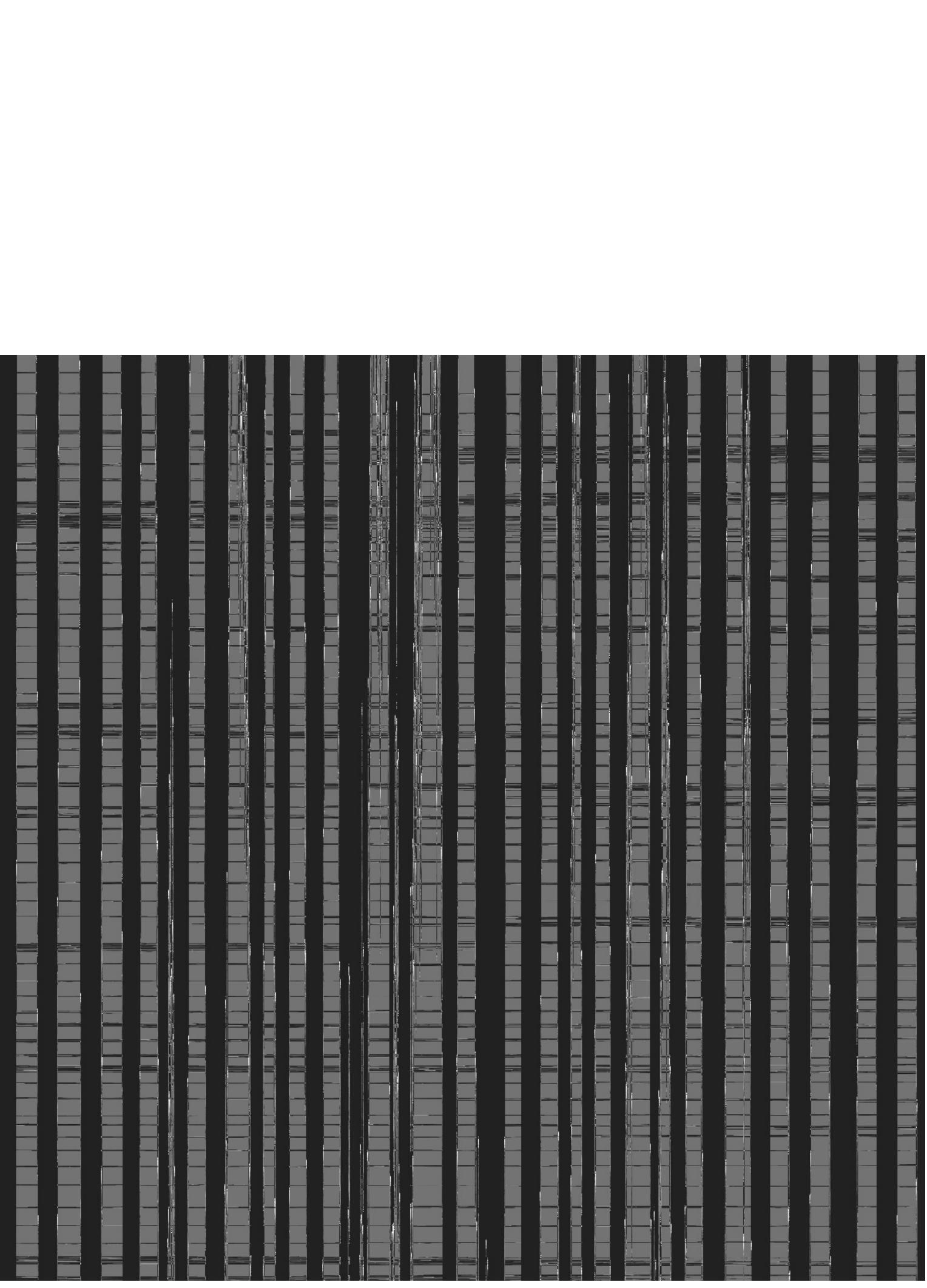
Hardy Booth//  
It's nothing special ... I guess that's all. My Sister attracted me to this CD because I can somewhat relate to it. Julianne has an average voice and kind of same-same lyrics but she's made some great tunes here like the truthful opener Supermodel or the harsh sounding A Dame with a Rod. I Got No Idols ends the disc on a high note as well. A decent record.



Obrien Wilkerson//  
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Gallegos Stevenson//  
Sometimes the lyrics are so bad they make you cringe, but the music carries the day.

Tate Burgess//  
Mercifully brief, catchy, bouncy twee. It's not that different from the other bands doing this sort of thing but at



TUESDAY

17.01.2017

04:53

AT



# ZANIAS

Tisha Petty//  
From what I understand, this is Andy Partridge's growing up album. Accepting the joys of fatherhood and home life. That's not to say that it's all sweetness and light here. 'The Smartest Monkeys', 'Books Are Burning', 'War Dance' and 'The Ugly Underneath' are hardly happy themes. But songs like 'Holly Up on Poppy', 'My Bird Performs', 'hen She Appeared' and 'Humble Daisy' are simply joyful. 'Humble Daisy' is one of my favorites with it's rich harmonies, and Pet Sounds inspired sound. Also 'Wrapped in Grey' is absolutely beautiful

Morrison Pierce//  
Excellent album  
Virgin Records//  
This is good but I feel it loses steam in those last 3 songs. Books are Burning and War Dance are too on the nose.

Roger Daltrey Weeks//  
I first heard Dressy Bessy on the film But I'm A Cheerleader and immediately wanted to know more about their music. The film features 'Jealousy', 'Henry' and 'If You Should Try To Win Her' both of which are perfectly used in the movie and two of the best 'I've got a crush on you' pop songs around. When I finally found and listened to 'Pink Hearts...' I was pleased to learn that the whole album was just as great as the two songs from the film.

Of their full length albums, I would recommend this over Sound Go Round or Little Music. I would definately recommend this CD to anybody who likes catchy and upbeat hooks and likes to drive with the windows open while singing along... Capable of turning a beautiful summer day into technicolor.

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Morrison Pierce//

Pierce//

Excellent

Album

Virgie Rivers//  
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Rogers Weeks//  
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Tisha Petty//  
From what I understand, this is Andy

04:53

AT

17.01.2017

TUESDAY

# THE MEAT

Blanca

Short//

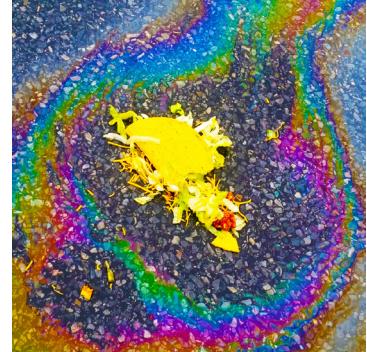
Nonsuch has a very similar vibe and flow as the ones found on Skylarking. A pretty similar pastoral approach, but in a more relaxed and contained way. The band sounds much more calm and mature, but the overall feeling is pretty similar. OK, it might not be as brilliant and as mindblowing as Skylarking, but it isn't too far from it. I mean it. I guess it's not too far fetched to say that Nonsuch is actually Skylarking Part II, made 6 years after. A definitely must have and one of the best XTC albums. Their third best, actually (only behind

already Skylarking and Return Of The Living Dead). Get it.

Bryant

Alt//

Just when you thought they'd lost forever, XTC come up with another.



# STOVE

And what a delight it is after two terrible weak outputs. When music and melody had totally lost direction and were wandering all over the place on Skylarking and Oranges & Lemons, they found their way back again on this one. To-the-point excellent songs.

Maricela

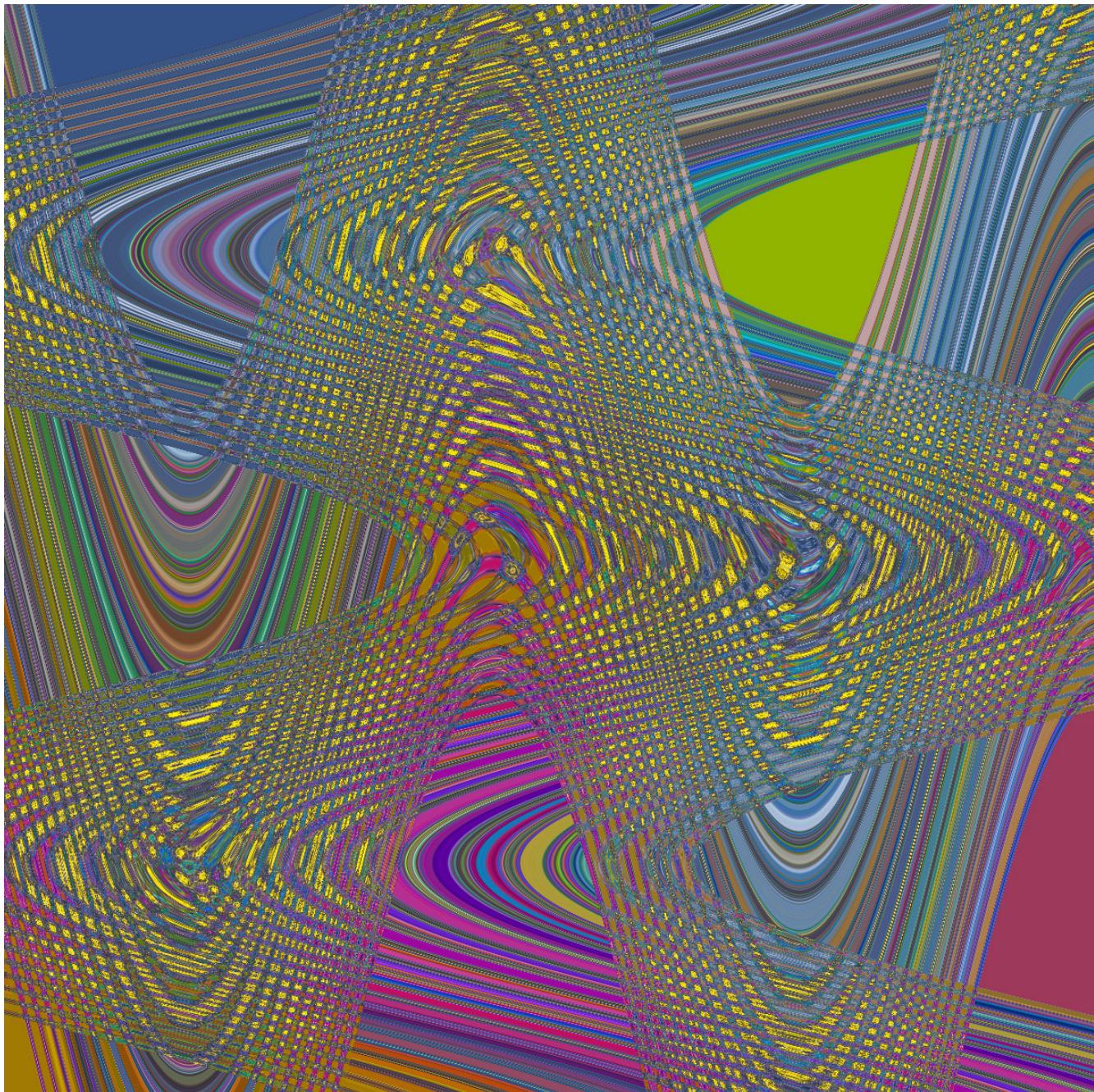
Branch//

Barren American college rock takes over after some critics and fans weren't too happy with the 80s overkill on preceding album 'Oranges And Lemons'. Not a good idea, especially when much of the songwriting isn't all that

enticing either. However, with two of Partridge's best ever compositions on board, there's some solace in the album's second half. 'Wrapped In Grey' and 'Rook' are steeped in the Beach Boys ballad tradition that plays both to the band's strength - appropriating disparate musical styles by assiduously studying other folks' compositional methods - and also to their weakness - being shameless copyists, mostly in their later period. Surely a single record would have sufficed, it's a shame when the first five tracks of an XTC album leave me cold altogether. I enjoy about a handful of tracks, the rest I can take or leave. Highlights: Wrapped In Grey, Rook, The Disappointed, Omnibus, Bungaloow

Marva

Woodard//



03:55

USA

18.01.2017

WEDNESDAY

# AROVANE

Huge, sweeping, celestial... It's like being there like a dream. It's like being a part of something greater than us all. Strange, though, the beauty of luxury.

Jordan Romero//  
Yes, I have this tagged as 'life-changing,' because it was in several ways for me, even though I really only listen to three songs from it now ('Ring,' 'Road,' and 'Foxes'). I was with my dad when he bought it in '90 or '91, and I always saw it sitting there in the CD cabinet under the TV, but never actually listened to it until '96. This was the year that I started getting into shoegaze & dream pop, so this disc (along with both of MBV's albums and Psychocandy) was kind of the catalyst for that. I always thought it was kind of my little secret, so I was amazed to learn later that this band has such a huge worldwide following.



## ES6/A

Bridget Walters//  
I love these four songs....wait scratch that three songs. I find The raft song just too weird for me. Now mind you My Seventh Rib and Eating Styes From Elephant Eyes are very weird but there is just something really awesome about them and of course this is no surprise coming from The Shins. It's sound is very primal in the newly formed Shins band. They were of course previously called Flake Music and you certainly hear a tinge of Flake Music's style, however, this is definately a new transition

into the beautiful present that has become The Shins. This album would definately 'disgust' a regular person listening to The Shins for the first time. It takes a attained appreciation to really enjoy these songs on this album. Nevertheless this is certainly a great start for The Shins and we have seen their evolution in their two full-length albums Oh, Inverted World and Chutes Too Narrow. I would definately suggest anyone that really likes The Shins to listen to these four songs: Those Bold City Girls, Eating Styes From Elephant Eyes, My Seventh Rib, and We Built The

Raft and Floated. BTW: anyone know how i cant get my hands on this EP?

T h a n k s

Cameron Dejesus//  
Pardon the repetition but this really does resemble Alien Lanes Kronz is quite right. It's very much dead inbetween Flake Music and The Shins sound wise, a bit fuzzier perhaps than the

03:05

DF

19.01.2017

THURSDAY







FRIDAY

20.01.2017

# CRYWOLF

Kathrine Berger//  
As far back as the very first Beatles release, their albums had a contextual feel. With the releases of the singles "Penny Lane," and "Strawberry Fields," followed by the albums 'Revolver,' 'Sgt. Pepper,' and 'Magical Mystery Tour,' the Fab Four seemed to be uniting the world through a charismatic set of themed albums revolving around the Flower Power movement, psychedelic drugs, and the ability to be able to draw us all together, united in a stance not only against the war in Vietnam, but in the power this new generation had in their hands, to change the course of social and political events. While there were signals of disillusion, and troubles within the band, as found on the George Harrison song "Blue Jay Way," I think we all saw this as typical issues any group or family are destined to have, especially when they have worked so closely for so many years. And the 'White Album' was just as prophetic in its own way. I remember hearing it not only for the first time, but the second,

and third time ... and thinking though the songs were well composed, there was something lacking. The music seemed disjointed, like light refracted through a prism, with most songs more than notably written by single members of the band. The songs seemed to be pulled or led from other adventures, leaving me with a shattered, schizophrenic feeling. There was nothing interlaced, nothing tying the songs together. This was not lost on most fans, yet here were The Beatles, a group who had taken us on a serious journey, colliding

in a series of climatic musical ecstasies, the peak of the trip, a feeling I never wanted to leave my body. But here on the 'White Album,' there was nothing I could warm up to. The 'White Album' felt like the 'crash,' the day after

when the excesses of the summer had been cut with a sickening snap, leaving me with an uncomfortable feeling ... one of uncertainty, perhaps fear, and a disconnection to safety ... a feeling I just wanted to get through, wake up and find that all the music on this double release made sense. I had to set this record aside for many long-time going places. Even so, I would actually visit it again, though. And now, nearly forty years later, while I have re-listened to the songs as a kind of trapping of music, I still see

# LOSING

the 'White Album' as the light at the end of the tunnel, a tunnel that had once bathed and warmed me in strobing colours, psychedelic sensuality, pleasantly distorted shapes that would bend and ebb, as musical notes, like breezes changed my total perception ... I thought the light at the end of the tunnel would be more this, but then as The Beatles had grown up, so had I, and I was left with the reality that most things are not what they seemed.

Brennan Vinson//  
This album contains some amazing

04:12  
RUS

# NOISE

songs from Lennon's White Album (and I really mean as heavy as they). If the songs were better it would be a great album.

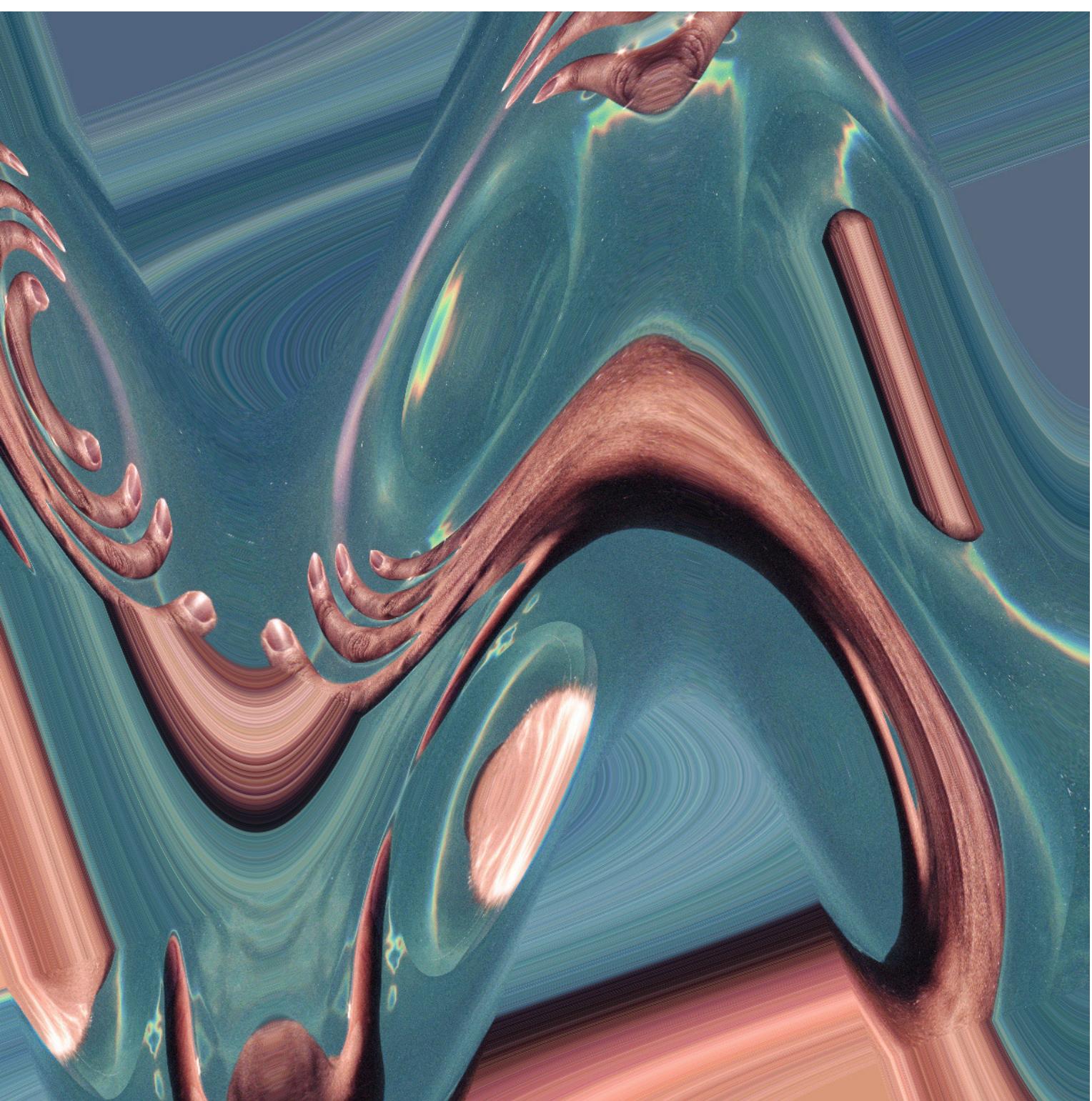
Remembering Domingo Dear Prudence, My Guitar Gently Weeps, Help!, Warm Blackbird, Mother Nature's Son, Baby in the U.S.R., and his opinion. The highlight is what pieces of the Beatles is present. Some is present on the Beatles but I just listened to most of this album. Revolver...

Katheryn Horton//  
Good, not essential debut album. 'Walk on the water' is great, 'Suzy Q' is good but too long. 'I Put a spell on you' is an excellent cover. Remainder is so-so.

Chang Flynn//  
It's hard to comment on this record knowing what will come after this one. Two hits that at the same time were covers from other group do not make me feel like rating this one high. There is no point in comparing this record to later ones anyway. I wonder what was

20.01.2017

FRIDAY



SATURDAY      21.01.2017

09:22

CAN



# BECAUSE THAT'S THE WAY IT IS

Dennis Wood//  
Mayhem Insanity... Beautiful Perfect  
the way it is . . . . .  
Karmez Good//  
No album has as many good songs as  
this one. I think it's the beatles at their  
best all of them contributing to make  
this a great sucess with ringo's don't  
pass me by one of the album high  
lights. If you where to bring an album to  
a desert island it would have to be this  
because with all the diverse styles and  
songs soft(Dear Prudence),hard(Helter  
Skelter) Revoulutionary (Revoulution  
1) Provuctive (my don't we do it in the  
road) Great story telling (rocky racon)  
and poetic (Blackbird) as well as the  
bizzare (Revoulution 9) Best Songs;  
Obla-Di-Obla-Da , While my Gutair  
Gently Weeps and Helter Skelter

hooked. We danced and sang, we ex-  
changed mix CDs and dressed in cos-  
tume. We had a gloriously brief time  
together, and Tegan and Sara still to  
this day reflects all that I saw in that  
picturesque blip of life. I got Tegan and  
Sara from this girl. But, with the good  
memories come tinged a shade of mel-  
ancholic longing, a frustration that the  
affair didn't last longer, didn't burn hot-  
ter, didn't delve deeper. The only solace  
I have at the dissolution is that, in her  
fitted perfection, she didn't even extin-  
guish me when she let me go. I have no  
deep, lasting scars from her. It is in this

Maryanne Guy//  
The irrevocable, unequivocally fantas-  
tic quality of music, the reason I love  
the stuff to such a gargantuan extent, is  
its ability to capture within its sound  
every element of the world around it.  
Music ingrains itself into a time and  
place of life and takes from the fertile  
soil all that makes the scene so signifi-  
cant, be it people, smells, sights, sen-

timentalities, notifications, anything.  
One captures, for first, the moments  
of our lives; where we were, truly  
broken; others lead us to see the  
start of new nights, new suns,  
time, is both here at once. In her  
face, Tegan and Sara came together  
wondrously bright, counter what we're  
used of womanhood and they don't  
look like other girls; she  
had the insatiable ability to completely  
totally enthrall me, imprison me in  
any facet of life, nothing she did  
was done to perfect, it seemed to  
have no flaws; she led me to greater  
or my greater qualities, we shared  
greatest, most fiery passions. I was

# PEOPLE PLACES

# THE ONLY TIME THERE

and play the album on repeat, listening to nothing else for weeks on end. This is one of those albums. The girl's 5th studio album, *The Con*, is superb in numerous ways. Tegan and Sara use the best elements of pop, rock, and folk, and somehow create something entirely fresh and their own. The music is excellent, hooky, pretty, and all around wonderful. The lyrics and content are heartfelt, honest, and very beautiful. This is an album I can definitely relate to, one of those albums with songs so special that they seem to magically capture that moment in your life as you listen to them. But with this album, you don't just listen, you live it. It's impossible to not be swept up in the emotions and stories that Tegan & Sara provide the listener with, not only making you appreciate what they were going through, but sending you back to relive your own memories. Every single song is strong, and none feel forced or out of place. Far and away my favorite T&S album, and I would recommend it to any music fan.

# CANADA'S CASEO.

ligh to full light, that I see Tegan and Sara, and especially the Con: despite the barraging energy exuded from each song of this album, there is that lurking sense, that bit of frustrated and longing empathy that lies in every note the girls sing, and more over, each song comes and goes entirely too quickly, the album even ending long before it's thought to at a mere 30 minutes. You can't help but feel that there's more to come.

I can buy that idea, but Canada? That's just mysterious. Kelly// has been on a long while. An album will come along that catches hold of me and doesn't let go. I become obsessed,

21.01.2017

SATURDAY



JANUARY

WEEK 3

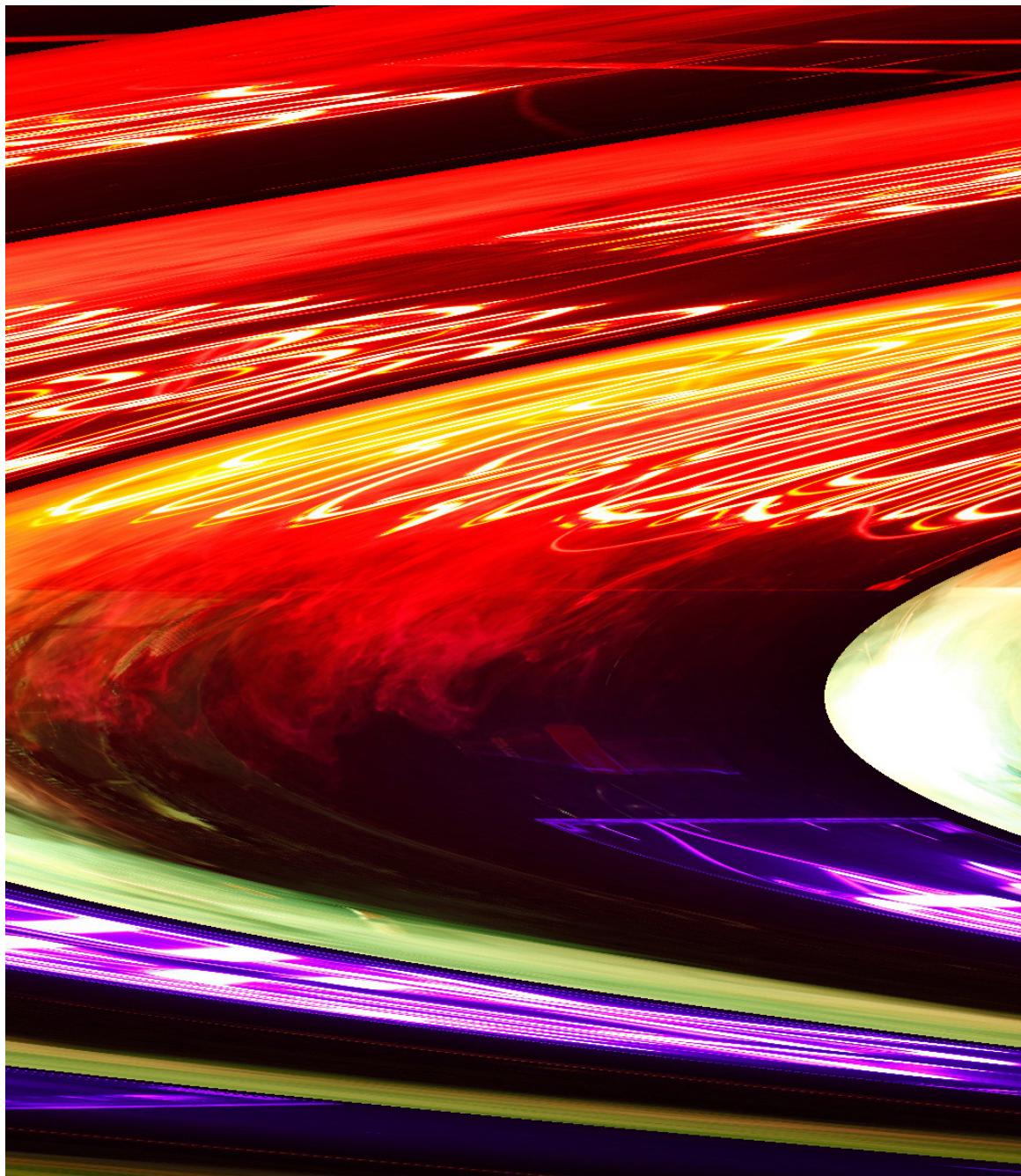
Tameka Fowler

2017

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# PURGATORY DRIVE





# THE GROWLERS

Marc Miller//

It has the same type of battling-mode mindset that it's similarly titled predecessor contained, but this time everything about it is so much more vicious and sinister, and Em just goes in on the beat. Both the beat and the rapping are standout in their own rights, but combined they form to make some type of Mac-n-Cheese-esque deliciousness. It's not a mean track per se, because it doesn't focus on anyone in particular, but there's a venom and vitriol on here that lends as some nice foreshadowing for the next album. Excellent track

Phil Collins//

A depressing reality-checker written after Eminem was nearing the end of his wits and close to the proverbial edge. He was out of a job, struggling to get money, having whatever money he did make robbed from his house, and his rapping career was going nowhere as he was trying to provide for his daughter. It's a relatable song for everyone who listens as we've all sunk so low we

don't know where we're going (I experienced it after Shaq retired, for example). It's a moment of self realization, a moment of desolation, a moment of

Roger Ebert, the great film critic,

Ya know, the long ending of 'Moonchild' might actually be my favorite part of the album. So nocturnal, mystic, and dreamy. I also love the freakout parts in '21st Century Schizoid Man', obviously.

Deborah Norman//

I guess a review for this album is not easy. Simply said, it is mind-bending, thought-provoking, and directional. Directional? well, I was very young and this album triggered me to search for more and widen my depth and breadth. The songs seem to follow a mood waving pattern: 21st Century Schizoid Man is rather harsh and provocative in its tone. Not to mention the mastery of its individual band members delivering a heart-felt perfomance. The power and aggression of Schizoid Man is suddenly dropped to a stupor by I talk to the wind. Ahh the flute...a magical introduction to music. Yet, the song seems very promising which again is broken down by Epitaph. But not sound-wise. The song is not powerful

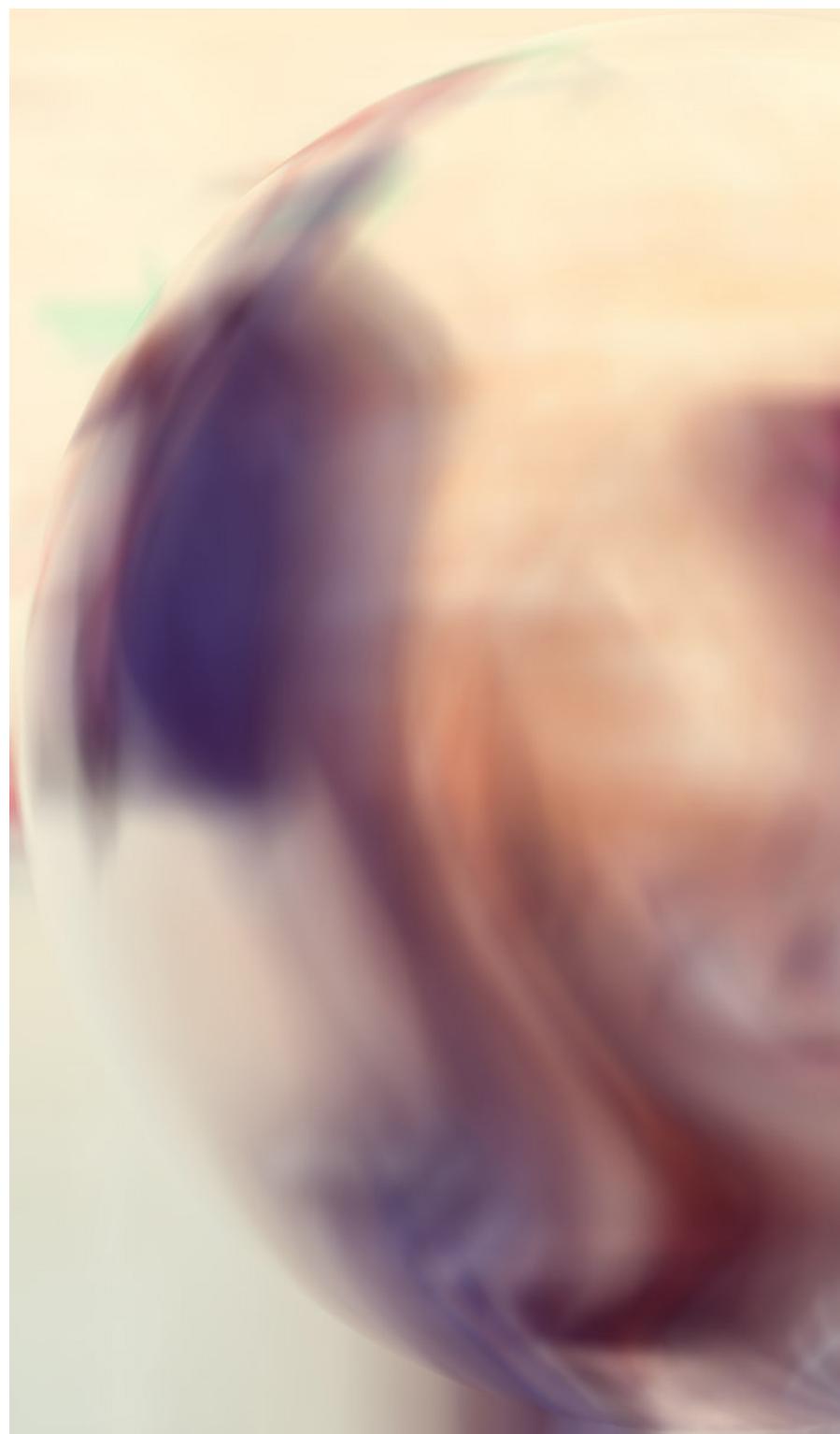
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USA

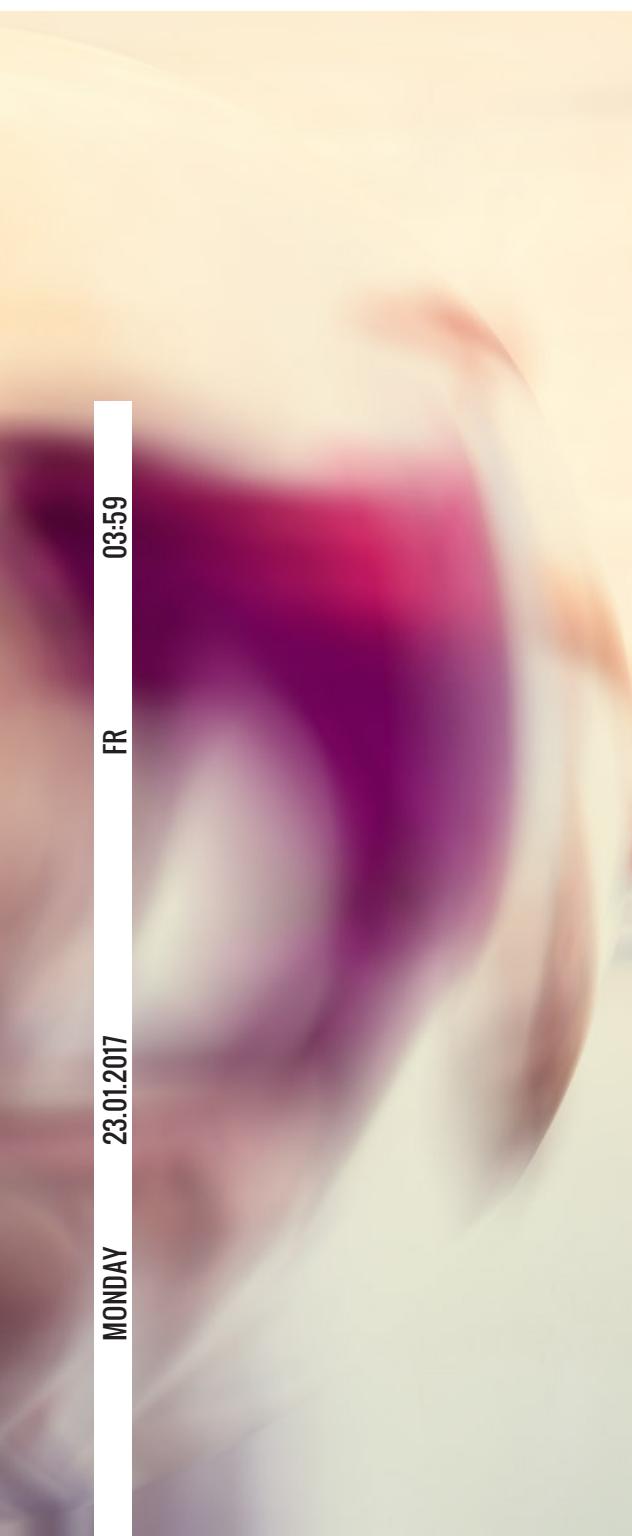
22.01.2017

SUNDAY

Heck Ya the



KatUs



02:59

FR

23.01.2017

MONDAY

# AULD LANG SYNE

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E  
T  
H

asleep. The musical virtuosity is obviously not in question. The emotion and impact is, though. The only situation in which I find this music appropriate is perhaps a rainy, Sunday afternoon, when you're sitting quietly reading the newspaper or a serious novel of some sort. Even then, I'd rather turn some good jazz on or even classical.

Obrien Wilkerson//  
Sublimely beautiful record, rich imagery, and, well, just lovely to listen to. Personal favourite track is 'Talk To The Wind', soft as the Sun on summer grass. Hard to fault it really, a genuinely unique piece of work.

Gallegos Stevenson//  
While tedious at times this is overall an excellent record. I love the warm tone

of Greg Lake's voice; its comfortable. This record is so far out there for its era that it has to be considered a milestone in rock history. No body takes chances like this anymore. Is it because it has all been said already?

Tate Burgess//  
In the Court I would say is one of the heaviest albums I have heard to date. It has a nice progressive sound to it, and the lyrics twist a nice tale As I caught it on the radio in the barn today I just felt the need to tell someone.

Jeanne Smith//  
They sure make a big deal about this one on here! It's a good album. One of the earliest renowned prog rock albums. 'Renowned' meaning in the present day, as it had been ignored back then upon release. It's gloomy, it's tight, it's spacey, it's elaborate, but somehow each song manages to stay uniform in some way. 'Moonchild' should not have been 12 minutes, the way they wasted 9 of them with aimless noodling. There's noodling that brings a song somewhere, that takes you to another point, or unifies all the previously heard passages together and connects to some new, unheard passages, and then there's aimless noodling, which has NOTHING to do with the song and takes you nowhere.

When I heard the title track, I realized I had heard the music on a deep level before. I had heard it in the song Circle One, from their 1972 album 'Demons & Wizards'. Anyways, it's not a bad album, it just gets too much credit. I don't care if it's better than another album, it's still a good album.

Watson

2 song album

Hardy  
I guess I'm just not a prog rock fan.  
use this album due to no  
It is all just  
us and over-blown.  
mean, I don't think  
ing myself to the  
ound out in front  
g music fan

Bell

MOND  
pletely embarrassed. I guess if it was 1969, I was hearing this for the first time and was stoned out of my brain, I might be more impressed and 'get it.' Today, however, it alternates between making me feel embarrassed that I'm listening to it and making me fall

# FOCK YA HALLS

# JOKER SMOK-

Tisha Petty//  
From what I understand, this is Anderson Partridge growing up young. Accepting the joys of the good old home life. That's not to say that it's sweet now, and right here. 'The Smartest Monkeys' (Books We Burned), 'War Dance' and 'The Ugly Underneath' are hardly happy tunes. But songs like 'Holly Pop on Poppy', 'My Bird Performs When She Appear'd' and 'Humble Daisy' are simply joyful. 'Humble Daisy' is one of my favorites with its rich harmonies and Pet Sounds inspired sound. Also 'Wrapped in Grey' is absolutely beautiful.

Morris Morris//  
Pierce//  
In #7 in the RYM top 500 marathon: (Note: This review applies to the 2009 Steven Wilson Remaster) It is an exciting listen. I found the mix very jarring at first. I am used to the rotten tape mix imprinted on my first cd. This is a staggering difference. Because Fripp stood over Wilson's shoulder during the remaster, I am pretty sure this is how it is supposed to sound. Musically, lyrically, conceptually - this is a brilliant record. But there is something about it that feels like a relic. An aged piece to be greatly admired, but never to fully connect with. For some reason, PF's 'Wish you were here' feels as fresh and exciting as must have in 75, time has worked differently on this one. Even still. It is a great work of art. 86/100

Virgie Rivers//  
I almost wanna give this 4 1/2 stars for the improv. section of Moonchild, but dammit, I can't. It's like this album has a magical progressive shield protecting it from being anything short of awe-

some. A Legendary Classic.

Rogers Weeks//  
This is one the most influential albums of the so-called 'dad rock' genre. Too bad it didn't age that well - of course, it must've been a shock to hear this album in 1969, but let's be honest, the mellotron and choirs sound really cheesy at times. The album itself starts with 21st Century Schizoid Man which is the highlight of the whole recording and probably the reason we still talk about this album after over 40 years. It's just ridiculously unique and ahead of its time. Then the album gets pretentious and, well, boring. I Talk to the Wind is fine. Epitaph is kinda over-dramatic. Moonchild lingers for way too long. And then it ends with The Court of the Crimson King, which is pretentious





# DUBAMINE

too, but at least it a really good song. Forgot to mention it has its iconic gorgeous cover art. I mean, look at Roger Daltrey's face! We've got to do this again. I am still a fan of his. I found this on the Jam and Culture's last fm page, from a user by the name of Timppa2000. 'Universally acknowledged standard of excellence.' That sums up Kind of Blue nicely in my eyes, though I'd add that Kind of Blue is the best starting point for getting into the initially daunting world that is jazz.

Tisha

Petty//

From what I understand, this is Andy Partridge's growing up album. Accepting the joys of fatherhood and home life. That's not to say that it's all sweetness and light here. 'The Smartest Monkeys', 'Books Are Burning', 'War Dance' and 'The Ugly Underneath' are hardly happy themes. But songs like 'Holly Up on Poppy', 'My Bird Performs', 'hen She Appeared' and 'Hum-

ble Daisy' are simply joyful. 'Humble Daisy' is one of my favorites with it's rich harmonies, and Pet Sounds inspired sound. Also 'Wrapped in Grey' is absolutely beautiful.

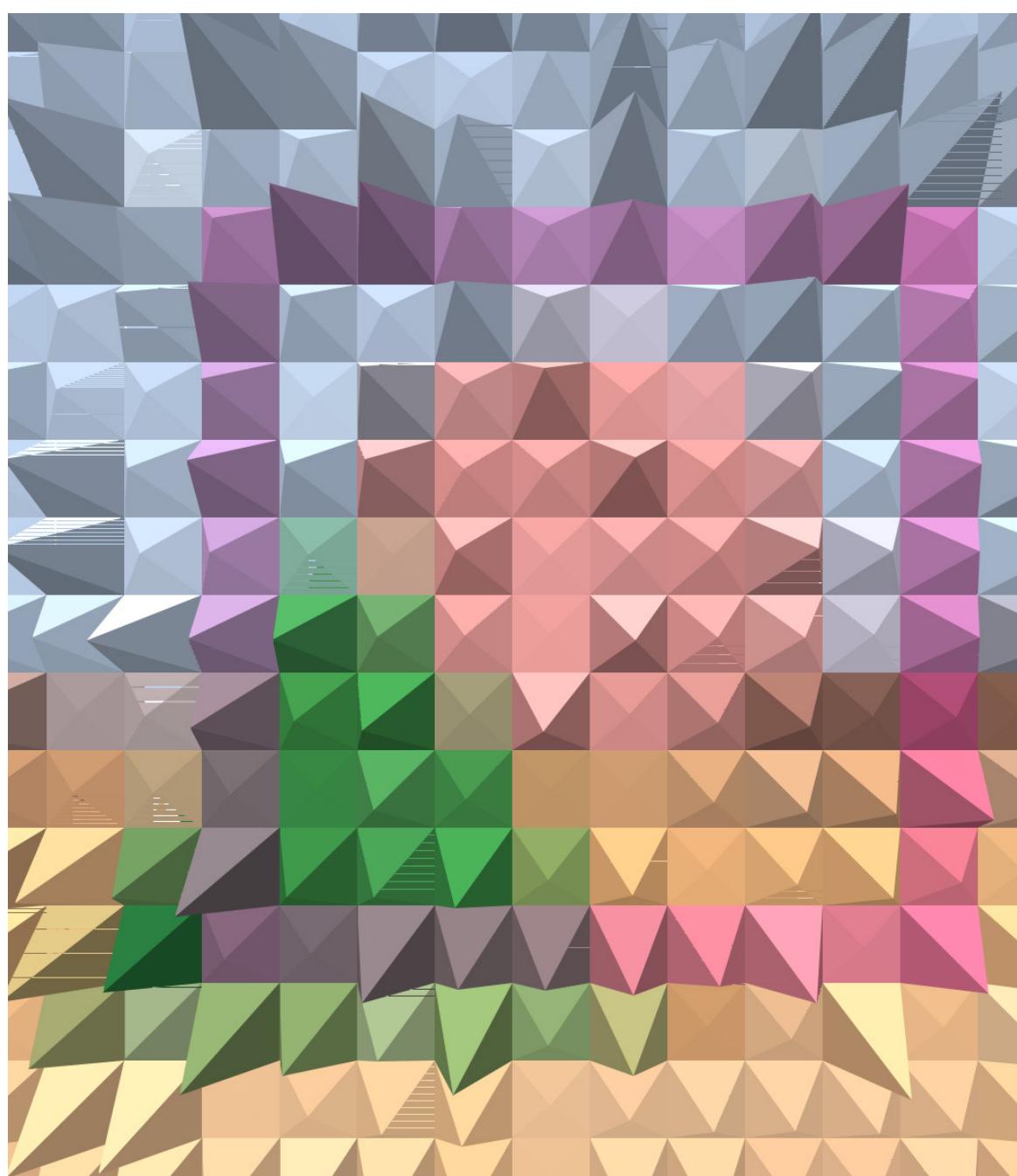
Morrison

Pierce//

In #7 in the RYM top 500 marathon: (Note: This review applies to the 2009 Steven Wilson Remaster) It is an exciting listen. I found the mix very jarring at first. I am used to the rotten tape mix imprinted on my first cd. This is a staggering difference. Because Fripp stood over Wilson's shoulder during the re-



# NOURA MINT SEYMALI



# ARBINA

Blanca Short//  
Got this for almost nothin at all  
with 'Ascenseur pour l'échafaud'  
and Cannonball Adderley's 'Some-  
thin' Else' on 2 CDs. I don't know  
shit about jazz but this sounds  
cool. And I guess it's a grower, too.

Bryant Atkinson//  
Mingus' 'Black Saint & the Sinner Lady'  
showed me that jazz could be loud and  
impolite. I learned from Coltrane's 'A  
Love Supreme' that jazz can be wild and  
adventurous. Miles Davis' classic 'Kind  
of Blue' has revealed to me that the  
genre can be emotionally deep and  
riveting as any other genre. From begin-  
ning to end, 'Kind of Blue' is a sublime,  
stimulating masterpiece. 'Kind of Blue'  
is more than glorious background mu-  
sic. Its sound is capable of doing more  
than just relaxing you after a long day.  
The lineup on the album includes Miles  
himself, John Coltrane on sax, Jimmy  
Cobb on drums, and Paul Chambers on  
bass. Many believe that this exception-  
al cast will never be matched. The tal-  
ent glows with exuberance. The speedy,  
dripping piano that upstarts 'All Blues'  
invites the dreary trumpet played by  
Davis. 'Freddie Freeloader' contains  
some great clapping percussion, and

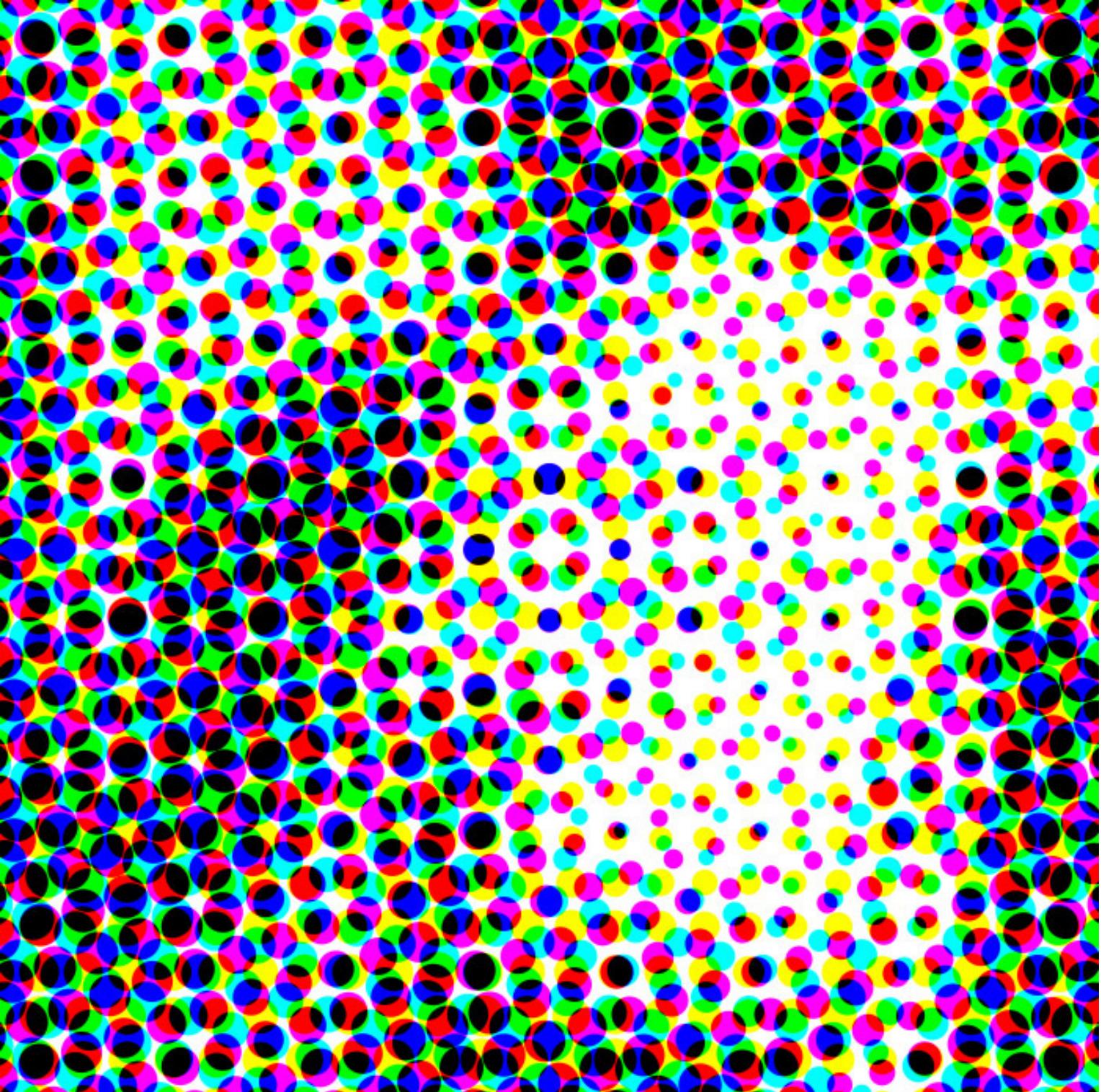
there is some superb sax playing by  
Coltrane on 'So What', among other  
pieces. The closing 'Flamenco Sketches'  
is gorgeously sad. It begins with a  
bass that sounds as if it is slowly dying,  
and Miles' trumpet provides a eulogy.  
Explaining why 'Kind of Blue' is such  
an astonishing record is not easy. The  
familiar jazz elements are here, and it  
certainly is not as ambitious as Davis'  
later work or even that of his contem-  
poraries. Even so, every single note  
on this record is played with purpose.  
'Kind of Blue's' reputation spreads  
beyond being highly influential. This

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MRT

25.01.2017

WEDNESDAY



THURSDAY

26.01.2017

03:11

USA



# OLIVER

Hull // Steve Vazquez//  
Steve Vazquez called Pixies 'the best band at their top dollar best are blindingly entertaining college rock'. I'm inclined to agree.

Jordan Romero// Ripped from my public library in late '04, and the disc's deep scratches meant I wasn't hearing anything past Crackity Jones. The next summer I caught them live - opening for Weezer, strangely enough. I remember being glad to hear Wave of Mutilation not once but twice. Eight or so years pass without thinking much about them. Last month I absentmindedly scrolled to this in my music library and ended up playing it very loudly on a sunny drive. It turns out that I didn't miss very much by not hearing the second half, but

overall I was surprised to find a new appreciation for this quintessential alt-rock band. Their throaty-shouts-and-noisy-surf-guitars!!!! aesthetic can get tiresome as hell in the wrong hands, but the Pixies use it to produce some remarkably euphoric music.

Bridget Walters// Sometimes I think that many of the best albums of the '1990s' were made in 1989: 'On Fire', 'The Stone Roses' and 'Doolittle' foremost amongst them. Like many other people I have taken a long time to fully appreciate this band, but they were nothing less than revolutionaries.

Cameron Dejesus// WOW, I really don't get this. I see the non sense/mysterious vibe where you have to guess what the hell the songs are talking about, but seriously? If I wanted good weird f\*cked up music I'd listen to Mr. bungle. I also understand this means something to a lot of people, maybe considered a classic, but personally it bores my ass. The famous 'hey' song is actually good...but the rest? its lost on me. I dunno if i should dislike or envy those who can appreciate this album..to review this album musically will be a challenge. you'll call it alt. rock, I'll call it bullshit. but that's just my opinion..

Olson Talley// One of my favorite albums. I could listen to every song all the way through from beginning to end. Opens up with catchy guitar & bass and doesn't stop the entire album. Favorite tracks: Gouge Away, Hey, Wave of Mutilation, Mr. Grieves, & Debaser. makes you

want to build a time machine to see them in their prime.

Faye Dale//  
Even though, I don't listen to the Pixies as much as before, I can still appreciate their music. It's already been said before. What defines the Pixies was their abrasive, but melodic sound. I'm sure more can be said to describe their sound, but all I would like to say is that they were highly original. Though, I prefer the more raw 'Surfer Rosa', that doesn't take away from the fact that I love the more lush sounding 'Doolittle.' With lyrics depicting surreal imagery coupled with a guitar sound that sounds like something new around every corner to enjoy. All I can say is that this is a great album from a highly influential band. I have heard many bands that have borrowed from the Pixies' sound. Even as a guitar player, I have learned some cool things from Joey Santiago. Doolittle is essential. Pure pure pure.

Stephen Ward//  
I never understood what the big deal was about THE PIXIES. There were some good songs - I'm fond of 'Head Comes Your Head', 'Monkey Gone To Heaven', 'Debaser' and 'Gouge Away' on this one - but for me they are/were nothing special. Plus I saw them live back in '89 or '90 and they put on one of the most mediocre live shows I ever saw (I'm glad my girlfriend at the time paid for my ticket!).

Smith Lyons//  
I remember the first time I heard Doolittle: that day I change the way music must be to me. The Pixies taught me music can be smart and as funny as hell. In Surfer Rosa they refine rough and稚嫩的 sound to their merits; and they went to Doolittle to refine their masterpiece: it's hard to decide what is the best song here. It starts in turbo with 'Debaser', and smash your face to the ground with tame one of the most condense songs ever. Here Comes Your Man takes you to the club to reject-

ed again, but it lifts you to paradise in Monkey Gone To Heaven.... I can talk a lot of shit about these fifteen songs, but finally you will be beaten by an acid sense of humour.

Velazquez//  
Steve Albini called them 'a band who their top-dollar bandleader blandly entertaining college rock'. I'm inclined to

# WUG



FRIDAY

27.01.2017

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# STRAT

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with time. It's almost perfect with the  
exception of 'Monkey Goes to Heaven'  
and 'Waiting for my Man' or whatever  
they're called. They're both way too  
pop and feel safe and unaffected. Un-  
like 'Hey' and '13' about the tattooed  
tit, they outstanding in their production  
and songwriting. Buy this album, it's  
better than Surfer Rosa.

Robinson Dominguez//  
El mito, las buenas críticas y la curiosidad  
me impulsó adquirir este disco.  
Vaya desencanto. No pasa de ser un álbum  
un poco mediocre, con algún que  
otro momento brillante, pero en general  
rodeado de canciones cursis, fal-

# ATMOSPHERE

señal y adorno a huecos lo entiendo  
por qué está tan sobrevalorado este  
disco, ¿no se hizo nada mejor en el 89?

Katheryn Horton//

This is one the greatest albums ever made. It's top notch from top to bottom. It's something else. It's really something. Its quite something when you take a listen. You'll be listening to it and you'll be all like: 'man, this is really

shitty'. These guys really did something here. Because when you listen to it, they do something. At Venice Beach, there's a black guy who's making a sandwich and they play the boardwalk and he's got pixies posters on them in Arkansas. It's a little misinformed, I believe, mistaking the Pixies for a band in Arkansas, and if he'd sell it to me, he said I could have it. I gave it to my mom.

the pixies are my all time favorite. I was pleased as punch. It was really something. Most of this sentiment of mine about the pixies comes as a result of the album *doolittle*. Thusly, I give it 5

stars. 5 whole stars. There is not one song that I skip on the album. I used to skip 'Silver' when I first bought it but I have since learned to appreciate it. As far as I'm concerned, 'I bleed' is numero uno on the list of greatest songs of all time. Its

Chang Fly Robinson//  
This album is still the worst. It later was bought by the commercial rock scene in the 90s. Dull music, awfully produced, amateurish. Some people seem to listen to it and it seems to me that this is music for V-fed teenagers.

Harriett Kaufman//  
This is one of the best of their songs. It's one of the best of their albums. If not the best!

Kathrine Berger//  
I actually do like these guys, but how can anyone not acknowledge how overrated they are? This is a very solid four star album, and they do deserve credit for debuting with two impressive albums back to back. Their fan base has always been the smug college crowd who tend to think they're the arbiters of good music, though, and I tend to think that is why they're so outlandishly overrated.

Brennan Vinson//  
I really love this album. It gets better with time. It's almost perfect with the exception of 'Monkey Goes to Heaven' and 'Waiting for my Man' or whatever they're called. They're both way too

pop and feel safe and unaffected. Unlike 'Hey' and '13' about the tattooed tit, they outstanding in their production and songwriting. Buy this album, it's better than Surfer Rosa

Robinson Chang//  
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Katheryn Kaufman//  
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06:44

DE

27.01.2017

FRIDAY



SATURDAY

28.01.2017

USA

03:57



# BLACK MARBLE

# IRON

Dennis Wood//  
I was never a Pixies disciple or anything. In 1989, I was mostly listening to stuff like Tears for Fears, Prince and The B-52s, plus U2 & R.E.M. Of course in the years that followed, I heard this record and was impressed, but only recently did I actually sit down and listen to it all the way through and it absolutely does deserve praise as a masterpiece and certainly one of the top 10 albums of the 1980s. ‘Monkey Gone to Heaven’ and ‘Debaser’ in particular are very original and captivating.

Ramirez Good//  
With its slick combination of Blues and Psychedelic rock, and Jim Morrison’s haunting vocals, The Doors’ debut self-titled album is a solid piece of work that still holds up, although not quite

one that stands out as truly amazing.

Maryanne Guy//  
Los chicos de The Doors creyeron que por usar muchos órganos para atmosferizar canciones de rock se convertirían en la revelación. Les funcionó a un nivel superficial, pero no trasciende. Quien merecía ser la revelación allá por 1967 eran The Velvet Underground y

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# LUNG

28.01.2017

SATURDAY

