“NAME ONE GENIUS THAT AIN’T CRAZY” - MISCONCEPTIONS OF MUSICIANS AND MENTAL HEALTH IN THE ONLINE STORIES OF PITCHFORK MAGAZINE

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By

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The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled

“NAME ONE GENIUS THAT AIN'T CRAZY” - MISCONCEPTIONS OF MUSICIANS AND MENTAL HEALTH IN THE ONLINE STORIES OF PITCHFORK MAGAZINE

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A candidate for the degree of masters of art

and hereby certify that, in their opinion, it is worthy of acceptance.

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Preface

Sometimes I have spent close to a week in bed because I didn’t feel like getting up or going anywhere or seeing anyone. I have been depressed and anxious. I may have what is known as obsessive compulsive disorder. As an undergraduate and in graduate school, I have been to counseling for these problems. Counseling has been at once great and terrible, too. For me, confronting all this is hard in ways that you cannot imagine and I cannot comfortably explain to you here in the details that would help you to understand. To face these problems requires a lot of self-reflection and “problem solving, that is not as easy as anyone would like to think. The wounds of my mental difficulties block me from more consistent progress in this project yet drive me to research mental health coverage and its intersection with music, music which I love and music which heals and comforts me in exquisite ways.

As with many in society today, I am afraid to speak of these things and especially to write publicly about them because I have a fear, “we” have a fear, of talking about mental health issues, a fear I hope is eventually eradicated from our society. One day, I hope that I will be less afraid to talk about this. One day I hope our society will not be so scared of honest discussions about mental illness. One of the best ways for this to occur would be for our media, the watchdogs of society, to honestly and accurately portray mental health issues. And in this case, my thesis proposal focuses on how one magazine, Pitchfork, could make that contribution.
Chapter 1- Abstract

The idea of the musician in a pop-culture driven society is a powerful one. Their function is far from a utilitarian one for it spirals out into numerous directions: Truth-teller, critic, pacifier, culture shifter. Because of this wide range, it is perhaps no surprise that there can be an equally wide range for how musicians are covered in the press.

This study focuses on Pitchfork, often pegged as the Internet’s predominant “curator of cool,” and analyzes how mental health issues are treated in reviews, news and stories about ten musicians, eight male and two female. The text and headlines of 264 online articles, which focused on these 10 artists and two broader topics of depression and references to suicide, were analyzed over a three month period and 171 of them contained no specific references to mental health, mental illness or mental health issues. Of the remaining articles grouped in artist coverage or depression discussion, there were 148 references to mental health, mental illness or mental health issues. One particular finding from these references is that Pitchfork can do better when it comes to discussing issues of suicide and agency of one’s mental health issues.

Several key questions guide such analysis (Gillis, 2011). What does Pitchfork owe to musicians with mental health issues and how can the publication better serve the musicians and those who consume stories about them? Through textual analysis this project looked for instances where Pitchfork may have played into the mythologization of troubled musicians and cases where the publication followed recommendations given by mental health reporting guides.
Chapter 2- Introduction

The notion of the “troubled musician” is a plague on contemporary music criticism and reporting. A roiling sea of online commenters only adds to this plague by either parroting said notion, or offering their own, misinformed takes on mental illness. One example of this occurred in summer 2015 when a problematic wave crashed ashore with the release of *Love & Mercy*. This biopic documented Brian Wilson’s time with the Beach Boys in the mid-1960s as his auditory hallucinations began to grow louder and the subsequent silencing of the hallucinations in the 1980s. In more than a few online comment sections that discussed the movie, people dared to suggest that the same thing that took Wilson down (and sidelined him for much of the Beach Boys’ 1970s run) is what made him so great. Were these audiences seeing the same film? Had they gone to buy a box of Red Vines during the scene where Wilson anxiously stumbles around a piano and fails to craft a discernible melody? In my own critique of this phenomenon, a commenter remarked that a properly diagnosed Sylvia Plath, who died by suicide would have, “lived and written more, but maybe the poems she wrote would not have been as remarkable” (McNett, 2015).

Texas lo-fi/folk musician Daniel Johnston is another individual whose mental health struggles are often conflated with artistry, so much so that even intended compliments become reductive backhands. Commenting on a 2009 Stereogum post about his then upcoming album *Is and Always Was*, a poster remarked “This guy RULES. I realize there will be posts following this saying otherwise, but for a manic musician he's the most brutally honest heart on his sleeve guy out there. Just sayin’” (Stosuy, 2009). While Johnston has in fact had manic episodes in his past, (most notably wrecking a private plane containing him and his father), deeming him the
“manic musician” is reductive. Such a description conflates the mental illness with the musician, which is advised against in such publications as *Mindset*.

In a more recent piece from *Vice’s* music publication *Noisey*, entitled “Lost and Beat Up: Kanye West, Depression, You and Me,” Drew Millard made the case that West rapping about Lexapro and depression on his new record *The Life of Pablo* was empowering. The theme of mental health and mental illness is a prevalent one on the record, with West rapping on the track “Feedback”: “Name one genius that ain’t crazy” (The inspiration for this thesis’ title). In dissecting such mental health themes, Millard writes: “hearing Yeezy talk about this thing I’m sort of terrified to talk about in this super frank way felt brave” (Millard, 2016). In this case, when presented with a well-rationed dissection of mental health and depression, the commenters still seized on stock mental health insults. “If you think taking anti-depressants is normal……kill yourself, and take Kanye with you,” the top comment read. While some of this may well be more general disdain of Kanye West as a cultural figure, it is worth asking why, even when given improved mental health writing, there is a reversion to past attitudes?

Related to this media lack of understanding of how to better report and write about mental health issues can be seen in a constant stream of news coverage and speculation when, for example, a school shooting occurs. Almost immediately, on-scene reporters and first responders wonder aloud if the alleged perpetrator was “deranged” (Daily Mail, 2015). It is debated if he or she received any help and if help could have stopped the tragedy. Politicians hem and haw about mental health, ignoring the reality that those with mental health problems are far more likely to be the victims of violence than to commit it (Mental Health Gov, 2014).
Chapter 3- Rationale and significance

Such errors in reporting have real consequences. Pescosolido, Monahan, Link, Stueve, and Kikuzawa (1999) conducted a survey that featured questions about mental health problems and solutions. Their results showed that when a person was dubbed “dangerous,” nearly all individuals surveyed said they endorsed forced treatment. Ninety-five percent of respondents favored forced treatment for those with schizophrenia; 94%, chronic depression. Even when a person was simply termed “troubled,” 82% of survey respondents said that coerced treatment should be allowed if the person posed any kind of threat (Wahl, 2003). Considering that the most common media representation of individuals with mental illness is dangerousness, the survey results are bone chilling (Corrigan et al. 2005; Coverdale, Nairn, and Claasen 2002; Olstead 2002; Wahl, Wood, and Richards 2002) (Subramanian, 2014).

Finally, such discussions of mental health and mental illness in the context of popular music are important because as James Lull writes in the introduction to Popular Music and Communication (1992): “Popular music has the ability to help shape the consciousness of its audience through sheer thematic repetition.” Such work is a form of symbolic communication that can exist as cultural events or “contribute to the overall meaning of another content display” such as a wedding, funeral, afternoon drive, study session, etc. Music can be functional, utilitarian, emotional, transformative, entertaining, connective and codifying. Its importance in the broader cultural landscape is so large because it is so diffuse. It can mean many things to many people.

Such meaning is not always readily apparent to those musical consumers in the culture though, which is why explication and analysis are so necessary. As Philip Tagg puts it in “Analysing Popular Music,” a chapter in the work Reading Pop, “Although we have
considerable insight into socioeconomic, subcultural, and psycho-social mechanisms influencing the ‘emitter’ (by means of biographies, etc.) and ‘receiver’ of certain types of popular music, we have very little explicit information about the nature of the ‘channel,’ the music itself” (2000, pg. 75). And because musicology and musical analysis are still not commonplace subjects at most institutes of higher learning, the music writer bears a heavier burden in such dissection.

So then, it is important for a music writer to be precise in what they are describing because that description can shape the perspective of consumers. They must know what they are talking about not only with what they are hearing, but with what is being said or sung. And they must be precise in describing the artist. A failure to do so can take hold in a consumer and the faulty notion is passed down. So when a writer inaccurately describes Daniel Johnston’s music as “manic,” because they had no more accurate musical terms in their arsenal, they are keeping alive an inaccuracy and negatively affecting a part of cultural discourse.

As for the selection of *Pitchfork* as the music outlet to study, the Chicago-based indie-leaning site has long been noted for its “*Pitchfork* effect,” an ability to make or break artists. In 2003, founder/then editor-in-chief Ryan Schreiber wrote glowingly about Broken Social Scene’s *You Forgot It in People* and the band soon began receiving a flood of phone calls and was “selling out shows” (Wired, 2006). On the other side of the ledger, an excoriating review of Travis Morrison’s 2004 record *Travistan* led to effects described as “immediate and disastrous” by record label Barsuk (Wired, 2006). Subsequent live shows for Morrison became sparser in attendance with less-than-enthusiastic crowds. The “0.0 rating” *Pitchfork* had given the record effectively became an albatross for Morrison.

In the time since, *Pitchfork*’s profile has only been amplified. The website now has yearly festivals in Chicago and Paris, a companion quarterly magazine and YouTube channels such as
Pitchfork.TV. The website averages several million unique global views a month, 6.3 million per a Sept. 2016-Oct. 2016 Quantcast study. In 2015 it was purchased by Condé Nast, which helped to further legitimize the site’s status as a cultural influencer in the music world.

And so now, with 20 years of experience, a part of the Condé Nast brand, music careers kickstarted and killed, the aforementioned “Pitchfork effect” is as strong as it ever was. What Pitchfork and its writers say is important. Their work has clear, delineated impact. Album scores and artist descriptors can stick around long after the publication date has passed. Again, it is this impact on the popular music discourse that informs the decision to study Pitchfork as much as any other.
Chapter 4-Mental Health Terminology, a Definition of Terms

This study requires an essential definition of terms: What is “mental health” or “mental illness?” Each is worthy of dissection, not merely to increase reading comprehension, but to extricate possible commonalities these terms and ideas share.

As Goldman and Grob define mental health in Health Affairs (2006), it is “a state of successful performance of mental function, resulting in productive activities, fulfilling relationships with other people, and an ability to adapt to change and to cope with adversity,” whereas mental illness is “the term that refers collectively to all diagnosable mental disorders.” The World Health Organization’s definition more or less aligns with this terminology, positing that “Mental health is defined as a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community” (WHO, 2014). They differ on mental illnesses by deeming them “mental disorders” and suggest that “they are generally characterized by some combination of abnormal thoughts, emotions, behavior and relationships with others” and can be recovered from (WHO, 2014). The final part of this definition is important to consider because much reporting on mental illness often excludes anything in the way of recovery, which makes the situation seem far more hopeless, and almost irredeemable (Wahl, 2003).

Such precise, exact language is important because language itself is so impactful. For instance, saying an individual “committed suicide” risks putting the idea of a crime into a media consumer’s head despite the fact that the act of suicide has long been decriminalized in much of the western world. This idea is discussed in the Glasgow Media Group’s Media and Mental Distress as a way to lessen negative attitudes toward mental illness. Not only using precise
language, but also having a clear focus on “The events as tragedies and explore human backgrounds of depression and anxiety which give context to the actions” (Glasgow Media Group, 1996, pg. 72). Language such as “schizophrenic behavior” often confuses an actual mental illness with erratic or irrational behavior, making it seem less severe than it actually is (Mindset, 2014).

Another salient point raised within the literature is that when using such terminology around a person, we must use “people first language” (University of Washington, 2014). Phrases such as “afflicted with,” crippled with,” “suffers from,” “victim of” or “stricken with” pass negative judgment on the quality of life for people with mental illnesses. In writing for Pitchfork about Sufjan Stevens’ mental illness treatise Carrie & Lowell, Ryan Dombal errs in saying “Carrie suffered from depression, schizophrenia, and alcoholism” (Dombal, 2015). What Dombal does there is paint her as a victim, one incapable of managing a mental malady, which is problematic because it risks painting the situation as hopeless and irredeemable to those watching from afar.
Chapter 5-Literature Review

One of the most worthwhile texts in the research thus far is *Mindset: Reporting on Mental Health*, which among other things argues that journalists need to stop specializing mental illnesses. The publication, crafted by Canadian journalists aims to “start treating mental illnesses the way they do physical illnesses: With curiosity, compassion and a strong dose of righteous indignation.” Additionally, it takes care to offer dos and don’ts of mental health reporting such as: “Don’t reinforce stereotypes. If violence is involved, put it in context: Violence by people with mental illness is rare. Don’t imply all people with schizophrenia all violent. Avoid referring to people with schizophrenia as “schizophrenics.” Generally speaking, labelling someone by the name of their disease is not a good idea. Strive to include quotes from those affected or others like them. Be careful and specific about diagnoses. Include professional comment/seek professional advice when needed” (Mindset, 2014, pg. 14). One other point the *Mindset* text frequently returns to is that mental illness should not be treated as one static, homogenous category. In lumping everything together as “mental illness,” more serious illnesses such as psychosis can be lessened and “more routine” illnesses such as anxiety can become leprous to those who aren’t able to differentiate on their own. Even within illnesses there can be mild, medium and severe forms. There is not sameness and therefore illnesses must be extricated.

This logical, methodological process of laying out what should and should not be done in mental health reporting is echoed in the University of Washington’s *Background Information and a Guide for Reporting on Mental Illness* which explicitly states “Do not use suicide in headlines, even when they take place in public. This unnecessarily dramatizes the event and shifts the focus from the tragic loss of life” (2014). (A point confirmed by the aforementioned
Media and Mental Distress. Such reporting can be done without the usage of this sensationalist style language.

The idea of balance is also something that appeared multiple times when combing through relevant literature. There were encouragements to develop “balanced” stories that have room for biology and recovery from mental illness (Slopen et. al, 2007), notions that the negative was appropriate to include but should not outweigh the positive (Wahl, 2003) and that stories about mental health issues should be as much about the person as about the public at large (Atilola & Olayiwola, 2013). Appropriately balancing the framing of this issue strongly influences public impressions about the condition by humanizing it.

Why this happens is something to be answered by the literature. Larsson et al. (2003) and Wallington et al. (2010) uncovered that insufficient time and space have been identified as barriers to quality health reporting. Reporters are on deadline, so interviewing mental health officials, the family of an individual with mental health issues and the individuals themselves might not be possible. And with limited word counts, even in the digital age, spending an entire paragraph accurately explaining an illness can be seen as a “waste.” Perhaps less cynically though, some of the failings of mental health reporting can simply be attributed to a lack of personal experience with the subject for the reporter in question.

One final facet of mental health reporting, recurrent in the literature, is that work should focus on the person and not the illness. This idea is intimated in Rosette Royale’s piece “The Man Who Stood on the Bridge” when she writes about the main character: “Bret had told friends he had schizophrenia and bipolar disorder” (Real Change, 2008). Bret is not a schizophrenic, but a person with schizophrenia and that personalized distinction makes all the difference in the world when considering how often schizophrenics are seen as “dangerous others” (Blood &
Holland, 2004). So pervasive is this particular view that when a user of mental health services in Glasgow was told he had schizophrenia, he was “very intimidated by it.” “I thought I was some sort of monster,” he said. “I didn’t actually feel like a monster, but when they said I was schizophrenic, I just couldn’t believe it…It’s just such a hell of a word, you know and it’s got a hell of a stigma” (Glasgow Media Group, 1996).

As for *Pitchfork* itself, there has been a checkered history of grappling with writing about mental illness. In the opening line of a 2002 review of an album by psychedelic rock pioneer Roky Erickson, who has bipolar disorder, William Bowers opined: “I hate to reduce the suffering of the mentally ill to spectacle, but damn they're entertaining!” (Bowers, 2002). And while this could be filed away as part of the flippant *Pitchfork* “mega-brand” that Sinkovich, Ravanas and Brindisi explore, it still reaffirms the idea of the troubled musician as entertainment for music consumers. It could be argued that this is simply a matter of outmoded writing, but a more recent article has the saxophonist for the Killers “committing suicide” (Battan, 2012). In a 2016 review of the Vince Staples song “Prima Donna” his character “commits suicide” (Pearce, 2016). Folk musician Vic Chesnutt “attempted suicide” several times (Deusner, 2010), Daniel Johnston’s musical dry spell is attributed to both “how medicated he is” and his schizophrenia and bipolar disorder (Abebe, 2006), and the aforementioned Erickson was “fanatically obsessed” in a 2013 reissue review of *The Evil One* (2013). In reviewing the material [found in further depth in Section VII- Analysis], the phrases “commit suicide,” “committed suicide,” or “commits suicide” appear 22 times over the 10 years studied. While such a number over the span of a decade is not inherently eyebrow-raising, five of those 22 cases occurred after the *AP Stylebook* added a more robust section on avoiding use of the phrase. An additional two instances of quoting a source who said “committed suicide,” or a variant, also occurred. And while this isn’t
something the *AP Stylebook* warns against, individuals such as Merrill Perlman have rightfully pointed out that such outmoded phrases will “persist” if journalists still include quotes where sources use them (Perlman, 2015).
**Chapter 6- Background & History**

*Pitchfork* is far from the only news site to err when reporting on musicians with mental health issues. In the case of the aforementioned Vic Chesnutt, the *New York Times* references Chesnutt being in a coma after “after taking an overdose of muscle relaxants earlier this week” (Sisario, 2009). On the surface, the reportage is less egregious than *Pitchfork’s* coverage because it doesn’t lead with suicide talk. There is however a slip in reporting on the manner in which Chesnutt died, by mentioning an overdose of muscle relaxants. While this is factually correct and something mentioned by a spokesperson in the story, *AP Stylebook* recommendations are to avoid going into details when covering suicides.

A similar error occurs 15 years earlier in the *Times’* coverage of Kurt Cobain’s 1994 death by suicide. In the lede, reporter Timothy Egan writes Cobain “killed himself with a single shotgun blast to the head” (Egan, 1994). Now, while this particular story occurs before a more robust entry on suicide by AP, the manner of reporting reads as harsh because it is non-essential, previous sentences already make mention of Cobain’s death at his home.

As flawed as music reportage can be, op-eds and reviews risk being more fraught because there is less of a fact-based, journalistic method to follow. Therefore, references to the Beach Boys and Brian Wilson being “plastic madmen” are allowed to slip in without much recourse (Miller, 1970). What’s particularly flagrant about this *Rolling Stone* example is that by 1970, there were reports from individuals such as Nik Cohn that Wilson was withering away, so the most prominent music publication of the time referring to Wilson as a “madman,” no matter the intended context, could do little to comfort him. Rather, it added to the caricature of those with mental health issues as dangerous and raving.
Chapter 7-Methodology

In the spirit of Alan McKee, this work operates within the realm of textual analysis. According to McKee such an approach allows researchers to “Make an educated guess at some of the most likely interpretations that might be made of that text” (McKee, 2003). This definition, simple as though it may appear, is worthwhile because it allows for latitude, but also ensures routine and rigor. The “raw materials” of textual analysis (and more broadly any qualitative study), as John Van Maanen describes them in *Qualitative Methodology*, are generated “in vivo,” that is to say “close to the point of origin” (Van Maanen, 1979). It is both particular and ambiguous in its analysis.

In delving deeper into said method, rhetorical criticism is well-suited to the work at hand because the messages contained within the *Pitchfork* texts are analyzed for their persuasive influence on the greater conversation regarding mental health issues. This specific definition of rhetorical criticism, as a branch of textual analysis, comes from Frey, L., Botan, C., & Kreps, G. who write “Rhetorical Criticism, therefore, is a systematic method for describing, analyzing, interpreting, and evaluating the persuasive force of messages embedded within texts” (1999).

The efficacy of choosing rhetorical criticism as a method moves far beyond its systematic approach. Sonja Foss in her *Rhetorical Criticism* puts it beautifully by saying “One purpose of rhetorical criticism, then, is to understand a rhetorical artifact better and, consequently, to use that understanding to help others appreciate or to change some aspect of the society that generated the rhetorical artifact” (Foss, 2009, pg. 6). This work aims to do both of these, to come to a fuller understanding of the writing in question and to prescribe changes that could be made to said writing to better not only the work in question but the attitudes of those consuming it.
Moreover, the purpose of choosing rhetorical criticism as a methodology for analyzing text is to be contributive both to the greater field and to help explain how rhetoric functions. On the former, there is a dearth of critical material on coverage of mental health in the arts. As for understanding “how rhetoric functions” this is important for both gaining perspective and offering a corrective. If one does not understand how using “schizophrenic” as a device for describing chaotic production can be seen as a negative, no forward progress can be made.

On a comparable wavelength, there is value to using rhetorical criticism for such a work because the process of using the method can act as a skeleton key to unlock a better understanding of similar artifacts. As Foss says, “The artifact is seen as representative of other members of a rhetorical class that can tell us something about the nature and function of rhetoric in that class” (Pg. 6). And in being told something more about the nature and function, one can ideally be more discerning in communicative efforts.

I. Research questions- The questions guiding the research throughout the entire process are: How does *Pitchfork* challenge or reinforce mental health discourse in relation to musicians? What specific language does *Pitchfork* use to describe mental health issues? Does *Pitchfork*’s coverage live up to the journalistic maxim of “comforting the afflicted and afflicting the comforted?” By answering these questions, this study hopes to uncover solutions for ways that *Pitchfork* and similar publications might improve in coverage of mental health issues.

While these questions point toward textual analysis as a methodology for the research, it is the last of these that is perhaps best suited for textual analysis. Combing through the archives of *Pitchfork*’s website, numerous examples of verbiage can be found, “The Killers' Saxophonist Tommy Marth Commits Suicide” and “Man Commits Suicide On Stage at Swell Season Concert in California” are two such examples (in headlines, no less.) If we were to use textual analysis in
such a case (rhetorical criticism being particularly apt) we would find the suggestion that something improper or criminal has occurred that a judgment is cast upon the act itself, which reframes the entire event in a far more negative light. The person in question is positioned as having shortcomings that extend far beyond mental health.

II. Sample and population- Sampling for this research was done from Pitchfork Media’s website, Pitchfork.com and was targeted at articles that met at least one of several criteria: Discussed musicians such as Brian Wilson, Sinead O’Connor, Syd Barrett, Michael Angelakos Elliott Smith, Meg White, Roky Erickson, Vic Chesnutt, Skip Spence or Daniel Johnston, who have or had mental health issues of their own. Used mental illness diagnosis terms such as: bipolar, depressed, manic, schizophrenic, etc. (Often these are used as adjectives to describe music production or the way a singer sounds on a record.) Featured large discussions about mental health (such as 2012 piece on Passion Pit’s Michael Angelakos and his “troubled mind”).

These artists were chosen, in part, based off of outside lists compiled by music writers. Lists such as those on Mic or Paste Magazine bring together musicians who, as Paste puts is, “Have battled with mental illness.” (Paste, 2011). What’s interesting about the particular piece, which several artists have been “plucked from,” is that it takes care to mention and describe the mental illness that each artist has lived with. (The list does still use the phrase “committed suicide,” but that had yet to be reprimanded by the AP Stylebook.) The article uses precise language, as mentioned by Mindset and AP Stylebook, rather than resort to colloquialisms or incomplete descriptors. For instance, with Roky Erickson, it says “paranoid schizophrenia” rather than calling him a “paranoid schizophrenic.” Similarly Daniel Johnston is someone with “bipolar disorder” rather than a bipolar person. Ditto for Sinéad O’Connor. (Interestingly enough, few female artists appear on such lists, which could be grounds for future research as to why that is.)
This relationship between music and mental health is strong and relevant for touring musicians. In fact, a 2015 recent study by charity Help Musicians UK found that some “60% of musicians have dealt with depression or other psychological issues, with touring an issue for 71% of respondents” (Guardian, 2015). One particularly dangerous area for touring musicians is “post-performance depression,” which comes after the rush of a successful performance. From a clinical perspective, mental health professional John C. Buckner suggests: “After an exciting performance the body starts to balance out the level of neurotransmitters, and therefore it is not releasing the same level that caused the exciting feelings, resulting in the lingering sadness” (Guardian, 2015). Given this cycle that occurs, examining the coverage of currently touring artists such as Michael Angelakos from Passion Pit is relevant for the purposes of this study.

Such research was done, in part, with a backdoor search through Google since Pitchfork itself does not have an internal search engine for terms that do not relate to musicians, album titles or song names. Outside of Google, another engine such as The Wayback Machine can be used to find articles that have been scrubbed from the Pitchfork website.

The non-artist specific articles chosen were written between 2005 and 2016. Those featuring specific artists such as Daniel Johnston or Syd Barrett run from 2001 (at the earliest) to 2016. Though the site began in the mid-90s in Minneapolis, it is the middle of the last decade [in particular] when Pitchfork’s cultural import was no longer arguable. A sterling review of Arcade Fire’s Funeral caused the band’s label to be out-of-stock for a while and numerous mainstream publications, such as The Guardian began discussing this supposed “Pitchfork effect.” The rationale for this, as previously mentioned, is that what a culturally relevant site such as Pitchfork does has ripple effects throughout the entire music journalism community. Positions they take and policies they adapt can become gospel elsewhere. So if they find it appropriate to
say a musician “committed suicide” other sites might follow suit. While this “herd mentality” might’ve existed pre-2005, there certainly weren’t nearly as many sheep in the fold.

III. Collection- As previously stated data collection was done by using Google to look for: discussions on musicians with mental health issues, usage of mental health terms, mental health news coverage, etc.; which again was done in part because Pitchfork’s own internal search engine has insufficient research capabilities. This is especially true when trying to search for specific phrases such as “committed suicide.” Performing such a search in Pitchfork provided far less results than searching for: “Pitchfork” “Committed suicide” in Google. In cases where Google was less than satisfactory with what it brought back, the Wayback Machine was used to look for and track other relevant articles. Not surprisingly, the site was most helpful when looking for articles near the beginning of the research timeline.

In terms of actual searching, the process was rote. Quotations appeared around each individual work or artist or news story to separate terms and maximize search results while minimizing unrelated results. To find results that might be hidden by poor spelling and typos, percentage signs were included as well. For example, to find what’s been written on Pitchfork about Sufjan Stevens’ Carrie & Lowell (an album about the folk singer’s mother who had schizophrenia) I would enter: “"carrie" AND "lowell" "Pitchfork" %sufja%” Once information was unearthed, the data was filed into the following categories: “General mental health news coverage (breaking news),” “Discusses suicide or suicide attempts,” “Discusses mental health of a musician,” “Discusses usage of music in mental health treatments.”

Consulting texts such as Media and Mental Distress helped triangulate data on mental health coverage. Specifically, in the introduction to the work, Greg Philo and the Glasgow Media Group lay out their own methodology which is as follows: “In the case of news stories we looked
at the use of headlines and different types of news language, at how central characters in stories were labelled as ‘mentally ill’ and the types of actions with which they were associated…Their content fell into five main categories: (1) violence to others; (2) harm to self; (3) prescriptive/treatment/recovery issues; (4) criticism of accepted definitions of mental illness; (5) comic images” (1996, pg. xiii). While this was not the specific methodology used for research, there was a general adherence to it which helped in guiding the work. Using such categories as parameters helped to more precisely define the search.

This was done not merely for a base-level demonstration of objectivity, but to show examples of where *Pitchfork* is getting it right in terms of mental health coverage so as to make suggested remedies seem more viable. Meaning that if they’ve gotten it right in the past, they can continue to do so in the future.

Rhetorical criticism, under the larger banner of textual analysis, is beneficial beyond headlines. In using rhetorical analysis, it is possible to see how the writer uses mental health descriptors in “non-conventional” ways which are actually quite negative (i.e. saying the production is schizoid or the singer sounds “manic”). Additionally, authorial intent can be sussed out to a degree, one such example being the rationale of using “committed suicide” in a text. If the phrase “committed suicide” is used, which has a rhetorically negative connotation, and said phrase is accompanied by a law-enforcement perspective or includes talk of authorities, then it is reasonable and rhetorically logical to conclude that the “committing of suicide” has a criminal tinge to it.

One element of such analysis, useful for dissecting the narrative-bent writing of *Pitchfork*, is metaphoric criticism which rhetorical scholar Kenneth Burke believed aided “in the discovery and description of ‘the truth’” (1968). Such metaphors carry with them particular
assumptions, viewpoints and critical assessments or evaluations (Foss, pg. 189). They help to organize our collective ways of thinking about things (“time is money” being an often-used example) and give motive to individuals. And so, in assessing these metaphors we not only find the capital “T” truth, but discover a particular rhetor’s (Pitchfork’s) vision of the world. What they value and prioritize and what they do not. If using the phrase “committing suicide” doesn’t register as a problem to Pitchfork’s writers, then it’s not unreasonable to deduce that phraseology around suicide that adheres to the AP Stylebook is off in the distance of their worldview.

To do this work, there must first be an examination of the artifact (in this case an article) to get a cursory sense of the context it is framed in and its parameters. Are there related or ongoing stories? Is this artifact isolated? Then, the specific metaphors in the artifact must be pulled out and sorted based on the subject or topic they deal with. So again using “chaotic production” as an example, the phrase would be grouped together with any other mental health words or phrases used to describe what the music in question sounds like. These phrases would then be scrutinized based on how they function for an audience, what can a reader reasonably assume? And then finally an overall assessment is made of the artifact in question (Foss, pg. 191).

As scholars such as Rod Watson observe in Qualitative Research, “texts are placed in the “examination of ‘other,’ separately conceived phenomena.” What this means, in part, is that texts themselves are invaluable resources for accessing that which is not on the page; they point toward something greater. As with metaphoric criticism specifically, textual analysis (in general) gets at greater things by deconstructing the work at hand, often into principle parts. If someone for Pitchfork writes that “Mark Linkous committed suicide;” there are several “things” to consider: (A) the person writing the article, their own history and how that comes to affect the
current writing. (B) The official style of the text itself. Is the text a news brief? A review? An op-ed? What is the organizing point for the text? How might that benefit or constrain what the writer is trying to say? (C) Is the writer stating things as facts? Opinions? A mix of both? If they’re saying auditory hallucinations benefitted Brian Wilson’s mid-1960s work with the Beach Boys, what is the basis for that?

Applied more rigorously to the above Linkous statement, textual analysis would see that the article, written by Amy Phillips of *Pitchfork*, is a news brief. “Mark Linkous of Sparklehorse has committed suicide, according to a report from *Rolling Stone,*” the article begins, before going to include statements from Linkous’ family and friends. We would also see, through a simple background research of Phillips’ other work, that the author has used the phrasing “committed suicide” in at least one other piece, about Athens, GA singer Vic Chesnutt. That Linkous died by suicide is a fact.

Where textual analysis and the aforementioned metaphoric criticism are needed to do more heavy lifting is with the specific phrase “committed suicide.” On its face, there is nothing inherently wrong with this. It’s a phrase that pops up repeatedly in discussions of suicide. The particular word “committed” though, at least in news writing, often appears in the context of a crime. An example could be as simple as a non-specific news brief saying: “A crime was committed at 707 Lyon St. between the hours of 3-7 pm.” So, with its appearance next to the word suicide, we are then lead to believe that what Linkous did was criminal. That he was wrong, legally, for what he did. This is problematic to say for a number of reasons, not the least of which is that suicide is not a criminal act in the United States. A better phrase would be “died by suicide,” or “killed himself” which paints the same picture without placing legal blame. That
we can arrive at an interpretation of what is being said by Phillips here, and where she has erred, and how that error can be corrected, is in part attributable to this process of textual analysis.

In the days of orators such as Quintilian, rhetoric was often deemed to only be the spoken word. But now, in our modern age, a rhetorical act and textual artifact can be anything from a tweet by President Barack Obama to a performance by ambient musician Oneohtrix Point Never. Per Foss, a *rhetorical act* is “executed in the presence of the rhetor’s intended audience,” and a *rhetorical artifact* is “the trace or tangible evidence of a rhetorical act.” (5).

A key reason for performing the act of rhetorical criticism is to better understand a particular symbol, as well as how it operates. Nick Drake’s pastoral folk album *Pink Moon* can fairly be seen as a documentation of profound loneliness. We arrive at this place by filtering *Pink Moon* through rhetorical criticism. First is the selection of the artifact itself, along with the question guiding our criticism? So in this case, the guiding research question could be something to the effect of “How does *Pink Moon* communicate loneliness?” Next a method must be developed, or a framework, which guides the researcher in analyzing the artifact and answering the question at hand. Cluster analysis would be beneficial when examining a larger, multi-faceted text because it would help to find trends in word usage and quantitatively demonstrate what the rhetor believes to be most important and what hidden meanings rhetor’s might ascribe to a term. So in the case of *Pink Moon*, a researcher would note the multiple mentions Drake makes to darkness and “being low.” He is “animalistically low” in “Parasite,” clinging to the soles of those he can’t begin to understand.

Once everything has been considered, compiled and critiqued, the researcher must then write up the results in an essay of some form. A “good critical essay,” at least as termed by Foss, is one which addresses seven major topic areas: “(1) Introduction; (2) Description of the Artifact;
(3) Description of the critical method; (4) Report of the findings of the analysis; (5) Interpretation of the findings; (6) Evaluation of the artifact; and (7) Contribution of the study to rhetorical theory” (20).

Such a “broad,” but still rigorous process benefits the work in question because so much of mental health writing and coverage deals with the “hidden terms” and “layered meanings” that rhetorical criticism breaks apart. A term such as “schizophrenic” comes to mean not only living with schizophrenia, but also possibly musical production that veers from one style to another without any larger concern for how it sounds. The same can be said for words such as “bipolar” and “manic.”

So then, what was used in analyzing the artifacts culled from *Pitchfork* is a blend of metaphoric criticism and cluster analysis (for larger texts), along with some of the broader tenets of rhetorical criticism and textual analysis. In doing this, the analysis is not myopic or linear in focus; its multi-faceted nature is a suitable for the numerous angles the texts come from.

**IV. Limitations-** Upfront the author acknowledges several biases that could have potentially influenced the research, but not contaminated it. The author is a *Pitchfork* fanatic and has read the site daily for nearly a decade. This is a benefit in terms of knowledge of the site and came in handy for overall research. Such a disclosure is relevant because there exists, at least, the faintest chance that the author might be reticent at properly appraising the site, though there has been no problem with lovingly critiquing the site in the past.

An additional limitation, as previously mentioned, was that the internal search engine of the site was not the most ideal and largely depended on searching for artist names, album titles or song names. However, this was largely workable because the study was particularly interested in artist coverage, so this was doable.
There is also the matter of musical genre, which I believe has a degree of influence on the research. The overall genre diversity present is relatively small. *Pitchfork* is largely focused on the indie spectrum of music, such that even the folkies and the rappers they cover have a good degree in common. Perhaps studying a site with more dissimilar artists would yield different results.

The scope of the research here may also act as a limitation on the proceedings. All of this research is focused on one magazine, which does often act as a tastemaker for other sites but is not necessarily a monolith for the industry. On a similar wavelength, the number of artists (10) may well have an impact on the overall research and its findings. Perhaps studying more artists would’ve led the work to a different conclusion, but I have comfortability in saying a higher number wouldn’t have greatly affected the yield.

Quite possibly a more important limitation is that the sample is not more balanced in terms of gender and race. Only two female artists were included and all 10 artists sampled are white. Had this study been conducted a little farther down the road, it would have been possible to include artists such as Kid Cudi or Kanye West, but even the latter has never been properly diagnosed so his own inclusion would be tentative.

Finally, the research here was particularly focused on text and headlines and did not much get into the issue of photos and photo collections. This is not so much due to an intentional aversion, but because there were precious few photo collections present in the articles analyzed. So, generalizable conclusions cannot be made about *Pitchfork’s* coverage of mental health issues vis-à-vis photography.
Chapter 8 - Data

The article samples found here were collected, roughly, over a three month period from June 2016 through August 2016. In total there were 264 articles that were analyzed, which focused on 10 specific artists and two broader topics of depression discussion and references to suicide (which are in their own section and counted differently as noted below). One-hundred seventy-one of these articles contained no specific references to mental health, mental illness or mental health issues. (Such articles are included in the appendix of the work.) As mentioned elsewhere, the articles were found by either searching for key terms, such as “Meg White” or “suicide,” on Pitchfork’s website or by Googling the terms being researched. An example of the latter would be: “Pitchfork” “Vic Chesnutt.” There were several examples, more with phrases than artist names, where this particular method caught articles that scanning Pitchfork’s website did not. In looking for articles about suicide, the author found three articles through Googling that did not turn up when searching the Pitchfork site. While this potentially could mean that other articles might have been missed, the author believes that double-checking each subject minimized this possibility.

An additional issue in analyzing the articles below was deciding how to code for articles that included flawed language, per AP Stylebook or Mindset, but used such language from a source. Questions emerged as to whether or not such articles should count since it is not Pitchfork directly committing a faux pas. Ultimately, the decision was that such articles should be included because one repeated admonishment about covering suicides is that an author should take care to avoid quoting sources which use the phrase “committed suicide.”

One particular revelation from the research is that Pitchfork as a website seems to have no set-in-stone policy for writing about suicide. “Committed suicide” appears throughout the years, along with “killed himself” or “killed herself.” In one instance, the site took care to avoid
mentioning an artist’s suicide at all before later saying he “committed suicide.” With this revelation, it is clear that *Pitchfork* would immediately benefit from more of a stable standard for covering such events.

An additional discovery from the research is that discussions centered on depression, and living with depression, were largely positive. There was both an acknowledgment of how consuming such a mental illness can be, but also that there are means for improvement and ways out. Additionally, there was recognition of the odd dichotomy that what can be so debilitating can also serve as a well of inspiration and creativity. That some good can come from such things.

The 148 entries found below are grouped alphabetically by the specific artist, and then sub-categorized by the type of writing being analyzed. The three areas are: news, features and reviews. Within these areas, articles are ordered chronologically with the earliest entries appearing first. Information on who wrote the article, what it is about and what issues of mental illness are discussed is also included. For the artists, what they’re known for is included, as is their diagnosed mental illness. This is done for the purposes of showing how their specific illness is framed in discussions, if it is discussed at all. And then, finally, each unique reference to mental health is coded based on whether it is from a primary or secondary source and if it is positive, neutral or negative.
Chapter 9-Analysis

Table 1: Articles coded by year

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<th>Year</th>
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<th>Primary, neutral</th>
<th>Primary, negative</th>
<th>Secondary, positive</th>
<th>Secondary, neutral</th>
<th>Secondary, negative</th>
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<td>20</td>
<td>3</td>
<td>23</td>
<td>7</td>
<td>171</td>
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Table 2: Articles coded by type

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<th>Secondary, positive</th>
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<tr>
<td>Total</td>
<td>264</td>
<td>18</td>
<td>76</td>
<td>20</td>
<td>3</td>
<td>23</td>
<td>7</td>
<td>171</td>
<td>21</td>
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Table 3: Articles coded by artist

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<th>Artist</th>
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</table>
Of the 264 articles researched, 171 of them contained no specific references to mental health, mental illness or mental health issues. Of the remaining articles grouped in either the artist coverage or depression discussion, there were 148 references to mental health, mental illness or mental health issues. Of those 148 references, 115 were “primary references” (those made by the author) and 33 were “secondary references” (those made by a source). Of the 115 primary references to mental health, mental illness or mental health issues, 19 references were rated as “positive,” 76 as “neutral” and 20 as “negative.” Of the 33 secondary references, three references were rated as “positive,” 23 as “neutral” and seven as “negative.” Primary references were positive at a rate of 17 percent or negative at a rate of 17 percent while secondary references were positive at a rate of nine percent and negative at a rate of 21 percent. So, secondary references to mental health issues were slightly more likely to be labelled negative.

In terms of artists mentioned, Brian Wilson came up the most often which is not surprising considering how long he has been working and putting out music. On the flipside, Skip Spence had the scantest amount on him. Again, this is not a shock because Spence’s career was so fleeting and it happened so long ago. So it would be expected that he would receive less coverage than other artists in the research. Finally, Erickson and Johnston had some of the most negative mentions which is inexplicable considering that their mental health issues are the most documented. Logic would dictate that because their issues are well known the coverage of them would be consistent. But the opposite is in fact true.

Some of the most interesting finds came within the realm of [primary, negative] references. In one instance, Daniel Johnston was diagnosed as being manic depressive when he is fact known to have been diagnosed with schizophrenia. While there were other entries that didn’t
include specific references to an artist’s illness, this was the only case where a diagnosis was included but it was incorrect.

Elsewhere, the writer William Bowers (who is no longer with *Pitchfork*) had references in two different articles that were rated as [primary, negative]. In the first, which was about Roky Erickson, Bowers joked about the entertainment value of the mentally ill and how great their work can be. In a latter article about Sinéad O'Connor, Bowers called her song “Three Babies” a “psychotic codependency anthem” which was one of the rare instances of a mental health phrase being used as a negative descriptor of a production element.

Another particularly interesting development in the data is that there was a lack of continuity in talking about deaths by suicide. This was especially true of the entries regarding Elliott Smith. Initially there was language (both primary and secondary) indicating Smith had died by suicide. But later pieces that talked about the incident started using descriptors that simply said he had died. Part of this perhaps reflects a continued skepticism about the circumstances of Smith’s death but also that there is no set in stone policy *Pitchfork* has for discussing suicide.

The coverage of the suicide of Capital STEEZ elucidates this point quite well. The initial entry about his death says that he “died last night” and mentions various reports as sources of confirmation. Those reports mention that STEEZ killed himself though and say he jumped off of a building. So perhaps *Pitchfork* was exercising restraint when reporting on STEEZ’s death. Except for the fact that later, in an article about a video for a STEEZ song, it is said that he “committed suicide.” Not only does this particular case solidify that *Pitchfork* has no specific policy for covering suicides, but that the author of both pieces (Carrie Battan) seems uncertain of the best phraseology to use.
As for specific references to suicide in articles, there were 28 articles found on *Pitchfork* related to suicide. Of those 28 articles, eight articles had no reference to “committing suicide” or a similar variant. Of the remaining 20 articles, there were 22 references to “committing suicide.” Fourteen of those references to “committing suicide” were primary references, while the other eight came from secondary sources. One article, focused on the band Okkervil River, had both a primary and a secondary reference to “committing suicide” where the secondary source (lead singer Will Sheff) corrected the interviewer about someone “committing suicide.” In three other articles, the phrase “committed suicide” appeared in the headline of an article. As mentioned before, there were cases where the phrase “committed suicide” appeared in an article that was written after the more robust *AP Stylebook* section was dedicated to the phrase. So then, it would seem beneficial to *Pitchfork* to more closely adhere to the AP’s rule for talking about suicide. This would be beneficial not simply because it would lead to better, more correct writing, but because it would give *Pitchfork* more of a cohesive coverage on the matter than what it currently has.

One further point, an additional clarification as to why such continuity is important when related to discussing suicide, is that *Pitchfork* is still culpable of using the phrase “committed suicide” as of August 2016. In an article from that month they had L.A.-based rapper Vince Staples committing suicide in a song of his. So, again, the errors are still continuing and it is not unreasonable to assume that they will keep up in the future as long as changes to policy are not made.

Another result worth noting is that reviews seemed to have some of the most flagrant and negative examples. The aforementioned Bowers piece about Erickson was a review, as was the bit about O’Connor crafting a “psychotic co-dependency anthem.” Daniel Johnston’s
misdiagnosis as being “manic depressive” is found in a review of one of his albums from the
2000s. While I am not entirely comfortable in saying this is larger phenomena, I would say that
there may be something to the fact that reviews are often longer and give writers more freedom
than news articles or features such as interviews and Q&A’s.
Chapter 10- Further research

At this present point, more literature must be consulted before the questions posed in the onset can be properly answered. One area worth looking into further is the subject of communication gaps. Considering that a lynchpin of this research is suggesting where improvements can be made, I find this subject to be one of paramount importance. Also worth looking at are more works on qualitative procedure and textual analysis, which will help to further hone the methodological portions of the-thesis.

Again, as mentioned before, it would be interesting to see future research focus on why female artists or black artists don’t come up as much in the discussion because it would seem inconceivable that such artists don’t have the same rates of mental health issues. Mental health and mental health issues are relatively color-blind and gender free.

Another realm to explore more in the future is how mental health is discussed in photography. There is a scant amount of it here, though not enough to draw any strong conclusions from. Rote depictions of the mentally ill do exist (such as bugged-out eyes and unkempt hair) and it would be interesting to see if such images are common in photography featuring artists with mental illnesses.

Finally, more literature from Pitchfork must be found. This will not be a Herculean effort, because a great deal of literature exists. Instead the task is to siphon the relevant from the irrelevant. In doing so, the link between Pitchfork and mental health coverage will only become less tangential.
Chapter 11- Conclusion

In synthesizing *Pitchfork*’s coverage of mental health, mental illness and mental health issues, it is relatively clear that the website would benefit from a more developed strategy in discussing such topics. As suggested elsewhere this could come in the form of a rulebook, but it could also be as easy as having continual ongoing dialogues about the various subjects. Constant discourse is important in developing newer, better ideas (which *Pitchfork* could benefit from in this realm).

One particular area that the site did succeed in was pointing out the tendency the collective society has in romanticizing mental illness and believing it to be a core component of lasting entertainment. This is of course a faulty notion, but one that has continued to lag around. Progress will only occur when sites such as *Pitchfork* point out the problem with such reductionist, incomplete thinking and suggest correctives for it.
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Appendix A: *Pitchfork* articles with references to mental health or mental issues

1. Michael Angelakos: Passion Pit lead singer, diagnosed with bipolar disorder

**News**


  - Written by Evan Minsker
  - Article for the recurrent “Echo Chamber” series. In this case, the Passion Pit frontman Michael Angelakos says that *Silver Lining’s Playbook* has “cheap use of mental health as legs for plot.”
  - Nothing direct about mental health or mental illness, but the quote from Angelakos is as follows:
    - “Cheap use of mental health as legs for plot. ... It's very much in right now -- in Hollywood, mind you -- to use mental illness as a way to bring added or almost entirely all drama to piece ... Be it TV or film, it's lazy and usually, perhaps inadvertently, regressive. That being said, it has to exist in some capacity for discussion ... Let's allow Hollywood to dramatize so there can be backlash/discussion. See, insurance companies barely recognize mental illness as health.” [In this particular case, Angelakos is taking Hollywood to task downplaying the seriousness of mental illness.]

[Secondary, positive]
**Features**

  - Written by Larry Fitzmaurice
  - This feature piece is about Angelakos as the heart, soul and driving force of the electronic pop band Passion Pit.
  - Specific mentions of mental health, mental illness or mental health issues.
    - “Brilliant and troubled mind of Passion Pit leader Michael Angelakos” appears in the dek of the entire story. [This is imprecise, judgmental language as “troubled” implies a dark life beset by problems.] [Primary, negative]
    - “If you ask me something that's really off-putting, I'll have a hard time concealing my emotions,” he tells me. “I'm not a businessman in that sense.” [This is a direct quote from Angelakos about his then concealed bipolar disorder.] [Secondary, neutral]
    - “Below Passion Pit's glistening burst-and-bloom fantasias, there exists a phenomenal amount of emotional carnage.” [This is rather imprecise language which hints at mental illness, but doesn’t commit to it.] [Primary, neutral]
    - Later in the piece, Fitzmaurice talks about Passion Pit’s album *Manners*:
      “A certain mania shines through its lush, multi-chromatic grooves.” [This would be similar to using “manic production” as a descriptor. Or saying something sounds “crazy.” Or “schizo.”] [Primary, negative]
• Writing about consistent topics in the album, Fitzmaurice says that “Depression, substance abuse, suicide, and familial strife are all present, topped off with mistrust towards love and others' intentions.” [This would be a fairly neutral tone in discussing mental illness. It’s simply stating what is.] [Primary, neutral]

• From Angelakos about his SXSW experience in 2009: “It got to the point where I was just rolling around on the grass, going crazy.” [Secondary, neutral]

• Fitzmaurice then adds more substance to Angelakos’ episode: “Far from your typical post-show euphoria, Angelakos was experiencing what he refers to as a dissociative psychotic reaction—his stress reached a biological level that induced a breakdown.” [This would be an example of using more precise, specific, scientific language.] [Primary, neutral]

• Fitzmaurice then puts a button on the SXSW story: “When SXSW concluded, the frontman went directly from Austin to Houston, where he was admitted to a clinic for issues related to his mental health.” [The writer uses foggier language here, doesn’t specifically talk about the mental health issue in question.] [Primary, neutral]

• Fitzmaurice gives biographical informational: “When he was 18, Angelakos was diagnosed with bipolar disorder. ‘It’s a constant thing—I’m on suicide watch all the time,’ he says, with straightforward nonchalance, on a June evening in his Brooklyn Heights apartment.”
[Here, rather curiously, Fitzmaurice decides to switch back to using precise language once again.] [Primary, neutral]

- Fitzmaurice cycles back to the aftermath of the SXSW breakdown:
  “Stressed and depressed, Angelakos headed back to Brooklyn.” [Primary, neutral]

- Fitzmaurice continues talking about the aftermath of Angelakos’ breakdown. “On his return, though, he couldn't get out of bed. He took a dose of an antidepressant, which sent him headlong into a bout of mania that lasted nearly two months.” [Primary, neutral]

- Further discussion of aftermath: “I attempted to jump out the window of our apartment, and she tackled me to the floor. I was paranoid, I thought my career was over.” [This is precise mental health language being used here, via a direct quote from Angelakos.] [Secondary, neutral]

- Fitzmaurice summarizes Angelakos’ mental health and mental health issues: “In the most basic sense, that is what he is; Angelakos is an artist, and he suffers from rapid cycling bipolar 1. His disorder is part of who he is, but he doesn't want it to define him.” [That second sense cuts to the quick of mental health portrayal in music coverage.] [Primary, neutral]

- All in all I would say the coverage here is positive, though including descriptors such as “troubled mind” or “mania” are not helpful.

- Passion Pit’s path through the darkness (March 18, 2015)

  [http://pitchfork.com/features/interview/9612-passion-pits-path-through-the-darkness/]
Written by Ian Cohen

This article is a profile of Angelakos working on a new album, after having cleaned many of the “demons” from his closest.

Quote(s) about mental health, mental illness or mental health issues:

- An early graf from Cohen setting the scene of who Angelakos is and where he is at with the band: “Get past the sugar coating of Passion Pit’s songs and you’ll find bitter pills that detail the singer’s struggles with depression, bipolar disorder, suicidal ideation, drug abuse, and familial strife.” [Cohen uses precise language here.] [Primary, neutral]

- Cohen describes the terms and background of the interview set up: “Angelakos spoke to Pitchfork, he publicly opened up at length about his bipolar disorder for the first time, and the piece concluded with him checking into a hospital.” [This sort of language allows for Angelakos to have ownership over his mental illness.] [Primary, positive]

- “Pitchfork: While advocating for the understanding of mental illness can create powerful connections with the outside world, were you surprised by how people accused it all of being a stunt or an excuse to back out on shows?” [This is tactful question to ask about the receptivity of individuals to mental health aware raising because it acknowledges the good it can foster, while also pointing out the lack of comfortability some have with it.] [Primary, positive]
2. Syd Barrett, original lead singer of Pink Floyd, long-rumored schizophrenia but never confirmed during life

Features

- Appreciation: Syd Barrett (July 11, 2006)
  
  
  o Written by Joe Tangari
  
  o The piece here is a profile/obit of Barrett following his death in 2006.
  
  o Quotes about mental health, mental illness or mental health issues.

  - “Outside of the studio, however, Barrett’s unpredictability had fellow Floyd bandmates Nick Mason, Roger Waters, and Rick Wright at wit’s end.” [This is a semi-obtuse reference to his declining mental health at the time, which has long been speculated to be the beginnings of schizophrenia or bipolar disorder.] [Primary, Neutral]

  - “‘He just looked at me,’” said Boyd, who had produced Pink Floyd's "Arnold Layne" single. “I looked right in his eye and there was no twinkle, no glint. You know, nobody home.” [Here would be the place for another worthwhile debate here on reprinting secondary quotes about mental health. Nobody’s home is a certainly an outmoded, negative phrase because it has no real serious heft to it. It trivializes mental illness.] [Secondary, negative]

  - “Barrett spent brief stints in institutions during the 1980s, but always on a voluntary basis.” [Primary, neutral]
“The echoing madness of the song’s multiple breakdowns balances the utterly lucid satire of the opening verses.” [The usage of “madness” and “breakdowns” here is questionable in lieu of Barrett’s life at large, again because it’s watering down those words and eroding any mental health context to them.] [Primary, negative]

Writing about “Jugband Blues,” one of Barrett’s final songs for Pink Floyd: “It’s a stark, unguarded peek into the soul of a man who was losing his group, his ability to interact normally with others, and most likely a large part of his own personality.” [Unquestionably a poor phraseology here because there’s no set, agreed upon, definition of normal. And using a phrase such as “interact normally” has the potential to other an individual who does not “interact normally.”] [Primary, negative]

The 200 Greatest Songs of the 1960s (Aug. 13, 2006)


- Written by Pitchfork Staff
- This piece is a list of the Top 200 songs of the 1960s featuring the likes of the Beach Boys, The Zombies, Aretha Franklin, etc.
- Pink Floyd appears at 159 with the song “Astronomy Domine,” which was written by Syd Barrett. Writer Alex Linhardt says of the song “According to Syd Barrett's brilliantly warped songwriting, mind expansion and intergalactic research could only be conducted through NASA Morse code, academic electronics, time-ripping guitar echoes, and tabernacle vocals about Saturnian
staircases.” [Warped songwriting is a sort of obtuse, possible mental health descriptor here.] [Primary, neutral]

Reviews

- Wouldn’t You Miss Me: The Best of… (Feb. 12, 2002)

  http://pitchfork.com/reviews/albums/568-wouldnt-you-miss-me-the-best-of/

  o Written by Kevin Adickes

  o This piece is a review of a compilation of Barrett’s greatest works such as “Dark Globe” and “Terrapin.”

  o Quote(s) about mental health, mental illness or mental health issues.
    - “What is it about depravity that demands attention?” [Incredibly strong opening question, depravity is a strong, questionable word choice.] [Primary, negative]
    - “From disaster porn to Lifetime movies, our culture loves to vicariously exorcise their diminutive traumas through those whose lives have been wrought with pain.” [This particular line cuts to the quick of a social phenomenon where we like to experience others pain and conflate trauma with artistic ability.] [Primary, neutral]
    - “This carries over to the world of music where the dynamic between tragedy and reverence is exalted, rather than critiqued, and personified by such talents as Nick Drake, Tim Buckley, Johnny Ace and, more recently, Mark Sandman.” [Again, this line gets at the greater societal fascination with the pain of others.] [Primary, neutral]
“He was the premier singer/songwriter of Pink Floyd that fell into a drug-induced mania catalyzed by already-prevalent schizophrenic conditions.”
[Imprecise, but not entirely incorrect language surrounding Barrett’s mental health here.] [Primary, neutral]

- **Radio One Sessions** (May 18, 2004) [http://pitchfork.com/reviews/albums/569-radio-one-sessions/]
  - Written by Chris Dahlen
  - This piece is a review of a series of Radio One Sessions that Barrett recorded while he was a solo artist.
  - Quote(s) about mental health, mental illness or mental health issues.
    - “When he left the band after one record, too erratic from drugs or mental illness to keep up with its growing fame, the Floyd lost the bright wit of his songwriting and started its slide to light-show-dominated arena-rock.”
      [Such a passage should be flagged for using imprecise language, but not penalized because it is taking the general track of “mental illness.”]
      [Primary, neutral]
    - “The band that let him go repeatedly paid him tribute, from the slick classic rock touchstone *Wish You Were Here* to the blood-curdling shrieks on *The Wall*, where ego-maestro Roger Waters tried to have it both ways by imitating Barrett's madness while holding on to his own stores of wealth and ass.” [Again, this would be an example of imprecise language. Moreover, the word “madness” is an outmoded sort of word that doesn’t accurately describe any particular illness.] [Primary, negative]
“Once you've gotten your pulse to slow far enough, think about Barrett:
Don't dwell on the fame that ruined him or the legacy that he ran from, or any other kind of "big picture." Just dig how much fun he's having making this music with his friends.” [This is an oblique summarizing of Barrett and his possible illnesses that is ultimately positive because it still goes to show the positive life he was able to lead.] [Primary, positive]
3. Vic Chesnutt, solo folk artist from Athens, Ga., died by suicide in 2009

Features

- Afterword: Vic Chesnutt (Jan. 10, 2010)


  - Written by Stephen M. Deusner
  - Functional obit/retrospective on Chesnutt and his life.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “Despite his gregarious recording habits, Chesnutt often came across as a fucking MONSTER, if only toward himself. Both as author and character, he is inescapably the subject of his songs, and his is the one perspective he could never escape. Countering dark subjects with darker humor, his chagrined albums comprise an autobiography in song, recounting a storied life, documenting strained relationships, and evoking perilous despair.”
    - [“Monster toward himself” is a rather oblique self-hating reference and “perilous despair” gets at Chesnutt’s depressive tendencies but doesn’t fully spell them out.] [Primary, neutral]
    - Describing a pivotal moment of Chesnutt’s career: “Already the 18-year-old budding musician was harboring intense depression and suicidal thoughts, and the accident left him with a broken neck.” [Deusner Appropriately says “harboring suicidal thoughts” vs. he is/was suicidal, which would deny Chesnutt agency.] [Primary, positive]
    - Deusner discussing the after effects of his death: “When he died, he was more than $70,000 in debt, which he claimed prevented him from
receiving crucial treatment. It is unclear how these things contributed to his death.” [There is no direct mention of suicide or speculation on it in this passage.]

- In a section on his most important songs, Stephen Deusner writes about Chesnutt’s “Florida”: “Chesnutt reportedly attempted suicide several times and wrote about those urges frequently.” [Deusner is simply telling it straight here, not embellishing either positively or negatively.] [Primary, neutral]

- On “Everything I Say,” a 2007 track, Deusner says of the song’s production: “It’s a new idea for him, but one that manifests his inner turmoil remarkably well.” [“Inner turmoil” is an oblique mental health reference, but not one with a slant.] [Primary, neutral]

- Finally, discussing “Flirted with You All My Life,” which references Chesnutt’s previous suicide attempts, Deusner says “In interviews Chesnutt has described this song as a break-up with the idea of suicide.” [Again, Deusner is telling it straight. The song has been explicitly billed as this by Chesnutt.] [Primary, neutral]

  o Overall there is no objectionable mental health/mental illness coverage here. Chesnutt is described as someone having these issues, not explicitly defined by them.

- **Kristin Hersh’s *Don’t Suck, Don’t Die: Giving Up Vic Chesnutt* (Oct. 28, 2015)**

Written by Sam Sodomsky

Summarizes Kristin Hersh’s biography on Chesnutt. Hersh was a close friend and tour mate, and the book is largely composed of individual scenes with Chesnutt that Sodomsky says are “grand arcs.”

To encapsulate the book, Sodomsky writes: “Through this familiarity Hersh illustrates larger themes: of Chesnutt as character, the struggles and triumphs of the touring musician, of the looming inevitability of death.” [No reference]

Sodomsky mentions that Hersh does not discuss Chesnutt’s past suicide attempts nor his death in 2009. [Sodomsky saying “past suicide attempts” is neutral, non-descript writing about mental health issues.] [Primary, neutral]

References to mental health, mental illness or mental health issues are sort of roundabout here: “Struggles and triumphs of the touring musician,” “past suicide attempts.”

Reviews

- Vic Chesnutt- Little/West of Rome/Drunk/Is the Actor Happy (July 20, 2004)


  Written by Stephen M. Deusner

  This piece is a roundup review of the reissues of Chesnutt’s first four solo albums, which feature some of his rawest folk/country work.

  Quote(s) about about mental health, mental illness or mental health issues:

    - Deusner describes the album Drunk as being Chesnutt at his “darkest,” whereas his fourth album, Is the Actor Happy?, is said to be his “most
extroverted.” Deusner describes Chesnutt’s musical brain as one that is
“Pickled with alcohol and self-loathing, but still prickly with highly
personal insights.” [“Pickled with…self-loathing” is an example of quality
writing that can have a neutral tone when discussing mental health issues.
It is a clever phrase that doesn’t sacrifice specificity.] [Primary, neutral]

- Quasi-references into mental health with talk of extroversion and intense self-
  loathing, but not much otherwise.
4. Roky Erickson, lead singer of 1960s psychedelic rock pioneers the 13th Floor Elevators, diagnosed with paranoid schizophrenia

News

- **Okkervil River team with Roky Erickson for New Album** (Jan. 12, 2010)
  

  - Written by Ryan Dombal
  - Serves as an announcement for Erickson’s first album in 14 years: *True Love Casts Out All Evil*

  - In the article Dombal gets into construction of the album, part of which features archival recordings from Rusk State Hospital for the Criminally Insane (where Erickson spent several years in the early-70s after a drug possession arrest).

  - Quote(s) about mental health, mental illness or mental health issues:
    
    - Will Sheff, the lead singer of Okkervil River, sums up the album as such:
      “When we started out, I was given sixty unreleased songs to choose from. There were songs written during business setbacks including the Elevators' painful breakup, songs written by Roky while he was incarcerated at Rusk, and a great deal of songs that reminded me of the sense of optimism and romanticism that I think sustained Roky through his worst years and ultimately reunited him, a few years ago, with his son Jegar and his first wife Dana.” [Sheff’s summation keeps a fairly even-keeled and respectful tone in talking about Erickson’s history.] [Secondary, neutral]

    - Ryan Dombal in the subsequent paragraph mentions that Erickson “has been plagued by mental illness for decades—his plight was chronicled in the excellent 2005 documentary *You’re Gonna Miss Me.*” [That language
is a little more “negative” “plagued” has a fairly negative, dour tone and connotation. “Dealt with” is a better, more neutral phraseology.] [Primary, negative]

- **New Roky Erickson & Okkervil River: “Goodbye Sweet Dreams”** (Feb. 22, 2010)  
  - Written by Tom Breihan
  - News brief about the first track to debut off of the Okkervil River/Roky Erickson collaborative record.
  - Quote(s) about mental health, mental illness or mental health issues:
    - The article starts with author Tom Breihan writing, “Here's a feelgood story for you: The troubled Texas psych legend and former 13th Floor Elevators frontman Roky Erickson is back.” [Troubled immediately scans as an outmoded term for mental illness, a sort of Biblical term.] [Primary, negative]

**Features**

  - Written by Pitchfork staff
  - Breaks down songs from before 2004 that Pitchfork writers were digging in 2004.
  - There is a passing reference to Roky Erickson in a write-up about Simon Finn’s 1970 psych-folk album Pass the Distance: “Finn's somnambulant folks is expanded up and then exploded with the dense Astral Weeks x10 production and
multi-instrumental playing of Toop and Paul Burwell, who affix tabla, harmonium, flute, mandolin, accordion, violin, organ, electric bass, guitars, and various panning percussive bits to Finn's acoustic guitar and haunting, drunken-sailor, Roky Erickson-like soothsaying.”

- No mention of mental health, mental illness or mental health issues.


- Written by Amy Phillips
- The article is a summary of the 2005 incarnation of SXSW in Austin and everything seen and heard there.
- There is a passing reference to local Austin legends Daniel Johnston and Roky Erikson being treated as “J. Lo and Britney.”
- Nothing about mental health, mental illness or mental health issues.


- Written by Aaron Leitko
- The article is a piece on the burgeoning garage scene being nursed in the Bay Area.
- There is a passing reference to Roky Erickson being an influence on the band the Fresh & Onlys. “‘I was listening to tons of 13th Floor Elevators,’ says Cohen, who is tall, soft-spoken, and a little spaced-out. ‘I was trying to make those kinds of songs. Fuzz riffs, retro gear, and a Roky Erickson fetish aside, the Fresh & Onlys are not a garage band.’”
No specific mention of mental health, mental illness or mental health issues.

Reviews

- Roky Erickson & The Aliens- *The Evil One (Plus One)* (May 8, 2002)
  
  http://pitchfork.com/reviews/albums/2827-the-evil-one-plus-one/
  
  Written by William Bowers
  
  Review of the 2002 reissue of Erickson’s 1981 album *The Evil One*
  
  Quote(s) about mental health, mental illness or mental health issues:
  
  - The review begins with: “I hate to reduce the suffering of the mentally ill to spectacle, but damn they're entertaining! Every place I've lived in the lumpy American South has sustained a disproportionate number of tenured schizophrenics.” [Though flippant in tone, one of the more negative examples found throughout the research because it plays into the idea of the mentally ill as, in Bowers’ words, spectacle.] [Primary, negative]
  
  - Bowers then goes on to say “To be a jerk and evaluate their suffering aesthetically, though, I find it odd that much of the personal mythologies of the schizophrenics I've met are really unoriginal. Often, the sufferers just inflict upon themselves some conspiracy involving proper nouns from the three most obvious powers-at-hand: the government, the Bible, and--strangest of all, I think-- pop culture. I know a schizophrenic who posits that we all live in the Starship Enterprise, and another who believes that the world is controlled by the original MTV VJs.” [Another example of negative coverage of those with mental illnesses. In this case, Bowers]
lumps those with schizophrenia into three basic categories when there is much more latitude and longitude between those with the illness.]

[Primary, negative]


  o Written by Stephen M. Deusner
  o The article is a review of a reissue of 13th Floor Elevators material, along with a compilation of some of Erickson’s greatest solo work.
  o Quote(s) about mental health, mental illness or mental health issues:

    - Deusner does not shy away from mentioning Erickson’s mental health issues: “The tragic irony behind Roger Kynard "Roky" Erickson's vaunted legacy as the father of psychedelic rock is that the very things that make him so important to so many fans and that keep him prominent in so many listeners' memories also ensured him a hard life spent in sanitariums and studios. Granted, for many that hard life is an integral part of his cachet: Arrested in 1969 and charged with possession, Erickson pleaded insanity rather than face jail time, and was committed to Rusk State Hospital. As legend has it, his mind was so devastated by the shock therapies and medications that he spent the rest of his life battling serious mental illness that left him easy prey for unscrupulous record promoters (who had him sign away his royalties for numerous reissues) and sabotaged almost every attempt at a comeback.” [Here, there is incisive, insightful coverage of
Erickson’s mental health issues without trivializing them. Stephen Deusner gives dignity to Erickson, particularly when saying his battles wouldn’t “diminish his enjoyment of life or hinder his search for something solid and secure.”] [Primary, positive]

- Later on Deusner says, “As a result, very few of the songs on I Have Always Been Here Before depend for their impact on the listener's knowledge of Erickson's mental health at the time. This is perhaps the singer's true achievement, which this compilation generously spotlights: even when he was suffering, his strange music sounds wholly idiosyncratic and spiritually curious, the sound of a man who won't let the world's ugliness diminish his enjoyment of life or hinder his search for something solid and secure.” [Here again Deusner gives Erickson agency and shows him as someone who was able to live his life, despite a mental illness.] [Primary, positive]

- **Roky Erickson- You’re Gonna Miss Me OST (Sept. 20, 2007)**


  - Written by Joshua Klein
  - The article is a review of a soundtrack for an Erickson documentary.
  - Quote(s) about mental health, mental illness or mental health issues:
    - Klein detailing the start of Erickson’s issues writes, “In fact, these early biographical touchstones essentially mark both the start and end of the Roky Erickson musical story, since Erickson spent much of his years past his late-1960s prime struggling with drug addiction and alleged
schizophrenia.” [Give that Erickson has been documented to have had paranoid schizophrenia, the use of alleged is strange because it calls into question someone’s diagnosis.] [Primary, neutral]

- Later, in trying to summarize Erickson’s songs, Klein says “Certainly Erickson's songs possess different meanings when paired with the sight of this disheveled veteran, victim, and survivor, for years passed over or ignored as an outsider when in the end his mixed-up ways were more a matter of him getting-- or being denied-- the right meds, care, and treatment than the actual effects of madness.” [Using an outmoded phrase such as “madness” would be questionable because it is not actually describing to readers what is going on and what Erickson was going through.] [Primary, neutral]

- In the closing lines, Klein attempts to encapsulate Erickson’s legacy “As far as that goes, Erickson's best songs- are no crazier than those of any gifted songwriter whose effortless output marks both a sign of genius and a certain insanity. Where do these things come from? And are all artists able to reach down into themselves and produce music capable of affecting so many perhaps a little bit nuts, too?” [The latter lines here get to this idea of suffering fueling artistry and the phrase “a little bit nuts” is reductionist in talking about someone with schizophrenia in their past.] [Primary, negative]

- **Roky Erickson/Okkervil River- True Love Cast Out All Evil (April 13, 2010)**

[http://pitchfork.com/reviews/albums/14120-true-love-cast-out-all-evil/]
Written by Stephen M. Deusner

The article reviews Erickson’s first new album in more than a decade.

Quote(s) about mental health, mental illness or mental health issues:

- To try and summarize his life, Deusner says “Roky Erickson has been a lot of things in his lengthy career: howling psych-rocker, LSD advocate, spiritual quester, mental hospital patient, drug-war casualty, junk-mail collector, sci-fi aficionado, self-proclaimed alien, cult icon.” [The writing takes a neutral tone here as Deusner simply states Erickson had been at a mental hospital and was one of many whom the drug war punished.] [Primary, neutral]

- Deusner talks about the present state of Erickson’s vocals by saying “His voice retains a lot of its growl and grit, but remarkably, the man who gave “You're Gonna Miss Me” it madman edge sounds absolutely convincing baring his soul and pleading for his life on “Please, Judge.”” [Given Erickson’s history, the use of the phrase “madman edge” is slightly curious and it dips into inaccurate terminology.] [Primary, neutral]

- Deusner later discusses Erickson’s “similarities” to other outsider artists. “The urge with musicians like Erickson-- or like Syd Barrett, Skip Spence, Daniel Johnston, Nick Drake, or anyone with a tragic past-- is to hang their reputations on their pained histories rather than on their musical accomplishments.” [This is strong writerly awareness on Deusner’s part to acknowledge the conversation around artists such as Barrett, Spence or Johnston often devolve into talking about their personal histories rather
than their musical ones. So it acts as both a critique of coverage and a prescription of how to do better.] [Primary, positive]

- Deusner describes the chaotic noise of one song on the album by writing “It's meant to refer not only to that sad chapter, but also to Erickson's schizophrenia, which caused him to blast televisions and videos to drown out the voices in his head.” [Here Deusner is just telling it straight and describing Erickson’s schizophrenia and how it manifested itself.] [Primary, neutral]

  - Written by Jason Heller
  - The article reviews the three reissues of Erickson’s work from the 1980s.
  - Quote(s) about mental health, mental illness or mental health issues:
    - Heller says that during his time at the mental hospital “Writing music is what kept Erickson going during those horrifying years of compulsory electroshock therapy and Thorazine doses.” [Primary, neutral]
    - To describe Erickson’s mindset throughout these periods, Heller says “Regardless of geography, it was clear Erickson claimed citizenship in one place and one place only: his own head.” [This is a writerly, poetic way to describe how socially withdrawn those with schizophrenia can become.] [Primary, neutral]
Heller discusses *The Evil One’s* most famous number, “The best-known track on *The Evil One*, “I Walked With a Zombie”, neatly pinpoints Erickson’s perception of rock'n'roll circa 1980. It’s batshit—but in the most composed way, possessing the kind of coherent, clear-eyed, convinced-of-its-own-sanity insanity that makes the blood of the observer run cold.” [This is painting the song, or the production of the song, as being “insanity” which has a minimalizing, reductionist bent to it.] [Primary, negative]

At the time of Erickson’s later 1980s work, Heller conjectures, “If Erickson’s schizophrenic paranoia was on the rise-- at the time he was fanatically obsessed with finding messages in random pieces of mail.” [This is giving agency to Erickson because it saying what he has, rather than making his identity “paranoid schizophrenic.”] [Primary, positive]
5. Daniel Johnston, indie folk and experimental music, schizophrenia

News

- **Daniel Johnston gets an i-Phone app (Sept. 29, 2009)**
  

  - Written by Tom Breihan
  
  - News brief about Johnston getting an iPhone game called *Hi, How Are You?* where players navigate Johnston-related characters through demon-forces and other evils.
  
  - Quote(s) about mental health, mental illness or mental health issues:
    
    - There is a secondhand reference, from *The New York Times*, to the game being “a kind of psycho-religious version of *Frogger.*” In light of Johnston’s schizophrenia, such a descriptor can be considered poorly placed. [Secondary, negative]

- **Lana Del Rey and Mac Miller Donate $10,000 Each to Daniel Johnston Film Kickstarter (Nov. 22, 2013)**
  

  - Written by Carrie Battan
  
  - Article about various artists such as Lana Del Rey and Mac Miller giving money to a Kickstarter campaign to help fund the narrative Daniel Johnston film *Hi, How Are You?*
  
  - No direct mention of mental health, mental illness or mental health issues, but there is a secondary reference to Johnston’s “maddening era” in the Kickstarter description. [Secondary, negative]
  o Written by Molly Beauchemin
  o Article about pop artist Lana Del Rey covering Daniel Johnston’s iconic song for the narrative film Hi, How Are You?
  o No direct mention of mental health, mental illness or mental health issues, but there is a secondary reference to Johnston’s “maddening era” in the Kickstarter description. [Secondary, negative]

Features

• Interview- Daniel Johnston (December 31, 2001)
  o Written by Kristin Sage Rockermann
  o Interview with Johnston about the shows he’s doing, his comic book influences, his love of Greek sculptures, good vs. evil.
  o No mentions of mental health, mental illness or mental health issues from the reporter, but Johnston does mention: “Well, I was supposed to be Joe, but in my nightmare it's already over. It was just a cartoon sketch. Believe me, I was suffering, because Vile Corrupt and Joe were really the same person. Vile Corrupt was the monster that Joe was boxing against, and they were both the same person. It was two parts of my personality in the cartoon that I was drawing, and I was really suffering. My good side and bad side were fighting to the death. Joe won. The good side won, so I'm really alright now. So that's what it was all about.”
Also, when Johnston talks about the battle between good and evil in the world he says, “How could you get a bottle of soda pop? If good wasn't winning, then how could you get a good bottle of soda pop? Of course, god loves us, and it's not that bad. But the worst thing is depression-- if you're not entertained, depression will get you.” [Johnston often talks about the issues in pop culture references, which can be difficult to suss out at times. But this is largely an even keel that he has in talking about his mental health issues.] [Primary, neutral]

- **Making plans for Daniel (March 26, 2006)**


  - Written by Nitsuh Abebe
  - Profile of Johnston has he’s slated to attend an event at the Whitney, where some of his drawings are being shown.
  - Relevant quote(s) about mental health, mental illness or mental health issues:
    - “He's 44 years old and has spent most of his life struggling with bipolar disorder. He's been hospitalized, repeatedly; he's had breakdowns and episodes and scares; at his worst, he's come very close to being responsible for people's deaths. He relies on the care of his family for everyday living-- never mind making a career in the arts.” [This is accurately and concisely describing Johnston’s mental health history.] [Primary, neutral]
    - “If not for Daniel's family, there's every chance he'd be going through the same cycles of institutionalization and homelessness as some other
mentally ill people.” [This is a bit of writing that cuts to the quick of the reality for many individuals with mental health issues.] [Primary, neutral]

- “It's possible that the medication he takes to control his bipolar disorder had been taking its toll on his body in other ways.” [Another bit of writing here that analyzes one of the dark “ironies” of taking medication for mental illnesses.] [Primary, neutral]

- “Stephen Holden of the Times, on the other hand, wrote the film off as "fawning," amid some talk of "fans who confuse brilliance with madness" and "a tendency in the United States to equate weirdness with artistic brilliance.”” [Using madness is rather vague language for Holden to use, particularly when Johnston’s illnesses are well known and documented.] [Secondary, negative]

- “The difference between those kids and Daniel, though, turns out to be the illness, which starts creeping up in his late teenage years.” [Primary, neutral]

- “Louis Black, editor of the Austin Chronicle, talks in the film about the moment when he and others first decided to have Daniel institutionalized, fretting about being the sort of person who would put van Gogh in a mental hospital.” [Passage is just describing what happened to Johnston at a point in his life when his family no longer knew what to do with him.] [Primary, neutral]

- “The main thing you get from the documentary, if you're anything like me, is just plain depressed. It's tough to watch a person be ill…” [“Be ill”
reads awkwardly, as though it were a choice of sorts but it’s not particularly damaging to write either.] [Primary, neutral]

- “Funny and wonderful, yes, but it's also a symptom of a very serious illness, which raises a whole lot of hard-to-answer questions about exactly how interesting you want to find it.” [Deeply humanizing here and gets to the art of romanticizing mental illness and how/when/where it’s appropriate to be engaged with it.] [Primary, positive]

- “But he's mentally ill, not mentally challenged.” [Helps to draw a necessary contrast between the two, but saying “He’s mentally ill” makes him his illness.] [Primary, neutral]

- “Jeff Feuerzeig once said, 'I think Satan is a metaphor to Daniel, of his illness,'” says Dick. [Secondary, neutral]

- “At the absolute depths of his mental problems, that religion provided the cues for Daniel's delusions.”

**Reviews**

  - Written by Jason Nickey
  - Review of Johnston’s 2001 album *Rejected Unknown*.

- Quote(s) about mental health, mental illness or mental health issues:
  - “The fact is, Johnston's mental illness does not make up his central characteristic as a songwriter, though it does color it significantly.” [Good separation between the artist and the illness.] [Primary, positive]
• “But if that's all his songs are-- just expressions of mania and lunacy-- there would be little recognition and identification with them.” [Primary, neutral]

• “It lays to waste the idea that his insanity is at the root of his songwriting.” [Imprecise language being used here to describe his mental health issues.] [Primary, neutral]

• **Jad Fair/Daniel Johnston The Lucky Sperms: Somewhat Humorous (Jan. 13, 2002)**
  o Written by Jason Nickey
  o Review of Johnston’s 2002 record with Jad Fair, his second such collaborator with the Half Japanese band member.
  o Quote(s) about mental health, mental illness or mental health issues:
    • “And now comes The Lucky Sperms: Somewhat Humorous, the second such joint effort between Texas' favorite Captain America-worshiping troubadour of questionable mental stability and the bespectacled Half Japanese founder and Harry Potter look-a-like Jad Fair.” [Again, imprecise language is being used to describe Johnston’s mental health history which does not help readers get the fullest understanding of what he has gone through and still deals with.] [Primary, neutral]

• **Fear Yourself (April 8, 2003)** [http://pitchfork.com/reviews/albums/4282-fear-yourself/]
  o Written by Michael Idov
  o Review of Daniel Johnston’s 2003 record Fear Yourself.
Quote(s) about mental health, mental illness or mental health issues:

- “All they accomplish is forever interlocking Johnston's music (simple and lovely and undeserving of any awe) with his famed manic depression.” [This is an incorrect diagnosis which muddies the waters of Johnston’s own mental health history.] [Primary, negative]

  
  [Link](http://pitchfork.com/reviews/albums/4280-songs-of-pain-the-early-recordings-vol-1/)

  - Written by David Raposa

  - Review of the reissue of some of Johnston’s earliest, rawest, most “simplistic work.”

  - Mention(s) of mental health, mental illness or mental health issues:

    - “Black writes about the time he drove down to the University of Texas campus to find Daniel standing in the middle of a creek. "His eyes had gone mad white," Black notes. "He was singing, he was testifying, he was demanding our baptism... He talked of God and the devil. Of being lost and being saved." And of course, the notion of the inexorable link between "genius" and "madness" is brought up.” [A touch of inexact language is used here, along with a raising of the question about mental illness and artistry. Again arises the question of including such quotes from a secondary source.] [Secondary, neutral]

  **Discovered, Covered: The Late, Great Daniel Johnston (Sept. 23, 2004)**

  [Link](http://pitchfork.com/reviews/albums/4283-discovered-covered-the-late-great-daniel-johnston-compilation-and-tribute/)
Written by David Moore


Mention(s) of mental health, mental illness or mental health issues:

- “His earliest career success resulted from handing out free cassettes of his home recordings (including the recently re-released Songs of Pain and More Songs of Pain) to anyone who wanted them, and whisperings of his mental instability, childish fetishes, and mysterious home life aided his rapid rise to local, and subsequently national, celebrity.” [There is a more general reference to mental health here that includes some imprecise language.] [Primary, neutral]

- Welcome to My World/ Lost & Found (April 27, 2006)

http://pitchfork.com/reviews/albums/11766-welcome-to-my-world-lost-and-found/

Written by Nitsuh Abebe

Review of the comp Welcome to My World as well as the new effort Lost & Found.

Quote(s) about mental health, mental illness or mental health issues:

- “People often fret about what it means to be a fan of Daniel Johnston, wondering whether interest in his songs means rubbernecking at his severe mental illness.” [This is an example of a solid discourse on the idea of getting some sort of enjoyment out of mental illness.] [Primary, positive]
• “He has plenty to say about them, too, given that his illness has made all those things even more of a struggle than they already are.” [Imprecise language being used here.] [Primary, neutral]

• “How squeamish should we be about looking into the goodhearted world of someone like Johnston—his naiveté, his struggles with everyday life, and the illness that manifested after those early recordings?” [Again imprecise language being used here, could just as easily say the illness.] [Primary, neutral]

• **Is and Always Was (Oct. 16, 2009)** [http://pitchfork.com/reviews/albums/13589-is-and-always-was/]
  
  o Written by Nitsuh Abebe
  
  o Review of Johnston’s 2009 album which was produced by Jason Falkner and features lusher production for a Johnston album.
  
  o Mention(s) of mental health, mental illness or mental health issues:
    
    ▪ “His was back before his bipolar disorder really exploded on him, well and truly seized into his life.” [Abebe uses precise terminology here in discussing Johnston’s illness.] [Primary, neutral]

• **The Story of An Artist (July 9, 2010)** [http://pitchfork.com/reviews/albums/14410-the-story-of-an-artist/]

  o Written by Douglas Wolk
  
  o Per the descriptor: “This 6xCD box collects Johnston's earliest releases, including Songs of Pain and two volumes of The Lost Recordings.”
  
  o Mention(s) of mental health, mental illness or mental health issues:
Daniel Johnston was a young man in West Virginia-- 19-22 years old in this period, 1980-83-- with no audience, no particular support from his family, no musical community to speak of, no recording equipment but a cheap boombox, a voice like roofing nails on glass, an out-of-tune piano, and chronic, debilitating mental illness.” [Again, imprecise language is being used in this passage.] [Primary, neutral]
6. Sinéad O’Connor, pop singer, diagnosed with bipolar disorder (Though she disputed this years later)

News

  - Written by Pitchfork Staff
  - Piece about recent trouble O’Connor was having with members of family.
  - Quote(s) about mental health, mental illness or mental health issues:
    - The piece notes that “The most recent entry, posted three hours ago, suggested that O’Connor might harm herself.” [Primary, neutral]
    - The quote about O’Connor being “unwell and receiving treatment” comes from a representative of hers. [Secondary, neutral]
  - The coverage here doesn’t scan as sensationalizing mental illness. For feature of copycatting, the article doesn’t get into more painful specifics, a crucial part of mental illness coverage.

- Updated: Sinéad O’Connor Found After Police Search (May 16, 2016)
  - Written by Marc Hogan
  - Effectively a “breaking news” article about O’Connor going missing in the Chicago area on her bicycle.
Quote(s) about mental health, mental health, mental illness or mental health issues:

- “A caller has expressed concern for her well-being and no other information is available at this time,” part of the post reads. [Primary, neutral]
- Article mentions O’Connor’s previous incident from the fall where she was “unwell.” [Primary, neutral]
- Doesn’t feel sensationalizing of mental illness or mental health here. Doesn’t speculate on mental illness or mental health of O’Connor during the “incident.”

- **Sinéad O’Connor Found Unharmed in Chicago Suburb (May 16, 2016)**
  

  - Written by Marc Hogan and Amy Phillips
  - News article about being found in the Chicago-area, “unharmed,” after a police search.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “According to **TMZ**, an alert sent by police called O’Connor “missing suicidal.” [The quote is coming from a police report, so if it is accurate there is nothing to scrutinize. But if it is speculation from the police, such a quote is more troublesome (in terms of printing).] [Secondary, neutral]

**Features**

Written by William Bowers

Piece goes through songs addressing motherhood, including O’Connor’s own song “Three Babies”

Quote(s) about mental health, mental illness or mental health issues:

- “While we're on the depressing subject of child loss-- is she talking to an idea of god or to her lover when she claims that the babies have ‘brought you closer to me’? I wish I could imagine that this was a Thatcher protest about an impoverished woman forced to give up her living offspring, but that ‘cold bodies’ line shuts me up. Whewee: the bits about physically experiencing her god/lover through the kids' ghosts/memory-- this is a beautiful, minimalist, psychotic codependency anthem.” [The use of “psychotic” as a negative descriptor here is disconcerting because it is similar to how “schizophrenic” might be used to describe song production that flails around. Also, of note, Bowers has two negative examples on his resume.] [Primary, negative]

Reviews

  
  Written by Mark Richardson

  Review of O’Connor’s 2003 album, which is one of most explicitly Irish efforts.

  Quote(s) about mental health, mental illness or mental health issues:

  - “She was all heart and no head, a poor makeup for a mass media figure, and she also happened to be out of step with a straight-laced America that
hadn't quite shaken off a twelve-year Republican hangover.” [Mention of “all heart and no head” risks playing into the stock of “women are crazy.”] [Primary, neutral]

- “Her public gaffes and meltdowns during the early 90s are the stuff of legend.” [Descriptor of “meltdowns” is a fairly barebones one.] [Primary, neutral]

- **Throw Down Your Arms (Nov. 22, 2005)** [http://pitchfork.com/reviews/albums/5945-throw-down-your-arms/]
  - Written by Jess Harvell
  - Reviews here 2005 reggae-tinged record *Throw Down Your Arms*.
  - Quote(s) about mental health or mental illness:
    - “Don't forget that when she pulled the crazy pope-ripping stunt on Saturday Night Live it was to the tune of Bob Marley's “War.” [Use of the word “crazy” is questionable in the context of O’Connor’s bipolar disorder, which had been diagnosed well-before this article ran.] [Primary, negative]

  - Written by Mark Richardson
  - Review of the reissue of her breakthrough 1990 sophomore release.
  - Quote(s) about mental health, mental illness or mental health issues:
• “Exposing yourself to people like that repeatedly, especially for someone carrying around cartloads of emotional baggage, someone with questionable judgment and a knack for doing ill-advised things in public, is a good way to end up deep trouble.” [Using the phrase “emotional baggage” is incredibly benign.] [Primary, neutral]

• *How About I Be Me (And You Be You)?* (Feb. 29, 2012)

http://pitchfork.com/reviews/albums/16339-how-about-i-be-me-and-you-be-you/


  o Quote(s) about mental health, mental illness or mental health issues:

    ▪ “For a quarter-century now, she's been a professional mess, with an often antagonistic attitude toward her audience and seemingly no self-censoring apparatus.” [In light of her bipolar disorder admission, calling her career a “professional mess” scans as deleterious.] [Primary, negative]

    ▪ “But lately it's been mostly heartbreaking, with an ill-fated marriage, a bad drug buy, and reports of suicide attempts exposing the increasingly frayed lines between her public and private personas.” [Ultimately this segment is relevant to the review of the record because it is a fairly personal record.] [Primary, neutral]
7. Elliott Smith, indie folk and indie pop artist, died by suicide in 2003

News

- Listen to an unreleased Elliott Smith song (July 8, 2011)
  

  - Written by Larry Fitzmaurice
  - Quick hitter about a youth homelessness benefit album being released and including a previously unheard version of Elliott Smith’s “The Real Estate.”
  - Kevin Moyer, who found the track, says of its history: “I think this was either smack in the middle of his downward spiral or during his subsequent rise and recovery from it.” [Republishing of imprecise language. The phrase is somewhat of a catchall for what happened to Smith.] [Secondary, neutral]


  - Written by Evan Minsker
  - Explainer about the Elliott Smith doc *Heaven Adores You* being released and features the first usage of Smith’s music in a doc.
  - Stray mention of mental health and mental illness when the filmmaker Nickolas Rossi says “The circumstances around Elliott’s death created a very tight circle amongst his friends. Everyone else seemed to want to pry into the sensational darkness surrounding his death.” [Primary, neutral]
Features

- **The Top 200 Tracks of the 1990s: 50-21 (Sept. 1, 2010)**
  

  - Written by Amanda Petrusich
  - Includes Smith’s 1995 effort “Needle in the Hay” from his self-titled album.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “Needle in the Hay” is still a song about addiction sung by someone whose drug use played at least some part in his eventual undoing.”
      [Petrusich is simply describing what the song is about.] [Primary, neutral]
    - “It doesn't help that Wes Anderson chose it to soundtrack a particularly grim suicide attempt in 2001's *The Royal Tennenbaums.*” [Again, here, Petrusich is describing a scene that the song soundtracks.] [Primary, neutral]

- **Keep the things you forgot: An Elliott Smith oral history (Oct. 21, 2013)**
  

  - Written by Jayson Greene
  - Quote(s) about mental health, mental illness or mental health issues:
    - “The more attention he got, the more troubled he got, and that’s when it got hard. The irony of it was that he was so open and honest with pretty much anybody who crossed his path, so it wasn't unlike him to tell a very personal, private story to a virtual stranger sitting next to him at a bar.”
[Usage of troubled is a bit reductive and non-descript here.] [Secondary, neutral]

- “He would look for the notes that needed harmonies, and then we’d roll the tape and he’d sing them. He was obsessive about stuff like that.” [Smith was never diagnosed with any OCD tendencies, so this is more of a flat descriptor.] [Secondary, neutral]

- “He immediately said, ‘I feel like everybody thinks I just want to sit in little dark rooms and look depressed in my photos. There's never any color or light, but I love color so much.’” [Here Smith himself is confronting the inaccurate stereotypes about him that had developed over time and offering a counter-narrative.] [Secondary, neutral]

- “Elliott definitely channeled whatever was wrong in his life or upsetting to him into his music like tenfold.” [Not particularly getting at any specific problem or malady.] [Secondary, neutral]

- “It was really terrible because I’d known him through some dark times already, but he always, always reached out.” [Not particularly getting at any specific problem or malady.] [Secondary, neutral]

- “On October 21, 2003, Smith dies in an L.A. hospital at age 34 after suffering two stab wounds to the chest.” [Doesn’t say died by suicide or attempted suicide or committed suicide. It refuses to fan any flames.] [Primary, neutral]

- “He didn’t write it when he was dead, he didn’t write it after a suicide, or after a murder, or whatever the fuck happened.” [Secondary, neutral]
Reviews

- From a Basement on a Hill (Oct. 17, 2004)

  http://pitchfork.com/reviews/albums/7270-from-a-basement-on-the-hill/

  o Written by Amanda Petrusich

  o Review of From a Basement on a Hill, which was the album he was working on at the time of his death, but did not complete.

  o Quote(s) about mental health, mental illness or mental health issues:

    ▪ “Pontificating at length about the colossal sadness of Elliott Smith's discography might seem reductive or stupidly obvious, but "sad" still stands as the single most accurate label ever slapped onto any of the late singer/songwriter's records.” [Describing a “colossal sadness” in his work certainly speaks to Smith’s demeanor.] [Primary, neutral]

    ▪ “Pop music has enjoyed a long and tenuous relationship with sadness-as-aesthetic-anchor, and Elliott Smith's role in that lineage was obvious from the start.” [Again, another passage that speaks to this idea of seeing discord as entertainment.] [Primary, neutral]

    ▪ “Now, nearly a year after his presumed suicide, Elliott Smith has come to occupy a painfully specific spot in our collective pop memory…” [Even-keeled, non-committal speculation about his suicide.] [Primary, neutral]

    ▪ “It's likely that Elliott Smith will be resurrected and rediscovered countless times over, and that his suicide will become as big a part of his legacy as his discography…” [Shifts back to labeling his death as a suicide, so there is a consistent language being used. Which is part of the
larger problem with mental health reporting, a lack of consistency.]

[Primary, neutral]

  - Written by Matt LeMay
  - Review of a 2007 compilation of work Smith had been doing in the mid-90s.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “Smith's interest in the expressive potential of recording comes through loud and clear on *New Moon*; even when the subject or tone of a song is depressing, it still carries an unmistakable note of joy.” [Mental health term used as a sound descriptor. Not necessarily problematic in this case as certain songs carry a more dour tone.] [Primary, neutral]

- **Roman Candle/From a Basement on a Hill (March 29, 2010)**
  - Written by Jayson Greene
  - Reviews the first and last albums of Smith’s career, which were reissued together.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “Whatever troubles may have been plaguing his personal life at the time, Smith seemed thrilled at the direction his music was taking.” [Very general, non-descript phraseology being used here.] [Primary, neutral]
    - “During the *Basement on the Hill* sessions, he began writing about his drug problems and depression with an unprecedented clarity.” [One of the
first passages giving him “control” and agency over his depression.]

[Primary, positive]

• **An Introduction to…** (Nov. 2, 2010) [http://pitchfork.com/reviews/albums/14819-an-introduction-to/](http://pitchfork.com/reviews/albums/14819-an-introduction-to/)
  
  o Written by Mark Pytlik
  
  o Review of the 2010 single-disc compilation put out by the indie label Kill Rock Stars, whom Smith recorded for early in his career.
  
  o Quote(s) about mental health, mental illness or mental health issues:
    
    ▪ “The point is that there are lots of people who haven't yet had the occasion to discover Elliott Smith, and ultimately this gives them a chance to scratch away at the bittersweet reality of his work, at how conflicted he sounded, at how bitterly unresolved his career remains.” [Not clear from Pytlik’s writing if this is meant in the mental sense or some other sense.]

  [Primary, neutral]

• **Heaven Adores You Soundtrack** (Feb. 10, 2016) [http://pitchfork.com/reviews/albums/21410-heaven-adores-you-soundtrack/]
  
  o Written by Jayson Greene
  
  o Review of the soundtrack to the Smith documentary *Heaven Adores You* which was released in 2015.
  
  o Quote(s) about mental health or mental illness:
    
    ▪ “Along with "True Friends/See You In Heaven," it is one of the few missing puzzle pieces from the darker end of Smith’s life story.”
[Imprecise language being used by Greene here, he’s not specifically mentioning the drug addiction or mental health issues.] [Primary, neutral]
8. Skip Spence, guitarist in the bands Moby Grape and Jefferson Airplane, solo psych-folk artist, diagnosed with paranoid schizophrenia and had several addiction issue

News

  - Written by Tom Breihan
  - The article is about Beck and Wilco teaming up to record a cover album of former Jefferson Airplane member Skip Spence’s lone album *Oar*.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “Moby Grape/Jefferson Airplane member turned acid casualty Skip Spence.” [Here, Spence’s mental health issues are solely attributed to drug consumption which is somewhat reductionist given that such drugs are more likely to exacerbate rather than create issues.] [Primary, negative]

  - Written by Amy Phillips
  - The piece is an update of the previous article about Beck and Wilco covering the 1969 Skip Spence album *Oar*.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “1969 cult fave *Oar* by onetime Moby Grape/Jefferson Airplane member turned acid casualty Skip Spence.” [Here there is similar language to the
above quote, mental health issues are being solely attributed to drug consumption.] [Primary, negative]
9. Meg White, drummer for the 2000s garage/blues rock band the White Stripes, acute anxiety and agoraphobia

News

- Meg White auctions drums for charity (Jan. 30, 2009)
  

  o Written by Tom Breihan
  o Two paragraph piece about White auctioning drums for a Detroit-based charity. Also sums up where White is personally, mentions her recent “nervous breakdown” and a fake sex tape of her leaking.
  o Quote(s) about mental health, mental illness or mental health issues:
    - Mention of her “nervous breakdown” but no further information of that event is given and the link is dead. [Primary, neutral]

- Jack White says he “Almost never” talks to “hermit” Meg White, says she wasn't supportive during the White Stripes (May 23, 2014)
  

  o Written by Jeremy Gordon
  o In part a republishing of quotes given to *Rolling Stone* by Jack White about former bandmate Meg White.
  o Mentions of mental health, mental illness or mental health issues about Meg White from Jack White:
    - “I don't think anyone talks to Meg. She's always been a hermit.” [Given that Meg White had acute anxiety and has long been speculated to have
agoraphobia, this is a particularly surprising quote for her bandmate to
give. It reduces a possible illness to a simple choice.] [Secondary,
negative]

- “We'd be working in the studio and something amazing would happen: I'm
  like, 'Damn, we just broke into a new world right there!' And Meg's sitting
  in silence.” [Social anxiety disorder again here.] [Secondary, negative]

- **Jack White apologizes for comments about Meg White, the Black Keys, Amy
  Winehouse, Lana Del Rey (May 31, 2014) [http://pitchfork.com/news/55380-jack-
  white-apologizes-for-comments-about-meg-white-the-black-keys-amy-winehouse-

  o Written by Evan Minsker

  o Follow-up on the previous Jack White article, includes him offering clarifications
    about Meg White, The Black Keys, Lana Del Rey, Amy Winehouse. Of Meg he
    says, “*Meg White, who I also talked about to Rolling Stone about our working
    conversations, or lack thereof, is, of course, a musician I’ve personally
    championed for 15 years. She is a strong female presence in rock and roll, and I
    was not intending to slight her either, only to explain how hard it was for us to
    communicate with our very different personalities. This got blown out of
    proportion and made into headlines, and somehow I looked like I was picking on
    her. I would never publicly do that to someone I love so dearly. And, there are
    mountains of interviews where my words are very clear on how important I think
    she is to me and to music.” [In this case, White is taking ownership of what he
    said previously and offering a corrective to it, which is the ideal way to proceed
when a mistake has been made regarding communicating about sensitive topics.]

[Secondary, positive]

  - Written by Eric Torres
  - White’s “personal” record label Third Man Records had a PR or social media person clarify particular quotes White gave during a Q&A on the label’s website. Regarding Jack White’s quotes about Meg White, the individual says: “She doesn’t have to answer her phone. He’s not even complaining about that nor is it depressing. The White Stripes is over and it’s been said a hundred times, and maybe that’s just the quickest way for him to answer that question he gets asked a dozen times a day. Jack loves Meg, and she’s an incredible drummer - nobody can do what she does and did with the White Stripes- but those days are unfortunately gone. Let’s move on, Jack and Meg have. And in the meantime we’re still selling their records (WINK!).” [Re-publication of a quote using depressing or depression in a general, blasé sense.] [Secondary, neutral]

**Features**

  - Written by Pitchfork Staff (Review written by Nathan Rooney).
White Stripes’ *White Blood Cells* comes in at Number 8. “But while Jack and Meg White seem compulsive about their trademark red-and-white, there's nothing rigid about their brand of minimalist rock with one foot in southern tradition and the other in New York's gutters.”

Retrospectively the “seem compulsive” quote can seem unfortunate in considering Meg White’s personal life, but such revelations were far off at the time. [Primary, neutral]
10. Brian Wilson, Beach Boys mastermind and pop auteur, experiences auditory hallucinations and has mild manic depression and schizoaffective disorder

News

- Brian Wilson to complete unfinished George Gershwin songs (Oct. 8, 2009)
  
  
  o Written by Tom Breihan
  
  o Article about Wilson working with George Gershwin’s estate to attempt to realize certain song fragments the composer left behind after his death in 1937.
  
  o The article quite literally begins with Breihan referring to Wilson as “Troubled Beach Boys mastermind Brian Wilson,” which is a strange way to start considering he could’ve just said Beach Boys mastermind. The reasoning for even bringing up mental health in this context is curious. [Primary, negative]

- The Beach Boys to finally release Smile sessions (Mar. 11, 2011)
  
  
  o Written by Tom Breihan
  
  o Thorough run-thru of the Smile Sessions album reissue effort, which was lovingly dedicated to finally giving the 1967 “lost album” Smile its place in the rock canon.
  
  o Breihan briefly dips into mental health and mental illness when he passingly references Wilson’s “nervous breakdown,” but no further context of the breakdown is given, even though its details were well known at the time of writing. [Primary, neutral]
• **Brian Wilson’s life being made into movie (June 24, 2011)**  
  
  
  o Written by Larry Fitzmaurice  
  
  o Quick news piece about a Brian Wilson biopic being developed. The article mentions the film is touted, in part, as taking “an unconventional look at Wilson’s unique musical process as well as his struggles with mental illness.”  
  
  o The above highlighted quote is the only mention of mental health and mental illness, and again it is a secondary quotation. It doesn’t have the specificity of a diagnosis and resorts to using “struggles” which is reductive and lacking of more information. [Secondary, neutral]  

• **Brian Wilson announces album of Disney songs (Aug. 19, 2011)**  
  
  
  o Written by Tom Breihan and Amy Phillips  
  
  o Breaks an album of Disney song covers Brian Wilson is working on. Songs include: “Heigh Ho” and “I Just Can’t Wait to Be King.”  
  
  o Quotes about mental health, mental illness or mental health issues:  
  
    - “The former Beach Boys mastermind Brian Wilson is a living legend-- an angelic-voiced genius who changed the landscape of pop music before spending decades battling his own demons.” [This battling of demons vagary is one of the more common ones in the writing about Wilson, it is similar to the usage of “struggle.” Again, such writing can read well on a literary level, but wants to specificity.] [Primary, neutral]
• Paul Dano to play Brian Wilson in upcoming biopic (Jan. 18, 2013)


  o Written by Carrie Battan
  o Quick-hitter about Paul Dano, of There Will Be Blood and Prisoners fame, being cast to play the younger Brian Wilson in the film Love & Mercy.
  o Quote(s) about mental health, mental illness or mental health issues:

    ▪ “Love & Mercy, chronicles Wilson's rise to glory as the band's leader, and focuses heavily on his mental health problems and his relationship with his wife. According to THR, who describe the film as "unconventional", it'll take a look at "the seminal moments in Wilson's life, his art, his struggles and the love that kept him going.” [Again an example of imprecise language being used to describe Wilson’s mental health history. It frames things in terms of battles without ever drawing the actual “battle lines” his issues were fought on.] [Primary, neutral]

• Brian Wilson announces memoir: Read an excerpt (April 11, 2016)


  o Written by Zoe Camp
  o Offers insight into Wilson’s memoir I Am Brian Wilson: A Memoir which arrives Oct. 11, 2016. The article also mentions Wilson’s Pet Sounds 50th anniversary tour and includes an excerpt from his memoir about past pains.
  o Quote(s) about mental health, mental illness or mental health issues are sort of obtuse as Wilson’s wonders aloud about past traumas:
“When I think back across my own life, there are so many things that are painful. Sometimes I don’t like discussing them. Sometimes I don’t even like remembering them. But as I get older, the shape of that pain has changed.” [Wilson, in his own voice, in his own way, is getting to talk (or not talk) about the issues in his life and the pain that they caused.][Secondary, positive]

“Some of those things shaped me. Others scarred me. Sometimes it was hard to tell the difference. When I watched my father fly into a rage and take swings at me and my brothers, was that shaping or scarring?” [Again, here, Wilson is getting to discuss and reflect on his own issues on his own specific terms.] [Secondary, positive]

Features

- Interview: Brian Wilson (Sept. 8, 2008)
  
  
  o Written by Mark Richardson
  
  o Brief chat/Q&A with Brian Wilson about his album *That Lucky Old Sun*, living in California his whole life, modern studio recording and his brother Dennis’ work.
  
  o This is a brief mention of Wilson’s “nervousness” and “mental health issues,” which is rather broad and non-specific about his life and the issues he faced.
    [Primary, neutral]

- The Beach Boys’ *Pet Sounds* celebrates its 50th anniversary: Artists pay tribute to the eternal teenage symphony (April 11, 2016)

- Written by Ron Hart
- Details the writing, recording, producing and release of the Beach Boys towering 1966 opus *Pet Sounds*, while including thoughts on the record from artists such as Talking Heads and Yo La Tengo.

- Quote(s) about mental health, mental illness or mental health issues:
  - “In the time leading up to the May 16, 1966 release of the Beach Boys' grand masterpiece *Pet Sounds*, Wilson—who was only in his early twenties—erupted with a manic wellspring of ideas, visions, and fleeting thoughts.” [Here is a mental health term being used in an alternate context, in this case it is related to workload. It’s saying his production and songwriting were far-flung and all over the place.] [Primary, negative]
  - “The songwriter suffered a panic attack while on a flight from Los Angeles to Houston two days before Christmas in 1964, which prompted him to stop touring with his band altogether.” [Some quibbling could be done here with the verbiage of suffered, “went through” would perhaps be less literary and more grounded, but is not necessarily better.] [Primary, neutral]
  - Matmos’ Drew Daniel: “But we also know that, given the troubled backstory of Brian Wilson’s life, such visions of innocence are always in dialogue with and threatened by experience, pain, limitations, and negativity.” [Daniel is using rather reductive shorthand to describe
Wilson’s mental health history without getting into specifics. Which he may well not have, but also works to obfuscate the real issues of Wilson’s life. “Trouble” could be any number of things.] [Secondary, neutral]

- Talking Heads Tina Weymouth: “And it helped us a lot that they were so in love with the Beach Boys, because there were difficulties with Brian Wilson, and his need for great care in regards to his condition—which was being a very sensitive artist—made it so that we were allowed to do what we needed to do as opposed to being pushed into a preconceived mold.” [Now Weymouth is offering reductive words to describe the mental health issues that Wilson faced in his life.] [Secondary, neutral]

- Shilpa Ray: “Whenever I listened to Pet Sounds, I dreamt of my great escape to Southern California, where loss, loneliness, change, and depression could be felt and expressed in Technicolor.” [Secondary, neutral]

Reviews

- The Beach Boys- Sunflower/Surf’s Up (July 18, 2000)

http://pitchfork.com/reviews/albums/11665-sunflowersurfs-up/

  o Written by Hefner Macauley

  o Reviews reissues of early 70s albums Sunflower and Surf’s Up,

  o Quote(s) about mental health, mental illness or mental health issues:

    - “Brian Wilson hadn't become completely marginalized at this point, however.” [Wilson’s particular marginalization is clearly defined by
Macauley, but the broader context hints at his further mental health deterioration in the 1970s.] [Primary, neutral]

- **The Beach Boys- 15 Big Ones/Love You (Aug. 15, 2000)**


  - Written by D. Erik Kempke
  - Reviews reissues of mid-70s album by the Beach Boys, which in some ways mark the nadir of Brian Wilson’s participation in the group due to mental health.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “Unfortunately, Wilson had spent most of the '70s descending into an abyss of paranoia, addiction and obesity.” [Doesn’t use proper diagnosis or root of paranoia, which among other issues is a recurring case of auditory hallucinations.] [Primary, neutral]
    - “Given Brian Wilson's fragile state, it's difficult to understand what the group expected to achieve through this arrangement.” [Fragile state is a fairly, to be frank, lazy descriptor of mental health and mental illness. It is neither descriptive, nor informative, nor helpful in terms of better understanding Wilson.] [Primary, negative]
    - “Soon after its release, both Brian and the Beach Boys resumed their separate downward trajectories: the group into mediocrity, disco mixes, and obscurity, and Brian back into addiction and mental instability.” [Mental instability is not quite an exact descriptor and again doesn’t get at what Wilson was going through at the time.] [Primary, neutral]
• The Beach Boys- *Smiley Smile/Wild Honey* (March 29, 2001)


  o Written by Spencer Owen

  o Reviews reissues of post-*Pet Sounds* albums *Smiley Smile* and *Wild Honey*, which were partially cobbled together from *SMiLE* outtakes.

  o Quote(s) about mental health, mental illness or mental health issues:
    
    ▪ “The hype died, the album failed, *Sgt Pepper* came out, and Wilson began a quick descent into madness.” [The “madness” descriptor is again one of the more common shorthands that is used in place of better, more accurate descriptions of mental health issues. “Madness” could be understood to be any number of things.] [Primary, neutral]

    ▪ “While a supposedly "burned-out" genius was creating the most simplistic recording he'd made in years, he became a first-hand witness to the popular sonic revolution that he could have been.” [“Burned out” is another fairly inexact phrase.] [Primary, neutral]

• Brian Wilson- *SMiLE* (Sept. 28, 2004)


  o Written by Dominque Leone

  o Reviews the “updated” version of the lost Beach Boys album *SMiLE* which Brian Wilson had initially intended as the follow-up to *Pet Sounds*.

  o Quote(s) about mental health, mental illness or mental health issues:
    
    ▪ “Wilson abandoned *Smile*, his painstakingly planned follow-up to *Pet Sounds*, in 1967 because he had a nervous breakdown. He was
emotionally unfit to continue.” [More precise language is being used to
describe what happened to Wilson while he was working on *Smile.*]
[Primary, neutral]

- “If you want to know the precise details about how he broke down, there
are dozens of accounts available (including mine here at *Pitchfork*).” [This
is offering further clarification of the mental health issue in question.]
[Primary, positive]

- **Brian Wilson- *That Lucky Old Sun* (Sept. 3, 2008)**


  o Written by Joe Tangari

  o Reviews the 2008 record *That Lucky Old Sun*, which Wilson worked on in part
  with his old writing friend Van Dyke Parks. The record, like so much of Wilson’s
  work is about California, especially Los Angeles, and attempting to find a place in
  the world.

  o Quote(s) about mental health, mental illness or mental health issues:

    - “Oxygen to the Brain" and "Midnight's Another Day" are direct attempts
to put Wilson's past mental and substance troubles to bed.” [Imprecise
language being used.] [Primary, neutral]

- **The Beach Boys- *The SMiLE Sessions* (Nov. 2, 2011)**


  o Written by Mark Richardson

  o Reviews the 2011 collection of songs recorded for the band’s *SMiLE* album,
  which was ultimately scuttled and only grew in mythology over the years.
Quotes about mental health, mental illness or mental health issues:

- “Most of all, his studio patter provides a nice counterbalance to *SMiLE*'s prevailing narrative, of a crazed genius unraveling in the face of trying to create his masterpiece.” [Counteracts this idea of mental health being the main driving force of creativity at this time for Wilson.] [Primary, positive]
- “We love crack-up stories. There's something in the Western psyche that loves to romanticize the alleged connection between madness and genius.” [Again, this idea emerges here that the lines between mental illness and creativity are blurred and that we as a collective society often fine some form of entertainment in this.] [Primary, neutral]

- **Brian Wilson- *No Pier Pressure* (April 9, 2015)**


  - Written by Stacey Anderson
  - Reviews Wilson’s 2015 “duets” record which pairs him with the likes of Zooey Deschanel and Kacey Musgraves.
  - Quote(s) about mental health, mental illness or mental health issues:
    - “It’s very possible that we’ve heard the last of Brian Wilson. Not because the opulent pop of the Beach Boys, or his rich and tortured personal mythology, are showing any fade in ubiquity—a movie about both, with Paul Dano and John Cusack playing younger and current-day versions of him, respectively, comes out this summer—but because the man himself is speaking bluntly of his possible retirement from music this year.”
[Could potentially be about Wilson’s mental health history, but is rather obtuse. Again, specificity can be helpful in such situations.] [Primary, neutral]

- “But to speculate this project was foisted whole on Wilson would infantilize him, a casual disservice done all too readily in the press (what other 72-year-old Grammy winner’s collaborations would prompt the caveat "whether he’s aware of it or not," despite his ability to still deliver an incisive interview?).” [Interesting that Anderson takes on poor coverage of Wilson’s mental faculties here. Something that would be beneficial for writers to do with certain artists whose mental health issues have been misrepresented.] [Primary, positive]
Depression discussion

News

- Swans' Thor Harris Discusses His Depression in Documentary Short (Aug. 23, 2014)
  
  o Written by Evan Minsker
  
  o Swans and Shearwater drummer Thor Harris talking about his history with depression for the Mental Health Channel.
  
  o Quote(s) about depression:
    - “When I started taking these pills, I hated the idea of taking pills for the rest of my life, but it's no big deal,” he says about anti-depressants. “We all have to eat every day. We all have needs. We all need Twitter and Instagram, and some of us need to eat a pill in the morning.” [This particular quote normalizes mental illness and mental health issues by showing that treating mental health issues is a routine activity for many people.] [Secondary, positive]

  
  o Written by Jenn Pelly
  
  o News piece about former Smiths’ frontman Morrissey cancelling his appearance on Jimmy Kimmel Live because the ABC host had also invited the cast of Duck
Dynasty on that night and Morrissey is a staunch vegan and animal rights activist. Morrissey also slammed Kimmel for joking about gun ownership and saying “Morrissey keeps finding ways to depress us.”

Quote(s) about depression:

- “I was disappointed with last night’s Jimmy Kimmel Show wherein our smiling host managed to ridicule depression (70% of Americans have experienced depression according to the National Institute of Mental Health).” [Quoted material, but it is encouraging to see tangible statistics being used. The initial Morrissey quote talked about 70% suffering from, but he amended his quote which shows some degree of acknowledgment about the problem with using verbs such as “suffer” which is divisive phraseology in the mental health field.] [Secondary, neutral]

Features


  - Written by Ben Thomas

  - Article penned by Scottish electronic producer Ben Thomas about how he went through bouts of depression, anxiety and agoraphobia in his late-teens into his early 20s. He ultimately comes to the conclusion that as dark as it was, this period of time help to foster his creativity by forcing him to look within himself and reflect on his life.

  - Quote(s) about depression:
“Feeling this again made me reflect and consider my own experience as an artist who has battled depression and anxiety.” [Thomas here is effectively describing what his own mental health issues were and how they affected him.] [Primary, positive]

“Depression dominated my late teens and early twenties, which became so bad I was agoraphobic and refused to leave the house.” [Here again, Thomas is effectively describing what his own mental health issues were and how they affected him.] [Primary, positive]

“This bleak depression ended up taking over my life for almost 5 years, and during that time I became almost totally reclusive, withdrawn from society.” [Yet again, Thomas is effectively describing what his own mental health issues were and how they affected him.] [Primary, positive]

“Still, there is more to be done, as a greater music scene and in creative culture, in terms of awareness of depression and moreover, in helping people who battle anxiety and depression to know that it is okay to feel and be this way.” [Important point being made by Thomas that it is okay, that there is help.] [Primary, positive]

“I am thankful for my depression—ultimately; it is what brought me back to creativity and true self-expression.” [Primary, positive]
References to suicide

  
  - Written by Brandon Stosuy
  
  - Catches up the metal news of the time, including the deaths of Jon Nödtveidt of Dissection and Jesse Pintado of Napalm Death.
  

  
  - Written by Mike Carriere
  
  - Q&A/interview with indie rock/indie folk group Okkervil River and their album *The Stage Names*.
  
  - Uses phrase “committed suicide” (Y/N): Yes. “John Berryman tried to commit suicide when he was really young. It was something that hung over his whole life.” The writer then responds to this quote, from lead singer Will Sheff, by saying: “Well, his father committed suicide when he was 12.” [In this case, we have both the source and the interviewer using the phrase.]

  
  - Written by Dave Maher
News piece about Def Jam executive vice president Shakir Stewart, who followed Jay Z in that post, dying by suicide in his Marietta, Ga. Home on November 1.

Uses phrase “committed suicide” (Y/N): Yes. “Committed suicide at his Marietta, Georgia home on Saturday (November 1).”

- **R.I.P. Sparklehorse’s Mark Linkous (March 6, 2010)**


  Written by Amy Phillips

  News pieces about the driving force behind the indie folk band Sparklehorse dying by suicide at age 47.

  Uses phrase “committed suicide” (Y/N): Yes. “Mark Linkous of Sparklehorse has committed suicide, according to a report from Rolling Stone.” [What’s interesting here is that around that phrase of “committed suicide” they say took his own life, so they already have better phrasing surrounding this usage that they could’ve went with.)

- **Man commits suicide on stage at Swell Season concert in California (Aug. 20, 2010)**


  Written by Tom Breihan

  News piece about a man at a concert in Saratoga, Ca. jumping from a roof and landing on the stage during a performance by the folk-tinged band Glen Hansard.

  Uses phrase “committed suicide” (Y/N): Yes. “SF Weekly reports that a man committed suicide last night at a Swell Season show in Saratoga, California.”
• R.I.P. Quix*o*tic Bassist Brendan Majewski (Feb. 3, 2011)
  
  
  o  Written by Larry Fitzmaurice
  
  o  News piece about Brendan Majewski, the bassist for Washington D.C. indie punk band Quix*o*tic dying by suicide at age 37.

  o  Uses phrase “committed suicide” (Y/N): Yes. “Washington City Paper” reports that Brendan Majewski, former bassist for the Washington, DC band outfit Quix*o*tic, committed suicide on January 20 in New York City.”

• The Killers’ saxophonist Tommy Marth commits suicide (April 26, 2012)
  
  
  o  Written by Carrie Battan
  
  o  News piece about the Killers’, purveyors of “Mr. Brightside,” “Somebody Told Me,” saxophonist Tommy Marth found dead in a Las Vegas home of an apparent suicide.

  o  Uses phrase “committed suicide” (Y/N): Yes. Only in the headline though “The Killers’ saxophonist Tommy Marth commits suicide”

• Joey Bada$$ collaborator Capital STEEZ of Pro Era has died (Dec. 24, 2012)
  
  
  o  Written by Carrie Battan
  
  o  Article about Capital STEEZ, a member of the alternative hip hop crew Pro Era, dying by suicide at age 19.
Uses phrase “committed suicide” (Y/N): No. Interestingly enough, nowhere in the article is it said that he died by suicide. It simply says he “died last night, according to various reports.” Those various reports though do in fact say he jumped off of a building. So in this case, Pitchfork exercised restraint in not even disclosing that it was a suicide, let alone the nature of said suicide. However, in a later piece about a Capital STEEZ video they do reference him committing suicide.

  - Written by Jenn Pelly
  - News piece about Arpad Miklos, a gay porn star and featured performer in indie pop/folk singer Perfume Genius’ “controversial” video “Hood,” being found dead of an apparent suicide.
  - Uses phrase “committed suicide” (Y/N): N. “Today, The Huffington Post reports that Miklos was found dead February 3 at his New York apartment, of an apparent suicide. He was 45.”

  - Written by Carrie Battan
  - Quick hitter about the deceased Pro-Era hip hop crew member having a video for his song “135” be released.
Uses phrase “committed suicide” (Y/N): Yes. “Joey Bada$$’ Pro Era crew are taking Valentine's Day as an opportunity to revisit the work of collaborator Capital STEEZ, who committed suicide this Christmas Eve at the age of 19.” [Worth noting that Battan was the one who wrote the brief piece about STEEZ dying. And in that particular case, she did not use the phrase “committed suicide” or even say suicide at all, simply that he had died. The reversal is curious.]

- **Members of Brooklyn band Yellow Dogs killed in murder-suicide in**
  - Written by Carrie Battan
  - Article about members of the Iranian-American band Yellow Dogs being murdered by a past acquaintance of theirs from Tehran, who then killed himself.
  - Uses phrase “committed suicide” (Y/N): No. “The shooting resulted in the death of two of the members of the Yellow Dogs, Sourosh Farazmand (guitarist) and Arash Farazmand (drummer), along with a friend of theirs, fellow musician and author Ali Eskandarian. The shooter died from a self-inflicted bullet wound on site.”

  - Written by Carrie Battan
  - Follow-up article about members of the Iranian-American band Yellow Dogs being murdered by a past acquaintance of theirs from Tehran, who then killed
himself. They summarize the events before, during and after the shooting, including their current mental and physical status.

- Uses phrase “committed suicide” (Y/N): Yes. “All of that ended Sunday night. Before committing suicide, Rafi shot and killed our guitar player and drummer, brothers Soroush and Arash Farazmand, and our roommate and dear friend, Ali Eskandarian, who was also a frequent guest vocalist for our band.” [In this case the outmoded phrase is coming from a quote rather than the author. Source in question was still undoubtedly in some form of shock.]

- Review: Visibility is a Trap- Dalhous (April 7, 2014)
  

  - Written by Miles Raymer
  - Review of the Edinburgh duo’s album of lush, shape-shifting “ambient” music.
  - Uses the phrase “committed suicide” (Y/N): Yes. “‘Unsettling’ has been the duo’s default mode ever since releasing the 2012 EP Mitchell Heisman, named after a man who committed suicide in 2010 and left behind a 1,900 page exposition on the nature of human existence as way of a suicide note.”

- Lewis and mystery in the age of information (Aug. 6, 2014)
  

  - Written by Sasha Geffen
  - Opinion piece about discovering artists who have been lost to time. Not those that have died, but those who have made music and then stepped away from their art and been forgotten. In this case, the piece particularly focuses on Lewis, who recorded two albums of low-key synthpop in the 1980s before vanishing.
Uses phrase “committed suicide” (Y/N): Yes. “His career was stifled by bipolar disorder and alcoholism, and he eventually committed suicide at the age of 52.” [This comes as an aside about the folk-singer Val Stoecklein who recorded the 1968 psych-folk record Grey Life before moving on. In some ways this is coming from a secondary source telling the writer about what happened to Stoecklein.]

- **Henry Rollins criticizes Robin Williams in "Fuck Suicide" essay (Aug. 21, 2014)**
  
  
  - Written by Jeremy Gordon
  
  - Piece about Henry Rollins, the former lead singer of punk band Black Flag and spoken-word artist, penning a column for LA Weekly entitled “Fuck Suicide,” which in part says: “I have many records, books and films featuring people who have taken their own lives, and I regard them all with a bit of disdain.”
  
  - Uses phrase “committed suicide” (Y/N): Yes. “He begins by talking about the recently deceased Robin Williams, who he didn't know personally, and struggles to understand why Williams committed suicide.” [Interesting Gordon uses the phrase “committed suicide” because it hadn’t been used directly by a Pitchfork writer since 2012.]

  
  - Written by Evan Minsker
Follow-up to the previous Rollins piece. In this one, Rollins offers apologies to all of those he offended and issues another column, this one reasserting his sorrow.

Uses phrase “committed suicide” (Y/N): Yes. “On Thursday, Henry Rollins wrote a column for the LA Weekly titled "Fuck Suicide" where he criticized people who have committed suicide, and specifically, the late Robin Williams.” (Two articles in a row.)

  

  o Written by Stephen Deusner

  o Review of the folk outfit’s 2014 record which deals with visceral songs about past relationships and personal anecdotes.

  o Uses phrase “committed suicide” (Y/N): Yes. “On the piano ballad “Ambrosia”, he recounts his wayward adolescence, when he dipped Skoal with the sheriff”s son. “He was cruel to the other kids just for fun,” Porterfield recalls. “I never had the stones to tell him off.” That kid committed suicide “on a golf course with a gun,” and those details are horrifying in their specificity and banality.”

  [Paraphrasing of the song’s accounting of singer Chris Porterfield’s acquaintance killing himself.]

- **Slint's David Pajo recovering from suicide attempt (Feb. 13, 2015)**
  

  o Written by Pitchfork Staff

  o Brief news piece about the Slint, Yeah Yeah Yeah, Interpol guitarist David Pajo recovering from a suicide attempt that followed his posting of a note online.
• Joy Division/New Order's Bernard Sumner torn on fan campaign to turn Ian Curtis' house into museum: “A monument to suicide” (Feb. 20, 2015)


- Written by Jeremy Gordon
- Piece about Joy Division guitarist Bernard Sumner wrestling with the idea of fans of the band starting a campaign to make deceased lead singer Ian Curtis’ house into a museum. Sumner’s main fear is that it will be turned into “a monument to suicide” because Curtis died by suicide in that house in 1980.
- Uses phrase “committed suicide” (Y/N): No.

• Slint's David Pajo discusses suicide attempt, moving forward (March 18, 2015)


- Written by Jeremy Gordon & Amy Phillips
- Follow up to the previous piece about Slint guitarist David Pajo’s suicide attempt. In this piece, Pajo talks about his appreciation for the massive outpouring of support and how he’s moving forward.
- Uses phrase “committed suicide” (Y/N): No. However, there is an interesting passage about how talks about depression and suicide are often treated:
  - “I believe depression and suicide should not be taboo,” he told The Thin Air. "The media often talks about cancer, AIDS, and other terminal illnesses but depression and suicide rarely get any attention unless it’s
unusual or a celebrity. We don’t talk about it amongst friends – we think it’s too morbid.”

- **Review: Joy, Departed- Sorority Noise (June 23, 2015)**
  
  
  - Written by Ian Cohen
  - Uses phrase “committed suicide” (Y/N): Yes. “After a friend recently committed suicide, he (Cameron Boucher) told Alternative Press, “Depression is not a trend...Stop glorifying sorrow and start lending a helping hand to those that need it the most.”

  
  
  - Joy Division “Atmosphere” entry written by Brian Howe.
  - List counting down the Top 200 songs of the 1980s includes the likes of Prince, Michael Jackson, David Bowie, Fleetwood Mac, Sonic Youth, New Order and their parent band Joy Division. One such Joy Division song on the list is “Atmosphere” at number 47. By the time the song was actually released in ’80, Joy Division’s Ian Curtis had already died by suicide.
  - Uses phrase “committed suicide” (Y/N): Yes. “By the time "Atmosphere" was released, Ian Curtis had already committed suicide, at age 23.”
- **Beauty in Nothingness: Pinkish Black’s Songs for the Apocalypse (Oct. 29, 2015)**
  
  
  o Written by Brandon Stosuy

  o Interview with Texas death metal duo Pinkish Black about their experimental third record *Bottom of the Morning*. Over the course of the interview, they chat with Stosuy about the Beach Boys, comedian Bill Hicks and Bob Barker.

  o Uses phrase “committed suicide” (Y/N): Yes. “Listening to *Bottom of the Morning*, which has some very heavy subject matter, I couldn’t help but think of how the name Pinkish Black is a reference to the blood-spattered bathroom walls where your friend and former bandmate Tommy Atkins committed suicide. Though it’s been five years since that happened, do you think it’s something that stays with you and sets the tone for the band in a way?” [This is the opening question from writer Stosuy, a fairly brazen way to start off an interview, but the band responds in kind and mentions their own brushes with death and how Daron Beck’s own father “committed suicide.” So here there is a mix of the writer using the phrase as well as the source.]

- **Review: Blackstar - David Bowie (Jan 7, 2016)**
  
  
  o Written by Ryan Dombal

  o Review of David Bowie’s final album *Blackstar*, which was released just days before his death.
- Uses phrase “committed suicide” (Y/N): Yes. “He once tried to kill himself by jumping out of a mental hospital window and eventually committed suicide by putting himself in front of a train in 1985. [This one is interesting because they use the phrase “kill himself” immediately before, so they’ve already use more accurate terminology, but then shift away from it.]

  - Written by Jazz Monroe & Marc Hogan
  - Article about indie R&B singer Kehlani being hospitalized after what was framed as an apparent suicide attempt. The singer had released a picture of herself on Instagram with an IV in her arm and the caption: “Today I wanted to leave this Earth,” “Being completely selfish for once. Never thought I’d get to such a low point.”
  - Uses phrase “committed suicide” (Y/N): No.

  - Written by Amy Phillips
  - In some ways, this article is an addendum to the previous story about O’Connor being reported missing and suicidal. In this particular, more recent case, O’Connor was alleged to be “Suicidal and threatening to jump off of a bridge.”
Uses phrase “committed suicide” (Y/N): No, though it does somewhat run into the problems of covering suicide attempts and speculation about suicide attempts, something the AP cautions against.

- Lena Dunham: Kanye’s “Famous” video “Disturbing,” “Sickening” (June 27, 2016)
  - Written by Matthew Strauss
  - Article about the backlash Kanye West received for his “Famous” video which featured wax models of celebrities such as: George Bush, Donald Trump, Kim Kardashian, Taylor Swift and Billy Cosby, in various states of undress. In this particular case, Girls creator Lena Dunham was objecting to the video because it effectively gave a platform to rape culture.
  - Uses phrase “committed suicide” (Y/N): Yes. In the Lena Dunham’s accounting: “As assaults are Periscoped across the web and girls commit suicide after being exposed in ways they never imagined...” [This phrasing is coming in a quote rather than a direct statement from the writer. Though it is at least mildly interesting to take someone to task for their improprieties while demonstrating one yourself.]

- Review: Vince Staples- “Prima Donna” ft. ASAP Rocky (Aug. 29, 2016)
  http://pitchfork.com/reviews/tracks/18507-vince-staples-prima-donna-ft-aap-rocky/
  - Written by Sheldon Pearce
  - Review of the title track from Vince Staples’ harrowing Prima Donna EP, the song catches Staples on the verge of fame-plagued breakdown.
Uses phrase “committed suicide” (Y/N): Yes. While reviewing “Prima Donna” Pearce mentions “Let Me Shine,” where Staples shoots himself in the head at the end. Pearce writes: “I just wanna live forever,” he repeats, his words straining under the weight of each sentence, carrying even more meaning after hearing the opener “Let It Shine,” where the rapper commits suicide. At its core, isn’t fame-seeking just another attempt at cheating death?”
Appendix B: *Pitchfork* articles with no reference to mental health or mental health issues

1. Michael Angelakos: Passion Pit lead singer, diagnosed with bipolar disorder

   **News**

     
     ○ Written by Evan Minsker
     
     ○ This is a brief piece about Passion Pit frontman Michael Angelakos sitting down with the radio show *Sound Opinions* on WBEZ and playing the songs “Constant Conversation” and “Sleepyhead” by his band Passion Pit.

     
     ○ Written by Molly Beauchemin
     
     ○ Brief article about Angelakos debuting a new song called “Somewhere” under the moniker Eastern Shift.

     
     ○ Written by Jeremy Gordon
     
     ○ This article is a quick hitter about a video from Bring Change 2 Mind that features Angelakos talking about his own experiences with bipolar disorder.
• Passion Pit’s Michael Angelakos comes out as gay (Nov. 9, 2015)


  o Written by Zoe Camp & Evan Minsker
  
  o This article is about the Angelakos coming out as gay on *American Psycho* writer
  
    Bret Easton Ellis’ podcast.
2. Syd Barrett, original lead singer of Pink Floyd, long-rumored schizophrenia but never confirmed during life

News

- In Brief: The Knife, Syd Barrett, Beach Fossils, Bloc (Feb. 23, 2011)
  - Written by Tom Breihan
  - This article is a news roundup of briefs about Swedish electronic duo The Knife making a public appearance, noise-pop group Beach Fossils releasing a new record and a photo book focused on Syd Barrett, entitled Barrett, being released in cooperation with Barrett’s family and members of Pink Floyd’s management.

Features

- Destroyer (June 30, 2001) http://pitchfork.com/features/interview/5822-destroyer/
  - Written by Matt Lemay
  - This piece is a profile of Destroyer artist Dan Bejar and his musical evolution from a shambling indie-folk/lo-fi artist to a lush “pop” producer.
  - There is a stray reference to Barrett in a section about comparisons Destroyer has earned over the years.

  - Piece is written by Pitchfork Staff.
  - Here the Pitchfork writers are listing off their favorite non-2004 music they came across in 2004.
There are two specific references to Syd Barrett. One is a comparison to the 1970 psych-folk of Agincourt. The other is a comparison to a 1962 “jazz” record by Attilio Mineo, whose lyrics call to mind those of Barrett’s.

No direct mention of mental health, mental illness or mental health issues as they relate to Syd Barrett.

• **Pas/Cal: Eleven Songs I (May Have) Soulseeked (July 10, 2005)**

  [http://pitchfork.com/features/guest-lists/6089-pascal-eleven-songs-i-may-have-soulseeked/](http://pitchfork.com/features/guest-lists/6089-pascal-eleven-songs-i-may-have-soulseeked/)

  - This listicle is written by Casimer Pascal
  - The listicle features 11 songs that are influential to the writer.
  - When describing the song “I’m 80 Stockwerk” by Hildegard Knef Pascal says: “If you haven't heard this wunderbar track, imagine Gainsbourg in Dietrich drag coolly rapping over the rhythm section of Scott Walker's "The Old Man's Back Again" with a Mandraxed overdub of Syd Barrett fumbling with a Zippo-slide and a Binson Echorec.”


  - Written by Amy Phillips and Matthew Solarski
  - This article is a roundup of the biggest news stories of 2006 and moves month-by-month, including a bullet point about Syd Barrett dying at age 60.

• **Interview: Robert Wyatt (Oct. 28, 2007)**


  - Written by Stephen Trouss
Discusses the “psych-jazz” artist working with Brian Eno, shifting musical styles and how he sees himself.

A listing of all the artists Robert Wyatt has worked with, including Syd Barrett.

- **Interview: Richard Youngs (Jan. 28, 2008)**
  

  - Written by Grayson Currin
  
  - Profile of the Glasgow-artist and his diverse interests such as Gregorian Chants and library science.
  
  - Youngs says that Barrett’s first solo album, *The Madcap Laughs*, is the first solo album he came back to “endlessly.”
3. Vic Chesnutt, solo folk artist from Athens, Ga., died by suicide in 2009

News

- Elf Power and Vic Chesnutt Plot Collaborative Tour (Oct. 10, 2008)
  
  
  o Written by Dave Maher
  
  o Quick news-hitter about Vic Chesnutt and Elephant 6 outfit touring together; upcoming album news.

- Patti Smith, Calexico, Kimya Dawson Do R.E.M. Benefit (Dec. 12, 2008)
  
  
  o Written by Paul Thompson
  
  o Another quick news-hitter about a variety of artists: Smith, Calexico, Chesnutt, Bob Mould... covering R.E.M. songs for a benefit at NYC’s Carnegie Hall.

- News In Brief: DMX, Vic Chesnutt, Elf Power, Ohio Players (Jan. 5, 2009)
  
  
  o Written by Ryan Dombal
  
  o News round-up of DMX facing foreclosure, a member of the Ohio Players passing away, Vic Chesnutt and Elf Power touring together.

- New Release: Vic Chesnutt: At the Cut (July 21, 2009)
  
  
  o Written by Tom Breihan
Preview of Chesnutt’s then upcoming LP At the Cut, including the tracklist, release date and general recording information such as collaborators.

  
  - Written by Ryan Dombal
  
  - Three-part news round-up. The Chesnutt portion of the piece mentions an upcoming album he was working on in collaboration with Richman. *(Skitter on Take-Off)*.

  
  - Written by Amy Phillips
  
  - Breaking news piece about Chesnutt dying in 2009: “45-year-old Athens, Georgia singer-songwriter Vic Chesnutt is currently in a coma, various sources report. According to Tweets from Chesnutt's friend Kristin Hersh, the coma is a result of a suicide attempt, but that has not been confirmed.” The article was later updated with an announcement from his record label, Constellation, that he had in fact died.

  
  - Written by Tom Breihan
The piece is an announcement for a Vic Chesnutt tribute show with performances by friends such as alt-folk group Lambchop and Guy Picciotto from punk vanguards Fugazi.

There is a mention of Chesnutt overdosing on muscle relaxants but no mention of mental health, mental illness or mental health issues.

  - Written by Vic Chesnutt
  - Quick breakdown of how Chesnutt’s lone major album will be reissued on Plain Recordings. It goes on to mention Chesnutt’s death: “Chesnutt [died last year](http://pitchfork.com/news/38806-vic-chesnutts-1996-major-label-album-about-to-choke-to-be-reissued/) after overdosing on muscle relaxants in what seems to have been a suicide.”

  - Written by Evan Minsker
  - New album from Neko Case collaborator Kelly Hogan, which Chesnutt wrote a track for.

**Features**

  - Written by William Bowers
Discusses music docs by Duran Duran, Chuck D, Bob Dylan and others that were featured on Netflix. There is a brief mention of Speed Racer, a Vic Chesnutt documentary, not being featured.

Reviews

- Vic Chesnutt/Mr. & Mrs. Keneipp - Merriment (June 19, 2000)
  
  
  - Written by John Dark
  - Review of a 2000 album from Chesnutt where he puts words and vocals to previously existing music from Backburner Records’ co-owners the Keneipps.

- Vic Chesnutt - Ghetto Bells (March 28, 2005)
  
  
  - Written by Stephen M. Deusner.
  - Review of Chesnutt’s LP Ghetto Bells.

- Vic Chesnutt - North Star Deserter (Oct. 1, 2007)
  
  
  - Written by Stephen M. Deusner
  - Review of his 2007 record North Star Deserter, his first for the Constellation label which is known for dealing more in orchestral tinged experimental rock.
  
  - Deusner writes of earlier Chesnutt work: “His past few albums have traded bristling eccentricities for something closer to a cozy agreeableness, threatening to commit him to the Americana old folks home.”
The line about “threatening to commit him” only raises eyebrows after his alleged suicide. A phrase such as “bristling eccentricities” is a fairly tactful descriptor that doesn’t necessarily have anything to do with mental “quirks.”

  - Written by Stephen M. Deusner.
  - Review of Dark Developments, which Chesnutt collaborated on with several friends from the Athens, Ga. indie music scene. Deusner says of the collaborations: “These are very angry songs, as if the musicians' outrage has been festering for, say, eight years (just to grab a number out of the air).”

- **Vic Chesnutt- At the Cut (Oct. 20, 2009)** [http://pitchfork.com/reviews/albums/13520-at-the-cut/]
  - Written by Joe Tangari
  - Review of Chesnutt’s final album to be released while he was still alive.
  - Tangari describes the dark album by saying that: “Vic Chesnutt could rarely be accused of having a sunny disposition, but even considering that, his latest album features some truly harrowing material. Tangari goes on to say: “The music's uncertainty about its identity often mirrors Chesnutt's own doubt.”
  - “Chesnutt’s own doubt” could be a reference to his mental health, but could just as easily be about career doubts and skepticism.

- **Vic Chesnutt- About to Choke** [http://pitchfork.com/reviews/albums/14370-about-to-choke-reissue/]
  - Written by Stephen M. Deusner
o Review is about a reissue of Chesnutt’s lone major label record, *About to Choke*.

o To give context to the record, Deusner includes a Chesnutt quote from the time:

  “*About to Choke* was ‘a lonely kind of deal,’ he told *The Onion's A.V. Club* in 1998.”

o Further down in the piece Deusner writes: “It was dark, death-obsessed… That is to say, he made a characteristically loopy album: dense with wry wordplay, spare with arrangements, and dark with self-reckoning.”
4. Roky Erickson, lead singer of 1960s psychedelic rock pioneers the 13th Floor Elevators, diagnosed with paranoid schizophrenia

News

- **The Black Angels Hit the Road, Back Roky Erickson** (Oct. 10, 2008)
  

  o Written by Dave Maher

  o Straightforward tour news update.

- **Jay Reatard, Black Lips, King Khan, Roky Erickson Play Scion Garage Fest** (Sept. 2, 2009)
  

  o Written by Tom Breihan

  o Announcement of a garage rock festival headlined by Roky Erickson.


  o Written by Tom Breihan


  o Written by Tom Breihan
News piece about Okkervil River debuting a new track, “Wake and Be Fine” on Late Night with Jimmy Fallon.

Breihan includes a brief reference of Erickson by mentioning that frontman Will Sheff’s liner notes for the Roky Erickson/Okkervil River album True Love Casts Out All Evil was nominated for a Grammy and that he wrote about the proceedings for Billboard.

  - Written by Brandon Stosuy and Amy Phillips
  - Brief piece is about Neutral Milk Hotel lead-singer Jeff Mangum, who has had his own mental health issues, covering “I Love the Living You” by Roky Erickson.

  - Written by Pitchfork staff
  - News roundup announcing reissues of Roky Erickson albums: The Evil One, Don’t Slander and Gremlins Have Pictures.
• 13th Floor Elevators to Reunite for First Performance Since 1967 (Feb. 13, 2015)


  o Written by Jeremy Gordon
  o Announcement of Erickson’s late-60s psych-rock band the 13th Floor Elevators getting back together to play for the first time since 1967.
5. Daniel Johnston, indie folk and experimental music, schizophrenia

News

  - Written by Paul Thompson
  - Radio K, the student-run radio station of the University of Minnesota doing a fundraiser where they sell live tracks from artists such as Johnston and Tegan & Sara.

  - Written by Paul Thompson
  - News brief about Johnston returning to tour in Europe along with supporting group the John Dear Mowing Club.

  - Written by Dave Maher
  - Christie’s auction of a vast trove of musical ephemera, including Daniel Johnston material, Kurt Cobain’s guitar, John Lennon’s organ from The Ed Sullivan Show.

  - Written by Ryan Dombal
News roundup of stories about Lil Wayne blogging, post-disco artist preparing to release her debut album, British rapper The Streets touring Australia and Daniel Johnston releasing a concert DVD *The Angel and Daniel Johnston- Live at the Union Chapel.*

  - Written by Amy Phillips
  - Company selling Daniel Johnston related patterns such as the alien frog.

  - Written by Tom Breihan
  - Breakdown of Johnston’s upcoming *Is and Always Was*, along with Johnston’s tour dates at the time.

  - Written by Pitchfork staff
  - News blurb about the San Francisco garage rock band Girls covering Daniel Johnston.

  - Written by Ryan Dombal
Breakdown of a Daniel Johnston boxset that features albums of his from the early 1980s such as Songs of Pain and The What of Whom.

- **Hear a new version of a Daniel Johnston Classic (July 5, 2011)**
  
  
  - Written by Tom Breihan
  
  - News brief about a charity benefit compilation which features a previously unreleased version of Johnston’s track “Grievances.”

  
  - Written by Evan Minsker
  
  - News brief about the Daniel Johnston helmed soundtrack Space Ducks: Soundtrack which Johnston originals along with songs inspired by Space Ducks from collaborators.

- **Daniel Johnston designs shirts for Supreme (June 12, 2012)**
  
  
  - Written by Jenn Pelly
  
  - News brief about Johnston developing t-shirts for the skate company Supreme.

  
  - Written by Evan Minsker
  
  - Article about a monthly music subscription service that delivers exclusive recordings to listeners. One of the artists for the 2014 recordings is Johnston.
• The Unicorns announce *Who Will Cut Our Hair When We're Gone?* reissue, share cover of Daniel Johnston's "Rocket Ship" (July 21, 2014)


  o Written by Molly Beauchemin

  o Breakdown of the Unicorns reissue of *Who Will Cut Our Hair When We’re Gone*? One song featured on the reissue is Johnston’s 1983 tune “Rocket Ship.”

Features


  o Written by Amy Phillips

  o Breakdown of the 2005 iteration of SXSW. Mentions that Austin, Texas locals such as Daniel Johnston and Roky Erickson are treated “like J. Lo and Britney.”

• The top 200 tracks of the 1990s: 150-101 (Aug. 30, 2010)


  o Written by Pitchfork Staff (Marc Masters)

  o Johnston’s song “Some Things Last a Long Time” is slotted at 112 on the list and Masters calls it an “ode to the permanence of unrequited love” and goes on to say that the original puts us “Squarely in the head and heart of Johnston.”

Reviews

• Marissa Nadler- “Devil Town” (Daniel Johnston Cover) (Oct. 31, 2012)

- Written by Jenn Pelly
- Marissa Nadler covering “Devil Town” from Johnston’s album *1990*. Pelly calls it “an exceptionally appropriate soundtrack to Halloween at home.”
6. Sinéad O’Connor, pop singer, diagnosed with bipolar disorder (Though she disputed this years later)

News

- Islands Cover Spiritualized, Sinead on iTunes EP (Oct. 7, 2008)
  
  
  o Written by Paul Thompson and Amy Phillips
  
  o Breakdown of new covers-focused EP released by Islands.
  
  o Passingly mentions O’Connor’s “Red Football” being covered.

- Sinéad O’Connor reissues breakout LP (March 26, 2009)
  
  
  o Written by Ryan Dombal
  
  o Information on an upcoming reissue of O’Connor’s 1990 LP *I Do Not Want What I Haven’t Got*, which was expanded into a two-disc affair with bonus, tracks.

- Sinéad O’Connor announces new album, *I’m Not Bossy, I’m the Boss* (June 2, 2014)
  
  
  o Written by Jenn Pelly.
  
  o Update on O’Connor’s 2014 LP, the name of which was inspired by the “Ban Bossy” campaign.
  
  o References a 2012 Pitchfork article where Mark Richardson called parts of her and her career, “Terrifyingly vulnerable.”
• EMA covers Sinéad O’Connor’s “Black Boys on Mopeds” (March 11, 2015) 
  o Written by Evan Minsker
  o Quick news-hitter about noise-folk artist EMA covering O’Connor’s 1990 protest track about police brutality.

  o Written by Evan Minsker
  o News article breaking down a Blind Willie Johnson tribute album
  o Features O’Connor on the song “Trouble Will Soon Be Over”

  o Written by Quinn Moreland
  o Aforementioned Blind Willie Johnson album available for streaming.

  o Written by Jeremy Gordon
  o O’Connor being sued by Hall for accusing him of supplying drugs to Prince “over the decades.”
• Article includes a quote from the suit about O’Connor being “a desperate attention seeker.”


  o Written by Jeremy Gordon
  o Response from O’Connor telling Hall to “suck my dick.” Ends with a quote from O’Connor saying “‘I'm more amused than I've ever dreamed a person could be and look forward very much too how hilarious it will be watching him trying to prove me wrong.”

Features

• Longform: Sinéad O’Connor (Jan. 15, 2006)
  http://pitchfork.com/features/article/6235-sinead-oconnor/

  o Written by Amy Phillips
  o Piece about O’Connor performing cuts from her reggae tribute album Throw Down Your Arms.


  o Written by Pitchfork Staff
  o Roundup of all-time great music videos, with thoughts penned by members of the Pitchfork staff.
  o On O’Connor’s “Nothing Compares 2 U” clip [by Amy Phillips]: “The "SNL" Pope incident. The reggae album. The alleged lesbianism. The "All Apologies"
cover. The beef with Frank Sinatra. The fact that this song was written by Prince. None of it matters when that tear rolls down her face.”

- Including a line about “alleged lesbianism” does read strangely however.

**Interview: Matthew Friedberger (Aug. 22, 2006)**


- Written by Rob Mitchum
- Profile of Fiery Furnaces’ member Matthew Friedberger, with an interview segment.
- Asked about what about why it is that rock operas appeal to him, Friedberger responds, in part, that: “All rock songs are dramatic and pseudo-dramatic, even if it's just "I love my baby," because you always imagine a setting for the song, and often you provide the setting yourself. Whether it's as simple as you relating to the song-- relating to Sinead O'Connor singing "Nothing Compares 2 U"-- or a happy song that you're into, you just have it set the theme for whatever you're doing.”

**The Top 50 Music Videos of the 1990s (Aug. 22, 2010)**


- Written by Scott Plagenhoef
- Countdown of the Top 50 Videos of the 1990s, such as “Sabotage” by the Beastie Boys [Spike Jonze], “Got Your Money” by Ol’ Dirty Bastard [Hype Williams] and O’Connor’s “Nothing Compares 2 U” [John Maybury].
o On O’Connor’s video: “This still seems risky. Of course being willing to lay your heart and soul out on the line, to expose your raw feelings to people, became the undoing of Sinéad O’Connor's career. It wouldn't have played out that way today.”

- **The Top 200 Tracks of the 1990s: 50-21 (Sept. 1, 2010)**
  

  o Written by Pitchfork Staff

  o List of the Top 200 Tracks of the 1990s. Featuring songs such as “Gin & Juice” by Snoop Dogg, “Smells Like Teen Spirit” by Nirvana” and “Nothing Compares 2 U” by Sinéad O’Connor.

  o Slightly roundabout when discussing her “fiery passion” and her work plumbing “the dark depths of past and her anger at the state of the world.”

  

  o Written by Mark Richardson

  o Piece on how songs can challenge or change or notions of what it means to be free.

  o On O’Connor’s “The Wolf is Getting Married” from her album *How About I Be Me (And You Be You)*? Richardson speaks at one point about how the song fits into the scope of O’Connor’s career: “When O’Connor came on the scene as a wildly talented firebrand in late 1987, she was just turning 21. Like a lot of creative people at that age who are burning with something to say, she seemed
like she had it all figured out, and I suspect the 25 years since have been a process
of discovering how little she actually knows. Without going into her many trials
and strange turns, suffice to say she's had a challenging life and has often failed to
meet that challenge with dignity and grace.”

- References to a “challenging life” and “many trials and strange turns” could be
  about her mental health history, but it is difficult to say with 100% certainty.

Reviews

  - Written by Kristin Sage Rockermann
  - “But a decade later, the Roman-Catholic-lesbian-priestess seems as confused as
  ever.”
  - Positing her as a “Roman-Catholic-lesbian priestess” is reductionist.

- *I'm Not Bossy, I'm the Boss* (Aug. 14, 2014)
  - Written by Stephen M. Deusner
  - Reviews her most recent album.
7. Elliott Smith, indie folk and indie pop artist, died by suicide in 2003

News

  
  o Written by Tom Breihan
  
  o News roundup about the psych-rock group Circulatory System putting out a new album, a Scottish music festival, the band American Analog Set issuing a rarities compilation and the 33 1/3 book XO, about the Elliott Smith album, being out.

  
  o Written by Tom Breihan
  
  o Short news story about Smith’s sister selling his 1999 Volkswagen Passat on Craigslist.
  
  o Mentions that Smith “battled addiction and depression before his death in 2003.”
  
  [Doesn’t speculate about suicide/cause of death.]

  
  o Written by Ryan Dombal
  
  o A previously unknown song, “Grand Mal,” was released on an Elliott Smith fan site message board.

o Written by Tom Breihan

o Article pointing out that Smith’s early work for the Kill Rock Stars label will be reissued.

- **Roger Waters PR campaign mars Elliott Smith Memorial Wall (May 5, 2010)**
  

  o Written by Ryan Dombal

  o Dissection of a kerfuffle over a wall featured on an Elliott Smith album cover being covered up by a *Wall* campaign from Roger Waters.

  o Doesn’t call Smith’s death a suicide.


  o Written by Ryan Dombal

  o Breakdown of a compilation of Smith’s best work being released on the Kill Rock Stars label.

- **Listen: Ira Glass sings Elliott Smith (Oct. 22, 2010)**
  

  o Written by Larry Fitzmaurice

  o Brief article about *This American Life* host Ira Glass covering the Smith track “Say Yes” with Lucy Wainwright Roche on her debut album.

- **Elliott Smith mural updated for Smith’s birthday (Aug. 12, 2011)**
  

  o Written by Larry Fitzmaurice
Quick-hitter about a group of anonymous street artists touching up the Smith Figure 8 mural in honor of what would’ve been his 42nd birthday.

- **Listen: Elliott Smith’s high school band (Sept. 9, 2011)**
  [Link](http://pitchfork.com/news/43955-listen-elliott-smiths-high-school-band/)
  - Written by Larry Fitzmaurice
  - Callback to the article about the youth homelessness compilation featuring an unreleased Smith track. This one adds that there is a bonus version of said track, “The Real Estate,” performed by Smith and his high school band Stranger Than Fiction.

- **Listen: Alternate take of Elliott Smith’s “Alameda” (Aug. 2, 2012)**
  [Link](http://pitchfork.com/news/47345-listen-alternate-take-of-elliott-smiths-alameda/)
  - Written by Jenn Pelly
  - Former label Kill Rock Stars releasing previously unheard tracks by Smith in honor of what would have been his 43rd birthday.

- **Listen: Alternate take of Elliott Smith’s “Punch and Judy” (Aug. 9, 2012)**
  - Written by Jenn Pelly
  - Continuation of the previous article about unheard Smith tracks being released to celebrate what would’ve been his 43rd birthday.

- **Listen: Alternate take of Elliott Smith’s “Angeles” (Aug. 16, 2012)**
  [Link](http://pitchfork.com/news/47521-listen-alternate-take-of-elliott-smiths-angeles/)
  - Written by Jenn Pelly
- Continuation of the previous article about unheard Smith tracks being released to celebrate what would’ve been his 43rd birthday.

  - Written by Jenn Pelly
  - Continuation of the previous article about unheard Smith tracks being released to celebrate what would’ve been his 43rd birthday.

  - Written by Carrie Battan
  - Piece about Madonna covering Smith’s “Between the Bars” for a performance art piece critiquing the prison industrial complex.

  - Written by Carrie Battan
  - “October 21 marks the 10-year anniversary of Elliott Smith's death. In commemoration, an Elliott Smith tribute has been planned at Brooklyn's Glasslands on that day.”
  o Written by Jenn Pelly
  o Piece about electronic dance-leaning Smith tracks from the late-1990s being found and released by a friend.

• Elliott Smith film *Heaven Adores You* teaser released (April 30, 2014)
  o Written by Evan Minsker
  o Follow-up to the previous piece, discussing the first trailer for the film *Heaven Adores You* being released.

• Here are the first few minutes of the new Elliott Smith film *Heaven Adores You* (June 14, 2014) [http://pitchfork.com/news/55582-here-are-the-first-few-minutes-of-the-new-elliott-smith-film-heaven-adores-you/]
  o Written by Zoe Camp
  o Follow-up to previous *Heaven Adores You* pieces, this one discussing the first few minutes of the documentary be put up on YouTube by Rossi.

• Unreleased Elliott Smith track “Ocean”, recorded when he was 14, surfaces (Oct. 6, 2014) [http://pitchfork.com/news/56988-unreleased-elliott-smith-track-ocean-recorded-when-he-was-14-surfaces/]
  o Written by Evan Minsker
- Article about a Smith track, from when he was 14, being played for the first time on the Portland Radio Project in promotion of the film *Heaven Adores You*.

- **Marissa Nadler covers Elliott Smith’s “Pitseleh” on new EP (Nov. 18, 2014)**
  

  - Written by Zoe Camp
  - Folk-singer Marissa Nadler releasing *Before July*, which features a collection of demos from her *July* album session. One such track is “Pitseleh,” a cover of a Smith tune.

- **The Avett Brothers’ Seth Avett, Jessica Lea Mayfield ready Elliott Smith covers album (Jan. 7, 2015)**  

  - Written by Evan Minsker
  - Folk artists Seth Avett and Jessica Lea Mayfield teaming up to release a 12-song Elliott Smith compilation album.

- **Elliott Smith demos featured in No. 2’s *No Memory* vinyl reissue (March 2, 2015)**
  

  - Written by Evan Minsker
  - Elliott Smith’s former band Heatmiser’s 1999 debut album *No Memory* receiving its first ever vinyl release.
• **Elliott Smith film *Heaven Adores You* gets theatrical release (March 24, 2015)**


  o Written by Evan Minsker

  o Follow-up to previous *Heaven Adores You* articles, this time announcing that the Smith documentary has a release date of May 7, 2015.

• **Elliott Smith’s “Tomorrow Tomorrow” analyzed in new *Heaven Adores You* clip (May 9, 2015)**


  o Written by Evan Minsker

  o Another follow-up to *Heaven Adores You* articles. This particular one includes a clip of producer Rob Schnapf discussing the recording of *XO* track “Tomorrow Tomorrow.”

• **Elliott Smith documentary *Heaven Adores You* DVD release announced (May 20, 2015)**


  o Written by Evan Minsker

  o Additional follow-up article about the *Heaven Adores You* documentary. This particular one has a release date of July 17 pegged.

• **Elliott Smith film *Heaven Adores You* soundtrack coming soon, features unreleased music (Sept. 2, 2015)**


  o Written by Evan Minsker
- Additional _Heaven Adores You_ follow-up article, again from Evan Minsker. This one dissects the releasing of the documentary’s soundtrack.

- **Elliott Smith’s former Heatmiser bandmates give rare interview (Oct. 9, 2015)**
  

  - Written by Jeremy Gordon
  
  - Article about Neil Gust, Smith’s collaborator in the band Heatmiser, opening up to _The Oregonian_ about the two’s working relationship, possible tensions and how they first linked up.

- **Elliott Smith _Heaven Adores You_ soundtrack detailed, featuring unreleased music (Dec. 9, 2015)**
  

  - Written by Evan Minsker
  
  - Follow-up on the previous _Heaven Adores You_ concerning the possibility of a soundtrack. This article briefly breaks down the 20 tracks featured on the documentary companion piece.

- **Listen to Elliott Smith’s solo “Plainclothes Man” (Jan. 25, 2016)**
  

  - Written by Jeremy Gordon
  
  - Another _Heaven Adores You_ follow-up, in this case offering a first listen of a track from the previously mentioned soundtrack.

- **Listen to Elliott Smith’s rare song “True Love” (Jan. 26, 2016)**
  
Another *Heaven Adores You* follow-up, in this case offering a first listen of a track from the previously mentioned soundtrack.

- **DIIV cover Elliott Smith’s “Ballad of Big Nothing” (Feb. 22, 2016)**
  

  - Written by Eric Torres
  - Article about indie-pop group DIIV covering the 1997 Elliott Smith track “Ballad of Big Nothing” for a HERO Magazine web series Hero Sessions.


  - Written by Zoe Camp
  - Waxahatchee, Jesu/Sun Kil Moon, J. Mascis, Lou Barlow, Yuck, and more artists are set to cover Elliott Smith on a new tribute compilation due out this fall.


  - Written by Evan Minsker
  - “This year, Suicide Squeeze Records is celebrating its 20th anniversary. Several records, reissues, and shows have been announced to mark the occasion. Among the records they're reissuing is Elliott Smith's "No Confidence Man," which originally came out in 1994 via Slo-Mo Records.”
• Beck, Elliott Smith-starring cult classic *Southlander* gets reissue (May 10, 2016)


  o Written by Jeremy Gordon

  o 2001 movie about a struggling Los Angeles musician (played by Rory Cochrane) receiving a remastering for its June reissue. Film includes a cameo by Elliott Smith, along with other musicians such as Beck and Bonnie “Prince” Billy.

• Watch Elliott Smith perform in a Devo tribute band in 1994 (June 15, 2016)


  o Written by Jazz Monroe

  o Quick hitter about a video surfacing of YouTube performing with other Portland musicians as Devo tribute band at a benefit concert in 1994.

Features


  o Written by Will Bryant

  o In the interview, Barlow is asked about knowing Elliott Smith, living nearby him and if he had heard any of Smith’s new music.


  o Written by Matt LeMay and Brandon Stosuy
Two Elliott Smith albums included on the list. 1997’s *Either/Or* at #59 and 1998’s *XO* at #68.


- Written by William Bowers
- Discusses and reviews various films either about musicians or featuring musicians. Passing reference to Smith in a breakdown of the film *Southlander*.


- Written by Matt LeMay
- Includes the 2000 Elliott Smith record *Figure 8* at number 190 on the list.


- Written by Ian Cohen
- Includes Elliott Smith’s 2010 compilation *An Introduction to Elliott Smith*.


- Written by Pitchfork Staff (Brandon Stosuy)
- Includes Elliott Smith’s “Say Yes” for 1997. Of the song, in particular, Stosuy says “The song's quiet beauty, hope, and inevitable-letdown sadness still get to me, especially now that the singer is gone.” [Obtuse descriptor of Smith’s death/suicide.]
Secondhands: Class clowns (June 6, 2014)

http://pitchfork.com/features/secondhands/9426-class-clowns/

- Written by Matt Powell
- In part writing about the humor that can come across with “serious” musicians. Just stray references to the influence of Smith on the author.

Reviews

- **Figure 8 (March 31, 2000)** http://pitchfork.com/reviews/albums/7267-figure-8/
  - Written by Ryan Schreiber
  - Review of his 2000 record *Figure 8*, which was his second major-label effort.
  - “Oh, Elliott. Are things really that bad? We've been listening to this grizzled old bastard's miseries since his self-titled, indier-than-Mary Lou Lord 1995 debut on Kill Rock Stars.”

- **“Cecilia/Amanda” (Jan. 6, 2010)** http://pitchfork.com/reviews/tracks/11692-elliott-smith-ceciliaamanda/
  - Written by Marc Hogan
  - Track Smith recorded in the mid-90s; part of the *Roman Candle* reissue.

  - Written by Jenn Pelly
  - Part of the series of unreleased tracks that KRS released, the series which is mentioned above.

- **“Punch and Judy (Alternate Version)” (Aug. 9, 2012)**
  - Written by Jenn Pelly
- Part of the series of unreleased tracks that KRS released, the series which is mentioned above.
8. Skip Spence, guitarist in the bands Moby Grape and Jefferson Airplane, solo psych-folk artist, diagnosed with paranoid schizophrenia and had several addiction issue

News

  - Written by an unidentified associate editor from *Pitchfork*
  - Quick update on past articles about Beck and company working on a cover album of Skip Spence’s 1969 album *Oar*.

  - Written by Ryan Dombal
  - Further update of past articles about Beck and company reworking Skip Spence’s 1969 album *Oar*. This one features a video of indie-folk singer Feist singing “Weighted Down.”

  - Written by Ryan Dombal
  - Yet another update of past articles about Beck and company reworking Skip Spence’s 1969 album *Oar*. This one shows electronic soul singer Jamie Lidell covering the track “War in Peace” with Feist on backing vocals.
“Book of Moses” (Skip Spence cover) (Jan. 20, 2010)


- Written by an unidentified associate editor
- Further update of past articles about Beck and company reworking Skip Spence’s 1969 album *Oar*. Here electronic soul singer Jamie Lidell is covering “Book of Moses.”
- No mention of mental health, mental illness or mental health issues here. [Phased out the “acid casualty” quote in these later articles.]
9. Meg White, drummer for the 2000s garage/blues rock band the White Stripes, acute anxiety and agoraphobia

News

- White Stripes close Canadian tour on a funny note (July 17, 2007)
  
  
  - Written by Matthew Solarski
  
  - Puts a bow on the White Stripes in Canada coverage by covering their “one-note” show in St. John’s, Newfoundland.

  
  - Written by Amy Phillips
  
  - Quick-hitter about Meg White getting engaged to punk legend Patti Smith’s son Jackson Smith.

  
  - Written by Tom Breihan
  
  - Continuation of previous quick-hitter about Meg White getting married, in Jack White’s backyard. Also mentions the prospects of a new White Stripes album (which still has yet to happen).

Written by Ryan Dombal

Published Jack White quote about people criticizing Meg White: “Her femininity and extreme minimalism are too much to take for some metal heads and reverse-contrarian hipsters. She can do what those with 'technical prowess' can't. She inspires people to bash on pots and pans. For that, they repay her with gossip and judgment. In the end she's laughing all the way to the Prada handbag store. She wins every time.”


  Written by Amy Phillips

  Piece about the White Stripes playing the last night of a three-show residency at the Auditorium Theatre in Chicago, Illinois. Takes place during the 2005 tour for Get Behind Me Satan.
10. Brian Wilson, Beach Boys mastermind and pop auteur, experiences auditory hallucinations and has mild manic depression and schizoaffective disorder

News

- **Lucky Old** Brian Wilson to tour this fall (Sept. 29, 2008)


  - Written by Dave Maher
  - Quick-hitter about the fall touring jaunt Wilson is going on in support of his 2008 record *That Lucky Old Sun*.
  - Refers to Wilson as a “taciturn interview subject,” which given Wilson’s well-documented history could mean any number of things.


  - Written by Paul Thompson
  - Focuses on exactly what the title suggests, various musicians and celebrities donating memorabilia for a charitable auction. Wilson offered up signed photos.

- **Brian Wilson prepares Lucky Old Sun DVD (Dec. 8, 2008)**


  - Written by Dave Maher
  - Article about Wilson releasing a DVD to serve as a companion piece to his 2008 album *That Lucky Old Sun*. Features a full-live performance of the record at Capitol Studios in Los Angeles.
  o Written by Ryan Dombal
  o Article offers a quick run-through of every artist taking part in the Haiti “We Are the World” effort: Kanye West, Brian Wilson, Miley Cyrus, Gladys Knight, Barbra Streisand, Pink, Nick Jonas, and more.

  o Written by Tom Breihan
  o Follow-up to previous Wilson/Gershwin article. “The LP features two songs that Wilson built from Gershwin's unfinished music, "The Like in I Love You" and "Nothing But Love". You can hear "The Like in I Love You" over at Wilson’s site for the price of an email address.”
  o Breihan doesn’t refer to Wilson as “troubled” here, but rather “sonic visionary.”

• Hear new LPs from !!!, Ra Ra Riot, more (Aug. 17, 2010) [http://pitchfork.com/news/39771-hear-new-lps-from-ra-ra-riot-more/]
  o Written by Ryan Dombal
  o Article rounds up recent album releases, including the Wilson’s Brian Wilson Reimagines Gershwin record.
• The Beach Boys' *The SMiLE Sessions* release details finally revealed (Aug. 30, 2011)
  o Written by Brandon Stosuy and Amy Phillips
  o Breaks down all the various versions of the *SMiLE* sessions release. Includes links to the full tracklist and such.

• Thom Yorke, Neil Young, Bowie, Dylan, Sonic Youth, Fleet Foxes, Springsteen, Brian Wilson on Bridge School Comp (Sept. 27, 2011)
  o Written by Carrie Battan and Amy Phillips
  o To celebrate the 25th anniversary of Neil Young’s Bridge School charity, a cadre of artists teamed up to record a compilation album.

• Stream the Beach Boys’ *SMiLE Sessions* (Oct. 31, 2011)
  o Written by Jenn Pelly
  o Update of previous artists about the Beach Boys’ *SMiLE Sessions* release. In this case, there’s a quick hitter of information and a streaming link.

• Brian Wilson reunites with Beach Boys (Dec. 16, 2011)
  o Written by Carrie Battan
  o Goes through the ins and outs of the Beach Boys’ 50 date, 50th anniversary tour, includes tour stop information and which members will be involved.
  
  o Written by Jenn Pelly
  
  o Piece about Mike Love, who legally owns the Beach Boys name, giving original members of Wilson and Jardine the boot. Serves as a cap on the previous article.

  
  o Written by Jenn Pelly
  
  o Follow-up to previous article, contains an open-letter Love penned to the *L.A. Times* to explain himself. Points out the prior commitments to smaller shows.

  
  o Written by Jenn Pelly
  
  o Follow-up to the follow-up of the Beach Boys’ Brian Wilson and Al Jardine getting tossed from the group following their 50th anniversary tour ending. “As far as I know I can't be fired--that wouldn't be cool," Wilson writes. "The negativity surrounding all the comments bummed me out. What's confusing is Fthat by Mike not wanting or letting Al, David and me tour with the band, it sort of feels like we're being fired.”
  o Written by Jeremy Gordon
  o New project Wilson is working on that could potentially include indie R&B singer Frank Ocean, pop star Lana Del Rey and more.

  o Written by Zoe Camp
  o Breaks down who is performing as part of a George Harrison tribute concert, which is done as a companion to Harrison’s first six Apple albums being reissued.

  o Written by Jeremy Gordon
  o Article about an impromptu “all-star” group coming together to cover the Beach Boys’ 1966 teenage symphony “God Only Knows.” Include in the group are the Beach Boys’ Brian Wilson, along with Stevie Wonder, New Zealand pop singer Lorde and more.
  o Written by Jeremy Gordon
  o Quick-hitter about a Paul McCartney tribute album available for streaming, features the Cure, Bob Dylan and Brian Wilson.

  o Written by Evan Minsker
  o Details Brian Wilson’s album No Pier Pressure, including the artists on it such as Musgraves and She & Him. Frank Ocean left off.

  o Written by Jeremy Gordon
  o Follow-up to the previous article, this one clarifying why indie R&B artist Frank Ocean and pop artist Lana Del Rey were left off of the album.

  o Written by Evan Minsker
- Run-through of music and music-related films screening at the 2015 iteration of SXSW. Included are the Kurt Cobain doc *Montage of Heck* and the Brian Wilson film *Love & Mercy*.

  - Written by Evan Minsker
  - Brief article about the Brian Wilson biopic *Love & Mercy*. Includes the first trailer for the film.

  - Written by Molly Beauchemin
  - Offers details about a Brian Wilson tribute concert performed in conjunction with the release of his record *No Pier Pressure*.

  - Written by Jeremy Gordon
  - Follow-up to prior articles on Wilson’s album *No Pier Pressure*. In this particular case, Wilson (in a *Vulture* article) is quoted as saying that Ocean was cut out because he wanted to rap rather than sing.
• The Flaming Lips, Best Coast's Bethany Cosentino cover Brian Wilson at Brian Fest
  o Written by Evan Minsker
  o Follow-up reporting on a tribute concert for Wilson in anticipation of his new record No Pier Pressure. Article includes footage of the Flaming Lips performing a cover of “Good Vibrations.”

• Ennio Morricone, Ryuichi Sakamoto, Aziz Ansari, Brian Wilson, Sam Smith
  o Written by Jeremy Gordon
  o Run-through of relevant music nominations at the Golden Globes. Wilson nominated for “One Kind of Love” from the Love & Mercy biopic.

• Spoon's Britt Daniel, Brian Wilson, the Flaming Lips, and more honor George Harrison in new concert film and album (Dec. 11, 2015)
  o Written by Jazz Monroe
  o Article detailing a concert film and album of the previously mentioned George Harrison tribute fest. Wilson performed the All Things Must Pass cut “My Sweet Lord.”
  - Written by Zoe Camp
  - Includes a video of an “all-star group” performing the Traveling Wilburys tune “Handle with Care.” Wilson is only mentioned in passing.

  - Written by Jazz Monroe
  - Details Brian Wilson’s plan for a 50th anniversary tour in honor of *Pet Sounds*, begins in Auckland, New Zealand and concludes in California.

  - Written by Matthew Strauss
  - Compilation of quotes, anecdotes and stories from musicians about Prince and his death at age 57. From Brian Wilson: “I'm shocked to hear that Prince passed at such a young age. Musically, he could do it all: sing, play, arrange and produce. Love & Mercy.”
  
  o Written by Pitchfork staff
  
  o Details a weekend of Pitchfork curated playlists, sets and appearances from artists such as Brian Wilson, Joy Division/New Order’s Peter Hook, Pusha T.

  
  o Written by Pitchfork staff
  
  o Follow-up to the previous article. Highlights what music is to be expected for the rest of the weekend. Wilson sits down for a chat and plays his own curated playlist.

**Features**

  
  o Written by Pitchfork staff (Dominque Leone)
  
  o Wilson’s *Smile* album comes in at number 5 on the list. Leone mentions how the album is both of and outside of its current context.

  
  o Written by Rob Mitchum
Focused on, in part, how one can curate their own music archives even if they are not a musicologist such as Smith. Wilson comes up in the context of the deluge of *Smile* material following its proper release in 2004.

  - Written by Amy Phillips
  - Breaks down the 2005 iteration of the popular art festival. Brian Wilson mentioned in passing about a discussion panel for *Smile* he sat in on.
  - No mention of mental health, mental illness or mental health issues

- **Mobius Band: Ten songs or albums from a 15-seat van (Aug. 11, 2005)**
  - Written by Mobius Band
  - Band details songs or albums they are listening to as they tour the country in their band. Included is the indie pop band The Magnetic Fields and the Beach Boys’ *Pet Sounds*, which is described as having immediate emotions.

- **Appreciation: Syd Barrett (July 12, 2006)**
  - Written by Joe Tangari
  - Retrospective of former Pink Floyd leader Syd Barrett’s life both in and out of the band. Brian Wilson is mentioned in the context of Pink Floyd members attempting to turn Barrett into a “Brian Wilson figure,” that is one who only
works in the studio and does not tour with the group. Considering the other parallels between the two, the comparison is interesting.

  - Brian Wilson/Beach Boys entry written by Mark Richardson
  - This particular entry is for Wilson/The Beach Boys’ “Surf’s Up,” particularly the solo piano version that’s appeared on a spate of records over the years.

- **Lists and guides: The 200 greatest songs of the 1960s [20-1] (Aug. 18, 2006)**
  - “Don’t Worry Baby” entry written by Mark Richardson. “Wouldn’t It Be Nice” entry written by Joe Tangari. “God Only Knows” entry written by Dominque Leone.
  - “Don’t Worry Baby,” which appears on *Endless Summer*, is said to be “cozy and warm” and tender respite from reality. “Wouldn’t It Be Nice,” which appears on 1966’s *Pet Sounds*, is summarized as the rare “genuinely innocent” love song. “God Only Knows,” which is number one on Pitchfork’s Top 200 songs of the 1960s is said to be humane, “ideally conceptualized” and “realized.”

- **Lists and guides: Songs of the 1960s revisited (Sept. 11, 2006)**
  - Written by Pitchfork staff
Brian Wilson’s solo piano version of “Surf’s Up” shows on three different staff lists: Ryan Schreiber [Pitchfork founder], Brandon Stosuy and Mark Richardson.

- **Longform: The year in news: Part one (Dec. 11, 2006)**
  
  
  - Written by Amy Phillips and Matthew Solarski
  
  - Summation of all the major or ridiculous news events of 2006. Brief mention of an action-type Brian Wilson figuring being made and released for purchase.

  
  - Written by Mark Richardson
  
  - Ties together *American Idol*, lo-fi rocker Robert Pollard, electronic/glitch artist Christian Fennesz and the Beach Boys and how well-written songs are “the true stars of the universe.” The Beach Boys and Brian Wilson are mentioned in the context of Fennesz “covering” “Don’t Talk (Put Your Head on My Shoulder.”

  
  - Written by Pitchfork staff
  
  - Culls together some of the worst album covers of 2011, including Jennifer Hudson’s *I Remember Me* and Brian Wilson’s *Songs in the Key of Disney*.

  
  - Written by Damon Krukowski
Pitchfork contributor makes the case for mono, rather than stereo, as the superior format to listen to music in. In making his argument, Krukowski talks about how it’s a format Brian Wilson prefers (*Pet Sounds* was mixed in mono rather than stereo). Wilson is name-checked several more times throughout as Krukowski continues to build his case.

**Reviews**

- **The Beach Boys - *Pet Sounds: 40th Anniversary* (Sept. 8, 2006)**
  
  
  o Written by Dominque Leone
  
  o Boxset reissue of the Beach Boys’ 1966 magnum opus *Pet Sounds*, which includes remastered tracks and alternate takes.

- **The Beach Boys - *The Warmth of the Sun* (May 29, 2007)**
  
  
  o Written by Mark Richardson
  
  o Reviews a sort of “greatest hits” collection of the Beach Boys, which in fact organizes songs by the band based on a theme.

  
  
  o Written by Joe Tangari
  
  o Reviews a collection of the Beach Boys’ singles A-side/B-sides from 1962-1965, better known as the pre-*Pet Sounds* era.
Appendix C: Photographs

Daniel Johnston

  - Written by Pitchfork Staff
  - Daniel Johnston and collaborators such as Jad Fair and Mark Linkous performing in Great Britain.
  - No mention of mental health, mental illness or mental health issues.

The White Stripes

  - Written by Pitchfork Staff
  - Short article about the garage rock duo performing an impromptu show at a classroom in British Columbia.
  - No mention of mental health, mental illness or mental health issues.

  - Written by Pitchfork Staff
  - Similar to the previous article, this time about the garage rock duo performing in Yukon and Nunavut.
  - No mention of mental health and mental illness.
• White Stripes rock a city bus [Winnipeg, Manitoba; 07/02/07] (July 3, 2007)
  
  
  o Written by Pitchfork Staff
  
  o Similar to the past two articles, in this case the duo played two songs on a city-bus in Winnipeg, Manitoba.
  
  o No mention of mental health, mental illness or mental health issues.

  
  o Written by Matthew Solarski
  
  o This is a continuation of previous articles about Jack and Meg White playing on a bloomin’ boat in Charlottetown, Prince Edward Island.
  
  No mention of mental health, mental illness or mental health issues.