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## Nostalgia ultra frank ocean cd



You know it already, but Frank Ocean's website still has a picture of the singer with a message written underneath: I got two versions. I got twoooo versions. #ISSUE1 #ALBUM# JULY2015 #BOYSDONTCRY. He sits in a chair, leaning over a stack of his Boy's Don't Cry zines, which was to be released with his sophomore LP of the same name in July 2015. Since the failure to release this album and zine, Kanye West has also not released a zine, and although kind of not released an album with a song that briefly features Frank Ocean (despite a launch party, West's publication has not been made available to the public). It can feel as if Ocean has become a ghost of the music industry, appearing briefly on a tempting chorus, only to disappear back into the chasm of Los Angeles. Being a Frank Ocean fan in 2016 is not about being frustrated; it's about being a frustration meme. Have you expressed your annoyance that he hasn't released anything new yet? If not, are you really a fan? Waiting for Frank Ocean has become the new listener to Frank Ocean. In 2011, things were very different. On this site five years ago (give or take a few days), I wrote a post about Nostalgia, Ultra, mixtape that introduced Ocean to an entire audience of people who didn't even realize they cared about R&B. My first thoughts basically boiled down to: Here's this tape. It is free and you can unsubscribe at any time. You like Odd Future, don't you? Frank Ocean is connected to it. Also: something about Kenna. My post was published days after Nostalgia, Ultra's release, a delay that is basically unthinkable on today's internet. I mentioned that during this week, rather than listening to Frank Ocean tape for the days it had been out, I had gone down a very specific rabbit hole, spending countless hours listening to a low fidelity mixtape rip of Waka Flocka and Mystikal's Cookin Up 1000 Grams. I hadn't engaged properly with Nostalgia, Ultra, because I wasn't sure how to. It felt too real to give it the quick blog post once over and move on. For the untouched of the music industry hype machine, Odd Future was then involved in. Nostalgia, Ultra felt more like a bedroom record; the kind of thing a guy with a preternatural talent for songwriting could cook up in his attic and then dump into the world immaculate by expectations or popular convention. But it was more polished than that. It sounded like Ocean had chiselled away at these songs, holding on to them until they atterened the perfect centerpiece between binary nostalgia and emotional honesty. About a month after its release, another free R&B mixtape arrived without warning. It was House of Balloons from The Weeknd, another previously unknown artist that I had written briefly about. While Nostalgia, Ultra announced itself clearly and effortlessly, House of Balloons was already cynically-imbued with cocaine comedowns and glass board Listening to it felt sinister, especially next to Ocean's regarded, downright-sunny-by-comparison record. I looked like looked like two in my head all the time. I shouldn't have done it, but how could I not? Both were free releases. Both announced new artists who almost immediately influenced the state of pop music in big ways. Both seemed to say something about R&B. In the early days, The Weeknd shook the genre's roots and opted for nihilism while avoiding warmth. Ocean was the opposite. Nostalgia, Ultra was a love letter to music, and whether he knew it or not, a farewell to being able to make songs without the world noticing. After Nostalgia, Ultra, everything Frank Ocean did would be the most important thing ever. Back in those heady days, when most of the context of the tape was that it was from a guy who was somehow associated with Odd Future, even though he was older and had already had a music career that never really took off, there was still an appealing looseness to it all. Ocean plays a quick Radiohead excerpt before being told to turn it off, or he sings new lyrics over The Eagles' Hotel California, (a move that would result in a near-trial, and a harbinger of how a music industry could stifle any kind of casual fun almost immediately). When you listen to nostalgia, Ultra now, the highlights are still so high – so evocative and emotionally complex. Ocean is a vivid but succinct writer, able to sing about depression and fear and broken hearts with a fresh point of view: And I've got this black suit on/Roamin' around as I'm ready for a funeral/Five miles to the road running out—my favorite line from Swim Good, a final highlight from the tape. Later in the song, we find him kicking his shoes off and staring at the vast expanse of endless seas. It's a testament to his songwriting that he's able to find new angles for emotional clichés without turning into rote corniness. Nostalgia, Ultra is a minor work by a great artist who works best when he doesn't have to behave like a great artist. By default, the album is smaller. It is free to download and was never re-released. It's not streaming on Spotify, and thanks to that whole Eagles thing some of the tracks are even hard to come by on YouTube. If it wasn't that great, it would become another internet curiosity, buried under heaps of digital detritus and mislabeled ID3 tags. Pretty soon (Right? Right??) there will be another Frank Ocean album and it will be welcomed in a very different internet landscape than the one that existed when Nostalgia, Ultra came out. He will not be greeted by quick blog posts, but by almost immediate essays on what he means to the world. Whether he likes it or not, since Nostalgia, Ultra's release, Frank Ocean has become a galion figure. He is what we want music to be: a true expression of emotion largely untouched from the machinations of the music industry. One of the best things about Nostalgia, Ultra was the way could just kind of happen on it without having to immediately decide what it all means. Luckily Frank Ocean seems to be blessed with the ability not to give a fuck about what people want Him. Things are different now. No better. No worse. But there's a good chance that if you heard the album when it was released, you might remember those days fondly. Being Frank Ocean means something completely different than it did five years ago. Now we expect everything. There's a new kind of pressure on him, and it's all entangled in a new kind of nostalgia: our own. Magazine Subscribe NOTE: jacket has a slightly dented corner, but vinyl IS MINT & UNPLAYED/SEALED and on beautiful reddish-orange vinyl that matches the M3 on the front – Much like the 80s BMW on the cover of his debut album, Nostalgia, Ultra, gifted singer-songwriter Frank Ocean apparently is out of step with time. It doesn't jibe with his resume, a seemingly impeccable combination of mainstream R&B credentials (he's co-written songs for John Legend and Justin Bieber) and underground cool (he's associated with outlaw hip-hop collective Odd Future Wolf Gang Kill Them All). But after going nowhere as a solo artist signed to Island Def Jam, Ocean decided to send Nostalgia, Ultra as a free download last month. Hearing the record, it's no shock that Ocean's label didn't know what to do with him. Nostalgia is a moody, often downbeat character study, a kind of musical version of the Reagan-era confessional less than zero. Ocean presents himself as a troubled guy in his early 20s who does cocaine for breakfast (as he sings over an aesthetic shuffle delivered by superstar producer Tricky Stewart at Novacane) and can't decide whether to rue or revel in his conflicting feelings about women (hit-single-in-waiting Songs For Women). Sampling world-class sulkers like Coldplay and Radiohead, as well as Stanley Kubrick's uncomfortable dissection of marriage, Eyes Wide Shut, Ocean saves his boldest haul for the 7-minute epic American Wedding, fantasizing about his nuptials as the ultimate hymn of coke-addled self-absorption, The Eagles' Hotel California, plays out in its entirety. Like the rest of Nostalgia, it's dark, playful, a little tasteless, and absolutely riveting. 2 comments 2011 mixtape by Frank OceanNostalgia, UltraMixtape by Frank OceanReleasedFebruary 16, 2011Recorded2010ReAlternative R&B;B;[1][2]Length42:06LabelSelf-releasedProducerHappy PerezTROY N&KTricky StewartMidi MafiaJames FaunteroyCorey ChaseFrank Ocean chronology Nostalgia, Ultra(2011) Channel Orange(2012) Singles from Nostalgia, Ultra NovacaneReleased: 31, 2011 Swim GoodReleased: October 18, 2011 Nostalgia, Ultra (stylized as nostalgia, ULTRA, and occasionally nostalgia/ultra) is the debut mixtape by American singer Frank Ocean. It was released on 16. [3] Ocean was inspired to make mixtape after Hurricane Katrina in his native New Orleans and his subsequent move to Los Angeles. After joining alternative hip hop group Odd Future in 2010, he even released the mixtape, without initial promotion. Nostalgia, Ultra has a unique aesthetics and features surreal themes and nostalgic nostalgic The songs focus mostly on interpersonal relationships, personal reflection and social commentary. After its release, mixtape received rave reviews from music critics. The cover features an image of a bright orange BMW E30 M3, Ocean's dream car, in plain sight amid lush greenery. [3] In May 2011, Def Jam announced its plans to release the mixtape as an EP on 26 May 2011. However, the release of the European Parliament was delayed indefinitely in July 2011 and has since been cancelled. Two singles were released from the discontinued EP version: Novacane and Swim Good. Both songs received music videos directed by Australian director Nabil Elderkin. Ocean embarked on a solo concert tour through North America and Europe to promote the record and played a total of 7 shows. In addition, his 2012 performance at the Coachella Music Festival included several live renditions from the release, including Strawberry Swing and Lovetimestems. The mix appeared on several music critics' and releases album lists at the end of the year. Controversy arose in March 2012 over the song American Wedding, a remake of the song Hotel California by the American rock band Eagles. Musician Kanye West was reportedly a fan of the mixtape, which led to Ocean appearing on the album Watch the Throne. Subsequently, Ocean collaborated with artists Beyoncé Knowles and Jay-Z after they were introduced to mixtape through The West. Since release, both Ocean and mixtape have developed a cult following. The mixtape was followed by the release of Ocean's debut studio album Channel Orange to even greater critical acclaim in 2012. Background Ocean was forced to move to Los Angeles after Hurricane Katrina. Frank Ocean was born in Long Beach, California. When he was 10, his family moved to New Orleans, Louisiana. He made the decision to pursue a career in music at a young age, and as a teenager he did the neighborhood's duties to fund his early study sessions. After Hurricane Katrina hit her hometown of New Orleans, Ocean moved to Los Angeles to pursue a record career. [4] He initially had trouble sustaining a career while juggling a job, due to spending too much time in recording studios, making him too late for his job. [5] He began writing songs, and he sold them to other recording artists; Selling his first song to Noel Gourdin at the age of 19. [5] Discussing why he chose to write songs, Ocean commented that I feel at a higher level of consciousness when I'm creative. [5] Eventually, he landed songwriting concerts for established artists such as Brandy, John Legend and Justin Bieber, earning significantly more money. [6] In late 2009, he met producer Tricky Stewart, who helped Ocean sign a contract with Def Jam Recordings as a solo artist. However, he was initially unable to build a relationship with the company. [6] In protest, Ocean joined the rap collective Odd Future and introduced him to artists such as Tyler, the Creator and Hodgy Beats. His debut was SteamRoller on Domo Genesis album Rolling Papers. [7] Ocean garnered recognition and generated interest while in the group, and Rolling Stone magazine's Jonah Weiner called him a gifted avant-R&B smoothie. [8] During his time with the group he recorded and self-titled Nostalgia, Ultra without any pre-release promotion on his Tumblr account. [9] Music and lyrics Mixtape samples songs from Radiohead, Coldplay, MGMT, Mr. Hudson and The Eagles, which Ocean sings over. [4] Ocean, when he left the album to iTunes, called it bluegrass and death metal out of arbitrariness. When asked why he uploaded the songs that way, he replied: I don't want to seem like I have a case against genres, or maybe I do... Bluegrass is all the way swag. Bluegrass is all the way swag. [6] Ocean described the production of his mixtape as a work of love and said it was difficult to make. Not like writing the songs [or] arranging the songs. It also had a difficulty level. But just piece together all levels to do it at the level, the quality of records I wanted to do... But it was a process I appreciate so much. [10] In his own words, Ocean calls the album nostalgic. He explains it's a longing for the past. That's how this record felt. [6] The lyrical content, according to Ocean, relates to heartbreak and other well-known tropes of interpersonal relationships: I didn't try to make a record that people could relate to, I was just trying to make a record of the shit I wanted to express. The shit I wanted wanted to get off my chest. [...] A lot of this record is affected by a relationship, but I don't owe the whole project to a situation. It doesn't matter what the details of it are. [6] Discussing the writing process behind the album, he mused that he was just inspired to tell stories. [11] He continued, you need to make sure the listener listens to you, so I you put it into a song, often times, if the song is striking enough, you can really deliver the story most effectively while keeping the ear of the listener all the time. I think it all starts with the stories for me. [11] When Frank was asked by The Quietus if the songs from the album drew from his personal experience, he commented my kitchen is usually pretty clean. But you have fun with imagery, and for me the whole concept that everything has to be... No one gets mad at a director when a director's film isn't about his life. People think that with a musician that shit should be like a fucking play of games of their entire life, but it's not. It's pictures, and a little bit of satire. [12] When asked if he was making R&B music, Ocean replied that he didn't like how, in the United States, if you're a singer and black, you're an R&B artist. Sentence. Ocean states that the songs on the mixtape contain R&B influences, but that it is not an R&B album entirely. [12] Songs Novacane Novacane tells a tale of a girl who got offing porn while going to dental school. Swim Good Swim Good is a song that Frank wrote about a murder suicide. Problems playing these files? See media help. The album begins with a melodic cover version of Strawberry Swing by the English alternative rock band Coldplay. [13] Connor O'Neill of The Miscellany News writes that the cover begins the album with so much atmosphere you almost melt into it and then spreads you over an apocalyptic swan song. [14] The song ends abruptly with the rude sound of an alarm clock, followed by the nightmarish song Novacane. [3] [15] It has been called a love song of sorts, with influences taken from alternative hip hop group The Pharcyde. [16] Lyrically, the track explores a story in which the singer meets a girl who tries to act her way through dental school by working in porn. Ocean meets the girl at Coachella, a musical festival taking place in Indio, California. [17] Ocean acts as the protagonist of the song, in love with a girl so passed on drugs that Ocean, who wants to be close to her, has no choice but to get passed on the same drugs. The couple get high using dental local anesthetic. [17] Several interludes are placed throughout the album, named after video games such as Street Fighter, Metal Gear Solid, GoldenEye 007 and Soulcalibur. [3] This is reported to give the album a more nostalgic feel; The record is held together by tiny interludes named after 1990s video games, where unmistakable sounds of a cassette player rewind, fast forward and stop heard. [3] On the track We All Try, Ocean speaks against homophobia. According to The Guardian, Odd Future's frequent use of the word "aggot" troubled liberal bellies, and that Ocean was brave enough to stand alone again, declaring on "We All Try": I believe that marriage is not between a man and woman, but between love and love'. [18] On the same song, he reveals his opinion on the pro-choice debate: I believe a woman's temple gives her the right to choose / But baby not abortion.' [18] He obliquely announces his support for a woman's right to choose and gay marriage, both of which are hardly typical R&B tropes. [19] Pitchfork Media wrote that in a sketch called Bitches Talkin, the ladies tell him to cut it out with the cursed Radiohead, while Optimistic plays in the background; in "Songs For Women", he obliges - he's in a indie kid when it comes to alienation, but a pragmatist when it comes to sex. [15] Songs For Women is a song in which Ocean cannot decide whether to rue or revel in his conflicting feelings about women. [20] The song offers a self-deprecating perspective with a stunned, restrained delivery. [21] Lyrically the track expresses a narrative in which he tries to arrange an after-school meeting in his father's empty house and brags about harmonizing to Otis, Isley and Marvin. [20] He regrets that his woman does not listen to him or his It's like she never heard of Despite the suave delivery and the song's inherent tunefulness, the purpose of Ocean's devotion soon ditches his love songs in favor of those songs in favor of those songs (Drake included). [22] Mixtape also contains several references to American director Stanley Kubrick and his films, especially Eyes Wide Shut. [20] Nicole Kidman's untalait loneliness from the film can be heard during the song Lovetimestems, adding a sense of manic anxiety. [3] The film is also referenced on the track Novacane, in which Ocean also sings that he is feelin as Stanley Kubrick. [17] [20] After there is the track There Will Be Tears. The song has been described as emotional in nature, containing a glitchy beat sampled from Mr Saunders. Hudson, with highly synthesizing vocals. [18] There Will Be Tears has a thunderous bass opportunity over a hyperactive 808 beat. [14] Ocean sings about not having a father, Hide my face, hide my face, can't let them see me cry / Because these boys had no fathers either / And they weren't crying where he let his guard down completely. [3] [18] Swim Good has been called an astonishing suicide song, and that Ocean finds himself dressed in black (Like I'm ready for a funeral), plagued by heartbreak and on the verge of driving his car into the sea. [18] The song is a grim escape fantasy that describes a murder suicide that has the singer driving his car to shore, his suitcase 'bleeding' with 'broken hearts'. [21] The hook of the song ends with the chorus of I feel like a ghost, no Swazee, ever since I lost my baby. [21] Dust uses books as an extended metaphor for memoir and experience, with lines like so many pages I wrote, wishing I could revise 'em/But there is no deletion. [23] The penultimate issue is American Wedding, a 7-minute remake of Hotel California by the American rock band Eagles. [20] The track expresses an extended narrative of a shotgun marriage and subsequent divorce. [9] It is here that we can get a little peek into the psychology of the man evading the leading genre of love songs: He does not believe in love. At least not in the United States. [14] The song has a completely unexpected ending for a song narrated as a flashback. [14] The album ends with Nature Feels, a reinterpretation of MGMT's Electric Feel. The song exhibits Ocean as an openly funny character, opens the song with the line I've been defined to fuck you in the garden. [19] According to Pitchfork, regardless of the mood, Ocean is always quick to add fine information that makes his songs his songs. [3] Pitchfork called Nature Feel an MGMT sampling. Garden of Eden fuck ode. [3] Critical reception Professional ratingsAggregate scoresSourceratingMetacritic83/100[24]Review scoresSourcesourceratingAllMusic[21]A.V. Club[20]The Boston Phoenix[25]Fact5/26[MSN Music (Expert Witness)A[13]Pitchfork7.8/10[3]RapReviews7.5/10[27]Snpikutmusic3.5/5[28] Nostalgia, Ultra received widespread acclaim from critics. On Metacritic, which assigns a out of 100 reviews from mainstream publications, mixtape received an average score of 83, based on nine reviews. [24] Anupa Mistry from Exclaim! called it sophisticated, pulsating and expansive, and wrote that Ocean's all sensibilities prove musically intuitive[29] AllMusic's Andy Kellman felt that Ocean's uniqueness lies in his woeful, often self-deprecating perspective and numbered, restrained delivery rather than his production choices, which he found neither unusual nor especially left of center. [21] Steven Hyden of The A.V. Club called mixtape dark, playful, and expansively tasteless and absolutely insensitive. [20] Connor O'Neill of The Miscellany News wrote that by channeling [the primary means of R&B;B decadence] through his diverse and divergent palette, Ocean literally makes both his nostalgic impulses and the odd future of which he is a part. [14] The Village Voice's Sean Fennessey called him an intuitive R&B stylist, with a firm sense of song structure. [19] Rudy K. of Sputnikmusic felt that the mixtape sounds so fresh, so real to a member of Odd Future and declared: With Ocean, it never sounds contrived. [28] In his review of MSN Music, Robert Christgau described Ocean's romantic regrets as models of texture, respect and deep loss, their beats subtle, seductive, weird, and seized as time, whether he is inserting 'songs for women' that are soon trumped by Drake's, not feeling a porn-moonlight dental student and her 'novacaine', or canceling a courthouse wedding ceremony just before his bride turned in her white suit on the hijab. [13] Pitchfork's Ryan Dombal commented that Drake's melancholy paranoia and The-Dream's high melodrama are different, too. But there's also an intoxicating surreality around Nostalgia, Ultra, that makes it unique. [3] Jon Caramanica of The New York Times called it smart and intuitive ... Full of astral soul who owes debt to Terence Trent D'Arby, Pharrell Williams, even Drake, adds that the [Ocean] singer casually, but precisely, stretches out syllables as if he's forgetting to let them go. [30] NPR's Andrew Noz commented that it's his songwriting, smart and subtle, that sets Ocean far from this package, adding that The Finest Moments of Nostalgia, Ultra revolves around the same soul-baring and minutiae-obsessed space as Marvin Gaye's breakup opus Here, My Dear or any number of Prince's more idiosyncratic ballads. [9] No Ripcord's Charlie Jebb wrote that Nostalgia, Ultra has more than enough good things to establish Ocean as an artist to see, calling it [an] R&B record with crossover potential without sacrificing soul, creating a complete picture of its author, warts and all. [31] Scheduled reissue May 19, 2011, Ocean's record label Def Jam announced its plans to release an EP containing traces of nostalgia, ULTRA. [7] [32] Ocean announced that the reissue would have been titled Nostalgia, Lite and that it was expected to seven numbers. [33] The European Parliament was scheduled to be released on July 26, 2011, however, Ocean noted on its official Tumblr page on July 24, 2011 that Nostalgia, Lite would no longer be released on July 26 and that the project was canceled. [34] Both Swim Good and Novacane were set to be featured on the release. Speaking about what other songs would do it on the reissue, Ocean commented that The Eagles try 'American Wedding' has no chance in hell of being cleared. [35] He continued, Coldplay trying 'Strawberry Swing', possibly, I may hear from people who say they know, MGMT, those guys seem chill. I heard that they heard the record 'Nature Feels' and they liked it very much, so hopefully it can go once. [35] Other tracks on the reissue were set to be Acura Intergul, which appeared on the unofficial release The Lonny Breaux Collection, and whip appeal, which was released in 2012. [36] In 2012, Ocean commented again on his blog that Nostalgia Lite is never coming out. [36] Novacane was officially released as the first single from Nostalgia, Ultra on 31. [7] Novacane first charted on the U.S. Billboard Hot R&B/Hip-Hop Songs on May 11, 2011 at number 65. [37] The following week, it rose to number 58, and on its third week, the individual rose to number 52. In its fourth week, it rose to number 17. [38] The music video for Novacane was released on 16. [39] When discussing the video, Ocean commented I was just trying to connect or articulate visually numb. The feeling of wanting to feel something you can't feel. A lot of things can cause that numbing, but in the video it was a kind of topical aesthetic and a little bit of special effects. [10] [40] The song also charted on the Billboard Hot 100 at position 82 and at 6 on Billboard Heatseekers Songs. [38] Swim Good was released as the second single from the mixtape on 18. [38] It entered the top 40 in Belgium. [41] The music video (directed by Nabil Elderkin) was released via Ocean's tumblr account on 16. [42] Ocean performed with Novacane and She with Tyler, the Creator at an Odd Future performance in New York City. [43] During Odd Future 2012's tour promoting The Odd Future Tape Vol. 2, Frank performed with the group. [44] Tour Ocean performing at Coachella in 2012 Ocean embarked on a six-date concert tour from November 5 to November 15, 2011, through North America and Europe to promote both mixtape and his other musical projects. [45] Originally, six shows were scheduled with a New York City performance at the Bowery Ballroom on June 6, 2015. The original date for this show was postponed to the 27th and that an additional show on the 28th had been added. [46] The reported cause was that Ocean was ill. [46] The performances contained no opening act, and the only performer on stage at any given time was Ocean. [47] Rolling reviewed the debut show, calling Ocean awkward at times, although they stated that fortunately his dispassionously told stories of love and loss in a world that assumes perishability could handle the strain of the audience. [47] MTV commented that it took Ocean some time to warm up to the audience at his debut New Orleans performance, although they noted that the performance started the tour to a promising start. [48] MTV later reviewed the New York performance on 27 April [49] The New York Times critic Jon Caramanica gave a positive review to the same New York performance, calling Ocean a durable singer and writing that in his elegant, knowledgeable, slightly quirky post-soul, he switches sneakily between the two subjects, singing about love as a byproduct of music and using the subject of music to dig deep about love. [50] The set lists for the various shows varied, although singles Swim Good and Novacane were performed at all shows. Other tracks like LoveCrimses, Mast and American Wedding were performed at a majority of the shows, and Strawberry Swing We All Try was performed four times each. [51] Parts of No Church in the Wild and Made in America, along with I Miss You and Thinking Bout You, were also performed. [48] [52] The performances of the American Wedding were accompanied by comedic moments when Ocean played Guitar Hero. [47] Ocean performed at the Coachella Musical Festival in April 2012. [53] Impact Kanye West, a fan of Nostalgia, Ultra, asked Ocean to work on Watch the Throne, which led to Ocean meeting Beyoncé and Jay-Z. Before the release of Nostalgia, Ultra, Ocean was a relatively unknown artist who made a majority of his money from ghostwriting. [4] Within six months it was noticed that Ocean had become the go-to vocal hook man. [54] The release of mixtape interested rap musician and producer Kanye West, who was reported to be a big fan. [55] West invited Ocean to write and sing two songs from Watch the Throne, a collaborative record with rapper Jay-Z. [56] Frank wrote and gave vocals on the tracks No Church in the Wild and Made in America. [55] Singer Beyoncé heard about the mixtape through her husband Jay-Z and was a fan of it. She subsequently invited Ocean to co-write I Miss You for her album 4. [57] Discussing how she first heard about Ocean and Nostalgia, Ultra, she commented: Jay-Z had a CD player in the car one Sunday when we drove to Brooklyn. I noticed his tone, his arrangements and his storytelling. I reached out to him immediately- literally

the next morning. I told him to fly to New York and work on my plate. [57] West also offered to perform on Ocean's debut album, but Ocean refused and said as much as I want to work with you... I'd like to do it without you. I'd like to do it alone. [58] Rapper Nas was also a fan of the mixtape, writing that He is new, he is fresh. He doesn't sound fly-by-night. The moment you hear it - I hear what he says', and Concerns. [59] Nas also stated on Twitter that he and Ocean collaborated on a song from Nas's tenth studio album Life Is Good, even though the material never made the album. [59] Chicago-born rapper Lupe Fiasco also expressed a positive attitude towards the release. [60] Ocean quickly became Odd Future's main song highlight, providing vocal hooks on Odd Future albums like BlackenedWhite, Goblin, and The Odd Future Tape Vol. 2. [61] [62] [63] Ocean toured with the group on several occasions and performed during their shows. On 13anting, 2012, the BBC announced that Ocean had finished second in the BBC's Sound of 2012 poll. [4] In addition, MTV described the mixtape as a cult classic. On August 30, 2012, the music video for Swim Good was nominated for three MTV Video Music Awards: Best Direction and Best Male Video, in which Ocean was nominated for Best New Artist for his work on the video. [65] Accolades The record was nominated for Best International Album at the Swedish Grammis Awards 2012. [66] Despite being a mixtape, Nostalgia, Ultra was featured on several music critics' and release album lists at the end of the year. Pitchfork Media put that number 35 on its list of the year's top albums and wrote that Chris Breaux, who goes by Frank Ocean, is a male R&B singer with male R&B opposites: Although he'd like to listen to his heart, he can't completely ignore his cock. [15] The Guardian writer Tim Jonze called it the third best album of the year, dreamy afraid of tackling suicide, miscarriage and absent fathers, this free mixtape introduced one of our most refreshing new R&B stars. [18] A.V. Club ranked album number 15 on its year-end list, commenting that Nostalgia, Ultra became a runaway Internet hit that showed off Ocean's alluring croon as well as his outre songwriting skills. The sweetly romantic, but thoughtful and moody, Nostalgia is an R&B record for manism, from the hazy lament from 'Novacane' to the introverted contradiction of 'Songs For Women' to the clever pop remakes of 'The Eagles' 'Hotel California' and Coldplay's 'Strawberry Swing'. [67] Rolling Stone named it the 24th best album of the year and wrote the debut mixtape from the 24-year-old singer (and Odd Future member) is an avant-R&B killer. [68] Complex called it the fourth best album of the year and the second best mixtape. [69] [70] Time called it the fifth best album of the year, and wrote that Ocean also weaves the sound of a tape recorder in rewind, video games and Nicole Kidman's untotic monologue from Eyes Wide Shut in his songs to give the album a personal feel — as if Ocean were marrying us with a collection of sounds that he finds emotionally meaningful. [71] Spin named it the 41st album of the year, while Mojo placed the album at number 49. [72] [73] Robert Christgau named the fourth best album of the year on his Pazz & Jop; Jop dean list. [74] In 2019, the album was ranked 41st on The Guardian's 100 best albums on the 21st Century list. [75] The trail received widespread critical acclaim. It was performed as one of the best songs of the year by The New York Times.[76] Ology,[77] Spin,[78] Zimbio,[79] and Pitchfork Media named both the video and the song as among the best of the year. [80] [81] Controversy Don Henley of The Eagles In March 2012, controversy arose over the track American Wedding, which samples The Eagles' song Hotel California. Don Henley of the Eagles had threatened legal action over Ocean's number, claiming that Ocean's version of the song was illegal. [82] The track was widely removed from the Internet after this controversy, being removed from music sharing sites such as YouTube. [83] A spokesperson for the band announced that a lawsuit would be filed against Ocean if they performed the song live. Frank Ocean not only 'try' part of the Eagles' Hotel California; he took the entire master track, plus the song's existing melody, and replaced the lyrics with his own. This is not creative, let alone 'scary.' It's illegal. For the record, Don Henley has not threatened or brought any lawsuit against Frank Ocean, although the Eagles are now considering whether to. [84] Several publications noted that the song was released for free on a non-profitable mixtape and that live covers of famous songs are common in live performances, and that sampling is a common practice on mixtapes. [83] Ocean responded to the controversy via his Tumblr account: He (They) threatened to sue if I performed it again. I think it's fucking cool. I think if I play it at Coachella it will cost me a few hundred racks. If I don't show up in court, it will be a judgment against me &amp;: will probably show up on my credit report. Oh, yes. I'm trying to buy my money anyway. They asked that I release a statement expressing my admiration for Mr. Henley, along with my help pulling it off the grid as much as possible. The shit's weird. Isn't this guy rich as fuck? Why sue the new guy? I didn't know I knew that song was. I released it for free. If anything, I pay homage. [85] Ocean occasionally performed the song live with an altered event, failing to take advantage of the original Hotel California rehearsal. Henley eventually spoke out about the controversy, defending his position on the 2012 litigation threat and referring to Ocean as talentless. [86] Track listing No. TitleWriter (s)Producer (s)Length1. Street Fighter 0:232. Strawberry SwingChristopher BreauxGuy BerrymanJonny BucklandWill ChampionChris MartinMarkus DravsBrian EnoRik Simpson3:553. NovacaneBreauxChristopher StewartMonte NeubleTricky Stewart5:034. We all try BreauxHappy PerezPerez2:525. Talkin' (Metal Gear Solid)Thom YorkeJonny GreenwoodColin GreenwoodEd O'BrienPhilip SelwayNigel GodrichRadiohead0:226. Songs for womenBreauxPerez4:137. LovemerciesBreauxAntwoine CollinsTROY NôKA4:008. Goldeneye 0:189. There will be TearsBreauxBenjamin MclodowieMr HudsonTROY NôKA3:1510. Swim WellBreauxWayne NugentKevin Mafia4:1711. DustBreauxBei MaejorCollinsMaejorTROY NôKA2:3412. American Wedding (featuring James Fauntleroy)BreauxGlenn FreyDon HenleyDon FelderRandy MeisnerJames FauntleroyBill SzymczykFauntleroy0:113. Soul Calibur 0:1814. Nature FeelsBreauxBenjamin GoldwasserAndrew VanWyngardenDave Fridmann3:43Total length:42:06 Sample credits[4][failed verification - see discussion] Street Fighter contains samples of Lovers in Japan and Life in Technicolor performed by Coldplay. Strawberry Swing contains samples of the song of the same name performed by Coldplay. Bitches Talkin' contains samples of Optimistic done by Radiohead. Lovemercies includes dialogue excerpts from the film Eyes Wide Shut. Goldeneye contains samples of Central Park and Everything Is Broken performed by Mr Hudson. There Will Be Tears includes samples of the song of the same name performed by Tyler, the Creator. American Wedding contains samples of Hotel California performed by Eagles. Soul Calibur includes samples of 4th Dimensional Transition and Kids, conducted by MGMT. 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