

No Fidelity

Welcome.

Or, if you're a senior, welcome back.

At this point, No Fidelity seems to have achieved urban-legend status at Carleton. There's very little information about it floating around beyond: 1.) It used to be a music zine, and 2.) It went defunct sometime around when current seniors were first-years.

So, with that in mind, I've decided to restart Carleton's only music journal—with the help and enthusiasm of our lovely radio devotees, first-years and seniors alike.

No Fidelity 2.0! Woohoo!

This is also, I should mention, a work in progress. The first issue of these sorts of things is always the hardest and a lot of our reimaging this publication will be feeling out different balances of content and seeing what general vibe works for this magazine. No Fidelity may become way more cerebral or way more neurotic in future issues... or both. Stay tuned.

But on a macro level, we're trying to facilitate serious and not-so-serious conversations about music on a semi-official level in a way that isn't currently being done at Carleton in general. We'll see how that goes.

And a huge thanks to our contributors for this issue:

Alexis Apostolou '20 / Jack Brown '22 / Shannon Cashin '23 / Nicole Collins '22 / Katy Gilbertson '20 / Eve Gorman '23 / Caroline Hall '20 / Anna Halladay '23 / Madi Ho '20 / Elise Hudson '23 / Felipe Jimenez '21 / Jackson Warren '20

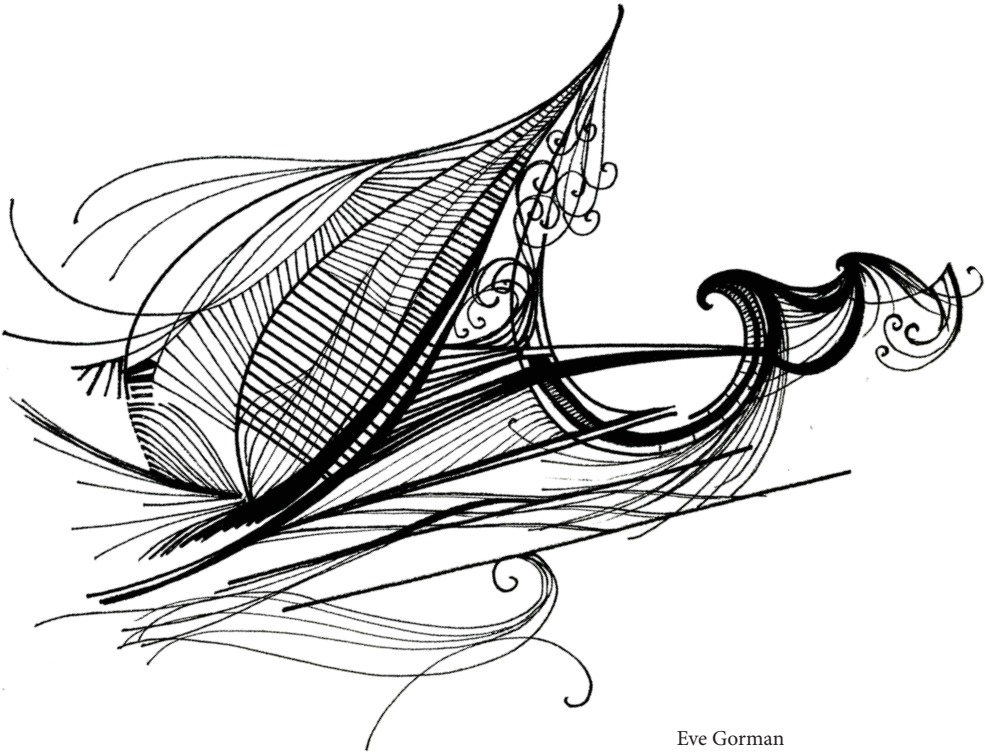
Welcome to Issue 1!

Nicole Collins, Editor-in-Chief
March 2020



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Eve Gorman

On BROCKHAMPTON's "SUGAR"

By Katy Gilbertson

Listening to Brockhampton's "SUGAR" makes me wish I were in love. I suppose a lot of songs make me wish I were in love, but "SUGAR" makes me wish I were in love with someone who doesn't love me back. The song absolutely froze me when I first heard it, and now I've been trying to resist playing it at all unless I'm prepared to devote all my attention to it, and turn up the volume really high and close my eyes and all that. But I know that for the same reason "SUGAR" leaves me somewhat breathless in my current, not-in-love state, it would have my knees buckling, hands in tight fists, eyes welling up if I were in love!!

I've always found lyrics to be most powerful when they're most simple. When bearface sings "Do you love me?" as "SUGAR" wraps up—or earlier, when he croons "I want you-ouuuuu"—it reminds me of Kendrick's desperate, direct "Just love me / I wanna be with you" plea on "LOVE." Or "I don't wanna be your friend / I wanna kiss your neck" on the 1975's "Fallingfo-ryou," which is a much more embarrassing song to like, but oh well. These are transparent, simple statements.

The opening line, "Spendin all my nights alone, waitin for you to call me" has this perfect rhythm to it. At first it's a rush, the words spilling over each other (all of it is sung within literally



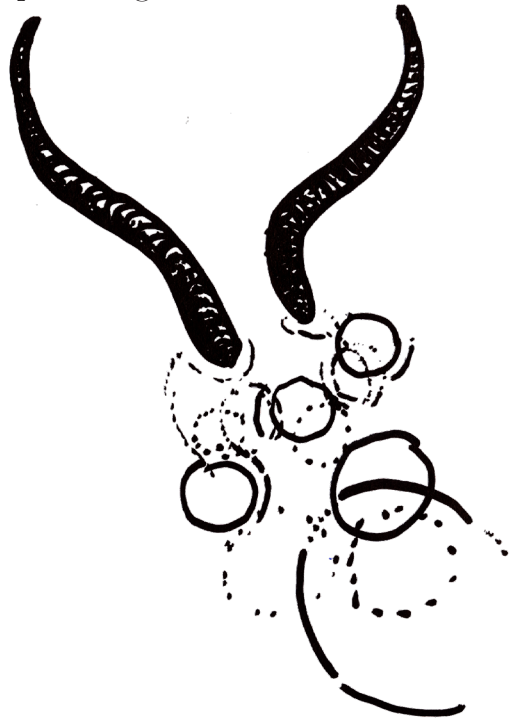
Elise Hudson

the first seconds of the song), and then on “waitin foooorr you to caaalllll me” we have to pause, swing back and forth, word by word. It’s plodding, kind of; it drags. Which is exactly how the sentiment feels. Just waiting. Every night! Damn, that’s a lonely feeling.

The next line, “You’re the only one I want by my side when I fall asleep” is less lonely, maybe, in that it might imply some previous relationship with the person in question. I kind of have to assume that, like, the singer has indeed fallen asleep with this person by their side before. But then again, I could probably sing this line unashamedly about someone I haven’t slept with. But it’s less honest that way. And definitely less anguished.

And then: “I know it’s hard but we need each other / Know it’s hard but we need each other.” These words also allude to some romantic history. As in, maybe the relationship got too complicated. They figured they couldn’t keep making it work or whatever that means. But I also like to read it as: I know it’s hard to fall in love, but you should like, do it anyway baby.

Later, in the bridge, Kevin Abstract sings: “Back and forth, I’ll take that if that’s all you askin for / With my legs up on the dashboard / Only thing in my pocket is my passport,” and then he sings it two more times. Again, as with “waitin for you to call me” and “by my side when I fall asleep,” there’s a certain swinginess to this. I feel like I’m on a swingset, flying into and out



KRLX Community Archives (CA)
(All art is from CA unless otherwise specified.)

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of the air, or also like I'm cross-legged on the floor, staring up at a pendulum. I can't tell if this part is happy or sad. It seems like the singer is with his love, and they're like, riding in the car together, which is obviously beautiful. But "I'll take that if that's all you askin for" gives me some pause; are these two really in sync? I think that, as with the rest of "SUGAR," the bridge has some hopefulness and also some gloom.

Brockhampton claims that GINGER is supposed to be happy, summertime music that makes people feel good. I don't know that "SUGAR" would do that for someone unless they were already feeling pretty damn good. That being said, I feel good as hell generally speaking, and this song makes me kind of want to feel sad for a moment. As Abstract said of the album: "Even though it's maybe rooted in sadness, the goal is to make it feel right and to uplift and to help people get through." I think that goal is fulfilled. That is: I'm not so sure about the uplifting part, but certainly this song is gonna help people manage being down. I kind of feel like I encountered this song at the wrong time. Right now when I listen to it I feel really grateful that it exists, but also I'm trying to listen to it sparingly, so I can save it for a time when I really need it.

Lastly: it's not just that Bearface sings "Do you love me?" at the end of "SUGAR." It's that he sings: "Do you love me, love me, love me / Do you love me, love me, love me / Do you love me, love me, love me." What a perfectly painful use of repetition. The "love me" echoes restate the end of the question but, taken alone, they also seem like a sort of plea. Like: Do you love me? Please do. It's rather desperate sounding, and in being desperate it's absolutely honest. I don't know if there's anything more vulnerable than asking someone if they love you. Oof. Maybe I'm glad I'm not in love, actually; if I were, I think this song would have me skipping classes and meals, or taking moody 3:00 a.m. walks, or lying in my bed, staring at the ceiling until it got all wet and blurry. (TF)

Slipknot Quiz: How Well Do You Know the Band “Slip-Knot”?

By Nicole Collins

Slipknot (band). Who’s that? Geez. If you have to ask, you’ll never know. Or maybe this article is for you. Geeeeez. Maybe you could learn a thing or two about Slipknot (band). Hmm.

1. *Where is Slipknot (band) from?*

Whaddya mean, like where were they founded or, like, where’s their current stomping ground? Because they got their start in Omaha, Nebraska, but now they’re based in Welch, Minnesota.

2. *Who are the band members who have been with Slipknot (band) the longest?*

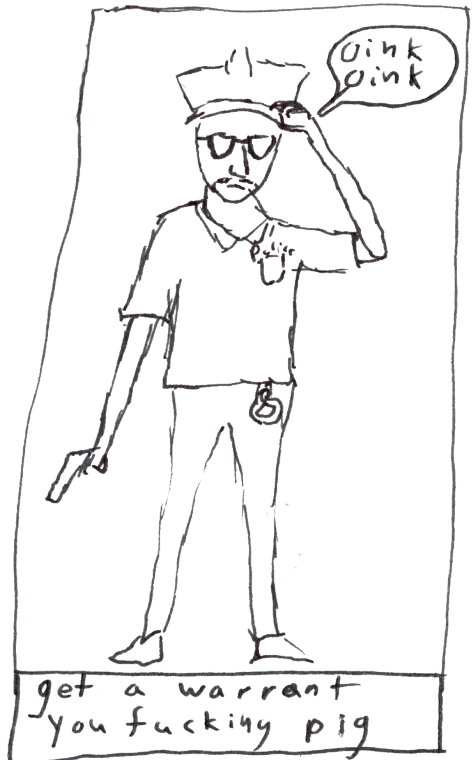
Shawn Crahan (guy), Craig Jones (dude), Joey Jordison (bro), Paul Gray (man), Mick Thomson (male), Corey Taylor (masc), Sid Wilson (bandmember), Chris Fehn (boy), and Jim Root (plant).

3. *LOL! What a name.*

Who—Jim Root (plant)?

4. *Yeah.*

Yeah well hey that one’s a funny story, apparently this guy came from the soil right like someone must’ve planted like some nu



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metal seeds and uh this dude just sprouts up one day but like all throughout grade school and high school people kept calling him Jim Root (plant) even though his surname was actually something like Postmate so I don't think he eh, I don't eh think he took too kindly to that because y'know he joined a uhh nu metal band ha-ha.

5. OK, what's these jokers' genre eehhh?

Hey, who's askin the questions here, wise guy?

6. Geez, sorry. Go ahead.

OK, what's these jokers' genre eehhh?

7. Geez, I don't know, that's why I asked you!

Oh, right. Well, they specialize in baroque pop with a dash of doomgaze.

8. Oh, cool. Anyway, what are their best or most critically-acclaimed albums?

Hmm, well, their 2019 album *Immunity* and 2003 album *In the Zone* are both fantastic. Quite droll.

9. Interesting. Maybe I'll give them a listen on my Deezer app. You got a snap or smth?

Yea! @carletoncollege (snapcode).

10. Sick. I don't know how to spell that so could I scan your snap-code? Yeah you just like open the app and go here y'see and like click that... yeah... and then... OK. Got it. Cool. Snap ya later!

[Source: Wikipedia] 

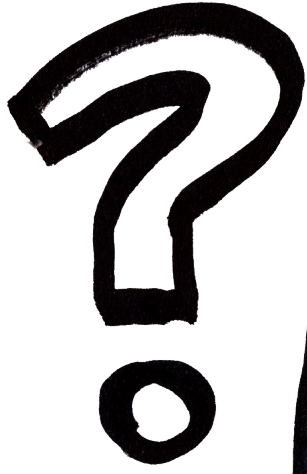
— POLL —

Which is better —

LOUD Sufjan

OR

Quiet Sufjan



LOUD

QUIET

VOTE NOW →

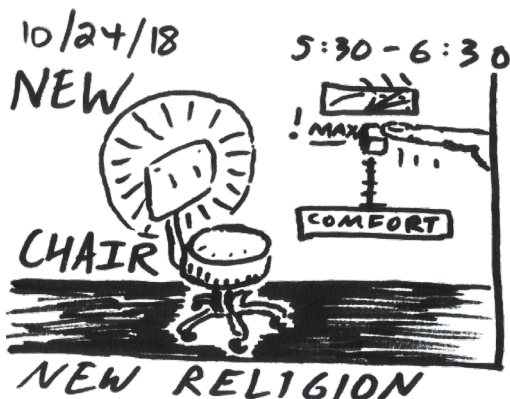
Concert Review: Juliana Hatfield

By Anna Halladay

On February 7th, I missed French class and got on an airplane, all under the pretense of visiting my brother at school in St. Louis. While I did visit my brother, I had an ulterior motive. Juliana Hatfield was making a stop at the famous “Duck Room” at Blueberry Hill, the late Chuck Berry’s favorite venue. (Hatfield actually played a concert in St. Paul two days earlier, but the venue was 21+, and so my attempts to get tickets were thwarted.) As it turns out, the trip was well worth it.

I think it’s safe to say that my brother and I were, on average, about 30 years younger than the other concertgoers. This wasn’t surprising, and it’s certainly not the first time I’ve experienced it at a concert, but it definitely put a damper on the mood. Speaking of mood, the “Duck Room” was a strange place. The name says it all: It’s a room with duck-themed decorations. Kind of cool, but definitely a bit weird.

The opening band, Sunshine Boys, brought some more energy to the room. The three-piece band consists of guitarist and lead vocalist Dag Juhlin, bassist Jackie Schimmel, and drummer Freda Love Smith. To me, a three-piece band means that each artist must be legitimately talented. It’s harder to hide behind other band members when there aren’t as many of them. In four-piece bands, the lead singer often plays rhythm guitar—but Juhlin played lead guitar and sang (very impressive). What caught my eye first was that Juhlin, as lead singer, was not in the middle. Instead, Smith was front and center. Even more unusual



was that she played a modified drumset—while standing up. Her kit consisted only of a floor tom, a snare drum, a cymbal, and a pedal that led to the bass drum of the drumset on stage behind her. Smith was also by far the most fun to watch, mouthing along to lyrics even though she had no backing vocal parts, sweating from exertion after only a few songs, and grinning from ear to ear the entire time.

Sunshine Boys featured politically-charged lyrics which were sometimes surprising to hear from a middle-aged man. Their 2020 single “Infinity Girl” is about a female superhero who has to save the day after countless men have tried and failed. Their song “Serpent in Spring” (not yet released) was in a very similar vein. One issue I had was the banter in between songs. It was full of technology jokes, as many concerts with middle-aged musicians are apt to be. Still, I liked what I heard from Sunshine Boys, and I hope to hear more in the future.

The headliner, Boston artist Juliana Hatfield began to receive media attention for her role in the post-grunge wave of the early '90s, though she had already been producing music for years as a member of the band Blake Babies. Hatfield formed Blake Babies while attending Berklee College of Music, and although the group got little airplay, they were well-liked in college rock circles. Since then, she has released eighteen studio albums, including two as The Juliana Hatfield Three along with two cover albums.

By the time Hatfield came on, the small room was packed. She didn't say a word before jumping into her first song, “Everybody Loves Me”—a fitting opener, not only because of the applause in the room, but because it's the first track from her 1992 debut album, *Hey Babe*. However, as expected, Hatfield didn't play much of her early music. Most of her material came from recent albums, like 2017's *Pussycat* and 2019's *Weird*, along with a few tracks from her cover albums and from the Juliana Hatfield Three's 1993 album *Become What You Are*.

Although the opener was a crowd-pleaser, the show slowed down after that. It's always a vulnerable moment when a singer

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talks to the audience, and I expected a voice as powerful as her guitar. I was surprised to hear a quiet, high-pitched one instead. While Hatfield had quite the stage presence while performing, her banter between songs fell a little flat at the beginning. Early on, Hatfield called an audience member out for recording on his phone; although entertaining, this created an awkward atmosphere that only got worse when she later dedicated “When You’re a Star” to Harvey Weinstein.



Later, Hatfield’s banter was more successful. She managed to keep the audience engaged while tuning her guitar between songs. During one particularly long break, she stalled by spelling out the names of the musicians playing with her. She informed us that guitarist Mike Oram spells his name “O as in oaf, R as in racketeer, A as in ass, M as in mother.” Later, after performing a comical song about a christmas cactus, she

championed the use of fertilizer on house plants. Despite the slow start, it was clear that Hatfield is truly an incredible musician. She was clearly the main act—not the three men playing with her. She didn’t make things easier on herself by letting someone else handle the solos; she led the group with some scorching solos of her own. The energy in the room probably reached a peak during her cover of Olivia Newton-John’s “Let’s Get Physical,” although my favorite performance of the night was “My Sister”—her closest song to a hit.

This concert was also a missed opportunity to play some Blake Babies music. Freda Love Smith of Sunshine Boys was also a member of Blake Babies, and I had almost expected some sort of collaboration. I don’t know why they decided not to perform together. Perhaps they didn’t want to play any Blake Babies material without guitarist John Strohm. But, all in all, it was a powerful concert and an exciting experience—certainly more exciting than French class. (TF)

Interview: Animal Collective

Conducted by KRLX Board Members Nicole Collins,
Cole Schiffer, and Jackson Warren

Transcribed by the No Fidelity Staff

On April 7, 2019, KRLX Board members Nicole Collins (Music Director), Cole Schiffer (Content Director), and Jackson Warren (RF Engineer) interviewed Avey Tare (Dave Portner) and Deakin (Josh Dibb), two members of Animal Collective, at St. Paul’s Amsterdam Bar and Hall. The duo were playing there, with the support of collaborator Jeremy Hyman, in support of Avey’s then-latest LP, *Cows on Hourglass Pond*. Below is the transcript from that interview.

Cultural Products Mentioned

Automine. *Paddington Band*. Crumbfair Sounds, 1995.

Avey Tare and Panda Bear. *Spirit They’re Gone, Spirit They’re Vanished*, Paw Tracks, 2000.

Avey Tare, Panda Bear, and Geologist. *Danse Manatee*. Catsup Plate, 2001.

Animal Collective. *Sung Tongs*. FatCat Records, 2004.

Animal Collective. “Banshee Beat”. FatCat Records, 2005.

Animal Collective. “Fireworks”. Domino Recording Co., 2007.

Animal Collective. “Also Frightened”. Domino Recording Co., 2009.

Animal Collective. *Merriweather Post Pavilion*. Domino Recording Co., 2009.

Avey Tare’s Slasher Flicks. *Enter the Slasher House*. Domino Recording Co., 2014.

Avey Tare. *Eucalyptus*. Domino Recording Co., 2017.

Animal Collective and Ami Dang. “Suspend the Time”. 2018.

Avey Tare. *Cows on Hourglass Pond*. Domino Recording Co., 2019.

Interview

Nicole Collins: So, uhh. Yeah, cool. I’ll just do some background, I guess. I’m Nicole Collins, I’m the Music Director for KRLX, which is Carleton College’s radio station. 88.1 FM, should probably mention that. And we’re here interviewing Avey Tare and Deakin, two members of Animal Collective. Avey Tare is on his solo album tour following the release of *Cows on Hourglass Pond*. Deakin is here,

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accompanying him, and playing along. Did I miss anything?

Avey Tare aka Dave Portner: Jeremy Hyman is playing along as well. He's not with us right now. [laughs]

NC: Cool. First question: Goals going into the recording of your latest album, in terms of sound, style, content? People have said it sounds like a hybrid of your albums *Eucalyptus* and *Enter the Slasher House*—thoughts on that?

AT: I feel pretty good about it. I'd say that for this record, I went more into it thinking about it as a collection of songs that I was into that I thought I had—it started as preparing for a show, basically. I needed some songs for a show, basically, so I started writing songs and they just started to be songs I started to feel good about. Whereas, *Eucalyptus* to me was more



kind of like pieced together, more like collage-y. I think they're different in that sense, obviously, or if you heard it, *Eucalyptus* isn't as rhythmic, rhythm-focused, whereas this one I wanted—because it was meant more for playing live—I wanted the songs to have more of a rhythmic force, whereas I thought of *Eucalyptus* as more of a bedroom project, so, uh, yeah, it just was more floaty kinda stuff like that. As far as *Slasher Flicks* go, I could see that, just as that was more rhythmic stuff too, but it's definitely less heavy and crazy stuff to me than *Slasher Flicks* was.

NC: [To Deakin] How has, if at all, touring and working with Avey had an influence on your work and sound?

Deakin aka Josh Dibb: Yeah, on this tour in particular, to me, this has been interesting because even though I'm in Animal Collective, where like, if someone has written a song, they get to direct to some degree how it goes, I feel like we treat Animal Collective like much more of a collaborative process and this was very much, like, Dave wrote this record already, like 95% of the parts I'm playing is me trying to create an approximation or recreation of what he already did, so it's a different approach, and obviously since I'm using a different guitar and my hands are different and I'm using slightly different pedals, things sound a bit different and have kind of become my own from just jamming on the road. But it feels much more like trying to listen to the record and making my performance just feel close to like I'm honoring what that space is, and that's very different to me than working together and working on Animal Collective stuff, for example.

NC: So, Avey, you'd recorded these songs before the 2018 *Sung Tongs* tour?

AT: Yeah. January to March, 2018.

NC: To my knowledge, that was the most you guys have played the *Sung Tongs* songs fully and in a row for an audience.

AT: Maybe. I mean, we went on a *Sung Tongs* tour [in the early 2000s], it was actually the longest U.S. tour we've ever done of shows consecutively. But those songs were just coming together, then, and there was much more anarchy and chaos involved in those sets. And this was supposed to be more of an approximation, or, as Josh was saying about this tour, of what *Sung Tongs*, the record, is. So, y'know, we tried to honor what the record was, basically.

NC: Did the repetition involved with playing the full album through, each show, in 2018 influence your sound or how you view it at all?

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AT: I mean, the experience of doing that, it was just nice to be able to strip things down and, y'know, just not have, not a barrier, but a collection of other effects and that could sort of like make so many sort of steps away from two people or four people or three people. Whereas, like, it's very easy to connect with two acoustic guitars, so it was just like, as with any Animal Collective thing, it's sort of like an experiment in something, so it was an experiment in trying to connect things together, again, via two acoustic guitars. It's definitely something I'd like to approach new Animal Collective stuff with just to make sure, y'know, it's important to make sure we always feel like we're connecting. [laughs]

NC: I'd read online, from digging around, that you guys like to record with the TASCAM 48?

AT: Not necessarily. Josh records more on computer, for example. To some extent, Noah [Panda Bear, another member] as well, and Brian [Geologist, another member] has actually been stepping into the computer world. It's not something I've ever personally done, I mean I've messed around with Garage Band and stuff for demos, but I've stuck pretty much to demoing just to tape, y'know what I mean. It hasn't really been since I was younger that I tried to record anything like really seriously on my own. This is basically me trying to get back into that. In all the processes I'm a part of, I want to learn something as I'm going and I want it to be a challenge, so I think that was just the incentive, really, for using the TASCAM again because I wanted to become better at doing it and learn more about it and just record a sweet record. [laughs]

D: Yeah, I mean you're asking really specifically about tape stuff which, yeah, I haven't recorded on tape for a really long time, so.

NC: Yeah, I'd just read on Wikipedia that *Cows* was recorded on that [a TASCAM]...

AT: Yes, for the album I used a TASCAM 48 8-track half-inch reel-to-reel, and I've had it since we were in high school and it's what I started recording on and recorded *Spirit, They're Gone* on, and recorded most of *Sung Tongs* on, recorded *Danse Manatee* on, and have used it more recently just for certain tracking and track effects. Like, tape has a really great vary speed, probably the best analog pitch effect, so we've used it for that kind of stuff, certain bends.

NC: Heh, sorry, these are really specific questions...

AT: Those are the best kind. [laughs]

NC: Any song of yours, either solo or within the larger Animal Collective discography, that you've most enjoyed singing or performing?

AT: I enjoy playing and singing all of them, in a way. You know, for Animal Collective, playing a lot, there's a lot of volume, and over the last few years, we've started using in-ear monitors, and it's made it a lot easier to sing. Sometimes in the past, I would've said that louder songs are just harder to do. When we were on the *Merriweather Post Pavilion* tour, it was just hard to sing a lot of those songs because



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we'd play at such a loud volume on stage and use so many vocal effects and stuff like that. I kind of wished we had in-ear monitors back then. So something like "Also Frightened" I would've been like, "Oh man, this is a scary one to sing," y'know. But, yeah, I don't know, I can't really think of a specific song. I enjoyed singing a lot of the *Sung Tongs* songs and the solo ones we're playing now. I feel like the songs where I feel like I have a lot of freedom, vocally, to like add little nuances, those are songs that maybe go at a slower pace, something like "Banshee Beat" or "Fireworks," are a little bit more fun, because I feel like I can change it up. The ones that are sort of locked in for me are maybe just sort of... they just go by faster, or something like that.

D: Yeah, I mean, for me, just in general I'm just enjoying singing more and more. I mean, using my voice is for me something relatively new. I mean, I sang to some degree when I was in high school but for most of the 2000s and most of the '10s I haven't been using my voice as much as these guys have, obviously, so now it's just a whole new world. The more I do it, the more I get psyched. I feel like the more I get into my own songwriting and learn how to open up my own songwriting process I'm just getting more and more psyched. In general I'd say I'm more excited about singing the newer stuff and the more comfortable I am with my voice and noting moments where we all sing together are kind of the things I really enjoy. Like we did the thing down in New Orleans last year which was super fun, just, yeah, writing songs and singing with Dave felt like a really new and fun thing for me.

NC: Do you view the coming-of-age sentiments and themes of *Spirit They've Gone*, *Spirit They've Vanished* any differently now than at the time you recorded the album?

AT: No, I mean, it's not really something I revisit a lot. But it's been interesting to play little bits of the songs we played recently

from that record. Yeah, I view my albums—and Animal Collective’s albums, to an extent—as marks in time in my life, and sort of being able to let certain things go in a cathartic sort of way. That sort of thing. So I think that record will always mark that time in my life when I was kind of moving onward, moving away from living in Maryland and Baltimore and opening up the new chapter in New York. So, in that sense, it feels very different from everything that came after it for me. So yeah, I still sort of look at it in that way. A lot of it was fictional to me, though, in a way, and like making these short stories. Because I was really connecting to creative writing

and writing short stories back then than I am now; I’ve become more into writing songs. That record will always be more short stories to me.



Jackson Warren: Hello. It’s Jackson now. I’m an RF—Radio Frequency—Engineer. So I’ve sort of gotten into acoustic ecology, which is part of something you guys do, if I remember correctly? Sort of environmental concerns through sound. Like highlighting certain aspects of our world that will probably not be here in 20 years. I’m just wondering if there are any projects going on like that? Or what early influences might have led you to that path?

AT: Josh could probably answer because, more recently, he’s done something like that. But I think nature plays a large part in our lives, especially in the music we listen to, hearing that kind of stuff, maybe, used in the music we listen to. Wanting to add elements of nature to our music, but I don’t think it started as us wanting to

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highlight that kind of thing. I think we're a little bit more subliminal, in that way, but we do do certain projects...

D: [To Avey] Wait, are you talking about the ocean track? [To Jackson] I feel like the interest in using those kinds of sounds really came from just at a certain point, there was a point in my youth and probably everyone's youth when like you realize the music you here when going out at night and listening to the cicadas and realizing that's as musical as like your favorite songs. So to me that's where an interest in using stuff like that, and all of us meeting each other and different people brought different strengths and elements, so I think that's just a sensibility that grew from that, I don't think it was necessarily a conscious thing. I mean I'm just really conscious right now of how, when I was even your age, and certainly younger, we knew there were environmental concerns, but the sense that it was gonna get fixed was pretty strong, actually, and I'm finding myself... It's really hard to watch a world where I'm realizing finally that may not be happening. Because I just grew up thinking it was gonna happen. But yeah me and Brian recently collaborated on a track that we gave to the Ocean Acidification Project ["Suspend the Time"], and I think it was one of the first times that I thought about writing a song that had a very conscious environmental crisis sort of message in it, like pretty direct. I think I'm pretty wary of getting into direct political stuff with music, but y'know, at the same time, there's just certain things... But in terms of the sonic-ness of it, I feel like it still just comes from an interest in the environment of those types of sounds and how you can pull melodies out of things that initially just seem like the "noise of nature" and then you suddenly realize that there's a song in there. So.

JW: Thank you for that.

NC: Odd question. Do you guys have any plans to release your Automine stuff properly?

AT: [laughs] No.

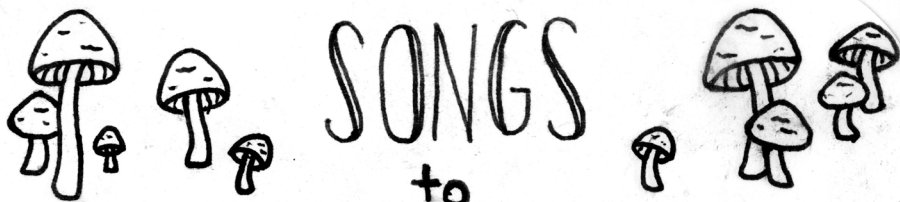
NC: [laughs] OK.

AT: Hard to say. There's only a seven-inch, there was nothing else we've ever done. We have one live show that I think that Brian mixed or posted a YouTube video of. I don't think that full show is up to our standards, like something we'd want to put out into the world, maybe, but it's possible that the seven-inch might get out there.

NC: OK. Cool. Thanks so much for doing this.

AT: Thank you guys. ☺





SONGS

to

Decompose

to

by Shannon Cashin

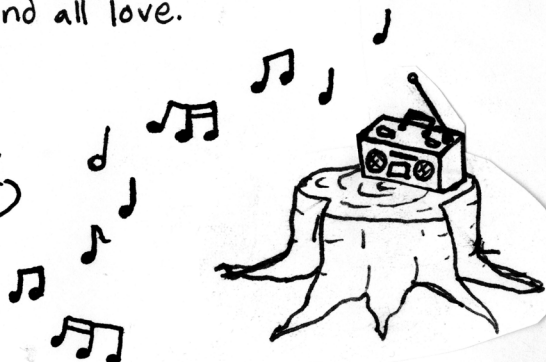
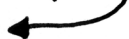
Is the stress of life constantly getting you down?
Are you overwhelmed with the mere idea of existing as a human being in today's world? Do you love nature? If your answer to all these questions is yes, consider the idea of decomposing.

Let's say we can decompose without actually dying.

Find a nice patch of grass to lay on and
Imagine: you're sinking into the earth. Slowly, peacefully, like an embrace welcoming you home. There's nothing to worry about, nothing to think. You just are. There is no stress. You encourage the life around you to flourish. It's quiet, bittersweet, and all love.



Portal
to the
playlist



Disclaimer: I do not want you to die. I don't want to die. I simply want to live in a forest and give back to the earth when I'm dead.

Playlist Info

He's listening
to rock



- \approx 20 songs
- an hour & 12 minutes long
- songs are acoustic, old, or melty
- soft
- on Spotify (use QR code)

Shan's Top Picks

or just some songs to give you an idea of the playlist

Black Moss @ Johanna Warren

A Big Day for Grimley @ AJJ

Stuff We Did @ Micheal Giacchino
(From Pixar's "UP")

In a Week @ Hozier & Karen Cowley

New Slang @ The Shins

Annie's Song @ John Denver

An Ode to Random Access Memories

By Felipe Jimenez

You know, now that you mention it, there is an album that I love. It goes by the name of Daft Punk's *Random Access Memories*. Although this is by no means a hidden gem, or forgotten to the ravages of time—who doesn't remember a time in middle school when all you could hear was "Get Lucky" on the radio?—I couldn't help but feel it was generally underappreciated in 2019's discussions of albums of the decade.

By the album's release in 2013, the French duo, composed of Thomas Bangalter and Guy-Manuel de Homem-Christo, had already ascended to the pantheon of electronic music deities, helping herald in an era of redefined electronic music. With the recording of *R.A.M.*, Daft Punk enlisted the help of an eclectic group of artists such as Julian Casablancas, Pharrell Williams, Panda Bear, and one of the founding figures of disco, Giorgio Moroder (to whom they pay homage in the slickest of tunes "Giorgio by Moroder," which is kinda jazzy and dance-y). The album further cemented Daft Punk as the most influential E.D.M. musicians of the century. Is that too bold of a claim? I'm not really sure how these things go sorry.

Every couple months I'll get the kick to revisit this album again, somewhere on 5th Libe overlooking the Bald Spot, or maybe while I awkwardly navigate ground Burton (you know how it is), and whenever I revisit it I find myself once again entranced and captivated by music of these robots. Every song on the record has a completely different vibe and atmosphere: a drunken lustful sway of "Lose Yourself to Dance" that hypnotizes and makes you feel like you're the last person dancing in a Miami open air restaurant; the star-crossed melancholy of "Instant Crush"; and, of course, the groovy and existential ruminations of "Beyond" that sound like an A.I. coming to terms with its own immortality, beginning with a fantastic cinematic swell of strings before giving way to poetic lyrics

that are weirdly esoteric and inspirational.

The longing lamentations of “Within,” with robotic draws that sound as emotional as any human voice, and the accelerating, sci-fi prog-pop composition of “Contact” round out this album quite fully; it goes beyond a dance E.D.M. album and comes into its own as a record much more genre-fluid. This is an album with an intricate level of detail, worth listening to just for the production itself, not to say anything of the amazing atmosphere and insanely danceable grooves it brings.

When I listen to this album I imagine myself on an intergalactic spaceship that is bound for some faraway planet, where a posthuman future awaits. The other passengers and I aren’t exactly sure why we’re on this odyssey through the cosmos but there is a seemingly endless supply of hedonistic pleasure; everywhere you look, a different themed nightclub, a new dancefloor exists on every level of the ship. There’s even arcades and laser tag. Kind of like *Wall-E*, but more *Miami Vice* vibes. Every once in a while, though, I find myself stumbling out of the dancefloor and into the empty abyss of my existential crisis,



They don't
love
you
like
I
love
you

wondering what the hell I’m doing with my life, gazing out into the empty void of space as the neon lights flicker faintly in the distance. I walk around a little through the confines of the ship, past the vaporwave amusement parks, through the aquariums and art galleries as I time travel sonically through a whirlwind tour of the ’70s and ’80s. Something’s not quite right about all this. But eventually, after I catch my breath, I stride back into the music and lose myself to the rhythms of the night.

I hope you realize, my friend, that I am frightfully aware of how much of an idiot I sound in this. I don’t really know anything

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about techno, house music, or E.D.M. in general, except that my cousin likes to dabble in it; he's trying to make it big down in Costa Rica but the competition is fierce—things are looking rough for him. And I suppose, as far as reviews go, this one wasn't terribly convincing. But I guess that's one of the beautiful things about music: that at the end of the day you don't have to be an expert on anything, you can just listen and groove along. Anyway, don't look at me, you're the one who made it all the way here. Take a listen for yourself. (TF)

*Music is why
i am
alive.*



Sub Pop: The Seattle Scene from Nirvana to Now

By Anna Halladay

Since the late 1980s, Sub Pop Records has been an essential part of the Seattle music scene. One of the first major location-based labels, Sub Pop is largely known for their role in popularizing grunge music in the early 90s. Sub Pop actually began as a fanzine by Bob Pavitt that alternated between print issues and compilation cassette tapes featuring underground artists. The very first Sub Pop LP was a compilation titled *Sub Pop 100*, featuring music from across the country, especially from noise rock bands like Sonic Youth and Scratch Acid. Soon after, Sub Pop started signing bands of its own. Its very first non-compilation release was grunge band Green River's EP *Dry As a Bone*. In the next few years, several other bands that formed after Green River's split also signed to Sub Pop.

Sub Pop was one of the first labels to release records in small batches to create demand, a strategy that many other labels emulated. They also created a "Singles Club" that sent monthly singles to subscribers. Nirvana's very first single, "Love Buzz", was released through this service. The Singles Club began to establish Sub Pop as a location-specific label and closely identified them with the emerging genre of grunge.

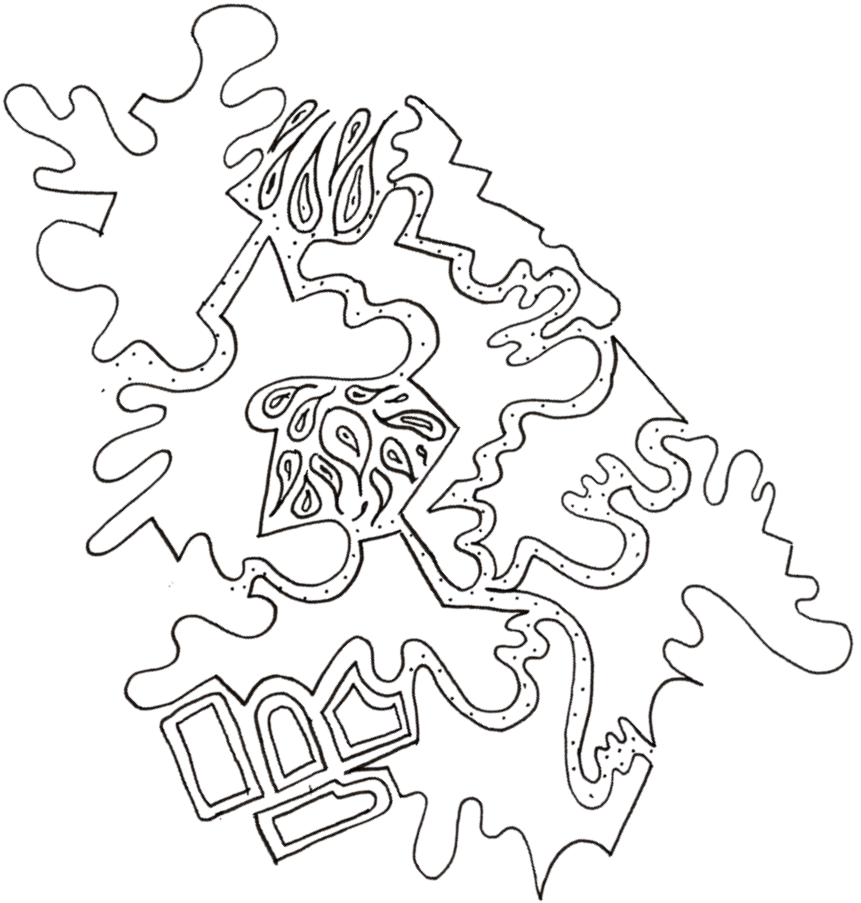
However, as grunge spread to the rest of the country, Sub Pop began to focus on other things. Most of their original bands went on to sign with major labels, leaving Sub Pop time and money to slowly hone their focus and build a strong musical foundation, which is the reason that they are still a big name today. They now work with artists from a range of genres—the Shins, Fleet Foxes, Flight of the Conchords, Father John Misty—while still staying true to their origins with groups like riot grrrl-influenced Sleater-Kinney.

Sub Pop is known for being very selective about which artists they sign and sending blunt rejection letters (beginning with "Dear Loser") to those they don't. Despite this, not all of their bands

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found mainstream success. That's okay, too—some of their least well-known artists are some of my favorites. It's definitely worth exploring some Sub Pop artists that you may never have heard of. Lucky for you, I've already done some digging of my own! I even made you a playlist, and if you read this far, you might as well listen to it.

The Playlist: tinyurl.com/NoFiSubPop



Observations on Pop Music

By Jack Brown

Pop music has historically been defined to mean popular music, and it got that definition in '67 when it was defined by Simon Frith as, essentially, music meant to appeal to a popular audience. Not defined by anything else.

What made this music popular was, often, catchy lyrics, a danceable beat, and the overall song being pretty easy to listen to. Over time, this became the style. Producers and labels quickly discovered that people enjoy higher voices, a consistent drum-line, and repetitive chords in the background.

A couple key pop music moments involve the Beatles coming to America and other music that by today's standards is largely considered rock. This era is very important, but not necessarily what I want to be writing about seeing as there is so much that has happened in recent years.

In the '80s, people started doing what is called synth pop, which has seen enormous success. This was primarily driven by the use of digital recording, which allowed greater room for remastering, using new kinds of instruments, and adding new background noises. Then, just as the Beatles came to America in the 80s, pop music went around the world. In Europe, it became more extreme. The Europeans latched onto some of the aspects of pop music, like consistent, driving beats, and a general song arc (build up and drop after the second chorus). It gave us such hits as "Everytime We Touch" and "Mr. Saxobeat." Something that Europe did differently than America or anyone else was focus more on dance music. Electronic dance music in Europe was much quicker to combine with pop music and incorporate high, largely female vocals.

Now let's talk about a very recent history of pop music.

Another region that quickly embraced pop music is Korea. K-pop (Korean pop music) is one of the most popular genres of music in the world right now, with an iron grip on some Asian markets,

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as well as popularity in nearly every country on the world that has access to the internet.

A lesser-known embrace of pop music has been in the Arabic-speaking world. One of the most famous pop singers to come from there is Cheb Khaled, who has collaborated with acclaimed producer Red One, and artists such as French Montana and Pitbull. There are plenty of other examples of Western-style pop being combined

with Rai, which is more traditional Arabic music. Another, better known example is “Hwa Heda” by Cheba Wasila, which was sampled by the Sacramento trio Death Grips in their song “Punk Weight.”

In America, pop music has seen frequent collaboration, e.g. with hip-hop artists such as Kanye West performing a verse on Katy Perry’s “E.T.” Usually the hip-hop artist will only have one verse on each song. Another phenomenon here is that the line between pop and hip-hop is blurred in many cases.

The rise of art pop is another beautiful evolution in pop. While the movement had been coming for a while, female pop stars who had been inactive for a bit are coming out to embrace it. The prime example of this is Robyn, who after a hiatus released *Honey*. Since then I would argue that it has shed some of its star power and become bedroom pop, but I don’t listen to enough of that to defend my opinion.


Another trend that I’ve been seeing, and is my favorite, is the

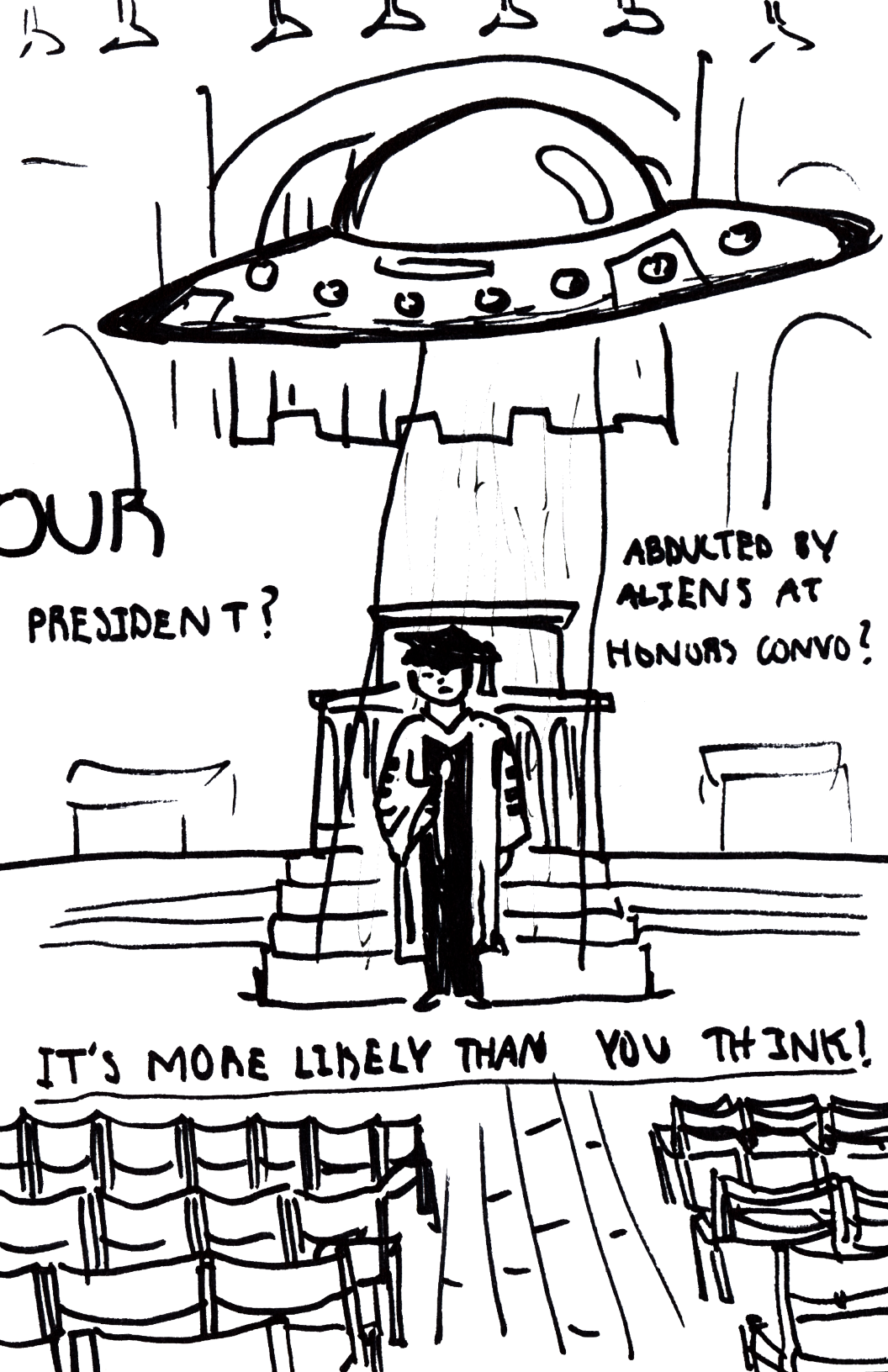


rise of producers in pop music. When I say the rise of producers I don't mean in terms of their involvement in music—that has always been huge, but in terms of credit for their work. One such rising producer is Clarence Clarity. His music is what I would describe as pop with an extreme electronic influence, often autotuning his own voice to the point of making it an instrument. However, he is also one of the main producers for Rina Sawayama, a British-Japanese pop singer. His style of music has carried over and is becoming more widely known. Another way this is happening is with artists like the Pom Poms and 100 geecs. Both groups feature a producer and a singer. If this were five years ago, the singer would have just had them as a producer without giving them as much credit, for sure. Dylan Brady is the producer for 100 geecs, and also has his own selection of music outside the group. I think that it'll be interesting to see where this goes in the future.

One such thing I think we'll see is a revival of 2000s-based pop. Namely, in the style of Ke\$ha's "Cannibal" or "Animal." After the release of her new album and the realization that she isn't gonna be embracing her old style, the doors are open. Artists currently poised to take this position of queen of pop with big beats, clear arcs, and suggestive themes are: the previously mentioned Pom Poms, Slayyyter, and Brooke Candy. Brooke, especially, has been moving into the mainstream due to collaborations with Charli XCX and Rico Nasty.

Anyway, the goal of this piece was just to encourage people to broaden their horizons in pop music. Most people tend to think of either K-Pop or Taylor Swift when they think pop music. A lot of people have negative associations with these artists, or stick to these artists for their fix of pop music. This puts more experimental pop artists in a difficult spot.

Also: Listen to Mitski. 



OUR
PRESIDENT?

ABDUCTED BY
ALIENS AT
HONORS CONVO?

IT'S MORE LIKELY THAN YOU THINK!



it's four a.m.

Concert Review: 100 geecs

By Caroline Hall

“HEY COACHELLA,” Laura Les of 100 geecs shouted to a sold-out, sweaty, wall-to-wall crowd at Minneapolis’ Fine Line Music Cafe last Thursday night. The energy of the place was electric and reckless, which only intensified as Les and Dylan Brady—the duo that comprises 100 geecs—appeared on stage through a foggy haze, dressed in Halloween-esque garb.

100 geecs’ music can be best described as maximalist experimental pop, PC pop, electro-dance pop, or really just... doing the most in terms of pop. It’s like they’re making pop music into such a big meme that upon listening, you suddenly realize the absurdity of everything in the universe and the only solution is to mosh intensely. Their songs take just about every pop trope you’re tired of hearing but turn it into fresh, fun, anarchist ear-candy.

As you can imagine, I was a little nervous to find myself smack in the middle of a packed crowd with no possible escape route in sight. But after I finished chugging my White Claw and the show began, I was absolutely ready to rage. I could hardly even see Laura and Dylan from where I was standing, but I was completely mesmerized by the strobe lights and overcome by the urge to dance.

The whole concert was honestly a short, surreal, exhilarating blur. 100 geecs’ songs are infamously short, hard, and fast. Their whole album 1000 geecs is literally 23 minutes long, and if you count their earlier self-titled EP 100 geecs, their whole discography is only 36 minutes. After 30 minutes of silly, drunken moshing and thrashing, getting entirely separated from my friends, and making about a zillion new friends, the lights came on and I was thrust back into reality, like I had just come out of a week long trance or drug trip or something.

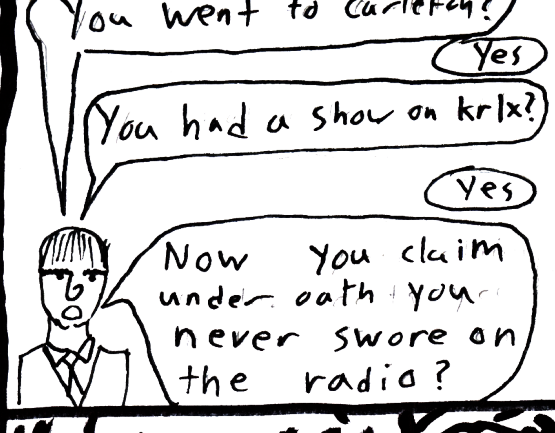
And I realized, in that moment, that for me, 100 geecs is

NF001

not actually about the music – it’s about the experience. 100 geecs songs are just goony little snippets of auto-tuned, dubstepped, deconstructed bliss, not intended for objective aesthetic musicality so much as goofy vibe curation. This translated to a disappointing live show if you’re looking for the former – instead of actually recreating their songs or playing weird shit on stage or improvising, they just sang into an auto-tuned mic over a backtrack. And their encore was literally a song they already played earlier in the show.

Their performance also felt somewhat detached and impersonal. I didn’t feel a sense of connection with the artists at all, and that connection is usually one of my favorite parts of live shows. In the words of fellow concert attendee Jackson Warren, “the banter was 5/10. jokes could’ve been better.” The banter with the audience consisted of 100 geecs making several Coachella jokes, teasing the audience with false claims of special guests Charli XCX and Skrillex, and ironically acknowledging that their repertoire was so short. In a way, their distant detachment kind of perfectly represents their internet-speed, tech-age, other-universe aura. (deep...I know).

In summary, I actually love 100 geecs. The actual live performance aspect - somewhat disappointing, sure. But their music embodies the exact brand of goofy, don’t-take-yourself-too-seriously, self-reflexive memery that I personally adore, making for a super fun, energetic atmosphere to dance in (albeit only for 30 minutes). Their sound reminds me of my childhood days of playing with every single sound that my Yamaha electric keyboard could make, from the orchestral settings to the dog-barking, laser beam, and firework settings. But it also evokes a sort of futuristic, the-world-is-FUCKED, recklessness that I sometimes find super comforting, ya know? (π)



The Numero Group: The Complete Discography

By the *No Fidelity* Staff

The Numero Group, a Chicago-based activist record label, has no comprehensive list, online, of all their releases. And that's a shame. The Grammy-nominated label has put out hundreds of albums, EPs, and singles (and not to mention even a couple periodicals and T-Shirts) since its inception in 2003. They focus mainly on bringing attention to underrated and under-circulated releases, with an emphasis on small funk and soul labels. (You might be familiar with Numero from when in 2019 they re-released Duster's discography.) Anyway, this took a ridiculous amount of time to make and it involved pulling from a ridiculous amount of sources. This is, to my knowledge, the only complete list of the Numero Group's discography out there. (You can find more at numerogroup.com.) Enjoy!

Plus Series

- +001: Lord Rhaburn - Disco Reconnection
- +002: Master Jay & Michael Dee - T.S.O.B.
- +003: Sabata - Man for My Lady
- +004: Fabulous 3 MCs - Rub a Dub Dub
- +005: Jay Mitchell - Mustang Sally
- +006: Jackie Stoudemire - Invisible Wind
- +007: Missy Dee & the Melody Crew: Missy Missy Dee b/w Instrumental
- +008: Final Solution - Brotherman
- +009: Doc Rhythim' - Practitioner of Rhymes

Numerophon

- 44001: Niela Miller - Songs of Leaving
- 44002: Bruner - Songs for a Friend
- 44003: Shirley Ann Lee - Songs of Light
- 44004: King Bullard Version - Songs of the BOS Label
- 44005: Sandy Denny & The Strawbs - All Our Own Work
- 44006: Various Artists - Music From the Mountain Provinces: Recorded in the Philippines by David Blair Stiffler
- 44007: Saved and Sacrificed - Songs of the Jade Label
- 44008: Elyse Weinberg - Greasepaint Smile
- 44009: Gospel Hawaiinaires - The Songs of Bill & Jean Bradley

Cali-Tex

- CT-010: Stone Coal White - S/T
- CT-012: Mickey & the Soul Generation - Iron Leg: The Complete Mickey & the Soul Generation

Eccentric Soul 45s

- ES-001: Rollers - Knockin' at the Wrong Door b/w One Little Piece
- ES-002: Eddie Ray - Wait a Minute b/w Wait a Minute
- ES-003: M.A.S.O. - Poon Tang Thump Part 1 b/w Part 2
- ES-004: Renaldo Domino - I'll Get You Back b/w Two Years, Four Days
- ES-005: Triads - Now I Can Hold My Head Up High b/w If You're Looking for Love
- ES-006: Wec - Try Me b/w Teach Me How
- ES-007: Eddie & the Ant Hill Mob - The Number Runner
- ES-008: Trevor Dandy - Is There Any Love
- ES-009: [no artist listed] - Let the Children Play b/w Never Let You Go
- ES-010: [no artist listed] - Girl Across the Street b/w I Do Love You
- ES-011: [no artist listed] - Goodbye Baby b/w Selfish One
- ES-012: Four Mints - No Longer b/w Endlessly
- ES-013: Deacons & Fabulous Fascinators feat. the Royal Revue - Sock It to Me b/w Is It Because I'm Black
- ES-014: Willie Wright - Right On For the Darkness b/w Africa
- ES-015: Little Ed and the Soundmasters - Struggling for Survival b/w It's a Dream
- ES-016: Little Ed and the Soundmasters - The Ghetto Grind b/w Petite Soul
- ES-017: Little Ed and the Soundmasters - Your Love Has Got Me b/w Your Love Has Got Me (Inst)
- ES-018: Penny & the Quarters - You and Me b/w Some Other Love
- ES-019: Reverb LTD - Please Love Me
- ES-020: Group From Lutheran East - From the Files of Lonely Hearts Take 1 b/w Take 3

- ES-021: Syl Johnson - Do You Know What Love Is b/w The Love I Found in You
- ES-022: Syl Johnson - My Funky Band b/w Sockin' Soul Power
- ES-023: Syl Johnson - Double Whammy b/w Wiggle in Your Hips
- ES-024: Syl Johnson - Right On (Pt. 1)
- ES-025: Syl Johnson - Right On (Pt. 2)
- ES-026: Syl Johnson - Try My Love Again b/w All I Need Is Someone Like You
- ES-027: Memphis Soul - Don't Down Me People Pt. 1 b/w Pt. 2
- ES-028: Sidney Barnes/Lojovoy Productions - The Ember Song b/w Greyhound Jingles
- ES-029: Renee Acker - If I Had a Magic Wand
- ES-030: Signs of the Time - Hurts So Bad b/w I Think of You
- ES-031: Notations - This Time I'm for Real b/w That Girl
- ES-032: James Dockery - My Faith in You Is All Gone b/w Giving You the Love You Need
- ES-033: Brown Bombers & Soul Partners - Wait for Me b/w Just Fun
- ES-034: Calvin Harris - Love's Recipe b/w Wives Get Lonely Too
- ES-035: Young Souls - Quit Waiting for Tomorrow to Come b/w Puppet on a String
- ES-036: Flyte Tyme - It's the Things That You Do b/w I've Got You on My Mind
- ES-037: 94 East - If You See Me b/w Games
- ES-038: Herman Jones - I Love You b/w I'm Broke
- ES-039: Master Plan Inc. - Try It (You'll Like It) b/w Intro
- ES-040: Unnatural Funk Band - Strange Happenings b/w Living in the Past
- ES-041: Bump and the Soul Stompers - I Can Remember b/w Standing on the Outside
- ES-042: Unknown Artist - Cemetery
- ES-043: Out of Sight - Tears Don't Care Who Cries b/w For the Rest of My Life
- ES-044: Universal Togetherness Band - Saturday Night b/w More Than Enough
- ES-045: Donnell Pitman - Burning Up b/w The Taste of Honey
- ES-046: Jesus Wayne - Chicago Party Theme b/w Instrumental
- ES-047: Jesus Wayne - Rush b/w You Bring Me Up
- ES-048: Perk Badger - Do Your Stuff Pt. 1 b/w Part 2
- ES-049: Funka Tize - Because You're Funky b/w No Words
- ES-050: Otis Brown - I've Got Another b/w Southside Chicago
- ES-051: Mind & Matter - I'm Under Your Spell b/w Sunshine Lady
- ES-052: Universal Togetherness Band - My Sentiment b/w Missing You
- ES-053: The Shades - Santa Claus Is Coming to Town b/w Prancer's Got Some Red Spots
- ES-054: The Young Senators - Jungle b/w That's the Way It Is
- ES-055: The Young Senators - Ringing Bells (Sweet Music) Part 1 b/w Part 2
- ES-056: Dry Bread - Yamar b/w Words to My Song
- ES-057: Them Two - Am I a Good Man b/w Love Has Taken Wings
- ES-058: Tommy McGee - Now That I Have You b/w Stay With Me
- ES-059: Sonia Ross - Let Me Be Free b/w Every Now and Then
- ES-060: Amethyst - Midnight Rendezvous b/w Midnight Rendezvous
- ES-061: LaVice & Co. - Thoughts Were the Days b/w Yes I Do
- ES-062: Burnett Sisters - Teen Age Widow
- ES-063: Lion - You've Got a Woman
- ES-064: Kool Blues - Can We Try Love b/w I Want to Be Ready
- ES-065: Step By Step - Time After Time b/w Now She's Gone
- ES-066: Thelma Jones - I Can't Stand It b/w Only Yesterday
- ES-067: Universal Togetherness Band - Dreamality b/w Lucky Stars
- ES-068: Elements - Hey Lady b/w Just to be with You
- ES-069: Enla Cooper - Try b/w Let Our Love Grow Higher
- ES-070: Jackie Shane - Any Other Way b/w Sticks and Stones

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Boxes

ESBOX-001: Boddie - Acetate Box
ESBOX-002: Little Ed - & the Soundmasters
ESBOX-003: Syl Johnson - Mythological 45s
NUM045.39: Trinikas - Black is Beautiful b/w Remember Me;
Possession - Is Nine-Tenths of the Law; Master Wilburn Bur-
chette - Psychic Meditation Series

Other

BIN-2: Numero - Bincard
J&D-001: All Night Long - Northern Soul Floor Fillers
J&D-002: Can You Feel That Beat - Funk 45s and Other
Rare Grooves
J&D-003: Extra Added Soul - Crossover, Modern, and Funky
Soul
JDBND-01: UK-Only Numero
NUM401: Periodical Numerical - The Exotica Issue [Mag-
azine]
NUM402: Periodical Numerical - The New Age Issue [Mag-
azine]
NUM405-Adapters: Numero - 45 Adapters [45 adapters]
NUM405-Box: Numero - 45 Box [45 box]
NUM2011-Cards: No Hitters Series 2 - Complete Set [Card
Set]
NUMORP016: Ned Doheny - The Darkness Beyond the Fire
ER3014: Express Rising - Express Rising
ER5015: Express Rising - Fixed Rope
ER8016: Express Rising - Fixed Rope II
RCBOX1: Ric & Ron Records - Rare and Unreleased Rec-
ordings 1958-1962

Numero

NBR-001: Eccentric - Breaks & Beats
NBR-002: WTNG 89.9 - Solid Bronze
NBR-003: South Side Story - Vol. 23
NBR-004: Lows in The Mid Sixties - Volume 54: Kosmic City
Part 2
NBR-005: Timmine - Soul Supply
NBR-006: Los Alamos Grind - !!!
NBR-007: Shanghai'd Soul - Episode 4
NBR-008: Southwest Side Story - Vol. 19
NBR-009: W2NG - 89.9FM

Numero

NUM001: Various Artists - Eccentric Soul: The Capsoul Label
NUM002: Antena - Camino Del Soul
NUM003: Various Artists - Eccentric Soul: The Bandit Label
NUM004: Various Artists - Buttons: Starter Kit
NUM005: Fern Jones - The Glory Road
NUM006: Various Artists - Cult Cargo: Belize City Boil Up
NUM007: Various Artists - Eccentric Soul: The Deep City
Label
NUM008: Various Artists - Wayfaring Strangers: Ladies from
the Canyon
NUM008.5: Susan Pilsbury - Susan Smith
NUM009: Various Artists - Eccentric Soul: The Big Mack
Label
NUM010: Various Artists - Good God! A Gospel Funk Hymn-
al
NUM011: Various Artists - Dustin Drase: Celestial Incanta-
tions
NUM012: Catherine Howe - What a Beautiful Place
NUM013: Various Artists - Eccentric Soul: Twinght's Lunar
Rotation
NUM014: Various Artists - Cult Cargo: Grand Bahama
Goombay
NUM015: Various Artists - Eccentric Soul: The Prix Label
NUM016: Various Artists - Home Schooled: The ABCs of Kid
Soul
NUM017: Various Artists - Eccentric Soul: The Outskirts of
Deep City
NUM018: Various Artists - Wayfaring Strangers: Guitar Soli
NUM019: Various Artists - Don't Stop: Recording Tap
NUM020: Various Artists - Eccentric Soul: The Tragar &
Note Labels
NUM021: Various Artists - Soul Messages from Dimona
NUM022: Final Solution - Brotherman OST
NUM023: Various Artists - Eccentric Soul: The Young Dis-
ciples
NUM024: Various Artists - Titan: It's All Pop!
NUM024.5: Boys - Circuit Overload (The Living Years)
NUM025: 24-Carat Black - Gone: The Promises of Yesterday
NUM025.5: 24-Carat Black - Acetate
NUM026: Various Artists - Local Customs: Downriver Revival
NUM027: Various Artists - Eccentric Soul: Smart's Palace
NUM028: Various Artists - Wayfaring Strangers: Lonesome
Heroes
NUM029: Pisces - A Lovely Sight
NUM030: Various Artists - Good God!; Born Again Funk
NUM031: Various Artists - Celestial Navigations: The Short

Files of Al Jarnow
NUM032: Syl Johnson - Complete Mythology
NUM033: Various Artists - Light: On the South Side
NUM034: Various Artists - Local Customs: Lone Star Low-
lands
NUM034B: Various Artists - Lizard
NUM035: Wollie Recording Company - Cleveland, Ohio
NUM035.5: Various Artists - Local Customs: Pressed at Bod-
die
NUM035.75: Mod Squad - Live from Trejval Dairy
NUM036: Various Artists - Cult Cargo: Salsa Boricua de
Chicago
NUM037: Father's Children - Who's Gonna Save the World
NUM038: Willie Wright - Telling the Truth
NUM039: Various Artists - Eccentric Soul: The Nickel & Pen-
ny Labels
NUM040: Various Artists - Good God!; Apocryphal Hymns
NUM041: Various Artists - Eccentric Soul: A Red Black &
Green Production
NUM042: Lon Ragland - I Travel Alone
NUM042.5: Love Apple - S/T
NUM043: Various Artists - Eccentric Soul: The Dynamic La-
bel
NUM044: Buttons - From Champaign to Chicago
NUM045: Various Artists - Eccentric Soul: Omnibus Vol. 1
NUM046: Alfonso Lovo - La Gigantona
NUM047: Various Artists - Eccentric Soul: The Forte Label
NUM048: Various Artists - Wayfaring Strangers: Darkscorch
Canticles
NUM048.25: Supa Chief - Red Brained Woman
NUM048.5: Melissa - First Step Beyond
NUM048GAME: Cities of Darkscorch
NUM049: Jasos - Celestial Soul Portrait
NUM050: Various Artists - Purple Snow: Forecasting the Min-
neapolis Sound
NUM050.25: The Twin City Rappers - The Twin City
NUM050.5: Mind & Matter - 1514 Oliver Avenue (Basement)
NUM051: Various Artists - Eccentric Soul: Capitol City Soul
NUM052: Ned Doheny - Separate Oceans
NUM052.5: Ned Doheny - Get It Up For Love b/w What Cha'
Gonna Do For Me
NUM52.75: Ned Doheny - To Prove My Love b/w Vocal Ver-
sion
NUM053: Various Artists - Eccentric Soul: The Way Out
Label
NUM053.5: The Way Out Label - Bonus LP
NUM054: Various Artists - Cavern Sound
NUM055: Various Artists - Bobo Yéyé: Belle Époque in Up-
per Volta
NUM055B: Echo Del Africa National - Récit Historique De
Bobo Dionlasso
NUM056: Ultra-High Frequencies - The Chicago Party
NUM057: Universal Togetherness Band - Universal Togeth-
erness Band
NUM058: Various Artists - Wayfaring Strangers: Cosmic
American Music
NUM059: Jordan De La Sierra - Gymmsphere: Song of the
Rose
NUM060: Ork Records - New York, New York
NUM060B: Feelies - The Boy with the Perpetual Nervousness
b/w My Little Red Book
NUM061: The Edge of Daybreak - Eyes of Love
NUM062: Royal Jesters - English Oldies
NUM063: Various Artists - Eccentric Soul: Sitting in the Park
NUM064: The Creation - Action Painting
NUM065: Various Artists - Technicolor Paradise: Rhum
Rhapsodies & Other Exotic Delights
NUM066: Various Artists - Afterschool Special: The 123s of
Kid Soul
NUM067: Jackie Shane - Any Other Way
NUM068: Various Artists - Wayfaring Strangers: Acid Night-
mares
NUM069: Joanna Brouk - Hearing Music
NUM071: Various Artists - Eccentric Soul: The Saru Label
NUM072: Various Artists - Seafaring Strangers: Private Yacht
NUM074: Various Artists - Teen Expo: The Cleopatra Label
NUM075: Various Artists - Basement Beehive: The Girl
Group Underground
NUM079: Laraaji - Vision Songs - Vol. I
NUM101: Various Artists - Escape from Synth City
NUM101.5: Escape From Synth City: The Game
NUM102: The Curtis Liggins Indications - Funky Monkey
Right On / What It Is?
NUM102: Various Artists - Planisphere
NUM103: Various Artists - You're Not From Around Here
NUM104: Visible and Invisible Persons - Distributed in Space
NUM106: Various Artists - Whispers: Lounge Originals
NUM197: Gary Davenport - Scattered Thoughts
NUM198: Various Artists - Switched-On Eugene
NUM199: Happy Rhodes - Ectotrophica

1200 Line

NUM1201: Shoes - One in Versailles

NUM1202: Shoes - Bazooka
 NUM1203: Shoes - Black Vinyl Shoes
 NUM1204: Shoes - Pre-Tense; Demos 1978-1979
 NUM1205: Circuit Rider - S/T
 NUM1206: Lewis Connection - S/T
 NUM1207: Syl Johnson - Dresses Too Short
 NUM1208: Syl Johnson - Is It Because I'm Black
 NUM1208: Syl Johnson - Is It Because I'm Black (Deluxe 50th Anniversary Edition)
 NUM1209: Oris G. Johnson - Everything - God Is Love '78
 NUM1210: Rakk - I Want to Live High
 NUM1211: Centaura - Lawdy, Lawdy, Lawd
 NUM1212: Sixth Station - Deep Night
 NUM1213: Four Mints - Gently Down Your Stream
 NUM1214: Kathy Heideman - Move with Love
 NUM1215: Family Circle - Family Circle
 NUM1216: Josefus - Dead Man
 NUM1217: Nikki Sudden - Waiting on Egypt
 NUM1218: Nikki Sudden - The Bible Belt
 NUM1219: Jacobites - Jacobites
 NUM1220: Jacobites - Robespierre's Velvet Basement
 NUM1221: Nikki Sudden & The Jacobites - Texas
 NUM1222: Nikki Sudden & The Jacobites - Kiss You Kidnapped Charabanc
 NUM1223: Nikki Sudden & The Jacobites - Dead Men Tell No Tales
 NUM1224: Solaris - The Waves of the Evernow
 NUM1225: The Montgomery Express - The Montgomery Movement
 NUM1226: Jeff Cowell - Lucky Strikes and Liquid Gold
 NUM1227: Bulbous Creation - You Won't Remember Dying
 NUM1228: Sensational Saints - You Won't Believe It
 NUM1229: Nikki Sudden - Dark Rags at Dawn
 NUM1230: White Eyes - S/T
 NUM1231: Alan Watts - This Is It
 NUM1232: The Notations - Still Here: 1967-1973
 NUM1233: The Scientists - S/T
 NUM1234: The Scientists - Blood Red River
 NUM1235: Wee - You Can Fly on My Aeroplane
 NUM1236: Crimpshrine - Duct Tape Soup
 NUM1236.5: Crimpshrine - 7 Song Demo + Berkeley Sampler
 NUM1237: Crimpshrine - The Sound of a New World Being Born
 NUM1238: Bedhead - Live 1998
 NUM1239: Bedhead - Whatfulnifevas
 NUM1240: Bedhead - Beheaded
 NUM1241: Bedhead - Transaction De Novo
 NUM1242: Bedhead - 1992-1998
 NUM1243: Syl Johnson - The Complete Twingit Singles
 NUM1244: Boscoe - Boscoe
 NUM1245: Joseph Washington Jr. - Merry Christmas to You
 NUM1246: Rob Galbraith - Damn It All
 NUM1247.1: Master Wilburn Burchette - Occult Concert
 NUM1247.2: Master Wilburn Burchette - Opens the Seven Gates of Transcendental Consciousness
 NUM1247.3: Master Wilburn Burchette - Guitar Grimoire
 NUM1247.4: Master Wilburn Burchette - Psychic Meditation Music
 NUM1247.5: Master Wilburn Burchette - Music of the Godhead for Supernatural Meditation
 NUM1247.6: Master Wilburn Burchette - Transcendental Music for Meditation
 NUM1247.7: Master Wilburn Burchette - Mind Storm
 NUM1248: Arrogance - Knights of Dreams
 NUM1249: Entertainment - Original Soundtrack
 NUM1250: 94 East - The Cookhouse 5
 NUM1251: Jimmy Carter and Dallas County Green - Summer Brings the Sunshine
 NUM1252: The Chapells - Are You Ready?
 NUM1253: Tucker Zimmerman - Song Poet
 NUM1254: First Annual - City Talent Expo
 NUM1255: Circuit Rider - Photograph Attached
 NUM1256: Tommy McGee - Positive-Negative
 NUM1257: Pisces - Somewhere In Your Mind
 NUM1258: Meic Stevens - Outlander
 NUM1259: Various Artists - Eccentric Soul: The Cash Label
 NUM1260: Various Artists - Eccentric Soul: The 4-J Label
 NUM1261: Various Artists - Eccentric Soul: The Saadia Label
 NUM1263: Enla Cooper - Let Our Love Grow Higher
 NUM1265: Oris Brown - Southside Chicago
 NUM1267: Blondie - Heart of Glass
 NUM1268: Sanford Clark - They Call Me Country
 NUM1270: Pastor T.L. Barrett & The Youth For Christ Choir - Do Not Pass Me by Vol. II
 NUM1271: Pastor T.L. Barrett & The Youth For Christ Choir - Like a Ship... Without a Sail
 NUM1272: The Creation - We Are Paintermen
 NUM1286: Duster - Stratosphere
 NUM1287: Duster - Contemporary Movement
 NUM1288: The Scientists - Weird Love
 NUM1291: Unwound - Fast Train
 NUM1292: Unwound - New Plastic Ideas
 NUM1293: Unwound - The Future of What
 NUM1296: Unwound - Leaves Turn Inside You

200 Line

NUM200: Hüsker Dü - Savage Young Dü
 NUM201: Codeine - When I See the Sun
 NUM201.1: Codeine - Frigid Stars LP
 NUM201.2: Codeine - Barely Real
 NUM201.3: Codeine - The White Birch
 NUM201.4: Codeine - Pickup Song (Live) b/w New Year's (Live)
 NUM201.5: Codeine - What About the Lonely?
 NUM202: Unwound - What Was Wound
 NUM202.1: Giant Henry - Big Baby
 NUM202.2: Unwound - Kid Is Gone
 NUM202.2B: Unwound - 7/26/2001
 NUM202.3: Unwound - Rat Conspiracy
 NUM202.4: Unwound - No Energy
 NUM202.4B: Unwound - 6/30/1999: Reykjavik, Iceland
 NUM202.5: Unwound - Empire
 NUM202.5B: Unwound - Peel Sessions
 NUM203: Sharping & Wurster - The Best of the Best Show
 NUM204: White Zombie - It Came From N.Y.C.
 NUM205: Blonde Redhead - Masculin Féminin
 NUM205.3: Blonde Redhead - Peel Sessions
 NUM206: The Scientists - A Place Called Bad
 NUM207: Noise Addict - 10,000 Kids with Guitars
 NUM208: Crimpshrine - Free Box
 NUM209: Super Static Fever - Silent Dynamic Torture
 NUM210: Duster - Capsule Losing Contact
 NUM211: Charlie Megira - Tomorrow's Gone
 NUM212: Indian Summer - Giving Birth to Thunder

800 Line

NUM801: Spontaneous Overthrow - All About Money
 NUM802: Antena - Cainino Del Sol (Mini LP)
 NUM803: New World Music - Intellectual Thinking
 NUM804: Hamlet Minassian - Armenian Pop Music
 NUM805: Rupa - Disco Jazz
 NUM806: Don Slepian - Sea of Bliss
 NUM807: Chasman - Synth-E-Fuge
 NUM808: Elisa Waut - S/T
 NUM809: Dhaima - Love Lives Forever
 NUM810: Various Artists - Wilco Spins the Numero Group
 NUM810: Joanna Brouk - The Space Between
 NUM811: Masumi Hara - 4 x a Dream

5000 Line

NUM5001: Johnny Lunchbreak - Appetizer / Soup's On
 NUM5003: Propinquity - Propinquity
 NUM5004: Goliath - Hot Rock & Thunder
 NUM5005: Jeff Cowell - Plaint
 NUM5006: Caroline Peyton - Mock Up
 NUM5007: Caroline Peyton - Intuition
 NUM5008: Spirit Free - Plays Starship
 NUM5009: Los Nombres - Los Nombres
 NUM5010: David Casper - Hear and Be Yonder
 NUM5011: David Casper - Night Crossing
 NUM5012: David Casper - Tantra-La
 NUM5013: David Casper - Another Kind of Sky
 NUM5014: David Casper - Crystal Waves
 NUM5015: Badger A Go Go - 15 of the Greatest Sounds
 NUM5017: Royal Jesters - The Westside Sound
 NUM5019: Don Slepian - Electronic Music from the Rainbow Island
 NUM5020: Don Slepian - Open Spaces
 NUM5021: Don Slepian - New Dawn
 NUM5022: Don Slepian - Rhythm of Life
 NUM5023: Don Slepian - Reflections
 NUM5024: Jeff Harrington - Quiet Corner
 NUM5025: Jeff Crowell - Iron & Ice
 NUM5026: Doug Firebaugh - Performance One
 NUM5027: Ethel-Ann Powell - The Elephant Patch
 NUM5028: Sandy Harless - Songs
 NUM5029: Chayns - Live on the Moon
 NUM5030: Revelons - 77-82
 NUM5031: Jackie Stoudemire - Guilty: The Tap Recordings
 NUM5031: Arnie Love & The Loveletters: Invisible Child
 NUM5033: Jack Fascinato - Arranges Things
 NUM5034: The Gems - Walla Walla Wipeout
 NUM5036: The Tweeds - I Need That Record
 NUM5037: Trevor Dandy - Don't Cry Little Tree
 NUM5038: Birdlegs & Pauline
 NUM5039: Chuck Senrick - Dreamin'
 NUM5040: Earl Hooker - The Genius Of
 NUM5043: Pony Sherrill - With the Phil Moody Orchestra
 NUM5044: Pony Sherrill - Jungle Ungle Um Bai
 NUM5045: Jack Fascinato - Palm Springs Suite
 NUM5046: Ralph Williams & John Mixon Duo - Doing What You Want to Do
 NUM5047: Salty Miller - Album #1
 NUM5048: The Monzas - Hey! I Know You
 NUM5049: Rob Carr & Bill Khal - Communication 1

No Fidelity

NUM5050: The Belles - Melvin
NUM5051: The Inmates - Runaway
NUM5052: Cleopatra - The Girls
NUM5053: The Shades - Tell Me Not to Hurt
NUM5054: The Blue Jeans - After Dark
NUM5055: Mouse Bonati - Mouse's House
NUM5056: Vince Howard - Heart-Soul and Inspiration
NUM5057: Bailey's Nervous Kat - The Nervous Kats
NUM5058: Fendermen - Mule - Skinner Blues
NUM5059: Jack Adkins - American Sunset
NUM5060: Mark Jones - Snowblind Traveler
NUM5061: Nightmare II - Death Do Us Part
NUM5062: Nicky Roberts - The Sensitive Touch
NUM5063: Darla Hood - Silent Island
NUM5064: Modesto Duran & Orchestra - Fabulous Rhythms of Modesto Duran
NUM5065: The Centuries - Like Weird!
NUM5066: Cleopatra - In the Garage
NUM5067: The Hallmarks - Paper Sky
NUM5068: Cleopatra - The Guys
NUM5070: The Dreamliners - Best Things in Life
NUM5071: The Contessas - Barefootin'
NUM5072: Toni & The Hearts - Camden Calling
NUM5073: Judi & The Affections - Dum Dum De Dip
NUM5075: Jaded Lady - Rock n Roll Ain't Pretty
NUM5077: Driftless Dreamers - In Cucca Country Vol. 1
NUM5078: Les Kangas Presents - Somewhere Down the Line
NUM5079: Tony Palkovic - Born with a Desire
NUM5082: Barbara Stant - My Mind Holds on to Yesterday
NUM5084: Naomi Lewis - Cottage Songs
NUM5085: Naomi Lewis - Seagulls and Sunflowers
NUM5086: Naomi Lewis - Purple Plum b/w Danny's Song
NUM5087: Driftless Dreamers - In Cucca Country Vol. 2
NUM5089: Vernal Equinox - New Found World
NUM5090: Jim Spencer - Landscapes
NUM5091: Jim Spencer - 2nd Look
NUM5092: Jim Spencer - The Most Beautiful Song in the Forest
NUM5093: Major Arcana - Major Arcana
NUM5094: Spare Parts - In the Cucca Garage
NUM5095: Passages - From the Cucca Gospel
NUM5096: Various Artists - Eccentric Soul: The Path Label
NUM5097: Cobalt - Astral Travels
NUM5098: Charlie Megira - Da Abtomatic Meisterzinger Mambo Chic
NUM5099: Charlie Megira - The End of Teenage
NUM5100: Environments - Environments 1
NUM5101: Environments - The Psychologically Ultimate Seashore
NUM5102: Environments - Tintinnabulation (Contemplative Sound)
NUM5103: Environments - Be-In (a Psychoacoustic Experience)
NUM5104: Environments - The Psychologically Ultimate Thunderstorm
NUM5105: Environments - Ultimate Heartbeat
NUM5106: Environments - Dawn in the Okefenokee Swamp
NUM5107: Environments - Litonation
NUM5108: Environments - Wood-Masted Sailboat
NUM5109: Environments - Pacific Ocean
NUM5110: Environments - English Meadow
NUM5111: Environments - Alpine Blizzard
NUM5113: The Sensations - Demanding Men
NUM5114: Frank Youngwerth - Whirr
NUM5115: Candle Tribe - Nothing but a Feelin'
NUM5116: Blue Eyed Soul - You Ain't No Weight
NUM5117: Suse Millermann - Windows and Light
NUM5118: Jan Tobler & Ron Satterfield - As Long as There's Music
NUM5121: The Fabulous Terrifics - Kiss My Tears Away
NUM5122: Charlie Megira - And the Hefker Girl
NUM5123: Charlie Megira & The Modern Dance Club - Love Police
NUM5124: Andrew Gordon - Silhouette
NUM5126: Trey Gruber - Hercules House of Cards
NUM5127: Shyamal Sinha - Sarod Ragas
NUM5128: Patti Whipp - It's Gone b/w Walkin'
NUM5129: Michael Hayes - I Vibe
NUM5130: James Dallas - Life Forms
NUM5131: A.R.T. Wilson - Overworld
NUM5132: Charlie Megira & The Bet She'an Valley Hillbillies - Boom Chaka Boom Boom
NUM5133: Charlie Megira & The Hefker Girl
NUM5134: Fresh Cuts - With Eugene Viscione
NUM5135: Batang Frisco - Batang Frisco
NUM5137: Pot Valiant - Transaudio
NUM5138: John D. Currow - Northern Wilderness
NUM5139: Dervish - Dervish
NUM5140: Various Artists - The Best of Don Ray Records
NUM5141: Hub Reynolds - Keep on Dreaming
NUM5142: Various Artists - Eccentric Soul: The Renfro Label
NUM5143: Skip Mahoney and the Casuals - Your Funny Moods
NUM5145: Phillips - Just Another Day

NUM5146: Dyson's Faces - Dyson's Faces
NUM5402: Hill Sister - My Lover b/w Oh My Love, My Sweet Love
NUM5408: Karrion - I Love You
NUM5416: Rae Sisters - Here Comes Mary Christmas
NUM5417: Soul Duo - Just a Sad Xmas
NUM5418: The Jiants - Tornado b/w She's My Woman
NUM5436: K.L. Hamilton - I'm Trying b/w R.I.P.
NUM5437: Pluto Pluck
NUM5441: Lee Alfred - Rockin-Poppin Full Tilting
NUM5445: Human Race - Human Race b/w Grey Boy
NUM5446: Sarra b/w Journey to Oaxaca
NUM5447: Gary Davenport & Mannequin - Scattered Thoughts
NUM5450: Mannequin - Return to Cinder
NUM5451: Gary Davenport - If It's Not One Thing... It's Another
NUM5452: Stephen Colebrooke - Shake Your Chic Behind b/w Stay Away From Music
NUM5453: The Ruins - 4 Song Demo
NUM5454: Uneda Denard - Fantasy Ride
NUM5455: Vagrants - Gone
NUM5456: Pot Valiant - Loud Street
NUM5457: Pot Valiant - Volar b/w Low Dexterity Points
NUM5461: Eddie Bailes - Dark Side of the Moon
NUM5462: The Summits - It Takes Two EP
NUM5463: Promise - Promise
NUM5464: Chuck Brimley - St. Elmo's Fire
NUM5466: Masumi Hara - To Live in the Sea

700 Series

NUM701: Pretty - Mustache in Your Face
NUM702: Wicked Lester - You Are Doomed
NUM703: Cave Dwellers - Run Around
NUM704: Hiisker Dii - Amusement # 3
NUM705: Dinosaur Jr. - Visitors
NUM706: Little Boy Blues - Nothing Left to Say b/w Mr. Tripp Wouldn't Listen
NUM707: Ork Records - Complete Singles
NUM708: Medusa - Strangulation b/w Temptress
NUM709: Cheap Nasties - 53rd & 3rd
NUM710: White Zombie - Gods on Voodoo Moon
NUM711: The Creation - Making Time b/w Instrumental
NUM712: Flying Wedge - Come to My Casbah b/w I Can't Believe
NUM713: Johnny Knight - Rock & Roll Guitar
NUM714: Hiisker Dii - Extra Circus
NUM715: The Scientists - The Scientists E.P.
NUM716: Bernadette Carroll - Laughing on the Outside b/w Heavenly
NUM717: Fleetwood Jack - Dreams b/w Rhiannon
NUM9001: Alex Johnson - Operation Oasis
NUM9002: Josefus - Get Off My Case

Twilight 45s

TWI-102: George McGregor & The Bronzettes - Temptation Is Hard to Fight b/w Everyday I Wake Up
TWI-104: Stormy - The Devastator b/w I Won't Stop to Cry
TWI-112: Mystiques - So Good to Have You Home Again b/w Put Out the Fire
TWI-114: Sidney Pinchback & The Schiller Street Gang - Soul Strokes b/w Renind Me
TWI-126: Perfections - Which One Am I b/w Why Do You Want to Make Me Sad
TWI-128: Renaldo Domino - Not Too Cool to Cry b/w Nevermore
TWI-131: Kaldrons - You and Me Baby b/w To Love Someone (That Don't Love You)
TWI-132: Annette Poindexter - Wayward Dream b/w Mama
TWI-135: Chuck & Mac - Powerful Love b/w The Bear
TWI-142: Pieces of Peace - Pass It On Pt. 1 b/w Pt. 2
TWI-146: The Mist - The Girl in the Window b/w Life Walked Out
TWI-156: Nate Evans - Pardon My Innocent Heart b/w Main Squeeze

Shirts

T-001: Twilight [T-Shirt]
T-002: Bandit [T-Shirt]
T-003: Deep City [T-Shirt]
T-004: Smart's Palace [T-Shirt]
T-005: Numero Group [T-Shirt]
T-006: Svl Johnson [T-Shirt]
T-007: Soul Kitchen [T-Shirt]
T-008: Winner [T-Shirt]
T-009: Medusa [T-Shirt]
T-010: Technology and Magic [T-Shirt]
T-012: Ned Doheny [T-Shirt]
T-014: Niemuro Group [T-Shirt]
T-015: Environments [T-Shirt]
T-017: Environments - Snowflake [T-Shirt]
T-019: Charlie Megira - Snorkel Maniac [T-Shirt]

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