

ALBUM REVIEW

Baby Jey



Crop Circles

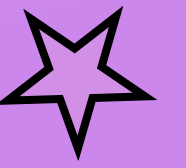
TRACKLIST:

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|--|----------------------|
| 1. Intro | 9. I Can't Just Stop |
| 2. Little Trouble | 10. ...1 More Day... |
| 3. What's The Point
Of Saying Sorry | 1 More Night |
| 4. Good & Bad News | 11. Bad Routine |
| 5. Swing Like This | 12. Why U Asking Now |
| 6. You're In Your Mind | 13. Happy For Me |
| 7. Interlude I | 14. Interlude II |
| 8. Crop Circle | 15. I'll Wait |

Baby Jey, founded in 2015 in Edmonton, Alberta, is a four-piece indie rock band who have curated their sound around breaking borders. Their self-proclaimed intent is to explore questions like: “Where do jazz and soul overlap? Where do folk and rock overlap?” Founding members Jeremy Witten and Dean Kheroufi drive the band's creative engine, and their intent behind *Crop Circles*, their second album, is very clear. The album includes three interludes featuring news clips from 1980's Alberta, when farmers first began encountering unexplainable crop circles in their fields. The LP explores this concept of phenomena and intends to combine influences of blues, disco, synth-pop, indie, and rock.



“There you go, in the light
trying to hide
in your mind
in your thoughts, falling far
people ask
where you are”
- You're In Your Mind



Jeremy Witten, Dean Kheroufi, courtesy of [Wikipedia](#)

“Intro,” just ten seconds long, features archived news audio over otherworldly, X-Files reminiscent instrumentals. A very short but strong tone setter for the album’s overall vibe. “Trouble” is synth and drum based, with a playful horn dancing in and out of the background. The vocals are dreamy, layered, and slightly distorted. The mix of grounding drums and soaring synths creates a sense of floating in the verses and crashing with the drum fill in the chorus. “What’s The Point Of Saying Sorry” hits hard out of the gate with breathy vocalizers, a dirty bassline, and a funky background beat. Classic disco mixes with synth pop to a catchy and danceable outcome with contrasting lyrics depicting a toxic relationship. “Good & Bad News” is delightfully strange, incorporating shakers and off-kilter instrumentals that build into a chorus that cruises smoothly. Vocals distort and reverb between my ears as the song takes me somewhere almost tropical, on a sandy beach with a drink in my hand. “Swing Like This” brings back the danceability with a guiding rhythm guitar and stimulating, grooving, and almost psychedelic instrumentals. The lyrics encourage me further: “Just swing like this, like this, swing like this, twist your hips.”

After their first album, *Someday Cowboy*, the band briefly shifted to New York to explore other opportunities, but returned back to their roots in Edmonton for *Crop Circles*. With just 204 monthly listeners on [Spotify](#) and 1,400 followers on [Instagram](#), they’re still yet to find their niche in terms of listeners. However, their sound is distinct and fresh, and they’re creating a fresh blend of pop and indie with a Canadian perspective that deserves some attention.



Comparable Artists:

Djo — Quirky, versatile mix of synth and classic instruments

Joji — Dreamy, overwordly sound

“You’re In Your Mind” features a bluesy, 50’s era sample that bleeds into dreamy, exotic guitar and pulsing synths over a nearly imperceptible bass guitar. Soothing melody bleeds into a chorus that sounds like running water over a cliff. “Interlude I” is another short track at just 13 seconds, and features another news clip, playing further into the otherworldly and unexplained phenomena vibe the album is leaning into. “Crop Circle” runs up and down scales in its intro before jumping into crashing synths. Melancholy lyrics ponder a lost love through the lens of the titular crop circles while the reverbing keys transport me into the sky and away into space.



Crop Circles album cover, courtesy of [Bandcamp](#)

“I can’t just stop

My love is not a switch I can just
turn off

I’m feeling something so strong I
can’t block

You say go find someone else but
then I’m just so lost

I can’t press pause

My love won’t stop”

- I Can’t Just Stop



QUIBBLES:

- Somewhat surface-level lyrics
- Strong cohesion to the album, however many of the songs have very similar sounds
- Website is outdated, hard to read, and difficult to navigate

“I Can’t Just Stop” opens ballad-like and cinematic before the drums kick and pull the grooviness right back into full force. The vocals seem to ping pong off the alternating synths with desperate, yearning lyrics. The chorus is endlessly catchy and instantly imbeds itself in my ear and bleeds into the outro as a trumpet picks it up and carries it away. “...1 More Day ...1 More Night” changes the vibe with melancholic instrumentals and a droning, deep bass carrying the track all the way through. The track has a lonely, walking in the rain alone feeling to it that contrasts and compliments the earlier tracks, and still carries that otherworldly sense. “Bad Routine” features heavier drums and carries the broken heart theme further. The pre-chorus builds in height and the feeling of floating before shattering like glass and crashing gracefully back into the chorus. “Why U Asking Now” transports me straight into outer space, floating between planets and lyrics contemplating why a lost lover is reaching out seemingly out of nowhere. The chorus explodes into fast paced synths while the vocals dance on top and echo between my ears.

STANDOUTS:
“What’s The Point of
Saying Sorry,”
“Swing Like
This,” “I Can’t
Just Stop”

“Now look at the sun melting
your wings
New York City doesn’t owe you
anything
But I still love you
So what did you run from”
- Crop Circle

Overall, the album captures exactly what it promises. Some tracks (“I’ll Wait” “Why U Asking Now”) seem to transcend space and time, while others (“I Can’t Just Stop” “What’s The Point Of Saying Sorry”) are pure groove and dance fuel. Experimental in its genre but still accessible, I would absolutely recommend this to anyone who loves indie, synth-pop, or is even just looking for something different then what’s trending on the internet.

“Happy For Me” grooves and swerves through high and low pitch synths and underlying bass. The vocals vibrate with contempt as the lyrics speak of someone who’s done them wrong. A steady kickbeat stays in control as the surrounding instrumentals pulsate and bleed into one another. “Interlude II,” 15 seconds long, brings back the recordings and in its short runtime creates an ominous feeling with dark, alien-esque sounds. “I’ll Wait” takes me straight back to dreamy with reverbing, floating keys, accompanying chimes, and layered harmonies. At just over 2 minutes, the song feels like those few minutes before you fall asleep, that half-awake feeling where you briefly belong to two different states of being, and serves as a perfect closer for the album.



GENRE:
INDIE ROCK,
SYNTH-POP

