

# QUEUE

*Starkville's Best (and only) Music Magazine*

MASAYOSHI  
TAKANAKA

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MARVELOUS 3

ELIS &  
TOM

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ANDY  
GULLAHORN

THE CARS  
ALBUMS  
RANKED

DISCO  
SUCKS

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WHY YOU  
SHOULD OWN  
RECORDS

MACABRE  
PLAZA

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GERT ARWOOD &  
THE CENTENNIALS

# STARKVILLE LIVE MUSIC

## September 6th

The Bold O'Donaghues (*Dave's*)

## September 7th

The Lacs (*Rick's*)

Hayden Coffman (*Rick's*)

## September 13th

Justin Holt (*Two Brothers*)

Apprehend (*Visual Arts Center*)

Hoopstick (*Visual Arts Center*)

Mustache The Band (*Rick's*)

## September 14th

Justin Holt (*Two Brothers*)

Paxton Peay (*Rick's*)

Kanaän Brock (*Rick's*)

Highfield (*Dave's*)

## September 15th

Honeyboy and Boots (*Two Brothers*)

## September 20th

Sonic Voyager (*Two Brothers*)

Flatland Cavalry (*Rick's*)

Colby Acuff (*Rick's*)

## September 21st

Tyler Flathau (*Two Brothers*)

Caleb Shirley (*Rick's*)

Brett Bone (*Rick's*)

## September 22nd

Battle and the Wheelers (*Two Brothers*)

## September 27th

Hartle Road

Parrot Weather

Walk n' Talk

Sonic Voyager

Christian & Andy

Logan Crosby (*Rick's*)

Emmy Moyon (*Rick's*)

(*The Slab House*)

# DISCOGRAPHY DEEP DIVE

NATALIE



FAVORITE TRACKS:  
'YOU MIGHT THINK,' 'MAGIC'

1



FAVORITE TRACKS:  
'JUST WHAT I NEEDED,' 'MY BEST FRIEND'S GIRL'

2



FAVORITE TRACKS:  
'LET'S GO,' 'IT'S ALL I CAN DO'

3

REAGAN



FAVORITE TRACKS:  
'YOU'RE ALL I'VE GOT TONIGHT,'  
'MOVING IN STEREO'



FAVORITE TRACKS:  
'YOU MIGHT THINK,' 'DRIVE'



FAVORITE TRACKS:  
'DANGEROUS TYPE,' 'NIGHT SPOTS'



FAVORITE TRACKS:  
'SHAKE IT UP,' 'CRUISER'

4



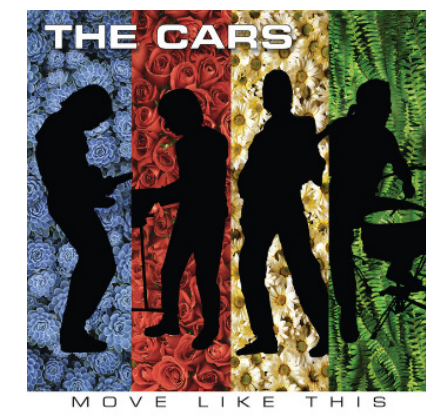
FAVORITE TRACKS:  
'YOU ARE THE GIRL,'  
'TA TA WAYO WAYO'

5



FAVORITE TRACKS:  
'TOUCH AND GO,' 'GIMME SOME SLACK'

6



FAVORITE TRACKS:  
'SAD SONG,' 'HITS ME'

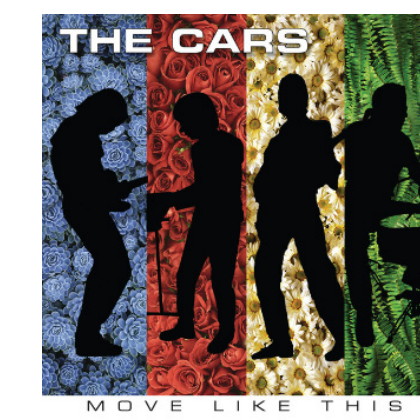
7



FAVORITE TRACKS:  
'FINE LINE,' 'COMING UP YOU'



FAVORITE TRACKS:  
'TOUCH AND GO,'  
'YOU WEAR THOSE EYES'



FAVORITE TRACKS:  
'SOON,' 'BLUE TIP'



FAVORITE TRACKS:  
'SHAKE IT UP,' 'I'M NOT THE ONE'

# Queued Up

## Marvelous 3

by Natalie Staggers



It's August 16th. I'm sitting on the 4th floor of the Bank of Commerce building, ready to check out from my job in corporate radio and check in to my job as a music magazine journalist. I pull up the trusty Google Doc and Spotify, only to discover that my artist of the month dropped a new single TODAY. I scramble to find my headphones and am immediately taken off guard. Did I accidentally click on a Weezer song?

Listening to "Psalm of the Summer" had me on a constant emotional rollercoaster, unable to decide if I liked or hated it. Overall, I think that it's an okay song, but it's not as good as some of their other work. Butch Walker (vocals and guitar), Jayce Fincher (bass), and Doug Mitchell (drums) were just kids when they formed the glam metal band SouthGang. SouthGang was active in the late '80s and early '90s but eventually developed into Floyd's Funk Revival which became The Floyds and later became Marvelous 3. Walker, Fincher, and Mitchell explored many different genres as they found their sound, but ultimately landed on the punk/alternative/rock/pop hodgepodge that was Marvelous 3.

While Marvelous 3 never experienced much commercial success (with the exception of their 1998 single "Freak of the Week" which hit No. 5 on Billboard's Modern Rock Tracks Chart), their music is worthy of recognition. Their first album, *Math and Other Problems*, was released in 1997 and has tons of upbeat pop rock songs with catchy hooks, including "Bottle Rockets" and "Appetite." It also has the unique "Katrina," which documents Walker's experience of being stalked by a lesbian.

My favorite (and their most commercially successful) release is their 1998 album, *Hey! Album*. Yes, the word "album" is in the name. This was the first album written and produced under the guidance of a record label, and Elektra may have had a hand in the more refined sound of this release. The opening lyrics to the album are, "I guess I met the devil, but I sure didn't know no better. You were cool as hell like email but still timeless like a letter." 13-year-old me thought that was the boldest declaration of love you could make, and I wanted so badly to be the toxic woman that Walker just couldn't shake. This album is full of unique but catchy hooks that you won't be able to get out of your head for weeks. If it tells you anything, I spent almost an entire summer exclusively listening to this album. I respect Walker not only for his songwriting and production abilities, but also for his quirkiness which is on full display in the last 15 seconds of "Indie Queen." While I think the whole album is worth listening to, the two tracks that have always stuck out to me are "Indie Queen" and "Vampires in Love."

*ReadySexGo* (released in 2000) was the second and final album they made while signed to Elektra. It took the quirkiness from *Hey! Album* and ran with it, dedicating a seven and a half minute song to credits and a "hidden" track. While I find this to border on the line of too quirky and almost always skip this track, I appreciate their willingness to have fun in the studio. Less than a year after this release, Marvelous 3 left Elektra, a severance which marked a 23-year hiatus from releasing music. Fans thought Marvelous 3 was done for, but the boys decided to get back together after more than two decades of pursuing solo projects.

With their 2023 release *IV*, Marvelous 3 proved what I had never doubted. They could still write an earworm of a hook. While I was a little disappointed with their latest single, I think that's only because of the standard I hold them to in my head. As a dear friend of mine and fellow Marvelous 3 fan would say, not every song can be "Vampires in Love." I've always thought that Marvelous 3 was underrated, and I hope that this article gets them one step closer to getting the recognition they deserve.

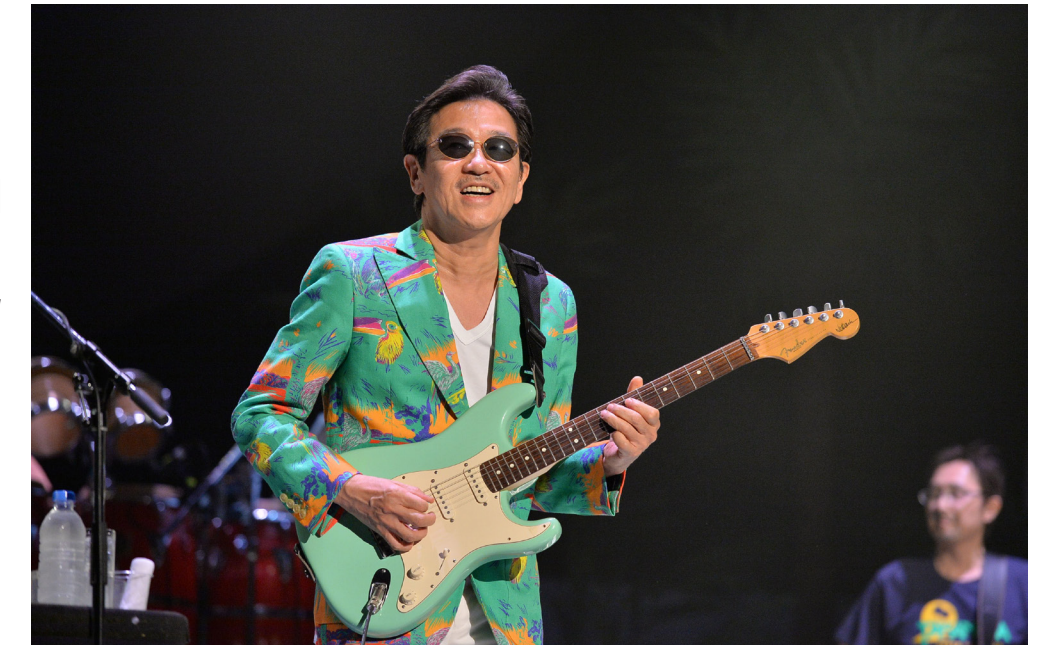
# This Month

## Masayoshi Takanaka

by Reagan Bussey

How can you not like someone who has a surfboard guitar? I can't remember how I became familiar with Masayoshi Takanaka's music several years ago. I had become obsessed with jazz fusion and probably heard one of his songs from a random playlist but then could not remember his name for the life of me. A few weeks later when I was discussing him with a friend, she immediately knew who I was talking about and we proceeded to listen to his album, *Brasilian Skies*.

I think my favorite part about him is his taste in eccentric guitars. Like I mentioned earlier, he plays a guitar that's in the shape of a surfboard, which he uses regularly during his live performances. Another favorite that I've discovered recently was a video of him playing slide guitar while seated. The guitar had a working model train that circled a forest on top of it. The scene along with his melodic playing is a video worth watching.



Most of his albums are instrumental, save a few minimally arranged vocals. Takanaka writes all of his own material and produces his own albums, all of which are fun and enjoyable to listen to. His ability to combine elements of fusion and bossa nova intrigued me at first, and every once in a while I'll go to his Spotify and just click shuffle. I never skip a single song. That's how good he is.

His beginnings as a professional musician differ slightly from his solo career. He played guitar and bass in a prog rock band called Flied Egg. He didn't like playing bass but had to for the band. During his time in Flied Egg, he was beginning to get work as a studio musician.

After the dissolution of Flied Egg, he joined rock band The Sadistic Mika Band. The group had a female lead singer which was rare at the time in Japan. They also became the first Japanese rock band to tour the UK. After the husband and wife duo in the group began divorce proceedings, Takanaka took over the group while simultaneously working on solo material. During this time, he was studying music theory which ultimately helped define his signature style of using complex melodies and chords throughout his songs.

His first solo album was released in 1976 and the opening track contains one of his signature songs, "Oh! Tengo Suerte." His solo work, which combines jazz and bossa nova, differs from his work with the Sadistics, which has a funk-glam rock approach to it.

Unfortunately, I can't find much in terms of album reviews or chart information about his work. Based on data from Spotify, his most streamed songs are from his debut album, *Seychelles*, and his fourth album, *Brasilian Skies*. The latter was partially recorded in Brazil and Los Angeles, which surprised me at first, but once I listened to it, I could clearly hear the influence of bossa nova and the atmosphere of being on the beaches of California.

My favorite album of his is *On Guitar* which includes my favorite song, "RAINBOWS." His tone is unmatched and the groove just makes you sit back and think about being on a beach somewhere, unbothered by worldly responsibilities.

He has released 39 albums and is currently on tour. If anyone wants to pay for me to go to Japan and see him, send me an email.

# Reviews

## Beyond the Frame (Andy Gullahorn)

by Natalie Staggers



*Beyond the Frame* has held a special place in my heart since the first time I connected with it. I will confidently state that I am incapable of finding the words to truly express how important this album is to me, but I will do my best. In my sophomore year of high school, a very close friend of mine passed away unexpectedly and I had to learn how to cope with a type of grief I had never experienced. Andy Gullahorn's insightful and perfectly-worded lyrics spoke to me in a way that nothing else could. The album opens with "I Will," which perfectly captures the feelings of loss and isolation. It speaks to the frustration you feel when people try to help and when they don't. He words it in a way that not only tells you but shows you that you're not alone in this feeling, no matter how alone you may feel.

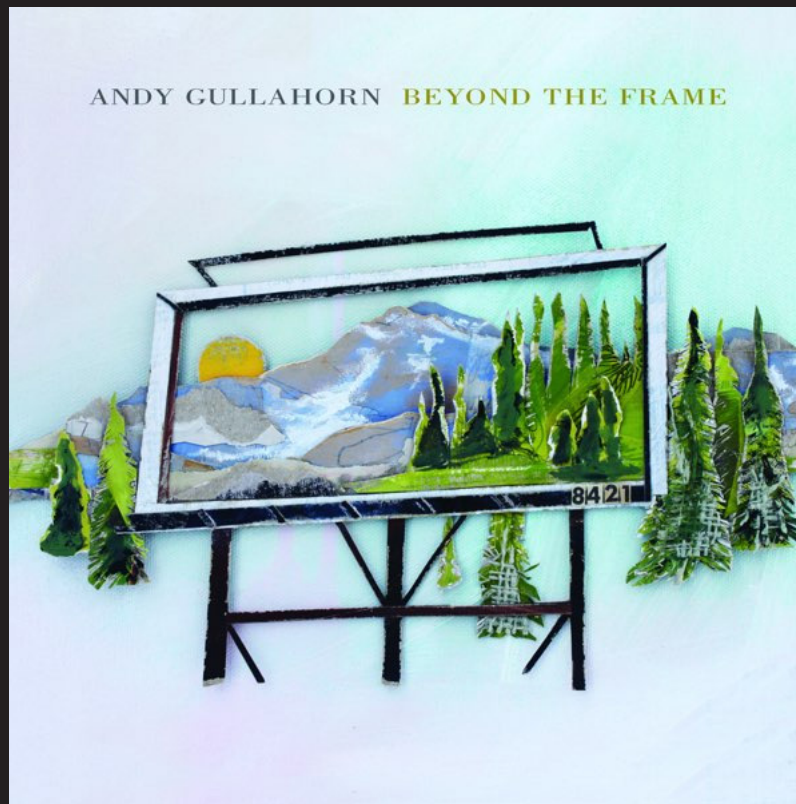
Track 4, "Line in the Sand," speaks to me because it addresses something that is at the core of who I am. I have struggled with anxiety since I can remember, and this has led me to fall into black-and-white thinking very frequently. Sometimes I get so caught up in my head that it's hard to recognize that I can't determine others' intentions or see into the future. This song's anecdotal beginning immediately grips you: "When I was a kid, the second of four, I remember my dad would sometimes call me by my brother's name. It bothered me then. I thought if he loved me more, there's no way that he'd repeat the same mistake. I swore to him that when I'd finally grown, I would never do that sort of thing. Now that I've got three kids of my own, I love them and confuse them just the same." Gullahorn has a way of wording things that is so simple but impactful, and listening to his music feels like talking to an old friend.

"The Same Song" revisits the themes of isolation and loneliness, moving through an assorted cast of characters including a mother waiting to pick her kids up from school, a short order cook flipping burgers, and a woman grabbing her daily newspaper. Gullahorn paints a picture of these people that makes you feel connected to them somehow with nothing but one or two lines. The song comes full circle with the last verse: "I bring stories of my own from a broken life. But if we dare to open up to each other, I think we'll find... we're all singing the same song." By the end of the song, there is this sense of hope that even through the grief, loss, or isolation that you are experiencing, you are not truly alone.

"The Other Side" is a masterfully written song about how the only thing that lasts after death is love. You can't take fortune, fame, pride, or anything else that feels important right now. One of the lines that always hits me is, "Any plans you made to keep you sheltered and safe: you can't take them with you to the other side." Listening to this song right after experiencing the death of someone I truly cared about for the first time made me question my priorities. Gullahorn has a way of stating universal truths that seem like they would be obvious in a way you've never thought about them before. His songs feel so personal, relatable, and easy to connect to because he's observing things that everyone has felt and experienced but never found the words for.

Gullahorn is a Christian, and his worldview naturally seeps into a lot of his music. However, I can confidently state that no matter where I've been spiritually, his songs have always connected with me. I struggle to listen to "Nowhere to Be Found" because this is the song that I connected with the most when Jonathan died. I felt so lost and unsure of how to move forward. It was hard to get out of my own head, much less to feel connected to anyone around me. This song embodies this feeling of severance, not only from those around you but also from yourself.

I can't understate the impact that this album has had on me, and I would highly recommend it to anyone, no matter your worldview. This is an album that fosters reflection and growth, and if I had the space to go into an in-depth analysis of every song, I would. I think that the best way to summarize why Gullahorn's music is so moving and thought-provoking is to use his own words. In an interview with Canvas Rebel, he said, "I have been able to let go of trying to write some huge commercial success hit because I just don't believe that is why I am existing in the vast world of song creators. But I know I can write a song that has the hope of connecting with at least one person's heart and might be a source of healing for them. Even if that one person is myself."



## Elis & Tom

(Elis Regina & Antonio Carlos Jobim)

by Reagan Bussey



It's impossible to talk about bossa nova without mentioning singer-songwriter Antonio Carlos Jobim. He composed many songs that are considered standards in jazz music now. Even if you don't know his name, you know his songs. His biggest hit is "The Girl from Ipanema," and his legendary collaboration with Frank Sinatra is still highly regarded almost 60 years after its release.

Jobim was a legend in the business by 1974, and this young singer, Elis Regina, always wanted to

record an album of Jobim's songs with him. She was celebrating her ten-year anniversary as an artist with Philips Records when they approved the album as a gift to her.

Their album was recorded over a period of 16 days which was later depicted in a documentary film released in 2022.

I was aware of who Jobim was for years by this point. When I worked at a local bookstore in my hometown, my boss didn't care what I played in the store just as long as it sounded jazzy. That was my first exposure to bossa nova which is a genre that I've grown to love over the years. Anytime I listen to an album like this, it always takes me back to the summer after I graduated high school.

Listening to an album that's completely in a foreign language puts the listener in a different mindset, almost like listening to classical music. You're not so focused on the lyrical context, and instead the music becomes the most important part. The listener will pick up on nuanced elements that otherwise may have been overlooked while listening to lyrics.



The opening track was my first exposure to this album. I came upon a video of the duet "Águas de Março" and immediately fell in love with it. The playful call and response between them showcased the undeniable chemistry Regina and Jobim shared.

Not only are the songs beautifully performed by Regina but the arrangements and the production on this album are some of the greatest that I've heard. How can you listen to some of these songs and not be in a good mood?

This album is highly regarded as one of the best Brazilian albums ever, with good reason.

Unfortunately, Regina passed away at the age of 36 (eight years after the release of this album), but this album cements her legacy as the powerhouse she was in the genre of bossa nova.



# NEW ARTISTS

## Macabre Plaza



by Reagan Bussey

Macabre Plaza has a short discography, with only one album (consisting of seven one-minute songs) and a handful of EP's. The total length of their catalog is 37 minutes. **Their entire catalog.** To add to the likeability of this musical act that's considered to be "muzak", not much is known about them. Whoever is behind Macabre Plaza has never been publicly confirmed. There are rumors that a guy by the name of Wyatt Shears from bands The Garden and Enjoy is behind the project. This work would differ greatly as the other bands are experimental rock, edging on the cusp of being considered punk. If you go and listen to Macabre Plaza's music, you'd never expect a dude that looks like a member of the Insane Clown Posse to be behind this project. I absolutely adore this artist, and I think they take the great aspects of late 70s and early 80s soft rock and city pop and put a modern spin on it.

Song Recommendations: "Abandoned Plaza," "A Bird's Last Look"

## Gert Arwood & The Centennials



by Natalie Staggers

I first encountered Gert Arwood & the Centennials at Delfest in April. I recognized most of the bands that were scheduled to play, but they stuck out. I had no idea who they were or what to expect, and when they came on stage I was instantly captivated. I couldn't keep myself from dancing in my seat for the entirety of their set. This Nashville-based band has found a way to combine funk, jazz, and jam rock in a way that draws you in and doesn't let you go. Their infectious riffs in combination with unexpected chord changes and tempo shifts will leave you constantly surprised and wanting more. Their lack of visibility is nothing less than criminal. Christiana Alaire and Gert Arwood's chemistry on stage makes it hard to pay attention to anything but the music they're creating. They've only released two singles and one EP, but I will be constantly watching out for new releases, and you should too.

Song Recommendation: "Honeymoon Phase," "The Yellow Song"

# HOROSCOPES



(March 21 - April 19)

This month you will feel more in tune with yourself and your values. Take the time to think about your priorities, and listen to your gut if it feels like it's time to make some changes.



(September 23 - October 22)

This summer may have been tough for you. Take this next month and reflect on how much you've changed and grown. You may be surprised at some of the ways that you've evolved into the person you want to be.



(April 20 - May 20)

It's time to buckle up and make some money. Prosperity is headed your way, but you have to be open to receiving it. Put more effort into your job this month, and it'll be sure to pay off.



(October 23 - November 22)

You may have been super busy lately, but it's important to keep up with your interpersonal relationships too. Schedule that coffee date with your friends that you've been unintentionally neglecting.



(May 21 - June 20)

If you have a creative project that you've been ignoring, it's time to pull it out of the closet. Your creative juices will be flowing this month so don't let that go to waste!



(November 23 - December 22)

If you want that career opportunity, get off your ass and take it! Don't expect things to just be handed to you. Work for it, even if that means using some elbow grease.



(June 21 - July 22)

You may have been having some spats with your family recently, but reconciliation is just around the corner. Let your walls down, and be receptive when family members come to you looking for healing.



(December 23 - January 19)

You may be feeling lost or without a sense of direction. Take a step back from your duties for a moment so you don't fall into that barren wasteland of burnout.



(July 23 - August 22)

A new love interest has walked into your life. Decide how you feel and take the initiative, whether that means pursuing them or living up to your title as a professional heartbreaker.



(January 20 - February 19)

Stop spending money! You don't need to go through the Starbucks drive through every morning to get your iced latte. Get a hold on your finances this month!



(August 23 - September 22)

If you've been feeling like you need to focus on yourself and your health for a bit, it's not all in your head! Take some time this month to focus on you. Get outside, exercise, and do what makes your body feel good.



(February 20 - March 20)

There may be tension in your relationship due to insecurities one or both of you are having. Just focus on what you can control.



# DISCO SUCKS

*by Reagan Bussey*

In the late 70s, there was a genre of music that dominated pop culture and the charts. The biggest acts included Donna Summer, the Bee Gees, and a slew of one-hit wonders who tried to capitalize on this trend. It was so integrated into music that the 1979 Grammy winner for “Best New Artist” was a one-hit wonder: A Taste of Honey. To put it into perspective, they beat out Toto, Elvis Costello, and the Cars.

Somehow, when younger generations look back on the 70s, the disco era has defined the entire decade. If you look at the fashion trends in the 90s and today that reference the 70s, they are heavily influenced by disco culture. I think a good example would be the group Deee-Lite. They had one hit, “Groove is in the Heart,” and you’d think the music video was recorded in 1978, especially with Bootsy Collins making a cameo. Jamiroquai is another example of disco influencing 90s bands. For years I thought “Canned Heat” was a late 70s release.

If you look at Halloween costumes that are “70s Outfits,” they all look like someone who was walking into Studio 54. It makes me wonder what it is about disco that was, and is, so intriguing to people. Disco was an underground sub-genre of R&B and funk during the late 60s and early 70s. It began to take hold of the general public with artists like KC and the Sunshine Band, Donna Summer, and ABBA. By 1976, there were quite a few disco songs that had become #1 singles in the States, but they had no clue what would happen the next year.

A young actor by the name of John Travolta would help usher in a new cultural phenomenon. In December of 1977, *Saturday Night Fever* hit movie theaters across America and became a box office hit. Helping implant this mostly underground genre was a British folk band called the Bee Gees. They had recently gotten back together after a break up in 1974 and moved in a completely different direction with their sound. This would herald Barry Gibb as one of the most successful songwriters of the late 70s. The *Saturday Night Fever* soundtrack is the eleventh best selling album EVER.

Before the release of *Saturday Night Fever*, disco was strongly rooted in LGBT and African American culture. After seeing John Travolta (the poster boy of white masculinity) down with disco, it was easier to sell to suburban white America.

With disco now being at the forefront of mainstream culture and media, artists that were in that genre shot up to the charts. Donna Summer had eight Top 5 singles on the Billboard Top 100 between 1978 and 1980, with four of those being #1. As quickly as disco rose, it fell. Those who didn’t care for disco absolutely hated it, which leads us to the “Disco Sucks” campaign.

Disco received heavy backlash from rock fans. Artists like Rod Stewart and David Bowie were accused of selling out when disco elements were added to their music. Rock fans hated disco so much that they wore t-shirts with the phrase “Disco Sucks.” The Chicago White Sox decided to let a local DJ organize a promotion called Disco Demolition Night.

July 12, 1979 is a day that will always be infamous in music history. 50,000 fans packed Comiskey Park (which at the time only had a capacity of 44,492) on that day to see a doubleheader between the White Sox and the Detroit Tigers. If you brought a disco record to the event, you would be admitted into the game for 98 cents.

Let’s introduce Steve Dahl into the story. Steve Dahl was a young shock jock based out of Chicago who had been fired from his station after the format switched from rock to disco. Once he got a job at a rival radio station, WLUP, he began a vicious anti-disco campaign. He would continually mock disco songs over the air and even went so far as to destroy a copy of “The Hustle” on the air after the songwriter and performer Van McCoy had passed away. Many different events led to the disaster at Comiskey Park on that fateful summer night, and what took place on that ballfield was the first nail in the coffin for disco.

Steve Dahl emerged onto the field after the conclusion of the first game dressed in army fatigues and a helmet. A container was brought onto center field that contained the records that attendees had brought for their reduced entry to the game. Now, imagine 50,000 teenagers who had a couple of beers and were excited to see the next step of Dahl’s plan, which was blowing up this container of disco records. Once Dahl set off the explosives, it destroyed the records and tore a large hole in the outfield grass. Immediately after, one of the most chaotic events in sports history happened.

It is reported that somewhere between 5 and 7 thousand fans stormed the field. The security guards were instructed to guard the gates, which left the playing field defenseless. Several bonfires broke out on the field and in the stands. The batting cage was destroyed, bases and other equipment were stolen, and the Chicago PD was called. This lasted for an hour and a half. The second game was still scheduled once the field had been cleared of fans, but it was in such terrible shape that the game was postponed.

Disco was already on its way out, but Disco Demolition Night quickened the decline in popularity of the genre. Acts like The Cars, The Knack, and Blondie were bringing in a new genre of music that would dominate the early 80s. Artists of the time and academics have discussed the incident at Comiskey Park and the “Disco Sucks” campaign to be an act of homophobia and racism, as those minority groups were the main acts putting out disco tunes.

Who’s to say what the motivation behind those campaigns were? All we know is that disco will forever be immortalized as a fleeting trend that some loved and some couldn’t stand.



# WHY SHOULD YOU OWN RECORDS?

by Natalie Stagers

Some try to argue that the resurgence of records is nothing more than an attempt to hold on to history or hipsters' way of trying to come off as cooler than they actually are. While I won't try to convince you that these things aren't true in some cases, I don't think that's the entirety of the reason records have seen a consistent uptick in sales over the last two decades.

The Recording Industry Association of America (RIAA) has documented the sales of different formats of media dating back to 1973. In '73, records were still the main way in which people purchased music, accounting for 71.2% of total revenue (61.8% being LPs/EPs and 9.4% being singles.) As people began to favor portability to sound quality, cassettes grew in popularity and surpassed records with a majority market share in 1984: 55% of total revenue. CDs, which offered the same portability as cassettes with better sound quality and less risk of deterioration, took their spot at the top in 1991, with 55.4% of the total music revenue for that year. By that same year, records had become virtually obsolete, only accounting for 1.2% of the revenue. Cassettes and CDs were more compact and portable, and they got the job done, so who needed records?

CDs continued to dominate the market through the early 2010s when streaming started to become the main way people engaged with music. By 2016, streaming and downloading accounted for nearly 80% of the total revenue created by music. Many thought that records were long-lost obsolete relics of history, but in 2007 they saw a very slight uptick in sales. From 2006 (where records accounted for 0.1% of total revenue) to 2015 (where they accounted for 5%), there was a constant rise in sales. From 2016-2019, sales dipped slightly, hitting 4.3% at their lowest, but they were back on track in 2020 with 5.7% of the market share. 2021 jumped to 7.2%, 2022 was 7.7%, and 2023 was 7.9%. While it's clear that streaming is still a large majority of how people consume music, this sudden, seemingly random interest in records again begs the question, "Why?"

Records have a unique sound that is incapable of being replicated with digital media. Records don't compress sound in the way that streaming services and digital formats do. This leads to records having a wider dynamic range than other formats and sometimes even containing data that is completely lost in a digital format. The grooves also create an open, clear sound that is warmer and deeper than what you hear from a digital format. Rather than hearing a bunch of zeros and ones being boiled down to a soundwave, you are hearing the analog soundwave created by this physical medium.

Not only do records sound better in many ways, in some instances they're the way that album was intended to be listened to. Albums written from the mid-1980s and back were written with the placement of the songs in mind. Artists put deep thought into what would be the first songs on the A-side and B-side and how the songs would flow into each other. Albums were meant to be experienced as a whole, in a particular order.

As the largest format of physical media, there's a huge canvas for artwork as well. Many artists have fun with this, making gatefold sleeves, covered with art inside and out. Some make lyric sheets or create new art that is only released on the LP/EP format of that album. Not only is this a cool, exclusive aspect to records, it also allows you as the owner/listener to outwardly express who you are and what music/art you enjoy.

Getting into records is also unique in that there's so much room to improve your setup. If you want to get a basic player and basic speakers, you can easily budget a decent setup that will sound good. However, if you want to get really into it, you can upgrade your player, stylus, pre-amp, speakers, and so much more. There's always something new that you can add on to make it sound even better.

One of my favorite things about records that I believe is often overlooked is the intentionality that comes with listening to them. In this day and age, everything is fast-paced and on-demand. You can easily skip between songs and artists, passing over tons of suggested music that you might actually love if you gave it a chance. Records give you an opportunity to put the phone away for a minute and just listen to the music. Rather than trying to rush past songs or skip through parts of them, it allows you to experience the album as a whole.

I won't try to make the case that records are flawless because that's simply untrue. They are a physical format, and with that comes proneness to damage like getting warped, scratched, or cracked. They can also tend to get pricey, especially if you want deluxe or special editions of certain albums. Also, unlike streaming services, you can't just take a record player with you everywhere you go. However, I do think that there is something magical about owning your music and being able to display it. I hope that the interest in records continues to grow and that after reading this article, you consider buying a turntable and some records of your own.

# Classifieds

Do you have a piece of gear that's collecting dust?  
Are you in search of bandmates or looking to put yourself out there?  
Send us an email at [queuezine@gmail.com](mailto:queuezine@gmail.com) to get your name and info in the classifieds for the next issue!

## Queue & A

### What has been your song of the summer?

Natalie's Pick: "Into The Great Wide Open"

"Into The Great Wide Open" by Tom Petty and the Heartbreakers has played on repeat in my car this summer. I was first introduced to Tom Petty when I was ten years old, and if I'm being entirely honest, I did not like his music initially. His voice was weird, and for a while I didn't understand why people liked him. As I got to know him as an artist, listened to more of his music and watched multiple documentaries on him, I started to understand what drew people to his music. He has a knack for writing catchy hooks that are still unique and profound and taking complex stories or ideas and boiling them down to simple, digestible lyrics. "Into The Great Wide Open" is a perfect example of that. You get to follow the life of a kid in high school (Eddie) as he moves to Hollywood, meets a girl and chases his dream of being a rockstar, a dream that many have aspired to and few have seen come to fruition. Summer is the time for daydreaming about the future, and that's why this song has been my soundtrack this summer. In June, I got a Tom Petty greatest hits CD, and "Into The Great Wide Open" has easily been one of the most played tracks on there.

Reagan's Pick: "Tryin' To Live My Life Without You"

This one is a little more personal because my grandfather was a HUGE Bob Seger fan. Somehow I went my entire life without hearing this song until earlier this summer. I was driving around Starkville one Sunday afternoon and I was going through my usual routine of flipping through my favorite radio stations. I knew that 107.1 was doing a specialty weekend of artists' first hits so I was more mindful of listening to them. When I tuned in, I heard a song I had never heard before and was immediately enamored with it. "Tryin' To Live My Life Without You" was a song that Bob Seger covered and released on his live album *Nine Tonight*. I have had it on repeat the entire summer, and I've been working on a plan to convince our band to cover it. Everything about it really struck a chord with me for some reason, especially his monologue at the beginning and the groove. The fact that it's live and sounds great is another plus on this song. Funnily enough, last week I heard the original for the first time on the radio, and it doesn't compare to the Silver Bullet Band's energy.

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