



The Bullsheet, a forum for news, humor, and community dialogue, is funded by DCGA, stopped being funny in 2019, and is printed each day that classes are in session. Submissions must be sent before our editors shamble into the office for next day publication via e-mail to: bullsheet@denison.edu. Submissions herein solely reflect the opinions of the authors.

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MUSIC: WHAT I'M LISTENING TO

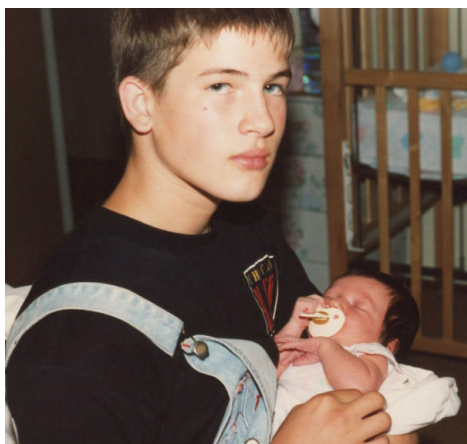
I don't feel like pretending I'm funny today, and I need writing samples for job applications that don't include cuss words and the phrase "daddy Weinberg," so I've decided to do something a little different today. Here's three albums I've always wanted to review. Call me Pitchfork but worse.

THE ENDURING LEGACY OF BIG THIEF



In 2014, solo artist Arianne Lenker collaborated with one of her old college friends and guitarist Buck Meek on two EPs, titled *A-Sides* and *B-Sides*. The album was well-reviewed, and the two later joined with bassist Max Oleartchik and drummer James Krivchenia to form the band known today as Big Thief.

Big Thief's sound is constantly evolving and changing to mirror the way they view the world around them. Indie rock at their core, experimental at times, yet never without a sense of whimsical folkiness, Big Thief knows no boundaries. I think it's most pivotal to address three central albums to map the course of the Brooklyn rock group as they explore the various limits to which they can take their music.



Capacity (2017)

After their first album *Masterpiece* was fairly well received (the titled track was even named one of the best tracks of the year), Big Thief decided to continue to stretch their limits with their sophomore album *Capacity*. If *Masterpiece* can be described as soft, sweet and full of yearning, *Capacity* is angry, distant and unapologetic. The high-pitched chaotic guitar that is present throughout the whole record simulate a deep pillow scream, the angry cries of unrequited love. The opening track "Pretty Things" is a dark and saddening ballad of

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LARGE BANDIT

of love and the duality of beauty, quickly followed by the chaotic drums wailing guitar in the intro to “Shark Smile,” a perfectly fitting title to such a bipolar track. *Capacity* is filled with moments of both profound beauty and heart-shattering sadness. The album’s thematic conclusion, “Mary,” is a masterfully crafted recollection of youth, which trades in its loud guitar and bass for a softly-played piano keys. The song itself feels like a break up.



Two Hands (2019)

Big Thief followed up *Capacity* with two albums, described by Lenker herself as “cosmic” and “earthly” parallels of each other. The former of these two was *UFOF*, and the latter, *Two Hands*. While *UFOF* was a hard left turn into the world of electric-acoustic folk revival, *Two Hands* serves as a middle ground between their new and old sounds. The band alternates between their signature wailing distortion and a fresh intimate sound seamlessly. This hybrid sound just comes off as so genuine and honest to me, which is what secures its title as my favorite from their discography.

Dragon New Warm Mountain I Believe In You (2022)

On their latest release, Big Thief drops an immaculate 20-song behemoth that Pitchfork will not stop nutting over. And for good reason; it’s simply great music. The band has gone full folk and perfected their formula. Adding fiddle on tracks like “Red Moon” and automated horns on their closer “Blue Lightning,” the band continues to test the limits of their creativity. *Dragon New Warm Mountain I Believe In You* might not be a ground-breaking new sound in the world music, but there are zero skips on this whole record.



- Jack May, Doobie DJ

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