The mystery of why some songs endure forever while others are quickly forgotten is commonly believed to have two explanations. The first explanation is that in order to stand the test of time a song must reach the cultural zeitgeist, a magical level of popularity that transcends mere chart success to attain near-universal adoration. (Think almost everything by The Beatles or Thriller.) The second explanation is that a song is so artistically brilliant that even if isn't popular in its time future generations will come to affirm its excellence. (Think the Velvet Underground or almost every once-obscure shoegaze and slowcore band from the '90s.) But what if there is also a third way? And what if that third way somehow violates the first two explanations for musical immortality? I refer to a song that didn't transcend mere chart success to reach a commonly recognized pop-culture zenith, nor was even remotely artistically notable or critically acclaimed in its time or in retrospect. A song that is ordinary in every way, and yet has achieved extraordinary streaming numbers. A tune we all thought we forgot about but can, when prompted, instantly remember, word for freaking word, whether we like it or not? (At least the chorus, anyway.) I refer to “Rude,” the (lone) hit by the Canadian pop-reggae band Magic!, originally released 10 years ago this fall. Read my appreciation of the best worst song of the 21st century.

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-- Steven Hyden, Uproxx Cultural Critic and author of five books, most recently *Long Road: Pearl Jam And The Soundtrack Of A Generation*

**In case you missed it...**

The latest *Indiecast* episode has Steven Hyden and Ian Cohen talking new albums by Wilco and Animal Collective. Listen to it here.
The 1975 made a surprise announcement about the band’s future at the start of their Still At Their Very Best Tour.

The Postal Service and Death Cab For Cutie announced an exhibit to honor Give Up and Transatlanticism.

Aerosmith postponed their entire Peace Out Tour due to Steven Tyler’s injury.

Our latest Indie Mixtape 20 Q&A is with Molly Burch, who leads with sensitivity on Daydreamer.

OPENING TRACKS

Along with being a masterful songwriter, Chan Marshall also has one of the most breathtaking voices in all of indie rock. Hearing her sing other people’s songs is just as delightful as Marshall doing her own material. We’re doubly psyched by the forthcoming Cat Power Sings Dylan: The 1966 Royal Albert Hall Concert.
SUFJAN STEVENS

It’s been a while since this beloved singer-songwriter has worked in, well, singer-songwriter mode. But the forthcoming *Javelin* (due Friday) appears to be a return to his Carrie & Lowell zone. While this might wreak havoc on our emotions, it ought be very pleasing on our musical pleasure centers.

MARNIE STERN

This guitar maestro made ripping solos cool again in indie circles back in the aughts and early 2010s, and then went on an extended hiatus. Now Stern is back to reclaim her guitar hero crown with her first album in 10 years, the rightfully titled *The Comeback Kid*.
**BAR ITALIA**

Most post-punk bands coming out of England these days tend to lean on the more guttural and abrasive aspects of the music. So we appreciate this alluring London band digging into the more mysterious and sexy side of the music, with deep basslines and sleek rhythms that pull you in.

**EMPTY COUNTRY**

When he was in Cymbals Eat Guitars, Joseph D’Agostino was one of the sharpest songwriters in emo and punk. In his current project Empty Country, he has scaled back the grandiosity a bit but he still delivers anthems that hit like classic-rock jams. His latest, *Empty Country II*, drops November 3.

**VINYL OF THE WEEK**

"MINUTE BY MINUTE" by THE DOOBIE BROTHERS — LP + 7"
Pick up a remastered copy of The Doobie Brothers' 3x Platinum album *Minute By Minute*. Pressed at Third Man Records, this bundle also includes a 7" of "What A Fool Believes" and "Don't Stop To Watch The Wheels."

![Image of The Doobie Brothers' album](image_url)

**PICK IT UP**

**THROWBACK**

**'BLACK SEA' by XTC**

Can we get an XTC revival going in 2023? These perpetually underrated British post-punkers have a killer catalog, and this
1980 gem is one of their best, subtly pointing to the Beatlesque pop they eventually embraced.

LISTEN

LINER NOTES

Listen to Indiecast Episode 157

On the latest Indiecast, Steven and Ian touch on Taylor Swift's venture into the sports world and review the new albums by Wilco and Animal Collective

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