

Disagreeable

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

What we're listening to:

Album: Automatic For the People | R.E.M.

One of the crown jewels of R.E.M.'s career, where they finally matured enough to come to terms with their own age. Look no further than 'Nightswimming' or 'Everybody Hurts' for proof.

Track: These Days | Nico

There's something about the tender guitar played so quiet the tape hiss bleeds over combined with the plings of viola and Nico's deep and accented voice that create such a cocktail of powerful loneliness.

Track: Debaser | the Pixies

A fiery rocker from Boston's finest. A standout from *Doolittle*, you can hear the sound of Kurt Cobain's eyes lighting up, and for that matter the major key version of the 'Smells Like Teen Spirit' riff.

Reviews:

Crazy Rhythms

the Feelies

1980

Highlights: Crazy Rhythms, Raised Eyebrows, Everybody's Got Something To Hide

Author: Jonah Dayley

Sometimes it's ineptitude, sometimes it's brilliant. Among the most striking things about *Crazy Rhythms* is the complete lack of standard pop trappings. Sure, there's a few songs with verse-chorus-verse structure, or a pretty standard lineup of players, but the album has a clearly alien air to it, as if the performers' closest exposure to rock and roll was repairing radios. Every element is reminiscent of rock, but none of it ever quite feels right. There's a palpable nervousness as they worship 3 chord punk with 2 chords of clean-toned guitar; 1 chord for the first half of the song and the other for the second. There's a drummer, of course, but he's too modest and uptight to use cymbals of anything resembling cathartic power, so he just plays an elementary school's worth of assorted hand percussion, making plenty of noise and energy, but without letting up any tension. And the vocals sound like a guy who wants to play in a band like the cool kids do, but simultaneously thinks that singing is for people who want to stroke their own egos. As a whole, they never sound like they're at ease, in the best possible way. Instead of creating a funeral pyre of popular music, they captured the sound of teenage angst from the perspective of fresh, square youths wandering the streets of the new suburbia. The Feelies showed the world how to harness your situation for creative prowess, no matter how mundane it is.

The Best Ever Death Metal Band in Denton [track]

the Mountain Goats

2002

Author: Jonah Dayley

There isn't much about this that you would consider traditionally beautiful. First off, the title, which seems wordy in an cheap joke sort of way. Recorded on a cheap and beat-up boombox, the sound of the tape rolling and hissing almost overtakes the music sometimes, and the fluttering is... extreme. Audio quality aside, the song is composed of a single man playing acoustic guitar with much gusto and singing in voice that threatens to fall toward the John McCrea end of the spectrum. For that matter, he's not fantastic, even with much emotional force pushed behind his shouts. As it begins, it sounds like a quick sketch of two goofball metal-heads who form a band (which the contenders for name are the Killers, the Hospital Bombers, and Satan's Fingers) and just want to have fun. As it continues, though, it changes. What starts as a brief run of details about high school kids turns into (with a expert chord 180) a powerful sketch of two people who were not allowed to follow their dreams. In the shattering closing lines, John Darnielle explains to the listener that "When you punish a person for dreaming his dream / Don't expect him to thank or forgive you", that you need to let people make their own mistakes and mess up, and eventually they'll find their own way. So in the end, it ends up pretty beautiful anyway.

Leaves Turn Inside You

Unwound

2002

Highlights: We Invent You, Below the Salt, Off This Century

Something I find amazing when I discover an album that I really enjoy is that I usually fall in love with the shorter, more hook-laden tracks first but quickly tire of those. Then there are those songs that you skip because they challenge your tastes of the moment and take more time to appreciate. It is always the albums that contain more of the latter that end up in my permanent collection as favorites. Recently, one I've discovered that this applies to aptly is /Leaves Turn Inside You. People around me played the first track, 'We Invent You' over and over, almost as a form of trolling, due to the first two minutes being a single sustained organ chord. Eventually, though, I could push through that and I even grew fond of that chord itself. Once you get past the intro of the first song, that album takes a turn for the weird, becoming almost painfully slow and darkly atmospheric. Dozens of instruments will float in and out of each cut as they dilate and shift throughout. After these many years of hearing the droning organ at the beginning, I finally have the patience to realize that whilst it's incredibly difficult to like, /Leaves Turn Inside You/ is one of the best albums I've heard.

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

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