

# DisagreeEeable

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Jonah D, editor-in-chief

## What We're listening to:

Track: Maggot Brain | Funkadelic

After being instructed to 'play like his mama just died', this twisted pile of acid is what Eddie Hazel came up with on a ton of weed, in which you can hear the sound of millions soon to live now birthed.

Track: Number One Lover | Toby Sebastian

Apparently we can now know what Buddy Holly would have been doing if he existed in the modern day: he would've spent his time being sweet and writing songs that sound like Toby Sebastian.

Track: D'yer Mak'er | Led Zeppelin

In the early 80s Robert Plant took a turn for the dubious and replaced his blues with blue-eyed soul. But D'yer Mak'er basically forcasted all that back when it still sounded interesting and new.

## Reviews:

Copenhagen

Galaxie 500

1990

Highlights: Don't Let Our Youth Go To Waste, Decomposing Trees, Listen the Snow is Falling

Author: Jonah Dayley

Tell the whole world, everyone: Galaxie 500 is the world's best tonic. After spending all of last Sunday in a flu-ridden stupor, dozing on the couch for 2+ hours at a time and vividly hallucinating sounds, I took a dose of ibuprofen and thought I should get to my next review for this week's issue. I couldn't think of anything to write about, so I just stared blankly at my computer screen trying to think of something important. The name 'Galaxie 500' kept floating around in my mind, even though I had never listened to them before and knew nothing about them. Well, after 40 minutes of sitting under a comforter with my headphones, I realized two things:

1. My fever was entirely gone

2. Galaxie 500 is amazing!

Now, the budding intellectual in the audience may point out the flaw in my logic here; 'don't you remember post hoc ergo proctor hoc? Who's to say that this band was actually the thing that tempered your illness?' I am, actually.

*Copenhagen* is the live album from their last show. Recorded for a small but lively audience, it feels like they're aware they're making history. Indie rock history, at least. Every song is executed perfectly, from rhythm to timbre and volume. Somehow, when Galaxie 500 plays, the 4 distinct elements they have combine and blend together, making something new and more powerful than anything that is a part of it. The best demonstration on on the combined power of the last track, the last song they ever played together, a cover of Jonathan Richman's 'Don't Let Our Youth Go To Waste', in which everything falls directly in place from the very get go, providing an apt and poignant finale to such an important band. If dream pop and shoegaze have anything to say about, then your youth did not go to waste, Galaxie 500. Congrats.

The White Album

1968

the Beatles

Highlights: I'm So Tired, Helter Skelter, Yer Blues, Don't Pass Me By

Author: Jonah Dayley

As editor-in-chief, I've given myself the responsibility of reviewing this utter behemoth of an album, hopefully in such a way as to make quick and easy understanding of it's scale and shadow across all of rock and roll to this day. While this may be possible, I think the cultural weight to this piece of work may be too great. It's hard for this to sink in for those who don't already understand it, but the White Album (and really the Beatles in general) are one of those pieces of culture that have transcended whatever place they once held as a massive cultural icon into actually becoming the culture (think McDonalds and the like). While *Sgt. Pepper's* certainly fills this role the best, the White album is close behind in a similar position. It's such a trope in music to call a release the artist's 'White Album' (think the Clash's 'Sandinista!' or the Smashing Pumpkin's 'Mellon Collie and the Infinite Sadness') under similar circumstances: a group at the height of their fame putting out a long and mercurial work where brilliance and stupidity both abound. In their massive redefinition of all that's popular, the Beatles created a new form (at worst a new label) for something new.

What a delight the original White Album is. My favorite thing about it, more than it's impact or even the music itself, is that probably 40% is just filler. However, no one can agree on what the filler is and where the gems are. Before writing this, I looked up what other people thought the best tracks were on the album. I got the expected results of dozens of spam listicles that added nothing to critical discourse. What I loved though was that every single list was entirely different from each other, and from my own list. That's one of the most special things about the White Album; depending on the person and for that matter how their feeling in the moment, the White Album sounds entirely different and new and fresh, no matter how many times you've heard it. The White Album is an ever-shifting kaleidoscope, and somehow it pulls off the fantastic and unique trick of being such a chimera it's practically impossible to knock it. Not that I tried too hard, though.

## New Music:

All Our Friends EP

2022

Dubious At Best

Highlights: A Brief Moment, Adrenaline

6.7

Author: textboxd

Dubious at Best is the first truly local band we've ever reviewed at DisagreEeable, fresh-faced Meridian, Idaho natives. This scrappy 5-piece is still in high school, frankly, which makes their debut even more exciting than it would be otherwise. On Halloween 2022 they released their debut EP "All Our Friends". Dubious at Best starts with a foundation of garage rock and then adds a heaping of cello, keyboards, and multiple vocalists. They sound like a young R.E.M, or early Vampire Weekend (but without the African-inspired rhythms). Singer/Cellist Ryan Price's vocals stand out on the live cut of "Adrenaline", a rousing youth anthem with fine guitar work and staccato bursts of punk-rock cello. Another choice cut is "A Brief Moment", an anomaly of polyrhythms and poetry improv bookended by more traditional indie pop, which includes the memorable line "Paisley thinks we're dating / won't she be surprised" (don't worry, it makes sense in context). There are plenty of missteps throughout, of course. Some of the more notable include Blue Sweater, which is fun the first time but quickly wears thin, or the finer details of Letters that only become stranger the longer you listen to it. In general, none of the errors are major, but are more like little perforations in the surface of the songs. Of course, errors are to be expected from a brand-new band, and it's a strong enough debut to be interesting. Watch this developing band closely-- they certainly have a plenty more in the tank and the horsepower to take you to an exciting new place in future releases.

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

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