

DisagreeEeable

28 September 2022 | Jonah D, editor-in-chief

What we're listening to:

Album: #1 Record | Big Star

The aspirational success of cult band Big Star (just look at the title). While they were never hits in their time, the power pop folk of Big Star's debut has proven to be a strong choice for continued excellence.

Track: We Can Work It Out | Stevie Wonder

There's nothing quite like art imitating life. But how about art imitating art? Stevie Wonder flips Motown's influence on the Beatles around and does a soulful and energetic cover of a Beatles hit.

Track: Unforgiving Girl (She's Not A) [single version] | Car Seat Headrest

Turns out, you can really have it all. Car Seat Headrest combined and interpolated 30 years of his favorite indie together to churn out the best and brightest singles in years. Perfect intro to his work.

Reviews:

Lorelei [track]

1984

Cocteau Twins

Author: Jonah Dayley

Appropriately enough for something hailed as the origin of Dream Pop, the entire thing feels like you're drifting through a massive snowstorm. The entire mix is so claustrophobic that you can barely tell the instruments apart. It feels like trying to walk around your room after waking up exhausted in the morning. All except Elizabeth Fraser's voice, soaring over and consuming the entire thing, to the point in which all else is forgotten. From then on, the track becomes a large snowplow, pushing through white-out conditions, clearing and lighting the way. It's a 4 minute capture of all the best parts of being a teenager, a flash of inspiration to every teen tired of sitting around and prepared enough to change that immediately. It's a rallying cry for all who have their wits and imaginations around them, ready to charge onward and create a new future. It's the outspoken display of the ultimate ideal for introverts: it's quiet and deliberate, but if you get to know it than you'll see wonders you never imagined.

The Smiths

the Smiths

1986

Highlights: This Charming Man, The Hand That Rocks the Cradle, Suffer Little Children

Author: Textboxers

People tend to believe that all of the world's history has culminated into the present we exist in today. That may be somewhat true, but I would argue that much of what we know as pop culture now would be recognizable to a person from 1984: we get the first Macintosh computer, Van Halen digests the history of Rock and Roll and spits out "1984", and Hip-Hop emerges from the primordial NYC ooze in the form of Run-DMC. That was also the same year The Smiths released their first album and posed a question to the radical and politically-charged

punk rock movement of the day: "What if politics were personal?" Borrowing the jangly sounds of REM, the snottiness of the Sex Pistols, and the showmanship of the opera, and the unique melancholy of Thatcher-era England The Smiths developed the foundation for Emo music as we know it today. On their first release Johnny Marr reimagine punk rock power chords as bright, airy arpeggios. Morrissey cops the sneer of punk rock but sings about relationships and his English homeland in a moody, pensive tenor.

Kazemachi Roman

1971

Happy End

Highlights: Kaze wo Atsumete, Haikara Hakuchi, Natsu Nandesu

Author: Jonah Dayley

I have to admit, this album needs a guide to lead you through it. It's not that the sounds are particularly confusing (it's like really chill, minimal British invasion), or for that matter because every lyrics is in Japanese. It's just that Happy End accomplished their goal: to complete a record really out of time and history. According to Takashi Matsumoto, the band's lyricist, the album is supposed to be written as vignettes of Tokyo pre-olympics in 1964, when massive changes swept the city. And it shows, too. The literal translation of the album title is 'Wind City Romance', aptly enough. The album captures the sounds of what 2000 years of history in an ancient city feels like. It sounds like the wind blowing across city streets and through cherry blossoms. It sounds like the quiet of the mid-day mid-winter and the crowds of bustling people under streetlights simultaneously. All and all, it sounds like a heartfelt ode to a city that no longer exists, that's been gone so long that they are the only ones who can tell us about it. And a city out of time is alien enough for me.

Kill the Moonlight

Spoon

2002

Highlights: The Way We Get By, Paper Tiger, Small Stakes

Author: Jonah Dayley

Spoon. A band as adept at brevity as their monosyllabic name. Britt Daniel made a career on obsessively removing all excess, all the time. Spoon is here to teach us the valuable lesson that what's amazing doesn't need to be long or drawn out. In fact, the length or opulence of a work, more often than not, only cripples the effectiveness of it. Spoon proves this to us consistently, over the course of a 25+ year career. None of their records demonstrate this principle of space better than Kill the Moonlight.

This album opens with 'Small Stakes', which contains only solitary organ, tambourine, and vocals. Right from the get-go, there's nothing but room on this. And yet, the song is still more full and energetic than most of anything else you'll hear. And that's without even considering such succinct and insightful lyrics as "Oh yeah small stakes ensure you the minimum blues / But you don't feel taken and you don't feel abused / Small stakes tell you that there's nothing can do / Can't think big, can't think past one or two"

Oh, and did I mention it's only 2 minutes long?

The best part is that every song on it takes after this, from the down-to-earth story-telling of 'The Way We Get By' to the atmospheric 'Paper Tiger', everything important hits at once.

There's no point on Kill the Moonlight in which Spoon reaches past the realm of easy understanding, all with style and a sense to get to the point.

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

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