

# QUELLE

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

## THE BEATLES ALBUMS '66-'70 RANKED

**“WEIRD AL”  
YANKOVIC**

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**MAGGIE  
ROGERS**

**GY!BE  
THE BROBECKS  
SMOKIES  
GRATEFUL DEAD  
RODWAVE**

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**LIVING  
COLOUR**

**ASSOCIATE  
MUSIC WITH  
COLOR**

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**ROCKIN' THE  
BIG SCREEN**

**JACOB COLLIER**

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**MATT MALTESE**

# STARKVILLE LIVE MUSIC

## November 1st

U.S. Band (*Rick's*)  
Blue Talk (*Two Brothers*)  
Make It To May (*Dave's*)

## November 2nd

Paxton Peay (*Rick's*)  
Hardluck Trio (*Two Brothers*)  
Flathead Ford (*Two Brothers*)  
Kyia King (*Umble Coffee Co.*)  
Colors That End In Urple (*Dave's*)

## November 3rd

Honeyboy & Boots (*Two Brothers*)

## November 7th

Brett Gordon (*Dave's*)

## November 8th

Hudson Westbrook (*Rick's*)

## November 9th

Honeyboy & Boots (*Umble Coffee Co.*)

## November 16th

Michael Cera Palin (*Starkville Arts Council*)  
Make It To May (*Starkville Arts Council*)  
Bored To Tears (*Starkville Arts Council*)  
Snake Mirror (*Starkville Arts Council*)  
Drew Blackwell (*Dave's*)

## November 22nd

July Turner (*Two Brothers*)  
Mustache The Band (*Rick's*)  
Flathead Ford (*Dave's*)

## November 23rd

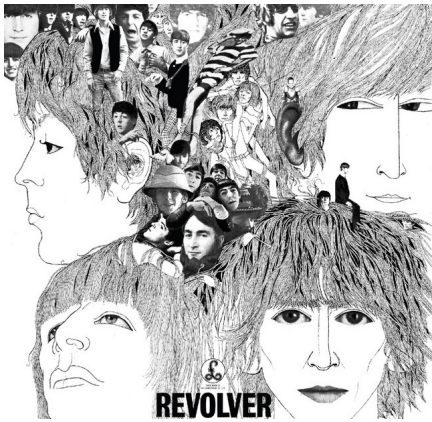
July Turner (*Two Brothers*)  
Fly By Radio (*Rick's*)  
The Sharp Sisters (*Umble Coffee Co.*)  
Brother Drew & The Business  
(*Dave's*)

## November 24th

The Hollagrahams (*Two Brothers*)

# DISCOGRAPHY DEEP DIVE

**NATALIE**



**REVOLVER**

**FAVORITE TRACKS:  
'FOR NO ONE,'  
'HERE, THERE AND EVERYWHERE'**

**1**



**FAVORITE TRACKS:  
'SOMETHING,' 'OH! DARLING'**

**2**



**FAVORITE TRACKS:  
'LUCY IN THE SKY WITH DIAMONDS,'  
'A DAY IN THE LIFE'**

**3**

**FAVORITE TRACKS:  
'SHE'S LEAVING HOME,'  
'WHEN I'M SIXTY-FOUR'**

**FAVORITE TRACKS:  
'BACK IN THE U.S.S.R.,' 'I WILL'**

**FAVORITE TRACKS:  
'GOLDEN SLUMBERS,' 'OH! DARLING'**

**REAGAN**



The BEATLES

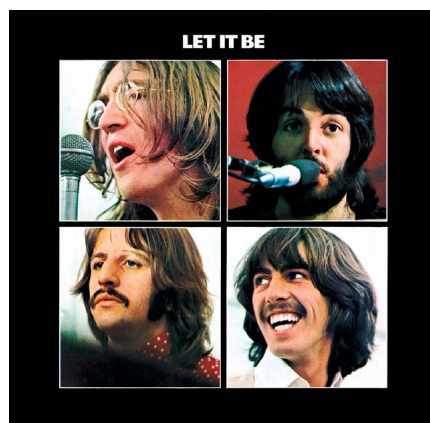


The BEATLES



**FAVORITE TRACKS:  
'MARTHA MY DEAR,' 'BLACKBIRD'**

**FAVORITE TRACKS:  
'STRAWBERRY FIELDS FOREVER,'  
'PENNY LANE'**



**FAVORITE TRACKS:  
'GET BACK,'  
'ACROSS THE UNIVERSE'**



**FAVORITE TRACKS:  
'ALL YOU NEED IS LOVE,'  
'HEY BULLDOG'**

**4**

**5**

**6**

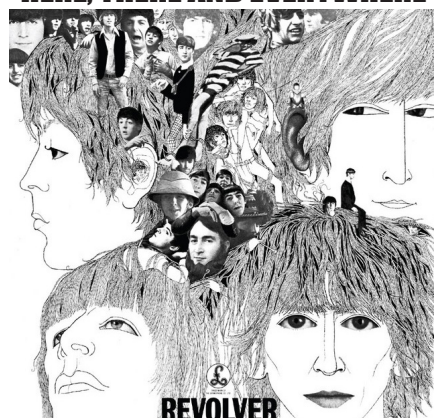
**7**

**FAVORITE TRACKS:  
'YOUR MOTHER SHOULD KNOW,'  
'THE FOOL ON THE HILL'**

**FAVORITE TRACKS:  
'FOR NO ONE,'  
'HERE, THERE AND EVERYWHERE'**

**FAVORITE TRACKS:  
'TWO OF US,'  
'THE LONG AND WINDING ROAD'**

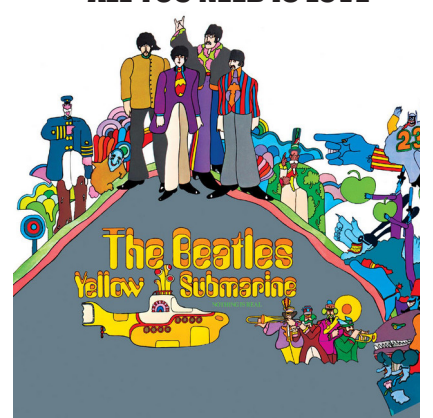
**FAVORITE TRACKS:  
'ALL TOGETHER NOW,'  
'ALL YOU NEED IS LOVE'**



**REVOLVER**



LET IT BE



**The Beatles  
Yellow Submarine**

# Queued Up This Month

## Maggie Rogers

by Natalie Stagers



Maggie Rogers is confidently and unapologetically herself in a way that is inspiring. The first time I heard Rogers' music was in 2022 while I was working at WMSV, Mississippi State's radio station. I was catching up on homework in the on-air studio when "That's Where I Am" started playing and completely stole my attention. From her 2022 album *Surrender*, this song was so unique and applied to my life so perfectly at the time that I had to listen to more of her work.

Rogers was born in Easton, Maryland and started playing music when she was seven years old. Her first instrument was the harp, but she began learning guitar and piano in middle school and was writing songs by the time she started eighth grade. She attended a music program at Berklee the summer before her senior year of high school and won their songwriting contest which pushed her to lean further into writing music. In the following year, she recorded *The Echo*, her debut album that helped her gain acceptance to the Clive Davis Institute of Recorded Music at NYU.

She initially pursued music journalism and started to experience writer's block when it came to songwriting. In 2016, after struggling to write for two years, she wrote "Alaska." This song took 15 minutes to write and catapulted her into the limelight. Pharrell Williams was an artist-in-residence helping critique students' work of the program she was in, and when a video of him being moved by "Alaska" went viral, Maggie Rogers got her first taste of fame. She suddenly found herself being fought over by record labels and asked to perform at multiple festivals across the U.S. Her debut album was released in 2019 to significant critical acclaim. In November of 2019, she was nominated for a Grammy for "Best New Artist."

"Light On," one of my favorite songs of hers, speaks to some of the burnout she felt as she closed her 2019 tour. After realizing she was exhausted and unhappy from the stress of touring, she decided to take a hiatus and move back in with her parents to figure things out. She wanted to open up her opportunities and try something different, and she decided to enroll in grad school at Harvard. During her time pursuing a master's in Religion and Public Life (where she focused on the spirituality of public gatherings and the ethics of power in pop culture), Rogers also wrote, mixed and mastered her 2022 album, *Surrender*.

After finishing her master's, she realized that music was no longer something she was being forced into; it was something she chose to do, day in and day out. She could easily work as a professor, but she was given the opportunity to choose music. Her third album, *Don't Forget Me*, was released in 2024 and has many personal stories of hers and stories of people she's crossed paths with throughout college and her music career.

One of the most unique things about Rogers is that she has chromesthesia, a specific type of synesthesia where people link the senses of music and color together. Because of this, she has found a love for creating music videos that visualize the imagery and colors that she experiences when listening to her music.

Rogers has said that she tries to help the audience feel a connection to something bigger than themselves in her shows, and as someone who has seen her live, I can confirm that it is a spiritual and emotional experience. Rogers' ability to break the wall between herself and the audience and invite everyone into this collective space of vulnerability is remarkable, and I will always suggest her to anyone who wants to listen to music that makes you feel something.

# “Weird Al” Yankovic

by Reagan Bussey

I love novelty artists. Tim Wilson’s “Chuck E. Cheese Hell” gets stuck in my head about once a month and I’ve liked “Weird Al” since I was a kid, even if I didn’t know it. My parents couldn’t afford a babysitter but my dad had a myriad of music videos on his desktop. So, when they were busy, they’d sit me in front of the computer and let me watch music videos all day. It’s too bad that I missed out on MTV by a few decades. I remembered the “Amish Paradise” video but couldn’t remember any of the words or who the artist was. About ten years ago I was on the hunt for who this mysterious rapping Amish man was. That’s how I rediscovered Alfred Yankovic.

About a month ago, I was listening to the “funny” section of my Spotify liked songs and I started repeating the few Weird Al songs I had in my playlist. I don’t know why I decided to do this but I listened to all of his albums in full in one week. I loved the parodies, even of songs I didn’t particularly like, but I was more impressed with his style-parodies and his originals.



Alfred Yankovic was born in Lynwood, California, (right outside Los Angeles), and when a door-to-door musical instrument salesman knocked on the door of the Yankovic house, Al’s parents decided to get their son accordion lessons. Once Yankovic became proficient at the instrument, he started auditioning to be in his friends’ bands. Alas, most California rock bands don’t really have a place for the accordion. Ever since Al was a kid, he listened to the Pasadena-based DJ Dr. Demento who specialized in recordings that were novelty or strange in nature. Teenage Yankovic would submit his silly songs or parodies to Dr. Demento who would send a nice letter back or would play Yankovic’s tunes on the radio. Al graduated from Lynwood High School at age sixteen and was valedictorian of his class. While studying architecture at California Polytechnic State University, he worked at the college radio station where he got his nickname, “Weird Al.”

In 1979, “My Sharona” by the Knack was a huge hit so Yankovic took his accordion across the hall and recorded “My Bologna.” Dr. Demento played the song regularly on his radio show and, by fate, the Knack were playing at Cal Polytechnic. Yankovic found a way backstage where lead singer of the Knack Doug Fieger recognized him. Fieger told a Columbia record executive who happened to be at the concert that Al needed a record deal. Columbia gave Yankovic a six month contract and released that one single. Yankovic had two more popular parodies (“Another One Rides the Bus” and “I Love Rocky Road”) before being signed by Scotti Brothers and releasing his debut album in 1983. He had great success throughout the next few decades. When he finally fulfilled his fourteen album contract in 2014 with his latest album, *Mandatory Fun*, he got his first and only #1 album.

His songs never fail to put me in a good mood. He is a talented musician, but because of his specialty he doesn’t get taken too seriously. I recently watched a video of him singing “What Is Life” by George Harrison for the annual concert in Harrison’s honor and was blown away by his voice. It’s fun to see that he’s released so many albums and covers of different genres because no matter what kind of music your friends listen to, you can probably show them a parody of a song they know and get them to laugh along with him. I don’t think anyone has been able to keep themselves at the forefront of pop culture for so long as “Weird Al” has.

# Reviews

## *Vivid*

Living Colour

by Natalie Staggers



Living Colour's debut album *Vivid* shattered expectations. Produced by Ed Stasium (who also worked with Soul Asylum, The Ramones and Talking Heads), this album disregards the stylistic constraints of being pigeonholed into a specific genre by seamlessly moving through numerous genres including rock, metal, funk, soul and jazz. Mick Jagger assisted in the production of "Glamour Boys" and "Which Way to America," played harmonica on "Broken Hearts" and sang backing vocals on "Glamour Boys." His involvement with the band scored them a deal with Epic Records who they released *Time's Up* (1990) and *Stain* (1993) with.



Living Colour's ability to seamlessly bridge genres shows how diversely talented the band is. Lead guitarist and primary songwriter Vernon Reid writes vivaciously unique solos that take inspiration from jazz scales and African rhythms. While some people critique him, saying his playing is "sloppy" and "spastic," I can't shake the catchiness and distinctiveness of his licks. Drummer Will Calhoun graduated with honors from Berklee, and his technical prowess is not to be understated. Not only is he highly versatile, he was also an innovative drummer, supposedly creating a unique hi-hat sound by matching a heavy 13" Zildjian Z on the bottom with a lighter, more refined 13" Zildjian K on top. This pairing capitalized on the loudness of the Z and the complexity of sound of the K and was unprecedented at the time. Doug Wimbish, known for the use of his Spector bass, applied various effects to suit his playing to what each individual song called for, and Corey Glover's soulful and powerful singing tied their sound together.

This album starts off unbelievably strong with "Cult of Personality," a thunderous declaration of the killer album that is to follow. The opening track won a Grammy for Best Hard Rock Performance in 1990 and scored Living Colour various awards from the MTV Music Awards in 1989, including Best New Artist, Best Group Video and Best Stage Performance.

The raw energy of this album is captured so well, making it feel almost like a live album because of how readily apparent the liveliness, passion and soul of the music is. They don't allow your attention to be diverted, constantly changing the tempo, flow, groove and energy between sections of the songs.

Their cover of Talking Heads' "Memories Can't Wait" is yet another display of their ability to infuse explosive energy into their music. They completely reimagined the song while still maintaining the essence of the original. It fits so well stylistically with the rest of the album that it doesn't even register as a cover to those who don't know Talking Heads did it first.

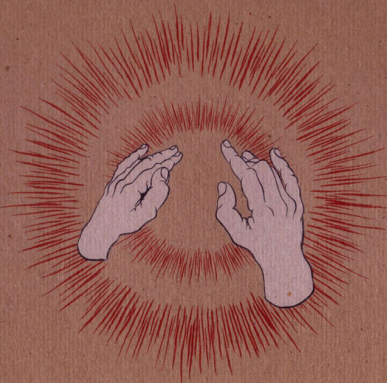
This album is through and through a remarkable display of musicianship and a must-listen for anyone who enjoys good, high energy rock and metal with groovy undertones. The entire album is great, but my favorite tracks are "Cult of Personality," "Desperate People," and "Open Letter (To a Landlord)."

*Music is subjective and we can all agree to disagree.*

*My opinion doesn't determine if an album is bad or not.*

*Lift Your Skinny Fists Like Antennas to Heaven*  
Godspeed You! Black Emperor

★★★★

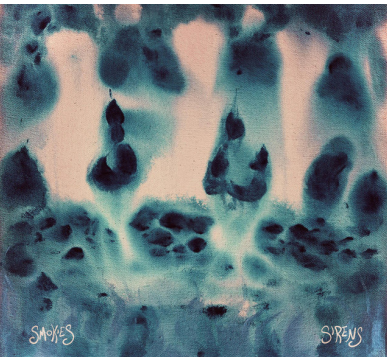


I don't know what I expected when I first saw this album but this was NOT it. I had to look through my old music history notes to find the minimalist composer Steve Reich who is obviously an influence on this album's sound and structure. I think it takes what Reich's minimalist approach was scratching the surface with to another level.

This album reminds me of my favorite aspects of Panic! At the Disco (when it was still run by Ryan Ross) and Muse. I was pleasantly surprised by the lyrics and Dalton Weekes' emotional delivery as he told stories of flawed human beings and the things that suck about life.

*Sirens*  
Smokies

★★



I quickly became bored with the repetitive riffs and the Kurt Cobain imitation vocals. It sucks because I want to support this Jackson-based band but I can't get behind this one.

This album reminds me too much of late '60s folk for me to like it. I know it's a product of the times and looking back on it retrospectively, I know this album had to happen for their progression. "Casey Jones" lends some foreshadowing to how the future of the Dead would sound throughout the '70s.

*SoulFly*  
Rod Wave

★★★★



Okay, I had no clue that Rod Wave could sing. As one of the more talented male rappers right now, his ability to seamlessly shift from rapping to singing without disrupting the motion of the song is his strongest attribute. His beats are interesting and his flow keeps me engaged enough to actively listen to what he has to say.

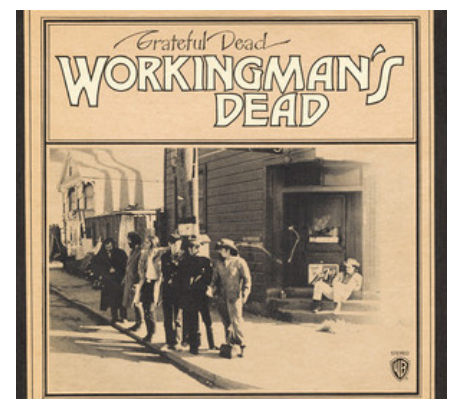
*Violent Things*  
The Brobecks

★★★★



*Workingman's Dead*  
Grateful Dead

★★★★



# NEW ARTISTS

## Matt Maltese



by Reagan Bussey

British singer-songwriter Matt Maltese caught my attention with his warm baritone voice that perfectly conveys the emotions of the lovesick individuals he writes about. Combine those two elements with his bedroom pop backing tracks and this is right up my alley. His first four studio albums have gotten positive reviews with his latest release coming out in the spring of 2023. I hope to hear more from him soon. His music is perfect for the autumn and almost winter weather.

Song Recommendations: “Intolewd,” “As the World Caves In”

## Jacob Collier



by Natalie Stagers

At 26 years old, Jacob Collier became the first British artist to win a Grammy for each of his first four albums. Since 2020, he has won two more Grammys and established himself even more in the music industry, collaborating with artists like Coldplay, Michael McDonald, Brandi Carlile and John Mayer (just to name a few). As a multi-instrumentalist with perfect pitch, he has an innate talent for composition and production. Collier’s music may not be for everyone, but it’s difficult to deny his technical skill and innovation as a musician. One of my favorite aspects of his music is the complex, layered vocal harmonies he implements because they create a thick sound reminiscent of The Beach Boys and The Beatles. A couple of my favorite tracks of his are “Never Gonna Be Alone” (which features Lizzy McAlpine on vocals and John Mayer on guitar) and “Bridge Over Troubled Water” (featuring vocals from John Legend and Tori Kelly).



# HOROSCOPES



*(March 21 - April 19)*

November is the month to set intentions for the future. If you are seeking personal growth in any area, whether that's finances, your social life or the workplace, it's time to set some concrete goals.



*(September 23 - October 22)*

It's hard to divide your time between work and play. Really focus on taking some time for yourself this month. If we learned anything from *The Shining*, "All work and no play makes Jack a dull boy." I highly doubt your significant other wants you to chase them around with an axe.



*(April 20 - May 20)*

You will find yourself gravitating toward certain friends and pushing away from others this month. Trust your instinct and invest in the people who you see yourself moving toward.



*(October 23 - November 22)*

The man's going to try and get you down this month, but the best course of action I can recommend is to quit while you're ahead. If you're feeling burnt out, listen to your heart and you will be put into a better position towards the end of the month.



*(May 21 - June 20)*

This month will be full of adventure and new experiences, and you may discover a side of yourself you never knew existed. If you choose to be open to fresh ideas, you will find yourself with a new favorite hobby.



*(November 23 - December 22)*

If you feel yourself getting lost in all of the sidequests that you're taking on, it's not all for naught. Not all of those who wander are lost, and all of this is going to culminate into something quite great.



*(June 21 - July 22)*

If you prioritize self care this month, everything else will fall into place. Your worries about family, friends and finances will sort themselves out so long as you make sure your wellness is in check.



*(December 23 - January 19)*

I know things really seem like they suck or are just in general very stressful. You're coming out of the hell fire that has been your life for the past month or so soon.



*(July 23 - August 22)*

You may find yourself questioning your purpose in life and wondering if you're going down the right path. This can be anxiety-inducing, but trust the process and the beauty of the unknown. Good things are coming your way.



*(January 20 - February 19)*

Your hero arc is coming soon! I know you've felt like you've been on guard for a long time, waiting for the you-know-what to hit the fan, but you don't have to feel that way anymore. Things are going to really start looking up for you soon.



*(August 23 - September 22)*

You're stuck in the past and it's making it difficult to move forward. Trust in your ability to handle the things you can control and find comfort in the fact that you aren't responsible for whatever is out of your control.



*(February 20 - March 20)*

You're wondering what your true purpose is in life, right? Some soul searching could do you some good. Things will start to become clearer, especially when you're in the company of those who get you.



# Rockin' The Big Screen

*by Reagan Bussey*

Lots of our favorite movies have a great soundtrack. One of my favorites is *Dazed and Confused* which helps paint the picture of high school stoners in the '70s and is essentially a compilation album of that time period. Your favorite could be an album of scored orchestral works such as *Star Wars*. A lot of the time, a group or artist will record a song that becomes associated with a movie over time, but rock stars who compose music specifically for a movie or video game soundtrack have always interested me. Now, I'm not coming here to say that I'm an expert on how to compose for a musical score, but I could imagine it throws a wrench in the creative process of most musicians. Those who take inspiration from their personal lives or a subject that interests them are now given a movie or a video game level to find inspiration from. I understand the directors will pick certain musicians because of their previous work, but it takes a lot of faith to put writing the music to your feature film into the hands of a pop star.

The most famous example of a rock/pop star turned film composer is Danny Elfman. Frontman and songwriter for Oingo Boingo got his first opportunity scoring for *Pee-Wee's Big Adventure* because director Tim Burton was such a huge fan of Oingo Boingo. Elfman has gone on to be one of the most gifted and interesting composers of the modern era. His utilization of modes based around certain characters and their motifs sets him apart from his peers. Watch the musical analysis of *The Nightmare Before Christmas* from the YouTube channel Sideways if you want to really see Elfman's genius.

*Flash Gordon* was released in 1980 and it included a symphonic rock soundtrack by Queen. It's even considered as a studio album in their discography and reached #23 on the Billboard Album charts. For years I didn't realize that Queen composed the soundtrack. It wasn't Queen's first experience with scoring for movies but I think it's their best. Brian May's signature guitar harmony of his arrangement of Wagner's "The Wedding March" is a highlight from the soundtrack.

Trent Reznor of Nine Inch Nails is right behind Danny Elfman when it comes to rock stars who became successful film composers. His scores in collaboration with Atticus Ross have won two Oscars for his work on *The Social Network* and *Soul*. Reznor has dabbled in video game composition and continues to work with television and movie scores.

Now it's time to get into the silly ones that I think are still important. Stewart Copeland of the Police has started to dip his toes into scoring in recent years. As the band was recording their last studio album, *Synchronicity*, Stewart Copeland was approached by Francis Ford Coppola to help score for his newest film *Rumble Fish*. He then went on to compose music for the first three installments of the video game *Spyro*.

Did you know Ronnie Montrose also wrote music for a video game soundtrack? The legendary guitarist wrote a soundtrack for the polarizing video game *Mr. Bones* in which you control a guitar-playing skeleton. It's not bad if you give it a listen.

I wonder what inspires these musicians to try another medium such as scoring for film or video games. Is it a monetary ploy or do they want to shake things up by trying to bring inspiration from something that someone else has created? No matter what, these artists have given us wonderful media not only through their music careers with their respective groups but also when we're sitting in the movie theater, stuffing our faces with popcorn.

WHY DO WE  
ASSOCIATE  
MUSIC WITH  
COLOR?

*by Natalie Stagers*

Have you ever been listening to a song and suddenly realized that a certain color is attached to it in your brain? Maybe the color is associated with the album art or a memory the song reminds you of, but maybe it's seemingly random. This is an experience that many people have, and often people will think of similar colors with certain songs, so what causes this correlation?

Some people, known as chromesthetes, actually visualize color when they listen to music. For some this visualization is internal, but others visualize it externally with colored shapes appearing in the space around them. Chromesthesia, however, is relatively uncommon with only 1 in 3,000 people experiencing it. So, what causes this phenomenon, and does music remind non-chromesthetes of the same colors that those with chromesthesia visualize?

Though research is being conducted, scientists have not formally determined the cause of chromesthesia. They do, however, believe that it is linked to the way in which certain parts of the brain are connected. The leading theory proposes that people with chromesthesia have extra neural pathways between their visual and auditory cortices, causing their sensory experiences to overlap. Another idea is that chromesthesia is somehow related to the area of our brains that controls emotional responses. Studies have been conducted that show color-sound associations are related to our emotions somehow, but the exact reason for it is undetermined.

One study took a group of 30 people and asked them to listen to sections of four songs and choose which colors fit each song the best. The first excerpt, from Bach's Brandenburg Concerto No. 2, resulted in people choosing bright colors, with 10 of the participants choosing yellow. The second selection, another part of the same concerto, prompted darker, duller colors like gray and blue. "City of Gold" by '90s rock group BBM was the third selection which elicited reds, blacks and dark blues and greens. The final piece, "If I Had Nothing but a Dream" by Hagood Hardy, resulted in almost exclusively shades of blue.

This experiment was repeated with a different sample group including 11 chromesthetes and 11 people without chromesthesia to assess the correlation of responses, or lack thereof. The participants also rated the emotional response that each selection elicited on scales of happy to sad, active to passive, strong to weak, calm to agitated and angry to not angry to assess the role that emotion plays in color-music association. The results, which displayed that most emotional responses and color experiences between chromesthetes and non-chromesthetes were shockingly similar, suggest that emotion does play a role in chromesthesia but isn't the sole reason for it. There must also be some separate non-emotional cause, purportedly a stronger connection between the visual and auditory cortices.

However, the fact that emotion does somehow play a role in the association between color and music begs the question, why? Why do we associate certain colors and sounds with certain emotions? A popular hypothesis is "musical anthropomorphism," the idea that we assign the volume, tempo, timbre and pitch of sounds to human behavior. This would explain why loud, fast, high-pitched noises are perceived as angry whereas quiet, slow, low-pitched noises are often perceived as calm. Higher pitches are also often associated with lighter colors like yellow and green, mid-level pitches with colors like red and orange and lower pitches with colors like purple and blue. Major keys elicit more saturated colors whereas minor keys elicit dull colors.

All of the research done on these correlations is experimental, but I firmly believe there is a correlation between emotion, music and color. There have been countless times where I asked a friend what color a song reminded them of and we were thinking of the same color. Certainly, a few instances of this can be chalked up to happenstance, but it's happened to me too many times to brush it off as coincidental. Furthermore, the songs that I strongly visualize certain colors with tend to be songs I have a deeper emotional attachment to, suggesting that the theory of emotion playing a role in music-color association holds some water.

To me, "Girl" by The Beatles is lavender, "Shape Of My Heart" by Sting is burgundy, "Satellite" by Guster is sunflower yellow and "Valerie" by The Zutons is bright reddish orange. Are there any songs that make you think of specific colors? Let me know by sending an email to [queuezine@gmail.com](mailto:queuezine@gmail.com) or DMing us on Instagram @queuezine! I would love to hear your thoughts.

# Queue & A Last Month

**What were YOUR  
favorite spooky songs?**

let us know your favorite spooky song 🧛

Gorillaz - PacMan

let us know your favorite spooky song 🧛

Jan Terri - Get Down Goblin

let us know your favorite spooky song 🧛

Halloween - Aqua or  
Somebody's Watching Me -  
Rockwell!

let us know your favorite spooky song 🧛

Con Clavi Con Dio by Ghost

let us know your favorite spooky song 🧛

Stevie Wonder - Superstition

let us know your favorite spooky song 🧛

Werewolves of London

**Be on the lookout for our next Queue & A  
on Instagram @queuezine!**

# Queue & A

## What is the best concert you've been to?

### Natalie's Pick: Stevie Nicks

I've been to lots of amazing concerts, but seeing Stevie Nicks was an experience I will never forget. I've loved Fleetwood Mac for a long time, and when I heard that Stevie was coming to Nashville I knew that I had to find a way to get there. The entire week leading up to the concert was full of anticipation and excitement. I had never experienced being starstruck before I saw Stevie Nicks walk onto the stage. Her voice sounded even better than it does on the records and she did an amazing job of making the concert personal, taking breaks between songs to tell anecdotes and explain the stories and experiences that inspired certain songs. I cried for over half of the concert because of how much I related to her music and how well her performance conveyed the emotions of the songs. That concert truly was something else, and I hope that I get to see her again before she officially retires from the music business.

### Reagan's Pick: Stewart Copeland

The best concert I've been to is a hard choice, but if I had to pick one, it would probably be seeing Stewart Copeland with the Nashville Symphony. It's not every day that you get to see your favorite drummer performing with a full orchestra. He was hilarious, and seeing his interpretations of Police songs 40+ years after the studio recordings was an eye-opening experience. I felt like I was at a workshop rather than a concert, but I loved every moment of getting to see my idol at work, doing what he does best: talking bad about Sting. In all seriousness though, it combined my favorite elements about classical music and classic rock. If he takes his orchestral arrangements on tour in the States again, I'll be in attendance.

**What is the best concert you've been to?**

**Let us know at [queuezine@gmail.com](mailto:queuezine@gmail.com)**

**or DM us on Instagram @queuezine**