

the

Wattage

mic drop

- ☆ New albums & reviews (Hozier, Olivia, Maggie, and more)
- ☆ Senior citizens of ham reminisce :!)
- ☆ Covers better than the original?!?!
 - ☆ Listening to new albums every day
 - ☆ Beyoncé: After He Cheats
 - ☆ Games!
- ☆ History of the playlist
- ☆ Anticipated albums
 - ☆ Top 10 Animal Album Covers
 - ☆ Super bop spring playlist
 - ☆ Djo unveiled
 - ☆ Syd Barrett & Pink Floyd
 - ☆ Greer: the band
 - ☆ Mitchell & Young Return



GUTS (spilled) GUIDE

by Sabrina Broderick

In honor of the recent release of Olivia Rodrigo's *GUTS (spilled)*, we at *The Wattage* decided that an article on the pop princess was long overdue. Rodrigo has been a huge force in the music industry for the past few years, and I am here to say that her second album does not disappoint. In fact, I appreciated the maturity of this album both in musical style and content, after feeling a little... old for her first album, *Sour*. If you have not yet had the chance to listen to the new release, fear not! I have created the perfect guide to listening to and properly experiencing the emotional highs and lows of *GUTS (spilled)* around campus. I hope you enjoy!



all-american bitch: ignoring opps on martin's way strut (pretending to look at phone)

bad idea right?: climbing through the bathroom window of pub

vampire: kicking your roommate out for your therapy session

lacy: crying in kj basement at 1pm

ballad of a homeschooled girl: climbing onto mail center roof just to feel something

making the bed: breaking into glenview for free laundry (+bonus mold)

logical: walking to the science center for a class that is not even remotely STEM related

get him back!: hot girl walk from darkside to boiler room

love is embarrassing: totally coincidentally showing up to fojo during your crush's shift

the grudge: high off darkroom chemicals at midnight

pretty isn't pretty: going to utica coffee to escape campus

teenage dream: stranded at walmart because the jitney got canceled for weather

obsessed: sh*t talking at spaghetti kettle

girl i've always been: ktsa pond skinny dipping

scared of my guitar: losing your mind in the ktsa recording studios



stranger: treating yourself to a euphoria bacon egg and cheese

so american: drunk diner b jukebox





A Brief History of the Playlist



by Maddie Cloutier





So you've just gotten into a new relationship or made a new friend. Congratulations! "What do I do now?!?" I hear you asking. Well, the only natural next step is to make a heartfelt, handmade playlist of all of the songs that you want to share with this special someone.






In a world where Spotify blends can make a playlist curated to your and another person's music tastes almost instantly, the effort of taking the time to search for songs and add them individually into a playlist, accounting for cohesiveness and vibe, and thinking of someone else the whole time, is something truly special. It is perhaps the most intimate thing one can do for someone else, save for giving them a little forehead kiss.





But how did people share their music tastes in a curated and loving way before they could make playlists with Spotify or Apple Music? In the beginning (the 70s), there were cassettes! With these, you could play your favorite songs and simultaneously record them onto a blank cassette. Record as many songs onto this blank cassette as the tape would allow, which was usually around 90 minutes, and you've got yourself a mixtape to hand over to your favorite person!



This, however, was a lengthy process, as you had to record each song in real time. With the technological advances of the 90s and early 2000s, mixtape-making was streamlined with the CD. Instead of recording each song individually, you could download the mp3s of the songs that you wanted in your mixtape and use iTunes or Media Player to burn them onto your CD. The burning process only took about 5-10 minutes, much faster than recording on cassettes. As we all know, though, a good playlist or mixtape requires time to think through your song choices and curate a vibe, not just time to put it into a listenable format.



Whether you use a cassette, CD, or your phone, the most important factor of the curated playlist has always been the effort that you're willing to put into it for someone that you care about. I encourage each and every one of you to go out and craft a playlist for your special someone to show them how much you love and appreciate them. A forehead kiss wouldn't hurt either.



A New Day, A New Album

by Eliana Mannes

On February 15th, I embarked on an epic quest to listen to a new album every day. I had been in a music slump, listening to the same few songs on repeat, feeling sick of them but unable to listen to anything else. I then listened to the album *Songs* by Adrienne Lenker (I don't know how I hadn't listened to it sooner!) on that fateful Thursday and my love for music was revived. I knew that from then on I wanted to start this project of listening to a new album everyday, not only as a way to feed my passion for music, but also as a way to connect with others and have a new thing everyday to look forward to.

Finding new music, especially with the curated algorithm that Spotify uses, is difficult. I wanted to listen to albums I would have never heard of, and I wanted to try different genres and artists. For this I asked my friends to send me suggestions for albums that they love. I first asked only my close friends but then I started asking people I wasn't as close to, classmates, and even some strangers in an NYC record store to give me an album to listen to. While this project hasn't always been pleasant (some of y'all should not be allowed to listen to music) I have found it to be, for the most part, great fun. It has been a quest for sure to grow my music taste and breadth but I am glad that I have undertaken such a task.

If you have an album you want me to listen to, send it over. I think you can figure out what my email is. I also challenge you to listen to music that other people recommend, try something new! You never know, maybe you may find your next on repeat song or maybe you'll listen to 45 minutes of noise. Either way it is worthwhile.

Top Ten New Albums (In No Particular Order)

Songs, Adrienne Lenker

Blue, Joni Mitchell

2nd Impression, Ross Wylde

Vidrio, Mabe Fratti

Foxbase Alpha, Saint Etienne

You Don't Mess Around With Jim, Jim Croce

Pixel Revolt, John Vanderslice

Just Like Leaving, Bella White

World of Echo, Arthur Russel

Desire, I Want to Turn into You, Caroline Polacheck

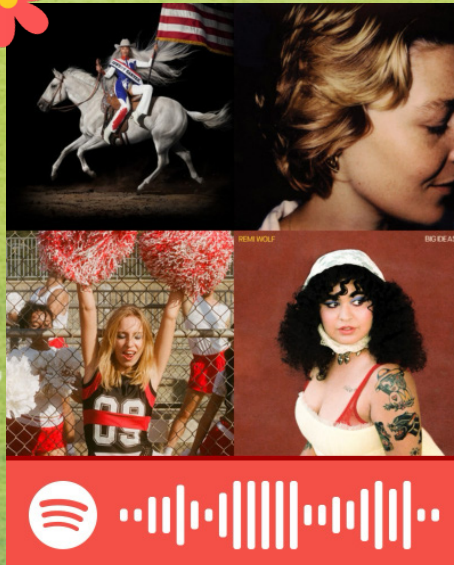


SABRINA'S SUPER BOP SPRING

Since we are being fed this spring with a ton of new albums from some of my favorite artists, I have created what I consider to be the perfect blend of new and old bops to listen to while walking around campus in a cute outfit or driving with your windows down (even though it's only like 50 degrees and not really windows-down weather yet). I've lowkey organized this playlist so that the vibes build up, but honestly it still goes crazy on shuffle, so do with this what you will. The only real requirement for listening is that you live your fantasy of being the coolest person on Martin's Way while playing these bops!

Xoxo,

Sab



NEW ALBUM REVIEWS

Hamilton College's self-appointed indie aficionados, Will Kretz and Dylan Buckser-Schulz, drop in to comment on two of 2024's biggest releases: Vampire Weekend's dense *Only God Was Above Us* and Waxahatchee's *Tigers Blood*.

WK: Vampire Weekend's new album *Only God Was Above Us* is no doubt a feat. It's a feat of scale. Distorted maximalism, epic song lengths, and generation-spanning lyrics dominate the album. It's also a feat of longevity. This is Vampire Weekend's fifth album released to near-constant critical acclaim, meaning the band has now enjoyed over 15 years as (arguably) America's most important indie rock band. Going into the album, I was expecting for the spell to hold. The four singles—"Capricorn," "Gen-X Cops," "Classical," and "Mary Boone"—were all incredible, each of them catchy, distinct, and uniquely Vampire Weekend. Even when I pressed play, I was expecting the spell to hold. On the opening track, "Ice Cream Piano," Ezra Koenig sings with rare emotive clarity as the song's production pummels you alongside him. "Ice Cream Piano," though, is the only song that truly reaches the high highs of the singles. "Hope" overstays its welcome after nearly eight minutes and "Pravda" sounds like a *Father of the Bride* song revived and retrofitted for VW's blasted out sound. (One note on *Father of the Bride*. The band's sonic shift to breezy hangout tunes made sense when they moved to Los Angeles. *Only God Was Above Us* is unabashedly NYC-inspired, but the band still lives in LA, making the whole thing feel like cosplay.) The record, above all, is jaded, strewn with lines like "You don't want to win this war 'cause you don't want the peace" and the chorus-turned-mantra "The enemy's invincible, I hope you let it go." It raises the question, has Vampire Weekend earned this cynicism? Can a band that never really stood for much take such a stance on standing for nothing? There's so much beauty sonically, but when you dig a little the lyrics begin to reek of fake deep. But don't let the critiques deter you. Every song is catchy. Every song works. It really is a feat of an album. But is it as good as people say it is? I'm not so sure.



DBS: Waxahatchee's new album *Tigers Blood* is an artfully arranged, self-assured alt-country opus that reaffirms the stellar writing and rising-star of Katie Crutchfield. *Tigers Blood* extends the artistic breakthrough of Waxahatchee's 2020 album, *Saint Cloud*, with an enhanced clarity. These new songs feel collaged yet incisive, tied to a vivid sense of place. On the introspective track "The Wolves," Crutchfield sings to an uneasy partner, "you beg for more / on every warm horizon / of what I let disappear." Moments of uncertainty form a landscape of revelation. The images of this album buzz with rich yet veiled details. On song-of-the-year contender "Right Back to It," the speaker's renewed love hovers like a moth in a goldmine; on album-closer "Tigers Blood," the speaker holds the shriveled rind of a relationship like a found penny. These images are ripe and gripping yet leave ample room for uncertainty, for interpretation. Crutchfield elevates such potent lyrics through her distinct vocal delivery, her honed and mesmerizing twang. On b-side opener "Lone Star Lake," the way Crutchfield tosses down the phrase "Turkey wheat" is perfectly lodged in my brain. Crutchfield's bold, ethereal voice always shines clearest, but this is a project founded on the entrancing consistency of a killer band. MJ Lenderman—a lovable up-and-coming artist in his own right—is essential to *Tigers Blood*. His warm, crunchy, melodic guitar graces nearly all these numbers; and his full-bodied vocal harmonies form a gorgeous flush with Crutchfield's sharper lilt (the defiant simplicity of MJ's harmony on "Tigers Blood"—that one rounded pitch MJ attacks with vigor—reaches euphoria). Spencer Tweedy's drums are measured and striding: the tense roll that leads into his freeing entrance on "3 Sisters" is a treat. Brad Cook's production leaves generous range for each of a song's elements to grow, to shine. As a result, *Tigers Blood* becomes an endlessly relistenable record that is textured and cutting, addictive and freeing.



Don't Forget Me: I Would Never, Maggie Rogers!

By Catherine Vogt

Maggie Rogers' highly anticipated new album *Don't Forget Me* is set to be released April 12. In the meantime though, Maggie has released two singles off the album: "Don't Forget Me" and "So Sick Of Dreaming."

Rogers co-produced the album with Ian Fitchuk who also co-wrote eight of the album's songs. In the album, Rogers takes her typical indie sound and mixes it with country-folk instrumentation, reminding listeners of Fleetwood Mac and Bonnie Raitt.

The Maryland native's raw vocals on "Don't Forget Me" tell the story of Rogers being happy watching her friends get married and figuring out where she is in her own life. What does love mean to Maggie? According to her, it's "a good lover or someone who's nice to me." Not that much to ask for if you ask me. Regardless of who she ends up with, Rogers asks her ex-lovers not to forget her.

01 It Was Coming All
Along
02 Drunk
03 So Sick of Dreaming
04 The Kill

05 If Now Was Then
06 I Still Do
07 On & On & On
08 Never Going Home
09 All the Same

“I think remembering someone can be the greatest form of loving because when we remember, the love lives on. When I’m standing at the end of my life, I hope a lifetime of accumulated love is what I’m left with.” - Maggie Rogers in an interview with Rolling Stone

“So Sick of Dreaming” has a very car windows down summer drive feeling to it. Despite it’s upbeat sound, Rogers describes her friend’s ex-boyfriend who “Calls me up fifteen minutes before the reservation/And says he's got Knicks tickets instead/I mean, I was at the restaurant/So I took the steaks to go, I had two martinis at the bar/And went to meet my friends down the street.” She also notes that the Knicks lost and that he is a loser. Stand on business, queen!! I guess you could say that Rogers and her friends are sick of dreaming about the “perfect significant other” and that they themselves are all they need.

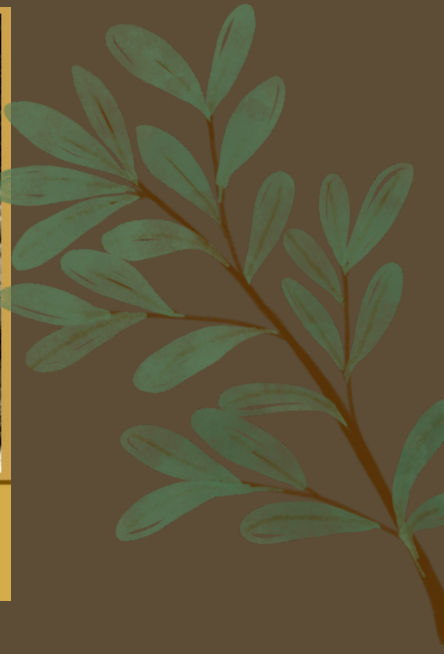
I, for one, am eagerly looking forward to the album’s full release on April 12. Rogers’ first album *Heard It in a Past Life* is one of my all time favorite albums through and through. From what I’ve heard of her two singles, *Don’t Forget Me* sounds more like *Heard It in a Past Life* than her sophomore album, *Surrender*, making me very excited to hear what she has cooked up this time. Listen now!



and the Codeine Scene.” It stands out amongst the others and allows Hozier to really explore his extraordinary vocal range. I can’t imagine myself listening to “Empire Now” all the time, but I could see it as a fitting background to a late night gien walk. It’s also the first song from *Unheard* that I’m not immediately tempted to compare with the main album. It stands on its own, which I can’t say for the rest of these songs.

Finally, “Fare Well.” Quite honestly, I don’t have much to say about this one. It’s forgettable. There’s definitely a lot to like for Hozier fans, but it simply melts into the rest of his discography. I just listened to “Fare Well” for this review, but I can’t recall anything special about it. It’s fun and folksy and the vocals are great, but that’s nothing new for Hozier at this point.

Overall, I can see why these songs were cut from the main album. They’re good and I enjoyed them, but I found nothing truly special about any of them, except maybe “Empire Now.” If you’re already a Hozier fan, then it will definitely be an enjoyable listening experience, but *Unheard* is not meant as an introduction to the artist. Just listen to the classic *Unreal Unearth* instead. It will be a better time.



Covers that are better than the original

by Harrison Kehler

"Twist and Shout" - The Beatles (The Top Notes and The Isley Brothers cover)

"I Fought The Law" - The Clash (The Crickets cover)

"I Love Rock 'n' Roll" - Joan Jett and The Blackhearts (The Arrows cover)

"Bette Davis Eyes" - Kim Carnes (Jackie DeShannon)

"Respect" - Aretha Franklin (Otis Redding cover)

"Venus" - Bananarama (Shocking Blue cover)

"Tainted Love" - Soft Cell (Gloria Jones cover)

"Dear Prudence" - Siouxsie and the Banshees (Beatles cover)

"Take Me to the River" - Talking Heads (Al Green cover)

"(What's So Funny 'Bout) Peace Love and Understanding" - Elvis Costello & The Attractions
(Nick Lowe cover)

"Hallelujah" - Jeff Buckley (Leonard Cohen cover)

"Nothing Compares 2 U" - Sinéad O'Connor (The Family cover)

"Torn" - Natalie Imbruglia (Lis Sørensen cover as "Brændt" (Burnt))

"I Will Survive" - CAKE (Gloria Gaynor cover)

"Bad Case of Loving You (Doctor, Doctor)" - Robert Palmer (Moon Martin cover)

"1985" - Bowling for Soup (SR-71)

"Year 3000" - Jonas Brothers (Busted cover)

"Life Is a Highway" - Rascal Flatts (Tom Cochrane cover)

"Working Class Hero" - Green Day (John Lennon cover)

**Listen to Bet You Didn't Know This Cover Saturdays at 8
p.m. on 88.7 WHCL FM**

CAT & SABRINA REMINISCE

BY CATHERINE VOGT AND SABRINA BRODERICK

As Commencement approaches and we reflect on our four years at Hamilton, we wanted to break down the songs that remind us of each semester here.

Freshman (Fall 2020 - Spring 2021)

What! A! Time! To! Be! Alive! Our freshman fall was plagued by COVID-19 restrictions, fear of getting caught socializing by campo, and “timely notifications.” Proud to say we never missed a mandatory COVID test (even if some of us had to drag ourselves up a hill with a broken bone to do so)! Freshman spring was filled with “looser” COVID restrictions, two wellness days, and Bab Pav on weekends <3 Was truly all a simulation and a fever dream.

Catherine

“Would That I” by Hozier

“Suddenly” by Drugdealer, Weyes Blood

“To Zion” by Ms. Lauryn Hill, Carlos Santana

“The Kiss of Venus” by Paul McCartney, Dominic Fike

Sabrina

“Roll It Back” by LUTHI

“Cold” by Boy In Space, unheard

“Man on the Moon” by Zella Day

“Buttercup” by Hippo Campus



Sophomore (Fall 2021 - Spring 2022)

Catherine and Sarbina both join the WHCL E-Board, Catherine as Head of Staff and Programming and Sabrina as Member-at-Large!!! Weird we weren't really friends back then though, hm. Mysterious. In the spring, the WHCL E-Board took a trip to Colgate to see Mannequin Pussy. That was awesome.

We also argued for a full semester about what color our sweatshirts should be. Update: they are brown.

Catherine

“Smokin Out The Window” by Bruno Mars, Anderson .Paak, Silk Sonic

“Trouble Sleeping” by Corinne Bailey Rae

“Hollywood Witches” by Woody and Jeremy

“Beautality” by Louie Short

Sabrina

“Almost (Sweet Music)” by Hozier

“Disco Man” by Remi Wolf

“Have You Ever Seen The Rain” by Creedence Clearwater Revival

“Changes” by David Bowie

Junior (Fall 2022 - Spring 2023)

The WHCL to Italy pipeline is real! Junior fall, Sabrina went abroad to Florence and junior spring, Catherine also went abroad to Florence! Yes, abroad changed us and yes, we miss Italy dearly. Ci vediamo presto, Firenze.

Catherine

“Tieduprightnow” by Parcels

“The Loneliest Time” by Carly Rae Jepsen, Rufus Wainwright

“It Ain’t Over ‘Til It’s Over” by Lenny Kravitz

“Everybody Adores You (at least I do)” by Matt Maltese

Sabrina

“Cable Car” by Abhi The Nomad

“Cigarettes on Patios” by BabyJake

“I Don’t Wanna Talk (I Just Wanna Dance)” by Glass Animals

“Another Man’s Jeans” by Ashe

Senior (Fall 2023 - Spring 2024)

Beginning of the end. Old enough to drink at Pub. Also feeling geriatric; joints constantly creaking, “remember when. . .” Trust our theses are getting done even though senioritis is hitting HARD.

Catherine

“Can You Remember” by The Jackson 5

“More, More, More” by Andrea True Connection

“Walk on By” by Dionne Warwick

“Closer to You” by Sammy Rae & The Friends

Sabrina

“Dancing In The Courthouse” by Dominic Fike

“Honey” by Maggie Rogers

“Not My Fault” by Renee Rapp and Megan Thee Stallion

“My House” by Beyoncé

Now, we must get our canes, walk across the map, and move off the Hill. Thank you, WHCL for four years of music, laughs, inside jokes, and hinting that Drake is coming to campus. Keep on pumpin' The Wattage!

Xoxo,

Cat and Sabrina



After He Cheats: Beyoncé and Jay-Z from **LEMONADE** to *Cowboy Carter*

by Katlynn Leon

On Friday, March 29th, Beyoncé released her 8th studio album, *Cowboy Carter*. This album consists of 27 cinematic records with a country essence and a run time of 1 hour and 18 minutes. This project is 2022 *Renaissance*'s sister, the second act of a musical trilogy. Thematically, both albums are reclamations of music pioneered by minority groups. *Renaissance* was inspired by house music as a celebration of queer people of color. *Cowboy Carter* was inspired by Beyoncé's Texan roots while spotlighting the overlooked contributions of black artists to the country genre.

While creating this album, Beyoncé screened a different film for each track. Each song is meant to be a short film. This coincides with the feature film length of her album. While every song has country roots, there is influence from genres as close as rock and as far as rap. This resulted in an LP with features that range from Dolly Parton to Miley Cyrus to Post Malone. Not only that, but the album includes KNTRY radio personas and spoken messages to introduce and set the tone for songs. All of this is to say that *Cowboy Carter* may be Beyoncé's

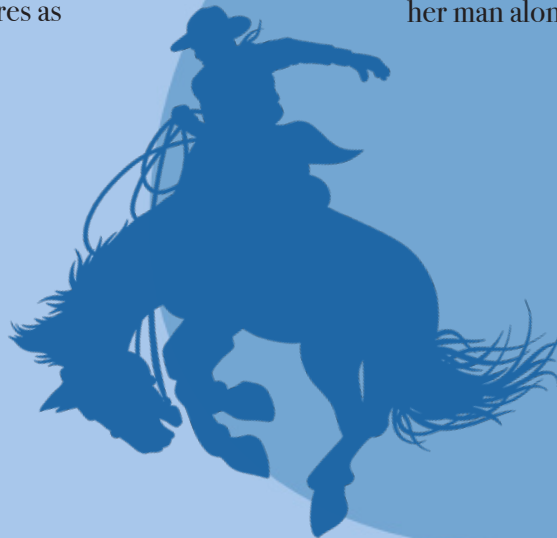
most ambitious album yet.

In my *many, many* listen-throughs, the tracks that stuck out to me the most were "DOLLY P" and "JOLENE." "DOLLY P" is a supposed voicemail left for Beyoncé by Dolly Parton, where she calls out the "hussy with the good hair." This is the first time since 2016's *Lemonade* that Beyoncé has referenced "Becky with the good hair" explicitly. It is also the first time since 2018 that Beyoncé has addressed Jay-Z's cheating with any vengeful or angry tone. Knowing this, the explicit female rage in Beyoncé's reinterpretation of "JOLENE" immediately struck me.

Cowboy Carter's "JOLENE" spins Dolly Parton's iconic country classic, by the same name, on its head. In Dolly's "Jolene," the singer laments about her lover's side piece. She is desperate for Jolene to leave

her man alone because he is the only one for her.

Dolly feels powerless and in every chorus *begs* Jolene to stop. In Beyoncé's "JOLENE," the chorus *warns* Jolene against taking her man. She calls her desperate and "a bird" while emphasizing the



while emphasizing the strength of her relationship. In line with songs like Paramore's "Misery Business" and Taylor Swift's "Better Than Revenge," "JOLENE" captures that same bitterness and female rage. Beyoncé re-interpreted an emotionally vulnerable song to be one full of grit, threats, and empowerment. With this, "JOLENE" marks a shift in Beyoncé's public opinion about Jay-Z's cheating.

In 2016, Beyoncé exclusively released *Lemonade* on Jay-Z's music streaming platform, Tidal (eventually, it would be widely released to the public and accessible on all major music streaming platforms.) *Lemonade* is a confessional album about Beyoncé discovering that Jay-Z was cheating and the emotional aftermath. This album also marks Beyoncé's first steps into the country music scene with "Daddy Lessons." The LP is incredibly vulnerable as it explores the many feelings related to infidelity and relationship difficulties. It jumps from sadness to anger to defensiveness and is an incredible piece of art. The most iconic song off this album is undoubtedly "Sorry," in which Beyoncé takes a bat to the windows of his car and ends the song with "He only wants me when I'm not there/He better call Becky with the good hair." It's vengeful, angsty, and it only gets turned up to a level twelve on the track "Don't Hurt Yourself." She nearly screams, "You don't love me deep enough/We not reaching peaks enough" and if that wasn't enough she ends the song with "You gon' lose your wife." Clearly, Beyoncé is pissed off. She's not even mad at Becky, she's mad at her man. She is feeling betrayed and unloved and created a phenomenal album with all of that hurt.

Two years after the release of *Lemonade*, Beyoncé and Jay Z released a joint album under the name The Carters called *EVERYTHING IS LOVE*. Undoubtedly, this was a stark transition in tone from *Lemonade*. On the final track of the album, "LOVEHAPPY," the couple sings/raps conversationally and sometimes over each other about their relationship. Now, let me break down what they shared about Jay-Z's infidelity.

B - "Yeah, you fucked up the first stone, we had to get remarried"

J - "Yo, chill man"

B - "We keepin it real with these people, right? / Lucky I ain't kill you when I met that b--"

J - "Nah, aight, aight. / Y'all know how I met her, we broke up and got back together. / To get her back I had to sweat her / Y'all could make up with a bag, I had to change the weather."

In this part of "LOVEHAPPY," Beyoncé's anger can be heard in her tone in that third line. Yet, Jay-Z must've been able to change the weather since the last line of the song is Beyoncé singing, "We came, and we conquered, now we're happy and in love." Since Bey is notoriously private about her relationship and personal life we can't know what happened in those two years, but clearly Bey and Jay were rebuilding an incredibly strong relationship.

After the release of *EVERYTHING IS LOVE*, Beyoncé seemed to have slowed down with music releases as she took on other proj-

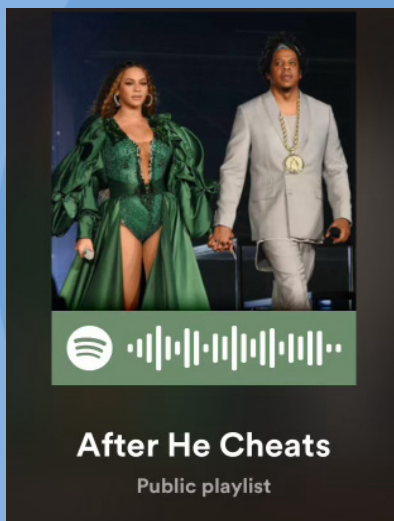
ects and perhaps continued to strengthen her relationship with Jay-Z. In 2022 (four years after *EVERYTHING IS LOVE*), Beyoncé took the world by storm with her release of *Renaissance* (Act I). The album is an incredibly seamless, high-energy, and upbeat listening experience as Bey explores a new genre of music. While there is no explicit mention of Jay-Z's infidelity, "PLASTIC OFF THE SOFA" is a beautifully intimate love song to him, Beyoncé's 'baby'. She sings softly, "Ah, we don't need the world's acceptance / They're too hard on me, they're too hard on you, boy". These lyrics reference the criticism Beyoncé has faced for deciding to stay with Jay-Z after everything that *Lemonade* revealed. Toward the end of the song, "I like it, baby" becomes "I love you, baby." In this album, it seems that all of *Lemonade* has been put behind them. Jay-Z and Beyoncé are happier and stronger than ever.

This takes us up to 2024's *Cowboy Carter*, tracks 9 ("DOLLY P") and 10 ("JOLENE"). While the tracks revert to a similar tone of anger and vengeance seen on *Lemonade*, it has now been placed on 'Jolene' / 'Becky' -- the woman Jay-Z had an affair with. It is explicitly said over and over in "JOLENE" that Beyoncé's relationship is stronger than 'Jolene' and will outlast her. It's a beautiful message that hits home with the line "Me and my man crossed those valleys, highs, and lows and everything in between." Six

years later, the anger on "Don't Hurt Yourself" has been resolved as she is being loved deep enough, high enough, and everything in between. On the surface, "JOLENE" may seem like the traditional narrative of a scorned woman. But on a closer look, the protagonist in "JOLENE" feels secure enough in her relationship to not feel threatened by Jolene, instead, she is simply annoyed.

Beyoncé has been in the spotlight since childhood and has learned how to keep her personal life private. It is truly the music that speaks for her and responds to the public. Over the past six years, her marriage with Jay-Z has been scrutinized because Bey made the difficult decision to release the confessional *Lemonade*. Through her music, she has allowed her audience to see how much her relationship has strengthened and with *Cowboy Carter* she has been able to re-examine that pain from a new lens. "DOLLY P" and "JOLENE" let the Beyhive into a new facet of their relationship and remind them that she will not be cheated on again.

Overall, *Cowboy Carter* is an extremely well-made and ambitious album. Beyoncé is reflecting, growing, and exploring. For me, it has the potential to be the same kind of cultural staple and cinematic experience as *Lemonade*. I look forward to seeing any potential projects/tours that stem from *Cowboy Carter* and I am patiently waiting for Act III.



Here is a Spotify playlist with every song I mentioned in the article

GREER: Beautifully Bittersweet

by: Emilia Chamorro

A few years ago, I discovered a band that led me down a rabbit hole of music, friend groups, ex-viners, and Finn Wolfhard. Greer is an indie-rock band composed of Corbin Jacques on guitar, Seth Thomson on bass, Lucas Ovalle on drums, and Josiah on lead vocals. The band is named after Emma Greer, Lucas' late girlfriend who sadly passed away from cancer. In addition to naming the band in her honor, "Lullaby For You" was written for her, a beautifully bittersweet and personal song.

I was not just drawn to Greer for their music but also for the surprising connections between the members of the band and other creators. For example, I was shocked to learn that drummer Lucas Ovalle is Josh Ovalle's brother whom you might recognize from the iconic vine of Jared who is 19 and never learned how to read. Josh is a YouTuber and is friends with Finn Wolfhard, appearing in many of his videos. Lead singer Josiah is also a YouTuber and makes many videos with Drew Phillips and Enya Umanzor whom you may know from their podcast Emergency Intercom. All of them have filmed videos with each other, making hilarious and creative skits that I highly recommend watching. Greer has a little show on YouTube called Greercast, which has featured Dylan Minnette from *Wallows*, Lydia Night from *The Regrettes*, Christian Leave who is also part

of the YouTube friends group, and, you guessed it, Finn Wolfhard!

Greer is the type of band that you wish you were in. The members overflow with talent and charm, playing great music while having formed really strong friendships. I admire how they are talented in creating different kinds of content, which makes their music and music videos seem so creative and refreshing. There is a particular video called "A Lullaby For You - Greer" where it's just the band performing for their friends in a small room. I was so captivated by this video because you can feel the intimacy and strong bonds that the band forms with the audience formed by their friends. Because Greer is named after someone and connects to such a personal event, the band feels very evocative, making listening to their songs feel vulnerable yet nostalgic, a bittersweet experience.

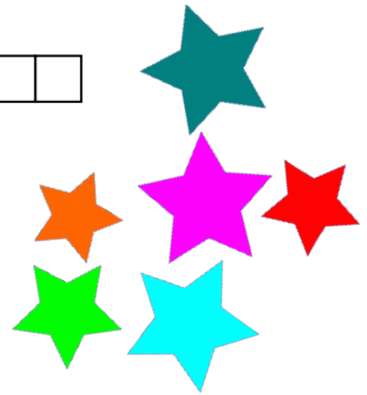
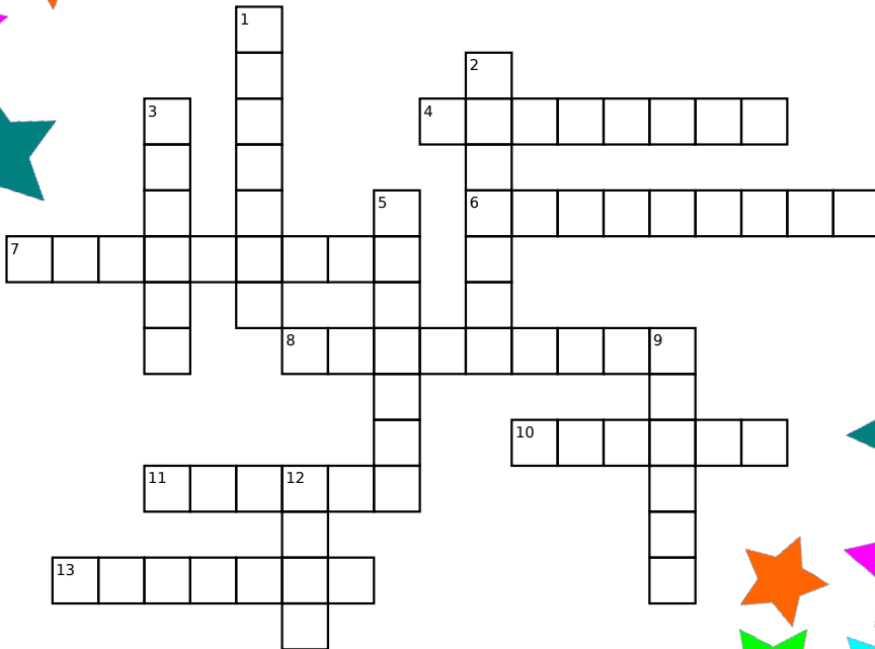
Some of my favorite Greer songs for you to listen to are: "Bittersweet," "Lullaby for You," "Aeroplane," "Song for Me," and "Bye Bye Baby."

GREER
GREER
GREER

CROSSWORD

PUZZLE

by Catherine Vogt



Down:

1. Multi-day music festival held on Randall's Island in New York
2. Bob Marley's band
3. 1978 movie that states that _____ is the word
5. Wizard of Oz star who sings "Over The Rainbow"
9. Indie artist who sings "Sofia" and "Pretty Girl"
12. Fox network TV show about a high school singing club

Across:

4. Puerto Rican artist with "Me Porto Bonito" and "MONACO"
6. Scorsese film about The Band
7. Only musical group to have performed on all seven continents
8. Musical duo with Bruno Mars and Anderson .Paak
10. Classical musician who outsold Beyoncé, Drake, and Adele in 2016
11. Eminem song with the most words ever in a song with 1,560 words in six minutes
13. Band of "Stone in Love," "Any Way You Want It," and "Lovin', Touchin', Squeezin'"

Artists With 2024 Album Releases

by Sabrina Broderick

WBQFAPSMGBCMGCB LQNWG
MXYUFNIXQFZCWFMLA IKR
VEAMKNAIQQVIOACJKCUU
UDLVCMZCVC PJJVJAEKMR
MVWAXAHATCHEEEESIIXB
OAZNSTVINCENTDCJWMZI
LMVRARIANAGRANDEMION
IPJMPTPYFTMTNCOMWNHJ
VILQAEAVDYRSNFRRPAMY
IRGYZGVYEJLPRONBCJXD
AEEGPQGRLMVNGVQAZZER
RWMSBWKIDOQDNLNDVELA
OEWAEBGDETRBNXOBKCK
DEWXYOCOURHSYDCUEIE
RKCHONUQCAOGWYBNCVKV
IETS NJRISWLGXIVNEXQD
GNQFCOQT XHBIEGFYJTGA
ODUHEVGJVXXJPRRTRDRF
IMJJ EIUJLNYYUASCYRGQ
VGDJSUCDLGIVNPFMXOWH

Vampire Weekend

Maggie Rogers

Dua Lipa

St. Vincent

Olivia Rodrigo

Waxahatchee

Bon Jovi

Nicki Minaj

Sia

Ariana Grande

Taylor Swift

Drake

Bad Bunny

IF YOU LIKE PINK FLOYD, YOU HAVE SYD BARRETT TO THANK

by: Anna Totilca



While he had a short-lived musical career with Pink Floyd that came to a gloomy end, Syd Barrett, a co-founder of the band, was the formative creative drive that shaped the rest of Pink Floyd's stylistic trajectory.

It all started when Roger Waters, David Gilmour, and Nick Mason (all architecture students at what is now known as the University of Westminster) started playing music together. After several lineup and name changes, Roger (Syd) Barrett, Roger Waters' childhood friend, joined them when the group was called The Tea Set. It was Syd Barrett who revolutionized their musical style to something more eccentric and adventurous. It was Barrett, too, who rechristened the band to Pink Floyd, after the blues artists Pink Anderson and Floyd Council (Barrett also owned two cats named Pink and Floyd; this guy was awesome).

Pink Floyd's first album was called *Piper at the Gates of Dawn* (1967), and was quite well-received by the public. The album was their first plunge into psychedelia. It is very experimental and distinct from their later works, mostly because Barrett wrote a majority of the lyrics and had a lot of leverage over the band's sound. Many fans hold it near to their hearts, because it was also the only album that the band released while Syd was with them for its entirety. The Barrett era was childlike and free; Syd's lyrics were very whimsical, and songs to which they belonged often had unconventional yet engaging structures, and he experimented freely with their sound using distortion, echo, and feedback. He also was unafraid to improvise while performing whether it "worked" or not, which is incredibly admirable and likely taught them a lot.

During this time, though, his behavior became increasingly concerning and alienating to the other members as a result of his worsening mental health in connection to his use of psychedelic drugs.



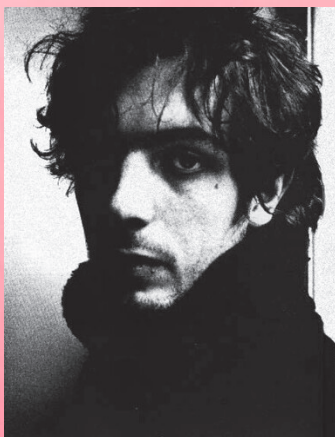
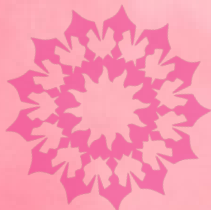
Their second album, *A Saucerful of Secrets*, was the last album that partially included Syd's contributions, in the singular song "Jugband Blues". That song contains the lyric "It's awfully considerate of you to think of me here / And I'm most obliged to you for making it clear / That I'm not here" clearly suggesting that Barrett was well aware he was soon to be dismissed.

Unfortunately, Syd was indeed removed from the band in 1968, but undoubtedly his spirit lived on within the band. His early influence was a driving force behind Pink Floyd's tradition of innovation in the progressive rock scene, elaborate live performances, and thoughtful lyricism. Syd's mental health struggles also inspired the band to explore themes such as madness, isolation, and existential neurosis. The song "Shine On You Crazy Diamond" is a direct tribute to him, in which they immortalized the colorful, charming presence he once had.

In my opinion, his solo career is greatly underappreciated. It started soon after with his single, *Octopus* (1969), followed by albums *The Madcap Laughs* and *Barrett* (both 1970), further showcasing his unique lyricism and ability to transform his surreal ideas into captivating music. I particularly like the introspective vulnerability of *The Madcap Laughs*—it's addictingly chaotic and charmingly imperfect; it's himself. I can listen to "Here I Go" on loop and simply never get bored (I've been doing it for years).

Of course, we don't know everything he did because he lived a majority of his later life far from the public eye, but we can only hope he at least had a well-deserved peaceful conclusion to a legendary legacy. Thank you, Syd Barrett.

For further reading, I would highly recommend Nick Mason's *Inside Out: A Personal History of Pink Floyd*. In it, he reminisces about many stories and shares pictures I have never heard or seen before, including some information about Syd.



Ranking Animals from Album Covers By Eliana Mannes



1. Duster, Duster
Cat
Damaged



2. Catching Chickens,
Nourished by Time
Chicken
Had Ya Called



3. Michigan, Sufjan
Stevens
Deer and Fish
Romulus



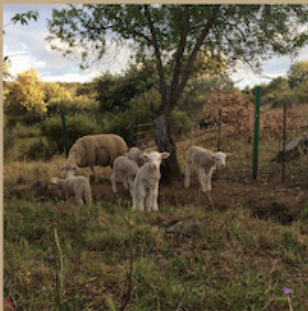
4. Rocket, Alex G
Goat
Bobby



5. ETHICAL JUTE
MOUSE, John Vanderslice
Cat
Piano Lessons for Minna



6. Just Another Diamond
Day, Vashti Bunyan
Horse, Cow, and Dogs
Come Wind Come Rain



7. No Harm Done,
Josephine Foster
Sheep
Love Letter



8. Stranger in the Alps,
Phoebe Bridgers
Dog
Georgia



9. Water Garden, Anju
Sea Creatures
Jasmine

The Unveiled Musical Alias Behind “End of Beginning”

by: Rachel Alpert

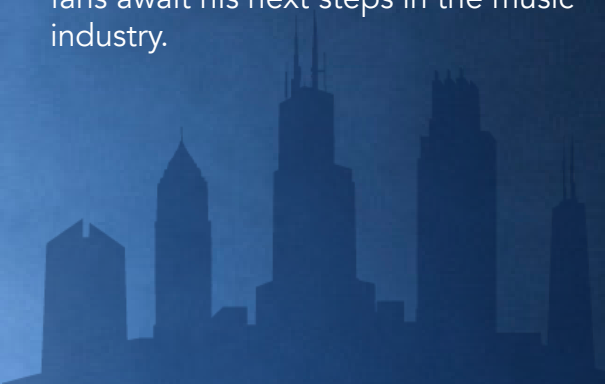
While renowned for his role as Steve Harrington on *Stranger Things*, Joe Keery has also been releasing music under the stage name “Djo.” Keery’s song “End of Beginning” from his sophomore album *DECIDE* has now gone viral, thanks to TikTok, two years after being released, and has appeared on the Top 40 of the Billboard Hot 100. His less-well-known pseudonym can no longer be kept a secret.

Before becoming an actor, Joe Keery was a member of Post Animal, a psych-rock band that inspired the hit non-single track about the singer’s life in Chicago while he was tapping into his creative instincts and pursuing a passion with his band. Keery was releasing music with Post Animal until 2019, when he decided to become a solo artist and created his stage name. When interviewed by *People Magazine* about the song’s rising success, Keery said, “I have not totally moved on, but I’ve put it out and am at peace with it, so to see it now take new life has kind of made me reflect again on that time.”

Joe Keery created the musical alias “Djo” to purposely separate his musical identity from his beloved

character on *Stranger Things*. Listeners could surely associate the psychedelic sound of Keery’s music with the eeriness of the supernatural elements infused in the Netflix hit series. He wanted his audience to appreciate the music without tying any previously known information about the musician’s acting career. Eventually, fans uncovered the celebrity behind the TikTok account, “djo_time”, but Keery feels gratified by the public’s reaction to not only his stage name but also his viral hit that has resonated with so many.

Joe Keery has found the timing of the virality of “End of Beginning” to be reassuring to focus more on his music career while the final season of *Stranger Things* is in the works. As he continues to dedicate more time to his music, Keery’s listeners have definitely expanded as his nostalgic track continues to be used on social media platforms. Hopefully this success will trickle over to any new music, as fans await his next steps in the music industry.



The Great Return (of Mitchell & Young)

By Julia Ritzenberg

After two long years, all is right in the world. Joni Mitchell and Neil Young have returned to Spotify and are being welcomed with open arms by new and old fans alike! Neil Young, the legendary Canadian folk rock singer, began raising concerns regarding Spotify's audio quality and support of the Joe Rogan Experience podcast in late 2021. In January of 2022, Mitchell and Young both removed their music catalogs from Spotify in protest of Rogan's podcast which spread COVID-vaccine misinformation during the pandemic. Mitchell proclaimed on her website: "Irresponsible people are spreading lies that are costing people their lives. I stand in solidarity with Neil Young and the global scientific and medical communities on this issue." Young's departure from Spotify followed a similar methodology but remained part of his greater mission for higher-resolution streaming and fair compensation for artists.

Even after his return, Young is still urging Spotify for higher-quality audio. Both Mitchell and Young hoped that other artists would follow suit with their decision to leave the leading music streaming platform, but they were unfortunately mistaken. And a boycott of only two, isn't much of a boycott at all.

In the two years of their protest, both artists have remained firm on their opinion about Rogan, emphasizing that their return does not reflect a reversal of their stance, but rather a desire to prioritize their art. As reported by the *The New York Times*, Young decided to return his music to Spotify because "Apple and Amazon have started serving the same disinformation

podcast features he had opposed at Spotify,” so there was no point in stripping fans from his music entirely. Some loyal fans are upset with Young’s decision to return, claiming it is a moral-cop out. However, a life without his music proves to be far worse. Although Mitchell hasn’t directly spoken out, it is assumed that she has the same logic.

Through this two year music drought, there has been a palpable void in the music world, leaving some fans worried that a whole generation might be deprived of their music entirely. A generation who cannot conveniently listen to the poetic lyrics of Mitchell’s *Blue* or the soft melodies of Young’s *Harvest Moon* are undeniably missing out. Both Young and Mitchell's return has brought joy to fans who have long awaited the opportunity to stream their timeless music on the platform once again.

For those unfamiliar with their music here quicks guide to your listening:

Start with a combination of both artists, and listen to “Our House – Demo” featuring Crosby, Still, Nash, Young, and Mitchell. Then move onto some classic Neil Young songs like “Harvest Moon,” “Old Man,” “Cripple Creek Ferry,” and “After the Gold Rush.” For Michell, you can’t go wrong with “Big Yellow Taxi” and “Both Sides Now,” or anything from her 1971 album *Blue*.



ANTICIPATED ALBUMS

by the Music Directors (Will Kretz, Nieve Tonna, and Carter Lefkowitz)

Will: Frank Ocean

Frank Ocean, in many ways, has become the 21st century's great artist-turned-hermit. The alt-R&B superstar has always been media-shy, but we're entering our eighth year of no new album since 2016's *Blonde*. Post-*Blonde*, Ocean had released at least one new single every year until 2020, whereupon all new music stopped. After eight years, many could safely assume that Frank Ocean is effectively retired, but for those paying attention, there's just enough hints to have a sliver of hope. At his controversial Coachella headlining slot, Ocean mentioned an album existed—and then didn't perform on weekend two. Recent Instagram posting yielded at least two snippets as well. His activity on Instagram, it should be noted, almost always corresponds with a restock of *Blonde* or new items from Homer, his jewelry brand. I bet we'll hear new Frank Ocean music some day, I wouldn't be surprised if we had to wait another eight years, though.

Nieve: Olivia Connolly, *Dinner Party*

Olivia (Liv) Connolly is a singer and songwriter here at our very own Hamilton College. In her senior spring of high school, she composed and released her first album, *Early Shores*. This indie pop record contained hits like “next year,” “our best, i guess”, and “early shores,” along with many others. Now comes a continuation of her music journey, the release of her sophomore album: *Dinner Party*. Like her debut album, *Dinner Party* will be indie pop. As someone who has been around Liv and heard her awesome talent, she deserves all the love she can get. *Dinner Party* will be released on May 3, 2024. In the meantime, you can find her at Varsity Soccer practice,

singing with Tumbling After, or on Spotify as Olivia Connolly.

P.S.: For all you Darkside Shawties, she's super underground!

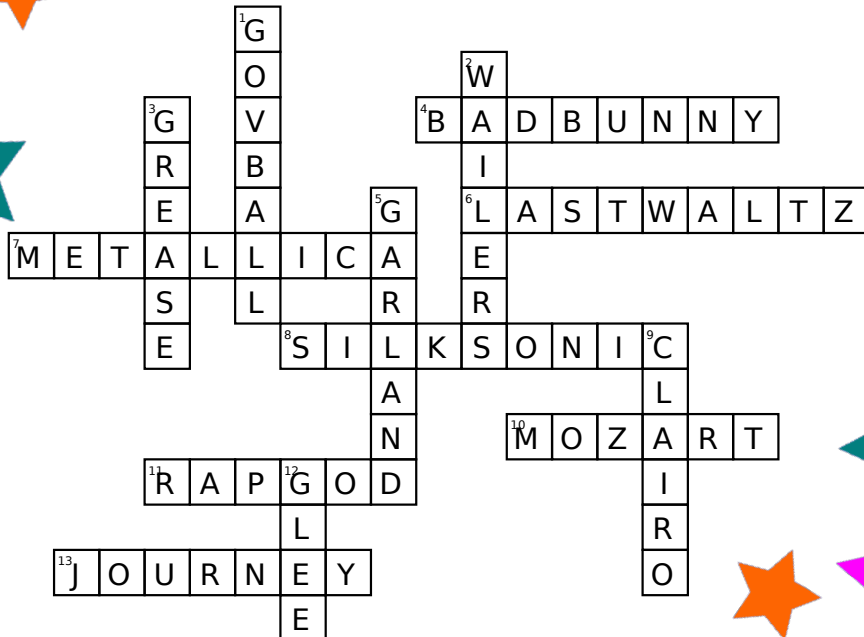
Carter: Billie Eilish

There is much mystery surrounding Billie Eilish's upcoming album. After winning her second Academy Award for “What Was I Made For” in *Barbie*, she has teased her next album in a few ways. First of all, last Thursday Eilish added all of her followers to her close friends story on Instagram with a grainy image of a hand against a blue background, almost looking like it's underwater. Along with this, there have been several billboards that have popped-up in cities around the world that feature Eilish's signature “blohsh” symbol and look like what appear to be lyrics. It has not been confirmed that these are related to the album or even the singer herself, but she did repost one of the billboards. Could she be speaking to us through this medium? We don't know, but it sure is fun to speculate. She has not released an album since 2021's *Happier Than Ever*, so it seems due time for there to be a third album added to her discography. She has also said that the album is fully completed as well, so be on the lookout when it reaches the light of day.

P.S.: Billie Eilish, foreseeing the publication of this highly anticipated article in this highly publicized magazine, decided to announce her album *Hit Me Hard and Soft*, with a release date of May 17. This news came only days before the printing of this April's edition of *The Wattage*.

CROSSWORD PUZZLE

Answer Key



Down:

1. Multi-day music festival held on Randall's Island in New York
2. Bob Marley's band
3. 1978 movie that states that _____ is the word
5. Wizard of Oz star who sings "Over The Rainbow"
9. Indie artist who sings "Sofia" and "Pretty Girl"
12. Fox network TV show about a high school singing club

Across:

4. Puerto Rican artist with "Me Porto Bonito" and "MONACO"
6. Scorsese film about The Band
7. Only musical group to have performed on all seven continents
8. Musical duo with Bruno Mars and Anderson .Paak
10. Classical musician who outsold Beyoncé, Drake, and Adele in 2016
11. Eminem song with the most words ever in a song with 1,560 words in six minutes
13. Band of "Stone in Love," "Any Way You Want It," and "Lovin', Touchin', Squeezin'!"

Editorial Board

Head Editor

Sabrina Broderick

Assistant Editors

Catherine Vogt

Maddie Coutier

Dylan Buckser-Schulz

Tune In



@whcl_fm



@whcl88.7



whcl.org

Contributors

Sabrina Broderick

Catherine Vogt Kat Leon

Emilia Chamorro

Eliana Mannes Julia Ritzenberg

Maddie Cloutier Will Kretz

Nieve Tonna Carter Lefkowitz

Rachel Alpert Anna Totilca

Harrison Kehler

Dylan Buckser-Schulz

The Wattage is a publication of the Hamilton College Media Board. The facts and opinions expressed in this publication are not necessarily indicative of the views of WHCL community or Hamilton College. Email sbrodari@hamilton.edu for suggestions, complaints, and quips.