

QUELLE

Starkville's Best (and only) Music Magazine

THE BEATLES ALBUMS '63-'65 RANKED

ELECTRIC
LIGHT
ORCHESTRA
TURNPIKE
TROUBADOURS

SONIC
VOYAGER

REINVENTION

PARLIAMENT
THE STROKES

TEESA

GRACE BOWERS
& THE HODGE PODGE

STARKVILLE LIVE MUSIC

October 3rd

Primitive Rage (*Starkville Community Market*)

Fog Crawler (*Starkville Community Market*)

Sludgelung (*Starkville Community Market*)

October 4th

Dueling Pianos (*Rick's*)

Make It To May - Bulldog Bash (*Downtown Starkville*)

Ludacris - Bulldog Bash (*Downtown Starkville*)

October 5th

Synesthesia (*Dave's*)

Highfield (*Dave's*)

Sugar High (*Dave's*)

October 17th

The Stews (*Rick's*)

October 18th

Ty Myers (*Rick's*)

Bored To Tears (*Starkville DIY*)

October 19th

Walker Wilson (*Rick's*)

October 25th

Tucker Wetmore (*Rick's*)

October 26th

Jason Miller Band (*Rick's*)

Hex Cassette (*Starkville DIY*)

DISCOGRAPHY DEEP DIVE

NATALIE



FAVORITE TRACKS:
'IN MY LIFE,' 'GIRL'

1



FAVORITE TRACKS:
'TILL THERE WAS YOU,'
'ROLL OVER BETHOVEN'

2



FAVORITE TRACKS:
'I'VE JUST SEEN A FACE,' 'YESTERDAY'

3

REAGAN



FAVORITE TRACKS:
'IN MY LIFE,' 'MICHELLE'

FAVORITE TRACKS:
'TILL THERE WAS YOU,' 'ALL MY LOVING'



FAVORITE TRACKS:
'NO REPLY,' 'I'LL FOLLOW THE SUN'



FAVORITE TRACKS:
'ROCK AND ROLL MUSIC,' 'I'LL FOLLOW THE SUN'



FAVORITE TRACKS:
'DO YOU WANT TO KNOW A SECRET,'
'I SAW HER STANDING THERE'



FAVORITE TRACKS:
'CAN'T BUY ME LOVE,'
'A HARD DAY'S NIGHT'

4

5

6

FAVORITE TRACKS:
'CAN'T BUY ME LOVE,' 'AND I LOVE HER'



FAVORITE TRACKS:
'P.S. I LOVE YOU,' 'DO YOU WANT TO
KNOW A SECRET'



FAVORITE TRACKS:
'TICKET TO RIDE,'
'I'VE JUST SEEN A FACE'



Queued Up This Month

Turnpike Troubadours

by Natalie Stagers



Lead singer of Turnpike Troubadours Evan Felker is a master of painting a picture through his clever lyricism and natural storytelling ability. Turnpike falls into an interesting category of music because they're not quite country, but they're not really rock, grassroots or folk either. I like to describe them as a band that plays country instruments (fiddle, harmonica, accordion, etc.) and writes storytelling, image-invoking lyrics with rock dynamics.

Felker writes simple lyrics in a captivating way, rephrasing easily digestible concepts and making them feel fresh. Instead of, "I love you," it's, "In my heart you pay no rent—don't cost you nothing, not a single cent." Rather than, "She's too young for you," he teases, "You got a Chevrolet as old as her. Hell, you bought it new." Part of why Turnpike's lyrics resonate the way they do is because they're about real people with true stories.

"The characters I write about are living in that world I grew up in—a bucolic, dirt-underneath-your-fingernails sort of world," Felker said in an interview with *American Songwriter*, referencing his hometown Okemah, Oklahoma.

Their fourth album, *A Long Way From Your Heart*, introduced their sixth member Hank Early who added to their already full sound with the addition of pedal steel, dobro and keyboards. While I like songs from every Turnpike album, this album is my favorite for many reasons. It has a fuller sound than its predecessors, it has three of my all-time favorites ("Unrung," "Pay No Rent," and "The Hard Way"), and it was my introduction to the band so it naturally holds a special place in my heart.

After years of touring, they grew from a band that had a small, loyal following to a band that was charting across multiple categories. Their third release, *The Turnpike Troubadours*, hit number three on the U.S. country and indie charts, and *A Long Way From Your Heart* topped that at number three on the U.S. country chart and number one on the indie and folk charts. The transition from honky tonk bars to arenas and amphitheaters came at a price, as Felker developed a serious alcohol addiction. In 2019, two years after their fourth album's release, they announced an indefinite hiatus and there was no confirmation of when or if they would return to the stage.

As the other band members pursued side projects, Felker took this time to go to rehab, repair his relationship with his wife and work on a rice farm in Southeast Texas. Felker said his time on the farm was a humbling experience that helped him relearn his worth outside of rock n' roll.

Two and a half years later, in November of 2021, the band announced a reunion tour which was followed by a new album in August of 2023. *A Cat in the Rain* is yet another brilliant display of the band's talent and Felker's storytelling abilities that were just as remarkable without the influence of alcohol. References to his battle with alcoholism are made in songs like "The Rut" ("I don't miss the taste of liquor or really anything about it, but the temporary shelter was a welcome compromise") and the title track ("You can try to put the past behind. It's on your clothes like burning pine. Is it gin or turpentine you keep in your canteen?") While figuring out how to tap into his creative energy and write songs without the assistance of alcohol was a learning curve, Felker said that getting sober was the best thing that's ever happened to him. The band is currently on tour and comes to Nashville in March so I'll be saving up every penny I've got, hoping to make it to that show.

Electric Light Orchestra

by Reagan Bussey

When Jeff Lynne and Roy Wood came up with the idea of a string section being backed by a rock band, they were truly onto something special. Founding members Lynne, Wood, and Bev Bevan were in another British rock group called The Move during the late '60s and early '70s. They were fairly successful, scoring nine Top 20 U.K. singles, but they decided to start a side project called Electric Light Orchestra. During the recording of The Move's final studio album, work was being done to create the debut ELO album.

Lynne and Wood shared songwriting and vocal duties until Wood left ELO in 1972 during the recording of the second album to form glam rock band Wizzard. Lynne then took over as principal songwriter, vocalist and guitarist. Richard Tandy joined ELO as a bass player during the tour of the first album but transitioned to their full-time keyboard player by their second album. He shared orchestra and choral arrangements with Lynne until his death earlier this year.

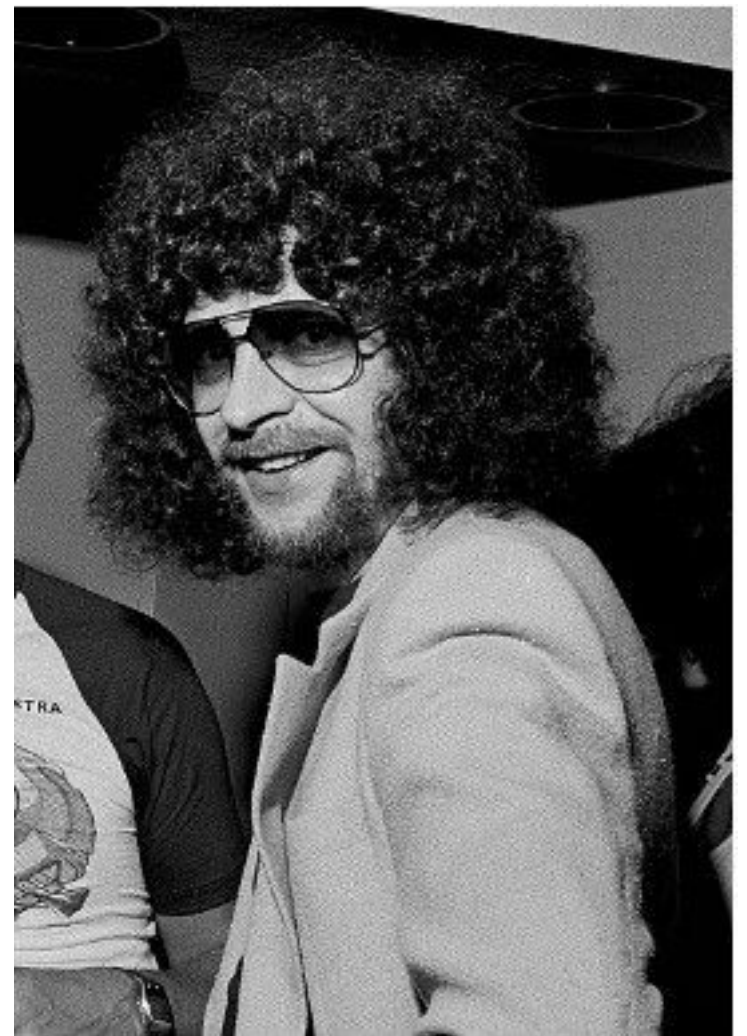
ELO found moderate success in the U.K. with their first two albums, but with the release of *Eldorado* (which featured the single "Can't Get It Out of My Head"), ELO finally found their success in the United States. From 1972 to 1986, Lynne wrote 20 Billboard Top 40 hits.

As a fan of the Beatles, rock music in general and classical music, ELO is the band that ticks all of those boxes for me. Their sound is unbelievably influential on pop music that was written throughout the '70s. One could argue that their sound influenced the use of strings in disco during the late '70s.

I've been an ELO fan for as long as I can remember. One of my earliest memories is playing the tom intro to "Evil Woman" on my junior drum kit that was set up in our living room. I knew all of the hits but never did a deep dive into their discography until a few years ago. I absolutely fell in love with it, preferring their later '70s sound to their earlier work. ELO released one of the most popular albums of the 1970s with their double album, *Out of the Blue*, which featured some of the most iconic songs of the decade. Lynne's creativity with his chord progressions sets him apart from his contemporaries, not following the typical I-IV-V progression that you see in most pop music. I may be in the minority on this but I think their 1979 release *Discovery* is Jeff Lynne's best work as a lyricist and composer. With singles like "Last Train to London" and "Shine a Little Love" along with album tracks like "Midnight Blue" and "Wishing," it presents itself as the strongest ELO album.

Jeff Lynne has unfortunately been underrated in the grand scheme of music, producing all of the ELO albums and a few others with Tom Petty, George Harrison and Dave Edmunds. His legacy as a songwriter is not talked about enough. Out of the 109 songs on the studios albums released from 1971 to 1986, Jeff Lynne wrote all but six of those songs.

If you're reading this after October 12, 2024, that means that I officially went and saw ELO in concert! Please message me so I can blab about how great the concert was and talk about my admiration for Jeff Lynne.



Reviews

Room on Fire

The Strokes

by Natalie Staggars



In 2020, I found myself in a music rut. Being stuck at home meant listening to music for upwards of 10 hours a day, and I very quickly got tired of having the same playlists on repeat. While visiting my grandparents in Birmingham, my dad showed me The Strokes, and I was immediately in love. When I discovered that their debut album, *Is This It*, was more popular than their 2003 release *Room on Fire*, I was shocked because while *Is This It* has its shining moments, I think *Room on Fire* is a better album as a whole.

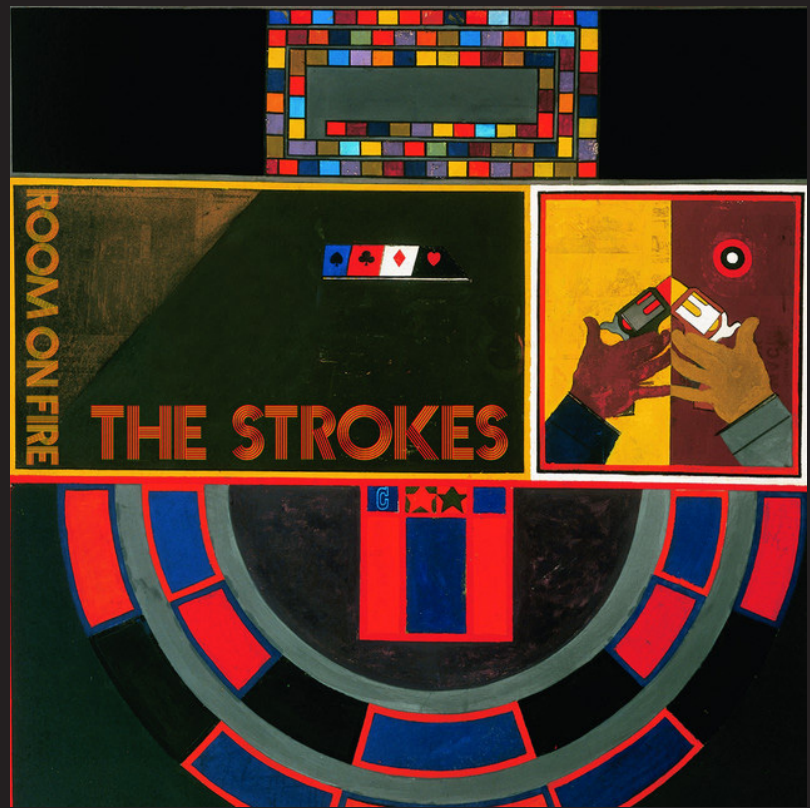
I appreciate *Is This It*, but I have rarely gotten as deeply sucked into an album as I did with *Room on Fire*. I spent an entire summer almost exclusively listening to this album. The songs are unique but have this common undertone that makes the album feel cohesive in a way that *Is This It* isn't. Many critics have said that *Room on Fire* feels like a copycat album, but I strongly disagree. There are obvious similarities in sound between the two albums, but they aren't identical.

The Strokes began experimenting with different techniques in the studio on this album, including synth tones reminiscent of The Cars and stylistic changes in lead guitarist Nick Valensi's playing. *Room on Fire* took the great aspects of *Is This It* and expanded on them. It still had the distinct Strokes sound, but the musician-ship, production, lyricism and overall execution of the album was a step up. The production of the vocals on this album stands out to me because there's still the familiar indie-garage rock distortion, but it's more refined and sounds distinctly better. They took a sound that was already good and built on it which is why, contrary to basically any other music critic you ask, I prefer *Room on Fire* to *Is This It*.

Many albums, especially newer pop releases, are composed of tracks that feel so similar that you can tell the artist only had enough material for one song but made an album anyways. Other albums, like *Sgt. Pepper's*, feel cohesive but have distinctly different songs that are held together by a loose theme. *Room on Fire* is unique in that it's not a concept album, but it has qualities similar to one. While the lyrics don't tell an overarching story, the instrumental and compositional aspects of each song feel close-knit while still remaining distinct songs. To me, this is why this album is so easy to listen to on repeat. Each song flows perfectly into the next, but the album doesn't feel stagnant or repetitive.

Critics anxiously awaited the release of *Room on Fire* to see if The Strokes would solidify themselves as part of the early-2000s rock scene or would become another band with one great album. The band was self-aware of the expectation that needed to be met which is reflected in the opening track's lyrics "Did they offend us and they want it to sound new?" The idea of dichotomy is prevalent in this album between references to love and hate, the end having no end, and the album art being derived from political commentary on the opposition of the confederacy and the union. Lead singer Julian Casablancas said *Room on Fire* is meant to be a subtle commentary on the state of the world, though the lyrics are intentionally ambiguous to allow for different interpretations.

It's difficult to choose favorite songs from this album because every time I listen to it, different songs stand out to me. There's something to appreciate about every track, but my recent favorites have been "12:51," "The End Has No End," and "I Can't Win."



Mothership Connection

Parliament

by Reagan Bussey



Do not attempt to adjust your radio when you spin this one! This album is a personal favorite of mine because of its combination of funk and science fiction. It kicks off the web that is P-Funk mythology which makes your head hurt when you sit down to try and piece the story together. It flows through all the Parliament albums.

I would argue that *Mothership Connection* is the quintessential Parliament album. It was my introduction to the group. If someone was trying to listen to ten to more funk music, I'd recommend this one first and foremost. The album kicks off with (probably) my favorite song on the album, "P. Funk (Wants to Get Funked Up)." It's a spoken word song where the narrator is transmitting a signal to your radio from a spaceship under the name of WE-FUNK. A laid back groove is laid down while frontman George Clinton is taking the role as DJ. In the second track, we are introduced to the character of Starchild who makes many appearances in subsequent albums. The whole album makes you want to dance wherever you're listening to it. Most of the time I'm in my car, and the other people that pass me probably think I'm insane when they catch a glimpse of me. I do have a disco ball hanging from my rearview mirror for this exact kind of scenario.

Mothership Connection includes Parliament's only Top 40 hit, "Give Up the Funk (Tear the Roof off the Sucker)," which I knew but didn't realize was by Parliament for a long time. I'm still waiting to walk into a club and hear this song so I can make an absolute fool out of myself. This is one of the greatest funk albums of all time and is unique in its marriage of groove and science fiction elements that defined Parliament's music throughout the rest of the '70s and early '80s. Bootsy Collins' infectious

bass lines always have me bobbing my head, and Bernie Worrell's creative use of synthesizers puts this album in my list of favorite albums of all time.

It's also had such a great impact culturally. I always joke with my friends that listen to rap that I may not know the song but I probably know the samples. I've recognized the samples from this album the most. I bought *The Chronic* by Dr. Dre on cassette years ago and finally sat down to give it a listen and was happy to hear samples from this album sprinkled through.

I'm giving it a 5 because I quote lines from this album on a weekly basis.



NEW ARTISTS

Grace Bowers & The Hodge Podge



by Reagan Bussey

18-year-old Grace Bowers is making a name for herself as a KILLER guitar player. Her songwriting and instrumental prowess excites me, and I can't wait to see where she's going to go. I promise you she's going to be big. She recently played on the Jimmy Fallon show and has been touring and playing with other big names like Gary Clark Jr. Her band put on a spectacular show with their fusion of funk and rock, and I can't wait to see what else this young artist does with her future. They released their first album (*Wine On Venus*) this past August and it's worth the listen. She gives me faith in the future of music.

Song Recommendations: "Madame President," "Wine on Venus"

Teesa



by Natalie Stagers

Theresa D'agostino (Teesa) creates compositions that stir up such specific emotions that it's as if she's curated them for your playlists. Her songs are gorgeously composed and almost hypnotic in a sense. Many people know "Moments-Voice Memo" but may not realize that she wrote this masterpiece. She's been releasing music since 2020, and after listening to her discography, I couldn't find a song I didn't like. Each song is unique and I think that every person will have a distinctive experience listening to her music. Her 2020 single "Melting" makes me think of rekindling a childhood friendship after years apart and picking up right where you left off. There is this simultaneous sense of familiarity and newness that comes with relearning someone you once knew like the back of your hand, and this song captures that perfectly. While I would recommend listening to everything she's released to see what resonates with you the most, a few personal favorites are "Waltz of Cecilia," "Melting," and "Train Station."

HOROSCOPES



(March 21 - April 19)

This month is a time of new beginnings. Some of that may be painful and hard to accept, but do your best to embrace the upcoming changes with open arms. They are working toward your benefit in the long run.



(September 23 - October 22)

There may be change coming your way and that's a good thing. Don't hold onto things that you need to let go of. Embrace the un-comfortability and keep going.



(April 20 - May 20)

This month will shine a light on some things that it may be time to let go of. Your loyalty is a virtue, but it can also be a vice. Don't hold onto things that no longer serve you.



(October 23 - November 22)

You're in fifth gear and ready to go, but the Universe is slowing you down. Keep pushing and trust your intuition. Your gut is going to be right.



(May 21 - June 20)

Go out of your way to try something new this month. If there's a hobby you've been wanting to pick up or a person you've wanted to get to know better, foster that and see where it takes you.



(November 23 - December 22)

Stop micromanaging! Let things come as they go. Go with the flow and trust the process. You're a Sagittarius so things always work out in the end.



(June 21 - July 22)

This month is the time to make that big career change you've been contemplating. Whether that means asking your boss for a promotion or moving on to bigger and better things, now is the time.



(December 23 - January 19)

You're finally ready to let go of your self-doubt and you're going to be a better person because of it. It's time to take your life by the reins and be who you want to be. Like Earth, Wind & Fire said, "You're a shining star!"



(July 23 - August 22)

Focus on finding a healthy balance with how you spend your time this month. Life will be pulling you in all directions so make sure to get your work done while also prioritizing time with loved ones and time for yourself.



(January 20 - February 19)

You've got so many great ideas and it's time to put those in action. Don't be bogged down by the past. Learn to move forward and let go of that baggage.



(August 23 - September 22)

It's time to get your ducks in a row. Life has been chaotic recently. Slow down, take a breath, recenter yourself, and plan out the next few weeks so you're not scrambling to finish work and personal projects at the last minute.



(February 20 - March 20)

You may feel like you're at a stalemate right now. It's time to hit the refresh button and get out of this rut that you're experiencing. Bring your focus back to the things or people that matter the most in your life.



Reinvention

by Reagan Bussey



Bands often go through lineup changes once they've achieved critical or commercial success. A singer may want to go solo or the band may decide to add an additional element like an extra guitar player or keyboardist. There are a few bands that I wanted to touch on that took their sound to another level after switching things up a bit.

I think the most famous and successful example of this is Genesis. It took me years to realize that Genesis started as a prog-rock band, was fronted by Peter Gabriel, AND that Phil Collins was a member of that band. I always thought "Invisible Touch" and "Land of Confusion" were part of Collins' solo repertoire. After doing my homework, I respected the other members of Genesis even more and finally learned their names. Before the well known commercial trio of Phil Collins, Tony Banks and Mike Rutherford, Genesis was a five piece art rock/progressive group. Gabriel, Banks and Rutherford formed Genesis along with two other friends, Anthony Phillips and John Silver. After two years of shaky lineups, Phil Collins and Steve Hackett were recruited for the group's third album *Nursery Cryme*. The group was still primarily led by Peter Gabriel who wrote the majority of their material. Gabriel was also center-stage during their live performances in which he donned song-specific costumes to characterize the tracks.

By 1976, they were left without a lead singer as Gabriel left the group to take a chance on his solo career which would prove to be successful. The remaining four members wanted to prove they could continue as a band. Gabriel deciding to leave the group created a chain reaction that would herald new lead singer Phil Collins as one of the most successful artists of the 1980s. Genesis still continued in their prog style, but there would be a pop tune here and there that started to bring more commercial attention to themselves. This began with their 1978 release *...And Then There Were Three...* which poked fun at their lineup post-Hackett, leaving them with the well-known trio of Collins, Banks and Rutherford. The single "Follow You Follow Me" was the first Top 10 hit of Genesis' career and of the Phil Collins era of the group. More commercial success would follow them through their prog-ish albums like conceptual album *Duke* (which featured "Turn It On Again"), the self-titled 1983 album *Genesis* (which featured "That's All" and "Mama"), and their 1986 commercial peak *Invisible Touch*.

I wonder if Genesis' commercial success throughout the '80s inspired Peter Gabriel to release the radio-friendly *So* the same year as *Invisible Touch*. Genesis continued to have commercial success in the early '90s with *We Can't Dance* but followed it up with the lackluster *Calling All Stations*. I don't think there's any hard proof of this, but there's a joke that from 1983 to 1991 Phil Collins played on the radio every 15 minutes.

Did you know that Journey began as a jazz fusion band? The group had very little success starting from its formation in 1973 to 1977. After their second album flopped, Columbia Records was threatening to drop them. Columbia suggested they hire a frontman and change their musical direction. The band hired Robert Fleischman and started to play more in the style of Sabbath and Emerson, Lake & Palmer. At a show in Chicago, they were introduced to a young singer named Steve Perry.

Perry replaced Fleischman and was hired on October 10, 1978. He made his live debut less than a month later. That same month, they went into the studio with famed producer Roy Thomas Baker to add a more Queen sound to the group's new direction. Journey had significant commercial success during the '70s and '80s with the help of singer-songwriter Perry. Now, it's hard to go to a wedding or any kind of event and not hear "Don't Stop Believing."

My last example is a group that had major commercial success both before and after the addition of a band member. In 1976, after this group's first #1 album in the U.S., they added a guitar player (who was a superstar in his own right) to take the band to a height that most rock bands dream of. That guitarist's name was Joe Walsh. After the release of *One of These Nights* which still had the Eagles country-influenced style, one track was an obvious outlier and would contribute to the future sound of the band.

The title track has a funk-based groove and one of my favorite guitar solos of all time. When the remaining members of the Eagles and Joe Walsh collaborated for *Hotel California*, it became one of the greatest rock albums of all time and took the band into a different territory in terms of sound.

It's interesting to see how changing just one element of a band can take them to new heights musically and/or commercially. That last missing puzzle piece has produced some of the most loved albums of all time.



Local Spotlight: Sonic Voyager

by Natalie Staggers

Picture Credits: Elisa Stocking



It's a warm August night in Starkville, Mississippi and school is just getting back in session. Gabe Campbell, a freshman at MSU, finds himself at a random back-to-school party whose hosts he's never met. Around midnight, his friends designate him the entertainment for the party, and he takes requests on the piano as they come. Half an hour later, once everyone in the apartment is sufficiently enchanted by his soulful singing and Jerry Lee Lewis-esque piano playing, he notices that he's face-to-face with the owners of the apartment.

Michael Landsgaard (guitar and vocals) and Michael Fassbinder (bass and vocals) met in junior college and discovered very quickly that they loved playing music together. When Landsgaard began his degree in chemical engineering at MSU, he met Jacob Rodgers who had been in drumline in high school. Though he had never played a full kit before, Campbell noted that Rodgers "unlocked a secret talent" the first time he touched one.

"At our very first show, the monitors were not working. He could not hear us. He counted every song, every measure, and the parts lined up perfectly," Campbell said, reflecting on Rodgers' innate talent.

Rodgers, Fassbinder and Landsgaard started playing together, but they were lacking an important piece to the puzzle: nobody wanted to sing. When they heard Campbell's impromptu performance on their century-old piano, they knew he fit the bill.

"It was out of tune, and it sounded good," Landsgaard said, remembering that night.

With Campbell on keys and vocals, they started jamming together, building up chemistry and figuring out who they wanted to be. About a year ago, they decided it was time to get serious which meant deciding on a name and finding places to book gigs. They pulled out the white board and got to work, writing every name they could think of from Penny and the Bobos (a reference to Rodgers' dog) to Feedback City (a nod to their first practice space that was so cramped that feedback was nearly unavoidable).

One day, Fassbinder called up the band and suggested Sonic Voyager, and it was an immediate hit. This name summed up their desire to "jump across the sonic waves" and stay away from strict labels that tried to define their style and genre.

Their first time playing to an audience was March 5, 2024 at Dave's Dark Horse Tavern's open mic night. Two months later, they were booked for the local stage of Old Main Music Festival. The band did not anticipate making it to a show this big in such a short amount of time, and they dedicate some of that success to Starkville DIY who booked them for their first official gig on March 22.

"Huge shoutout to [Starkville DIY] for getting us up on the stage and giving us a show early on when we had very little to show for it," Campbell said.

Leading up to the DIY show, the band was extremely nervous, but by the second song they had started a dance party. Sonic Voyager started off their Two Brothers gig on September 20 strong with "Enter Sandman." Between Campbell's lively dancing, Rodgers' metronome-like timekeeping, Landsgaard's colorful soloing, and Fassbinder's undeniably groovy basslines, their energy never faltered.

Right before the single's release at midnight, they played "Stay Another Day" which has already made its way into heavy rotation on my Spotify. According to Campbell, Fassbinder rewrote the bassline to this track four times, and it was well worth it because the bass is my favorite part of the song. In combination with the full harmonies and catchy guitar hook, this is my favorite single from them so far.

Wrong Side Up, Sonic Voyager's first full-length album, is in the process of being recorded and is set to release in spring of 2025. It will have around 12 songs, including the three singles they have already released.

"Here's how the process goes. We'll be like, 'That sounds good. We got that track down.' Two days later, Michael [Fassbinder] will be like, 'It's awful. We gotta redo it all,'" Landsgaard said, laughing.

Landsgaard and Campbell credit a large part of their success to Elisa Stocking, Sonic Voyager's public relations manager. She handles photographing the band, posting on social media, keeping them from wearing Buc-ee's shirts to gigs and so much more.

"We could have the best music in the world, but it would mean nothing if nobody knew," Campbell said. "She is working so hard to make sure everybody has a chance to at least get a little taste of Sonic Voyager."

As someone who has seen Sonic Voyager live multiple times, they are nothing but a good time. Their diverse setlist has something for everyone, whether your jam is classic rock, metal, indie or pop. The crowd's affection for them makes it hard to distinguish where the stage starts and the dance floor ends.

"I think that's my favorite part," Campbell said. "It's something I've never done before that people receive well and they have fun. That's a hard feeling to replace."

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 to get your name and info in the classifieds for the next issue!

Queue & A

What is your favorite spooky song?

Natalie's Pick: "Psycho Killer"

One of my favorite tunes to play with Halloween coming up is "Psycho Killer" by Talking Heads. I watched the critically acclaimed concert film *Stop Making Sense* a few years ago and was enamored with Tina Weymouth immediately. Her simplistic but funky basslines, especially on "Psycho Killer," opened my eyes to how much the bass can shape a song. Watching her play planted the seeds of wanting to learn bass myself and is a large part of why I picked it up in December. Her driving intro sets the tone for the rest of the song, and combined with David Byrne's erratic vocals and movements, a sense of uneasiness is created. Inspired by Alice Cooper's work, Byrne's delivery of this song's sinister lyrics make it the perfect track to get you in the Halloween spirit.

Reagan's Pick: "Bark at the Moon"

After the untimely death of Randy Rhodes, Ozzy Osbourne recruited guitarist Jake E. Lee who was one of the best guitarists of the 1980s. His work on **Bark at the Moon** and **The Ultimate Sin** took Ozzy to a whole new level, and the title track of Osbourne and Lee's first collaboration is my pick for favorite spooky song to jam to this Halloween season. One of my earliest memories as a kid is watching music videos that my dad "legally" ripped onto his computer, and "Bark at the Moon" is one that always stuck in my mind. Ozzy's transformation into the wolf that is displayed on the album cover used to terrify me.

What is your favorite spooky song?
Let us know at queuezine@gmail.com
or DM us on Instagram @queuezine