

Music Reviews



All Day, by Girl Talk (review by Chantal de Medeiros and Alan Chorney)

Girl Talk. (2010). *All Day* [Audio CD]. New York: Illegal Art.

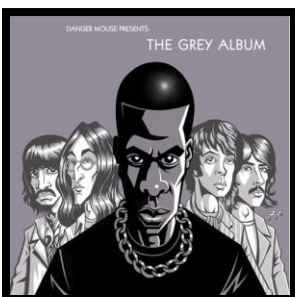
Gregg Gillis, better known by his stage name, Girl Talk, is an American musician who has been focusing on mashups and digital sampling for over 10 years. His latest offering, *All Day*, is an album that offers non-stop adrenaline. It crushes 372 different samples into one CD. For those of you doing the math, it's not a thrill a minute; it's *five* thrills a minute. Flouting copyright law, Girl Talk gathers his unauthorized samples from five decades of pop music, so while teens might not recognize every sample, chances are they will come across at least some of their favourites. In the end it doesn't really matter if you recognize the source material or not, as it's all swirled together into one giant dance party.



Since I left you, by The Avalanches (Review by Megan Clark)

The Avalanches. (2000). *Since I left you* [Audio CD]. Melbourne: Modular Recordings.

Hailing from Melbourne, Australia, this electronic act brings a whole new meaning to the word *demo*. Assembled from over 3500 different samples, the product is so original and striking that it would be madness to call it anything other than an exceptionally creative new work. It is as though the band travelled through the structure of our musical history, gathering bricks from all over the world, and used those blocks to construct an entirely new building. Traversing from old movie clips to select jazz lines, *Since I left you* backs its DJ prowess with solid percussion and keys. An important listen for anyone interested in remix culture, the starring track on the album would have to be *Frontier Psychiatrist*.



The Grey Album, by Danger Mouse (review by Megan Clark)

Danger Mouse. (2004). *The grey album*. [Audio CD]. The Internet Archive. Retrieved from <http://archive.org/details/DjDangerMouse-TheGreyAlbum>.

It was *The grey album* that brought musician and producer Brian Joseph Burton (known as Danger Mouse) to the attention of music critics and appreciators. Released in 2004, *The grey album* holds the status of being the first mashup album uniting the work of Jay-Z's *Black album* and The Beatles' *White album*. Compared to the sophistication of contemporary sample artists such as Girl Talk, *The grey album* sounds rather simple in its layering of two tracks (Beatles and Jay-Z), but it was the idea and process that was revolutionary. Following *The grey album*, Danger Mouse has gone on to win multiple Grammy's for production and work with some of the most interesting contemporary musicians performing today, including The Black Keys, The Gorillaz, The Flaming Lips, and Beck. A worthwhile listen on its own, *The grey album* also provides insight into the intuitive and creative production skill of Danger Mouse and other remix artists in the early stages of synthetic remix culture.

For those interested in the history of sample based music creation, and those who have always wondered what the Beatles would sound like as a rap group, *The grey album* is not to be missed – not to mention you can listen for free online at the Internet Archive: <http://archive.org/details/DjDangerMouse-TheGreyAlbum>. The track "Encore" is particularly not to be missed!