

fordham's music publication



volume ii

SPRING '23

EDITORS' NOTE

GUYS, CAN YOU BELIEVE IT? RELISH TURNS ONE TODAY! I KNOW, WE CAN'T BELIEVE IT EITHER. FEELS LIKE YESTERDAY WE WERE SWEATING IN FRONT OF USG, NERVOUS WE WOULDN'T MAKE THE CUT (CAN YOU BELIEVE THAT INCREASE IN ACTIVITY FEES? SHEESH, GLAD I'M GRADUATING INTO THIS ECONOMY).

SERIOUSLY THOUGH, WE CANNOT BELIEVE HOW FAR RELISH HAS COME. WE ARE SO PROUD OF EVERYONE WHO HAS CONTRIBUTED TO OUR CLUB AND HAS MADE ITS FIRST YEAR SO SPECIAL. WE COULDN'T BE MORE PROUD OF HOW THIS ISSUE CAME OUT. WE'D LIKE TO SAY THANK YOU TO EVERYONE WHO CONTRIBUTED TO THIS ISSUE AND GIVE A SPECIAL THANKS TO OUR ADVISOR DR. NAISON, WHOSE PASSIONATE, HEARTFELT, AND AT TIMES UNCONVENTIONAL TEACHING OF MUSIC AND HISTORY WITH AN EMPHASIS ON THE BRONX REALLY INSPIRED THIS MAGAZINE'S CREATION.

THE CREATION OF RELISH'S SECTIONS CAME WITH A GOAL OF HIGHLIGHTING ALL DIFFERENT GENRES AND ASPECTS OF MUSIC HERE AT FORDHAM AND THROUGHOUT NEW YORK CITY. WE ESPECIALLY WANTED AND HOPE THAT RELISH CONTINUES TO HIGHLIGHT THE BRONX IN ITS OWN SECTION. WE ARE SO LUCKY TO GO TO SCHOOL IN A BOROUGH THAT'S SO RICH IN MUSICAL HISTORY, TALENT, AND CULTURE (SHOUT-OUT TO THE ANNIVERSARY OF HIP-HOP! 50 YEARS THIS AUGUST!).

WE WOULD ALSO LOVE TO THANK RELISH'S FIRST E-BOARD AND CONTRIBUTING MEMBERS FOR HELPING US PAVE THE WAY FOR RELISH TO CONTINUE AT FORDHAM FOR YEARS (DECADES? CENTURIES? MILLENNIUMS?) TO COME. MOST IMPORTANTLY, WE'D LIKE TO THANK CLINTON HALL HAPPY HOUR. FROM WORKSHOPPING WHAT RELISH WOULD BE TO CHEERS-ING ITS OFFICIAL CREATION AND SPENDING MANY AFTERNOONS / EARLY EVENINGS BRAINSTORMING ARTICLE IDEAS, CLINTON HALL HAS BEEN OUR ROCK.

BEFORE WE SIGN OFF, WE HAVE ONE FINAL REQUEST. PLEASE LISTEN TO "DON'T BOX ME IN" BY STEWART COPELAND (WE ARE SERIOUS; GET WEIRD WITH IT). NOT ONLY IS THIS A BIZARRE SONG THAT SOUNDS LIKE DRACULA GOING ON A TROPICAL VACATION, BUT IT'S A GOOD MOTTO TO LIVE BY. WE HOPE RELISH WON'T BE BOXED IN. CONTINUE TO EXPLORE DIFFERENT GENRES, TO EXPLORE EVERY BOROUGH IN NEW YORK CITY, AND TO EXPLORE YOUR OWN PASSIONS. RELISH YOUR TIME AT FORDHAM. NOT TO BE CHEESY BUT IT DOES GO BY FAST! (DAMN, WE ARE IN FACT VERY CHEESY – EVER HEAR OF GOUDA?) OK...SMELL YA LATER! (HAHA, GET IT? CHEESE SMELLS) OH! AND DON'T FORGET TO KEEP ON RELISHING.

YOU THOUGHT WE WERE KIDDING?
SCAN FOR "DON'T BOX ME IN"



SIGNING OFF,
MAGGIE & KATE
YOUR CO-FOUNDERS &
EDITORS-IN-CHIEF



REMINDER:
Meeting Tuesday
in Dealy 305 @8pm!

Meet The



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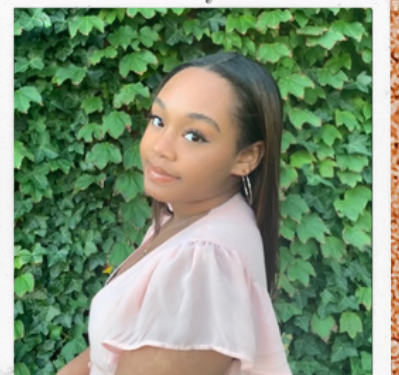
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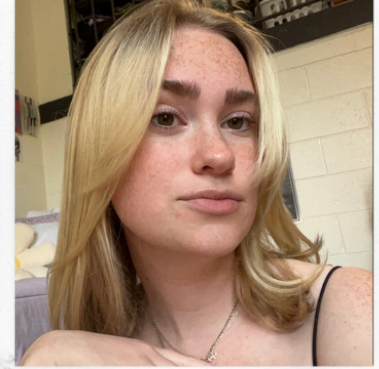
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CONCERTS:

02/15: Maggie Rogers @Radio City

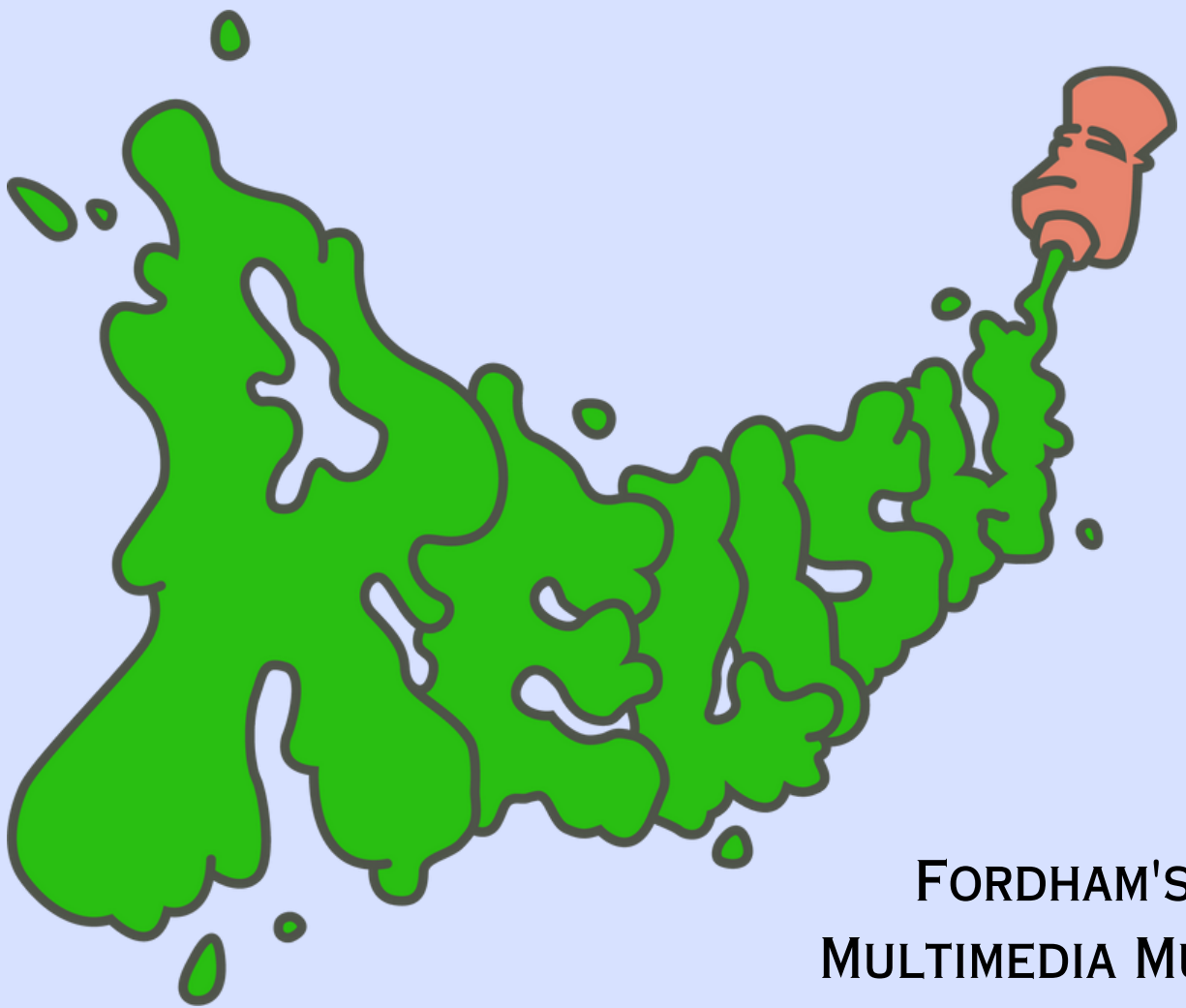
3/25: Debaele @Rockwood Music Hall

04/01: Battle of the Bands @Rods

04/01: Bruce Springsteen @MSG

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MULTIMEDIA MUSIC
PUBLICATION

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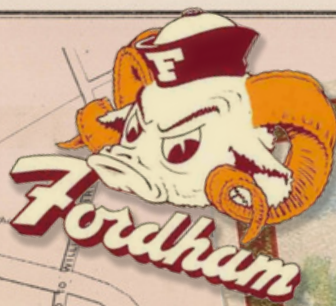
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FORDHAM



FORDHAM

Town of West Farms
WESTCHESTER CO. N. Y.

Scale 25 Rods to the Inch

Fordham Band Debacle Releases Their Self-Titled Debut Album

By Kate Caperan and Maggie Peknic

On Saturday, March 25th, Debacle performed their self-titled debut album live at Rockwood Music Hall in Manhattan. The album is an accumulation of the band's work since they formed in May 2015.

But Debacle's formation goes back much further than that. Fordham alumni Dylan Balsamo ('22) and Brendon Gardner ('22) met on the first day of kindergarten. The two then started playing together in 7th grade with Dylan on vocals and Brendon on bass. In middle school, the two paired up with Mark Norton and his trombone-playing twin brother Alan. Brendon's younger brother and current Fordham student Dan Gardner later joined on guitar with Zach Cubias on trumpet and Andrew Mardan on keyboard.

Rooted in friendship, the band began to take shape and went by One 7-8, a name inspired by the address where they practiced. Like many other high school bands at the time, they played alt-punk, taking inspiration from the band Streetlight Manifesto. "We loved Streetlight Manifesto," lead singer Dylan Balsamo stated. "We aspired to be those guys, but we never were. Our failure to be that made our sound." As years went by, the band strayed from the alt-punk sound. "We're not punks," Dylan said. "We're dorks." And with that, One 7-8 was laid to rest.

The band needed a new name to separate themselves from their old selves as they entered a new musical era. A March Madness-style bracket with names like Extended Car Warranty and Carmel Coin was used in an attempt to search for a new band name. After much frustration, they came up with the name Debacle on a whim.

As Debacle, the band's sound grew into a representation of each member. Dylan described the sound, "Mark's the punk; Andrew's the classic rock guy, and I'm the jazz nerd. And then



everything kinda messes together." The resulting sound is a mix of genres from rock and punk to funk and jazz with a heavy emphasis on horns.

Dylan and Brendon were also music majors, skilled in music theory. But the other half of the band does not give a "single flying fadoodle" about music theory. The mixture of their musical theory knowledge with the other half of the band's more experimental methods of finding their musicality adds to Debacle's unique sound.

But Debacle's sound was not found overnight. It has been years in the making. "There's a couple songs on the new album that if you dig deep into our archives of concert recordings and listen to our mic checks, you will hear bits and pieces of these songs," Dylan said. "The one I always turn to is a song that Brendon did most of the writing for called, 'I Don't Know.' He's been mic-checking with that bassline for years."

Debacle had bits and pieces of songs scattered throughout the years but never finalized them until the summer of 2021. That summer, the band wrote and finalized nine songs, which would comprise their self-titled debut album. The album differed from their EP *One 7-8*, which was released in 2017. Five years later, the band's songwriting

abilities had matured. They no longer wrote the songs they could write but the songs they wanted to write.

The songs were then recorded by Brendon in his house starting in January of 2022. While Brendon, his brother Dan, and Dylan all attended Fordham, the rest of the band members were spread across the country, so they recorded during school breaks. By the start of 2023, the album was finally finished.

Dylan praises Brendon for all the recording and editing work done on the album, stating, "Anything that was able to get on its feet is because of Brendon." Brendon did much of the recording and editing himself, learning along the way and using the skills he learned at WFUV, Fordham's public radio station.

When it came to creating lyrical content for the album, each song was collaborative. Dylan believes this is the key to Debaclé's songwriting success and why one song in particular is the band's most popular hit to date. "I think the reason that 'Flashing Lights' is the song people respond the most to is that it's the one we wrote the most together. Our sound is that song, because it's everybody. It's the complete form of the band."

The band's collaborative nature is a testament to their strong friendship. "I always like to say this album is a true document of all of our friendships," Dylan said. "The secret juice of the band is I would be hanging out with these guys even if we weren't a band."

Debaclé fans and friends were able to see this group's standout chemistry and captivating performance live on March 25, 2023 at Rockwood Music Hall in Manhattan. With a background in musical theater, Dylan incorporates theatrical showmanship into a rock, jazz-funk show, grabbing hold of the audience's attention with each musical number. Performing their entire new album, along with some of their classic songs and popular covers, such as "A Message To You, Rudy" by The Specials and an enchanting rendition of "House of the Rising Sun" by The Animals, Debaclé delivered an enthralling performance.



One song in particular was a clear fan favorite, especially to the Fordham student crowd. "The Battle of Bathgate" is an almost musical-theater like song detailing the action-packed story of the time Brendon's college roommate's car was lit on fire while at Fordham and his harrowing journey of unsuccessfully finding the culprit. A performance filled with passion, strong vocals, and a sword fight in which one sword was the saxophone, resulted in roaring laughter and applause from the audience. Debaclé's performance style kept the audience heavily engaged and entertained throughout the night.

Debaclé hopes to continue to perform with new songs. They are currently working on a new format for releasing songs, hoping to release more in a shorter time period. In the meantime, fans can stay updated on Debaclé through their Instagram and TikTok @debaclé_band.



April 1st, 2023
Rodrigue's Coffee
House

BATTLE OF THE BANDS

Words by Bayaan
Mengerink

Photos by Henry
Sullivan

On April 1st, 2023, Rodrigue's Coffee House hosted Battle of the Bands, a yearly tradition where members of the club arm themselves with rubber bands and fight to the death. I hadn't attended this event last year, so I trained myself during the month of March heading to Rod's at 1pm loaded with a series of bands collected during my training. When I arrived at the coffee house, I was told by Allen, the sound guy, that Battle of the Bands didn't involve a rubber band fight-off. I was completely disappointed and utterly let down. Allen (the sound guy) told me that, actually, seven student and non-student bands were performing. The winner would open for Spring Weekend, the second place holders opening for Rod's Spring Weekend. Oh.



With my newfound understanding of Battle of the Bands, I decided to help out; sitting on the couch and cleaning a chalkboard that never ended up being used. Without my presence, the battle could not have commenced. The doors to Rod's opened at 1:30pm and nothing could have prepared me for the mass swarm of Fordham students that began entering Rod's. It was like mosquitoes to a light bulb. I was tasked with handing out wristbands to everyone coming in, used for voting after the event, and served to test my ability to talk to strangers. After a rambunctious

half-hour, the show commenced, with seven bands performing for a spot to perform at Spring Weekend and an eternity of bragging rights.

The first band to perform was Last Week, performing for the first time since their formation a week ago. Because they only formed last week, this was their first time performing live as a group. Trust me, no one in the crowd could tell they only formed last week. Everyone in the crowd cheered them on as they played a series of different indie songs they had only put together just last week. Last week. Jokes aside, this was a very talented group of people who played an original song, "Down by the Seaside," "Still Beating" by Mac DeMarco, and "What Once Was" by Her's. By then their 20 minutes was up and it was time for a 10 minute intermission.

The next band to play was Guren, a band who came to Fordham to play especially for us. These people absolutely blew me away with their vibrant energy and eccentric style. At this point, I would like to give a special shout out to the member wearing all brown. This kid looked at the lead singer with so much love and admiration, it filled my heart with happiness and didn't at all remind me that I too want someone to look at me like that. For their last song, the boy in all brown grabbed a megaphone. While I feared for my ears, as soon as the song began he started quietly talking into the microphone. I truly do not know how to describe this sound, but on top of the music, it sounded pretty epic. I soon found myself bopping my head and awkwardly moving to the music while I tried to figure out what to do with my hands.



After Guren, The World's Biggest Corporation began their set. While confused by the name as they did in fact only have three members, I was blown away by their talent and sound. What I really admired about this band is that you could tell they had a deep friendship and admiration for each other. There was a true sense of togetherness and fun, all of which was aided by their matching ties and frequent thumbs up. One song that stuck out to me was the one about fathers, where the only lyric was "dad." While listening to this song, I was reminded how much I miss my dad. Shout out to you, Matthew. This band had a captivating stage presence and edge; I totally see them as future #rockstars.

The next band to play was The Wave, a group of Fordham students who blew the crowd away with their covers and technical skill. The Wave played "Treasure" by Bruno Mars, and at one point the lead singer shouted "you are my treasure" to whom I assume is his girlfriend. Both I and the crowd thought this was adorable and awww'd, but maybe next time they could give a TW for those in long distance situationships. That's not me though aha. For their last song, they played "Sex On Fire" by Kings of Leon. Let me tell you, the crowd went nuts for this one. They had the whole establishment doing hand waves and singing along.

The next band to perform was Crotona, with Rod's own Vice President, Aine Mullaly, on guitar. Unfortunately by this time my friends and I, utterly exhausted by the insane crazy sick partying, had to take a lay down on Rod's cozy couches, so we didn't get the opportunity to see Aine's angelic face while performing.

By this point, it was 4:40pm, and I had to take my leave as the kids I babysit for awaited my presence. After I left, the band Mother Cabrini played followed by Pacer, who some may know by their previous name Edd Pines. When walking out of Rod's we cut off our wristbands, wrote the name of our favorite band on them, and put it in a plastic box to be tallied up later. The winner of the 2023 Battle of the Bands is The Wave, with The World's Biggest Corporation going home with silver. Thank you very much to all who performed, to all the students who came out to watch, and to all who have read this oddly personal but hopefully informative review.



Conor Cary & FLOW RADIO one

| By Kate
| Caperan

Conor Cary is a junior at Fordham University who has turned his passion for DJing and electronic music into a non-profit online radio station, Flow Radio One. This station highlights DJs across New York City and even beyond to other continents. Although Cary started DJing in middle school, it took him years to discover his passion, sound, and resultant dedication to DJing.

It wasn't until he got to Fordham that Cary began to hone his craft. Bringing a single roundtable with him to college to play for friends, Cary received positive feedback from his peers after they heard him perform. Cary then realized that he wanted to dive into DJing, and also connect with other DJs.

Cary recalled thinking, "I really enjoy this, and I want to make a platform to share music and to hopefully bring other DJs aboard. That's when I built Flow Radio One."

With the help of his friend, Noah Glynn, who coded and designed the platform's website, Cary created Flow Radio One at the end of his freshman year.

At first, Cary was mostly playing sets for his friends. "It was a very intimate thing," Cary reflects. "I had like four to five friends that would listen and tune in. I'd broadcast like once or twice a month."

As he continued to build his station, Cary simultaneously found his sound. During his sophomore year, Cary explored different genres of dance music, surfacing his love for disco and boogie music of the 1970s and 80s. Cary credits his mother and aunt for his love of this music. Both of them had experienced club culture during this time period and introduced Cary to the music of their youth.

Cary became fascinated with this early dance music, not only because of their infectious rhythms, but because of the historical significance of these genres.

Dance genres like disco became soundtracks for the gay rights movement, becoming a soundscape for inclusivity, liberation, and celebration. Derived from soul and funk, dance music also originated in Black and Latinx communities. Many have been surprised by this fact, including Cary, based on the current mainstream association of whiteness and electronic dance music.

“I didn’t understand that Black and Latinx artists were the originators of this dance music”, Cary stated. “I grew up listening to Avicii and Tiësto, bigger names in EDM, thinking this is such a white music genre.”

Once he started to learn about the empowering and underwritten history of electronic dance music, Cary wanted to learn as much as he could about the intersection of this music and history.

Cary dove into various books and articles, stating, “the historical aspect was interesting and got me to take this very seriously cuz I realized I wasn’t just doing something for fun. There’s also a social and historical component that is overlooked. This music was exported out of Black communities and appropriated by other people.”

His interest in this 1970s and 80s dance music led to Cary expanding his DJ mixes to other genres that originated from disco, such as electro, techno, house, and hip hop.

After loads of research and experimentation, Cary found his sound: 1980s and 90s dance music that came

out of New York, Chicago, and Detroit. Equipped with his sound and radio station, Cary dedicated himself to expanding Flow Radio One.

Flow Radio One began hosting live DJ sets regularly. Eventually incorporating pre-recorded mixes through an automated system, DJs from all over have been able to showcase their mixes on Flow Radio One.

Currently, three DJs from Germany perform weekly, providing listeners an insight into the German and European contemporary techno scenes. Flow Radio One also currently has various Fordham student DJs mixing regularly, including MaTiK!, Clark Welecki, PrettyStar, Cat Both, and Cary himself.

Flow Radio One already has an impressive 30 episodes on its site’s archive, and Cary is just getting started on this project. In the long term, Cary hopes “to have a self-sustained station with daily programming with artists that span multiple genres along with a blog [containing] artists profiles or interviews.” Cary hopes that Flow Radio One can be utilized as another source outside of social media as a more private space where DJs can curate their own content, and lay their artistic choices out for interested listeners to explore.

Make sure to check out Flow Radio One and listen to mixes by Cary and other DJs at Fordham and Beyond!

Check out Flow Radio One for past and future mixes:

Site: flowradio.one

Instagram: [@flowradio.one](https://www.instagram.com/flowradio.one)



Fordham's Music Venues, Ranked

BY MAURA MULVIHILL

As a big fan of live music and also a big fan of Fordham and also a big fan of live music at Fordham, I've spent a decent amount of time in the various venues that have so generously agreed to host a plethora of live music acts. Though I appreciate all of these venues for hosting us Fordham students, I can't deny the fact that all venues are not created equal. Some have simply cultivated a better vibe for what the Fordham music scene has to offer. I have taken the liberty of ranking them, in order of best to worst.



SOMEONE'S SUPER GRIMY BASEMENT OR BACKYARD WITH PEOPLE PACKED IN LIKE A CAN OF SARDINES

In my humble opinion, this is simply the best way to experience live music at Fordham. There is literally nothing better than dancing like crazy to some band in someone's backyard or, better yet, a dusty, all concrete basement. I feel like these settings are where I've seen bands at Fordham really let loose and provide an unforgettable experience.



RODRIGUES COFFEE HOUSE

Though I may be impartial as an active member of Rods, I think it is one of the best ways to experience live music and especially student bands at Fordham. Though Rods has hosted a variety of well known music acts over the years such as Mitski and Dorian Electra, some of the best Rods shows have consisted of Fordham bands. Events like Battle of the Bands give student bands the opportunity to show off their talent while bunches of students flock to show their support.

MUGZ

I'm giving Mugz a special shout out here because I think it is strangely the best bar venue to host live music at Fordham. Though there are other bars where I have watched bands perform, Mugz stands out as a winner to me. Though it seems like an odd choice, I have my reasons. The small size gives the shows a super intimate feel, plus I always feel right at home in Mugz, so I'm not afraid to start dancing with my friends if I like the music. I also would be remiss not to mention Suits' "Mugzchella", an idea he has thrown around many a time, which would hypothetically consist of a "music festival" of Fordham student acts performing in Mugz during spring weekend. Fingers crossed that I can see Mugzchella become reality before I graduate.

RUNNERS UP

GRANDPA'S BASEMENT

Though Pugsleys is known for its pizza, it has also come to be affiliated with live music in the past year. Though shows there are sometimes few and far between, the strange ambiance, pool table, and shortly staffed bar all make the basement of Pugsley Pizza a really interesting place to watch some live music. Whether it's a DJ set or a live band, Grandpa's Basement has somehow proved to be one of my favorite places to hear some music at Fordham.

MISCELLANEOUS BARS

Finally, I have to mention other miscellaneous bars, like Cantina, Clinton Hall, and even Last Call and Barnyard, that have been so wonderful as to host Fordham's live music acts. Though they may not be my favorite, they have given musicians a place to perform. That's pretty amazing in its own right.

Whether you agree with my rankings or think I'm a total idiot, I hope that at the very least this article has inspired you to check out all the Fordham live music scene has to offer!



Smushie @ Rodrigues Coffee House

11/18/2022

Behind the Scenes of Spring Weekend

BY ANNA FAHY

Spring Weekend is one of Fordham's greatest traditions. Dating back to 1980, it's a week-long programming fest hosted by Campus Activities Board that culminates in the Spring Weekend concert. I, along with my two co-concert chairs, Adeyinka Maddy and Gibson Borelli, are so lucky to be producing it this year.

Every year around this time students ask, "How was this lineup chosen? Who is making these decisions? Why these artists?" I'm here, as one of this year's concert producers, to answer all of your questions and give an exclusive look into what it's really like to produce Spring Weekend.

Planning began over the summer. My co-chair Adeyinka and I began a rough brainstorm of over 100 potential artists. We sent the list over to our agent, who reviews the lists and tells us what is in our price range, and what is just too expensive that year. When we get onto campus in the Fall semester, we have a good idea of the range of popularity we can draw from for artists.

In early September we released our annual Spring Weekend concert survey. In this survey, our goal is to figure out what students want in their Spring Weekend concert experience. We pushed the survey through CAB's social media, tabling it in the McShane Center, and individually sending it to literally every person on our contact list.

Through synthesizing these responses, Adeyinka and I realized what we needed to achieve with our concert. When we asked students about their favorite concert experiences, they mentioned how enthusiastic, engaging performers with lively upbeat music made them enjoy the concerts, regardless of name recognition. They said they value performance quality and music style over celebrity, which was an essential part of our planning for this year's Spring Weekend concert.

Most people want to know how the process of picking the artists goes. As well as taking suggestions from the survey which amassed hundreds of responses, we have access to student Spotify account data affiliated with @fordham.edu emails. The artists that were suggested spanned from unattainable to incredibly underground indie artists. We found our headliner by creating a most-requested ranking.

Our most-requested artist whom we could afford ended up being COIN, so we took a closer look at them. We analyzed their past performances, live music style, engagement with Fordham Spotify accounts, and general student interest. Through this, we realized how Rams truly have the best music taste, because it led us to our headliner.

COIN is the perfect headlining band for Spring Weekend. They have their hit songs "Talk Too Much" and "Crash My Car" which everyone can sing along to, and their discography is upbeat, catchy, and true indie-pop. Their performance factor is what really sold us: they are a COIN that thrives off of their audience, and if our students somehow had a mosh-pit to Olivia O'Brien's set, COIN will send them into orbit.



Spring Weekend 2022



Backstage at SW!

Once we decide to go through with a headliner, say, COIN, we immediately put together a proposal packet for Fordham administration's approval. Admin just needs to make sure the artist doesn't have any major scandals (in 2019 CAB attempted to get Sean Kingston, but huge student protests due to his past behavior forced CAB to pivot) and loosely upholds the Jesuit Catholic values that Fordham stands on. The fact that we are a Jesuit school creates tighter reins for artists to be approved. Any artists with problematic lyrics, tweets, or behavior will have a slim chance of being approved.

COIN was finally approved by administration at the end of the fall semester. From there, we offer a bid (\$\$\$) to the artist to try to book them for our concert. We ended up getting caught in a bidding war for the band against another college, but we won, and COIN was officially locked in before the new year.

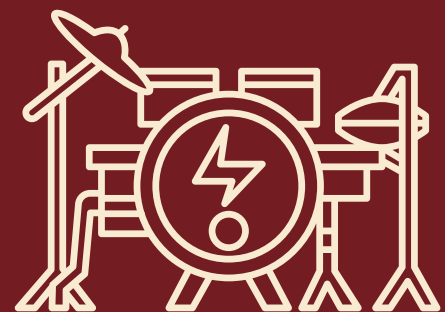
In terms of choosing an opener for COIN, we decided to go a different route than the previous year and choose an opener whose genre and style differed from the headliner. We wanted to hit a different audience with the opener than the headliner to interest as many students as possible. We landed on the rap/R&B target by going back to the student interest survey.

In searching for rap/R&B artists, Cochise was thrown into the mix because he was also an affordable artist many students had requested, and his performance style stood out. I happened upon Cochise's 2021 Lollapalooza performance and immediately knew his energy, enthusiasm, and chaotic performing style were exactly what would complement COIN in a lineup.

Even though the most visible part of our job is picking the set, there's tons of behind-the-scenes work. Our committee is also responsible for managing and booking tenting, catering, barricades, sound systems, porta-potties, creating green rooms, headsets for staff, public safety, FUEMS, and more. We work closely with the Office of Student Involvement to create the event, and are very thankful for their support and work with us on these logistics.

Closer to the concert date, as I'm writing this in early April, we are finalizing our promotional material. We're releasing a hint in the form of a secret word search and two days later releasing the lineup in the form of a hype video made by our very own Adeyinka. No matter what the lineup is, people will always have something to say about it, but we think this year we created a set to satisfy every music lover's taste.

Students will flock to Martyr's Lawn on April 29th to find a concert carefully curated through hours of research and performance analysis. These artists are going to give students an experience they'll never forget. Spring Weekend is a venerated Fordham tradition, and I'm extremely proud of the concert my co-chairs, Adeyinka and Gibson, and I, along with our team at OSI, have worked together to create.





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The Father of Hip-Hop

By Alana Saucier

Not only is the Bronx the birthplace of many successful musical artists—it is also the birthplace of one of the most popular genres of music: hip-hop. The “Father of Hip-Hop”, Clive Campbell (popularly known as DJ Kool Herc), was born and raised in Jamaica until he was ten. This is where he was exposed to Jamaican dancehall music and “toasting,” which is when dancehall selectors rap and engage with the crowd. Toasting is very similar to what we recognize as emceeing in hip-hop DJs today. When he moved to New York, he spent his teenage years spinning records and DJing parties in between sets for his fathers band, all in the Bronx.

In August of 1973, Clive Campbell attended his sister’s back-to-school party, in which she asked him to DJ. The party was held at his apartment building in the Bronx, which would later become the exact location of the birthplace of hip-hop as we know it today. As he was DJing the party, he had the idea to start speaking over the records he was spinning, as it added and went along to the beat of the original music. He observed how the crowd would react to different parts of what he was playing. People would wait for certain parts of the song that they would have a more ecstatic reaction to, often breaking out a specialty move to emphasize and distinguish that part of the song. These moments often occurred at the drum breaks, or moments in the record when the vocals and other instruments would depart from the song, allowing for just pure rhythm and choreography to take over. Campbell decided to use two turntables, switching back and forth repeatedly between two copies of the same record, in order to lengthen and emphasize these drum breaks. He called this method the “Merry-Go-Round,” but today we know it as a “breakbeat.” The party in August of 73’ is what established Herc as “The Father of Hip-Hop”; he created a musical revolution, and six years later, his techniques entered hip-hop’s vocabulary.

Hip-hop has managed to stay relevant in our society not just because of the music, but because of its ability to reveal truths and challenge the status quo. It has shaped not only music styles—but also fashion, art, entertainment, dance, media, education, and more. These changes in society that came from hip-hop have helped to unify people around the world.



THE CURRENT STATE OF BRONX MUSIC

FROM CARDI B TO KAY FLOCK TO SHA EK... WHAT IS NEXT FOR THE SCENE?

BY JUSTIN CHARLES

The Bronx. The place that birthed hip-hop, a leading genre in music today. It is only natural that a place with so much history would continue to be influential in the rap game. With the explosions of Cardi B and Ice Spice onto the mainstream hip-hop scenes, eyes are back on the Bronx in a major way. But don't get it twisted—for all this talk about "WAP" and "Munches", the leading scene for Bronx hip-hop is still drill.

If you don't know what drill is, I'll do a quick overview. Drill originated in Chicago in the 2010s with artists like Chief Keef. It is characterized usually by slower beats compared to trap music, often paired with violent and dark lyrical content. It is additionally worth mentioning the other forms of drill internationally; London Drill and Brooklyn Drill are most prevalent. Most notably, these subgenres have produced the most famous artist on the scene other than Chief Keef, Pop Smoke.

As we continue to Bronx drill, the first thing to notice is the age of almost everyone on the scene. The presumed face of the scene at the moment is 19-year-old Kay Flock, born on Belmont in the Bronx, right next to Fordham's campus. Two other influential artists are 20-year-old Sha EK and 18-year-old Sha Gz. There is something deeply compelling in examining the trend of drill rappers being so young. For context, Chief Keef was 16 when he blew up, Pop Smoke was 20 when he tragically passed, and Brooklyn rapper Sheff G was 21 when he was incarcerated two years ago. So, why are young artists attracted to drill?

Well, I think I might have cracked the code. I previously mentioned Sha Gz as a leading figure in the scene, mainly because of the social media success of his song "New Opp". I heard this song the other day, and this particular lyric stood out to me: "Oh, he's with his kid? Then I'm kicking' his stroller (Kickin' his kid)." Now, I know that drill is usually violent—but this level of disrespectful recklessness, common in teenagers, is why I believe so many young people blow up from drill. The type of anger and recklessness drill artists utilize in music is only present in young people; definitely not as much or at all in older people. For example, if you go listen to a Chief Keef song today, he is not talking about the same violence, crimes, and general public menace activities at 27 years old that he talked about when he was 16. However, the most messed up part of this for me *is* that, I have to be honest. Despite the reckless lyrics, the songs get you moving. Songs like the previously mentioned "New Opp" and "See Red" by Tata and Jenn Carter, in addition to "Notti Bop" by Jenn Carter, Kyle Richh, and TaTa just make you want to get up and get lit.

There are so many up-and-coming drill rappers like Kyle Richh and Jenn Carter, as well as everyone mentioned previously—and they are all so young. What to expect from this group? Well, expect them to blow up in a way similar to Chicago and Brooklyn rappers. With Cardi B getting on the remix to "Shake It" by Kay Flock, the eyes are on the Bronx, expect them to stay for a while; the Bronx is definitely not lacking in talent. Almost every day, somebody is trying to put me on to their personal favorite Bronx Drill rapper. There are simply too many to keep track of them all. However, as we have seen with many drill scenes, there are a lot of problems that arise from the lyrics and actions taken by these rappers. With some members of the scene having unfortunately passed last year or are incarcerated, we can all only hope that the artists take the cautionary tales of previous drill rappers and apply them soon. Everyone wants to see their favorite talented, young rapper thrive for many years to come. In conclusion, the Bronx has made many great contributions to the music industry. They have two of the leading female rappers in the industry, and behind them is a whole group of young people ready to show the world what they are capable of.



BEATSTRO

Normally, I take every opportunity possible to take my mom to the coolest places I know in New York when she visits. However, I've been slacking recently. For most of my senior year, I was seeking inspiration for places to show my mom, but to no avail. No new museums, restaurants, nothing. Seeing my lackluster performances of late, my mom took it upon herself to suggest a restaurant we should go to called Beatstro.

Located at 135 Alexander Avenue in the Bronx (about a thirty minute train ride from Fordham University), Beatstro claims on its website that it "celebrates the Bronx as well as its rich Puerto Rican and African-American presence." I had no idea what this meant, but I put faith in my mother and took a stroll to Alexander Ave. When I opened the door, I was greeted with a picture of Bob Marley staring right at me, only comparable to the FatHeads people used to have in their rooms. Next to that, there was a poster of the rock band Led Zeppelin. I was even more confused at that point, but seeing as I had already stepped inside, I'd figured I had to keep moving.



Weaving our way through the dancers, my mother, cousin and I finally arrived at our seats at the back of the restaurant, right next to the DJ. Now, I will say that I loved the music. However, it was so absurdly loud that the three of us had to scream to communicate. We quickly found that it was probably just better to be doing one of three things—eating, dancing, or singing—and that was fine with us. I opened the menu to see some of my favorite meals, including chicken and waffles, shrimp and grits, and steak and eggs. As it was my birthday, I convinced my mother and cousin to get the shrimp and grits and steak and eggs respectively, while I got the chicken and waffles; this gave me the ability to steal off of their plates. Because of this, I can confirm that all three meals are excellent. Eventually, the music changed to current hip hop and my cousin and I, prompted by my mother, got up and joined in the dancing.

Overall, I loved Beatstro. It was a great experience, and even though it was said to celebrate Puerto Rican and African American cultures, I saw people of every race and culture in the restaurant all dancing to the same music. It was an unexpected moment of togetherness and unity. If you are ever in need of a cool new restaurant, try out Beatstro. You might even see me there.



Photos Courtesy of Instagram



The Bronx Hip-Hop Restaurant That You Need To Visit.

By Justin Charles



WHAT YOUR FAVORITE DRILL ARTIST SAYS ABOUT YOU



WHAT TO WATCH: *The Get Down* By Camryn Brathwaite

The Get Down is a Netflix musical drama television series created by Baz Luhrmann and Stephen Adly Guirgis. The Series takes place in the Bronx circa the 1970s, and follows the rise of hip-hop and disco music through the eyes of a group of teenagers. Each episode is intercut with real footage and newscasts from the 1970s - there is even a depiction of DJ Kool Herc, who the protagonists meet in the series! Even though it was canceled on a cliffhanger, I highly recommend it.

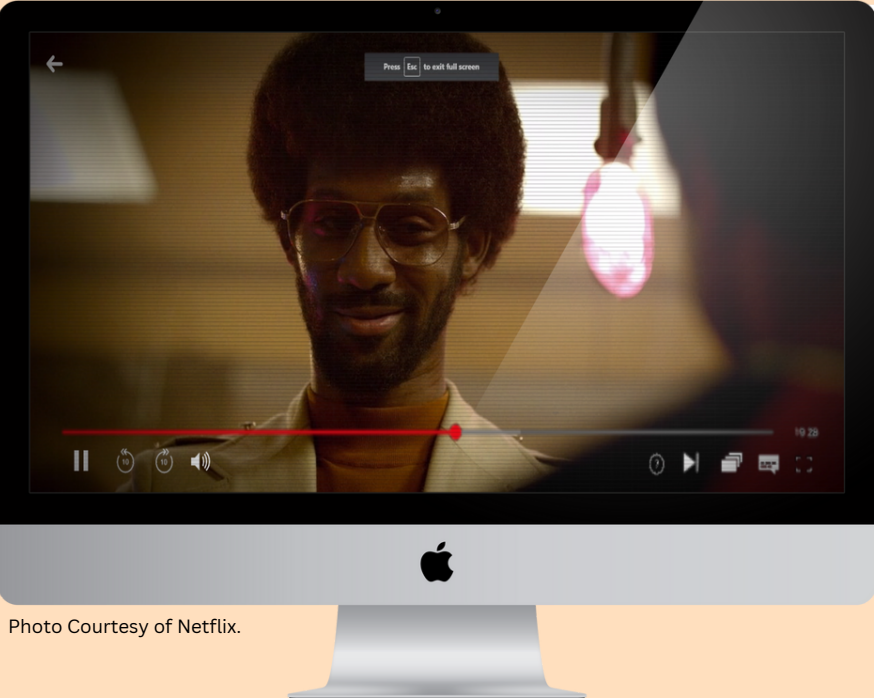


Photo Courtesy of Netflix.

NEW YORK

WELCOME TO NEW YORK The Empire State



I ♥ NY

RELISH

BOROUGHES



LEGACY

By: Sophia
Skelton

A Brooklyn-Based Record Store Interview With Owner Barkim Salgado

Legacy, a record store in the Dumbo area of Brooklyn, is a musical haven with a homey, retro feel. As vinyl experienced a resurgence, owners Haile Ali, Barkim Salgado, and Victorious De Costa created the perfect oasis for the everyday music lover and vinyl collector to discover new music and fall back in love with old favorites. I had the opportunity to speak with owner Barkim Salgado and learn about the formation of Legacy and his own personal music appreciation.

Sophia: What led the three of you to open Legacy together?

Barkim: It was really Ali. His dream, his idea, and the three of us put it together. I used to be a DJ; Ali is a digger (somebody who digs for records). He's into production and is also an MC. Victorious is also a DJ and a filmmaker. We all have the same love of music. Ali went to London, and he was at a record store when he said he had always wanted to open one. I was just saying to myself that I have everything that I'd ever wanted, and I needed to start dreaming new dreams.

Sophia: What events do you hold at Legacy?

Barkim: We've had weddings at Legacy and engagements; we rent it out as an event space, and we've had commercials shot there. We actually had candle making one night. We had a movie premiere for one of Victorious' documentaries. We've had a video shoot; we've had beat making; we've had DJs come and play for a little while, so we've had a lot of stuff.

Sophia: I heard that you're from the Bronx; did growing up here have any specific musical influence on you?

Barkim: 100%. I grew up with the beginning of hip-hop. My older brother used to get the tapes from Harlem World. They had a radio personality whose name was Mr. Magic, and he had a night show. I wasn't old enough to stay up, so my brother would tape it for me. The Bronx was a special place. My older brother listened to reggae. He listened to funk. My oldest brother played a large part in my musical taste, because whatever he did, I wanted to do. He listened to Funkadelic, the Bar-Kays, and the Ohio Players. My mom listened to doo-wop.

Sophia: What is your goal with the store?

Barkim: We wanted to have a Black and Brown store. We wanted it to be something where people can come and really have an experience, because this is basically like a boutique. It looks like a 70s basement, and our idea was to make it a destination spot. It's your home. You can go there; you can sit down; it's great if you buy something, but we have listening stations where you can throw music on and listen to it. You're not pressured. When you're there, you might hear something you've never heard before, because we usually have music playing in the background. You could become part of Legacy by showing up. We want people to feel comfortable when they walk through the door. Old record stores, they don't have that feel. They were very warehouse-like, very dusty, and dirty. We were looking for the whole experience.

Sophia: What is so special about vinyl records as opposed to other listening mediums?

Barkim: For me, the whole idea of putting on a record, you have to be still to do it. It's not something you're going to do passively. First, you have to take it out of the cover; you might have to clean it a little bit, and you have to put the needle on the record. It sets a mood for you. It's like an event. You sit there, and there's the quiet before it comes on. You can hear a little bit of the crackle sound, and then the music comes on. It's just life changing. To me, it's the only way to listen to music.

Sophia: Do you have a particular clientele that you're trying to attract, or are you just trying to reach anyone and everyone with a passion for music?

Barkim: Our goal is to serve people who love music. Yes, we have maybe more of an R&B feel at times. We all have Caribbean backgrounds, so we have salsa music; we have Caribbean music; we have rock. So our clientele is whoever walks through the door, whoever loves music. Music transcends all color and boundaries. A hope for us too is to reintroduce some older artists. We have old stuff, new stuff, everything. So someone who's never heard Barbara Streisand, Billy Joel, Chicago, Al Green, and all these different artists...that's the beauty of music. It doesn't matter what your background is, music transcends all of that, and that's the beautiful part about going [to Legacy]. Our place is located in Dumbo. It's a beautiful area, but two blocks away are the projects, and that's the beauty of New York.

Sophia: What has been the biggest challenge for your business so far?

Barkim: Our first year, basically, Victorious worked the store for free, and if he didn't do it, we probably wouldn't be here. You have somebody in the store, minding the store, growing the store, not getting paid for it after a big investment. To me that was the hardest.

Sophia: If you could have any musical artist, living or deceased, walk into your store, who would it be?

Barkim: I'll say Donny Hathaway. He was so deep as a human being and extremely complex. He was an excellent piano player.



Check out Legacy!




Legacy

27 Water St. Suite 104

Brooklyn, NY

11201

718-210-2144



Owners
Haile Ali,
Barkim Salgado,
and Victorious
De Costa

Maggie Rogers' Feral Joy Tour at Radio City Music Hall

By: Meghan Mahaffey



To kick off the spring semester, *RELISH* announced they would be raffling off two tickets to Maggie Rogers' Feral Joy Tour. Needless to say, I was elated and set my heart on obtaining the tickets to the concert. I waited patiently for the results to be announced as I scrolled on Instagram daily to see Rogers' eccentric tour outfits. By some stroke of luck, on February 13th, I heard I would be attending the concert at Radio City Music Hall in a mere two days. I immediately called my friend Kaitlyn, and we eventually wrapped our heads around the fact that we would be seeing an icon from our high school years perform. Candidly, I don't believe I thought of much else in the two days leading up to the concert.

Upon entering Radio City, I was surrounded by a wide variety of fans. Considering the release of Maggie Rogers' first album, *The Echo*, dates back to 2012, she has acquired a generationally-diverse fan base. Across the generational divide, there was a mutual love and admiration for Rogers and her work. Kaitlyn and I nuzzled into our seats only after marveling at how close we would be to the performance (not to mention Sadie Sink was seated three rows behind us, despite the disbelief of our other friends...). Del Water Gap took the stage as the opener, a terrific choice to precede her set. The two artists have impeccable chemistry, which was apparent when they performed "New Song" together. One of his most famous songs, "Ode to a Conversation Stuck in Your Throat," had everyone on their feet and filled to the brim with excitement for the show they were about to be apart of. His indie-pop music meshed perfectly with Maggie Rogers' set list, encapsulating the theme of "Feral Joy" that was central to the entire tour.

In my opinion, Radio City is a hard venue to play at, because it can feel very formal for a concert. For example, when I saw King Princess this past fall, Radio City didn't feel like the appropriate venue for the setlist that evoked such intense energy. The rows of chairs create boundaries and, from past experiences, make it hard for the artist to fully engage their audiences. However, I did not have any qualms with the venue this time around. Maggie Rogers was an incredible performer and did more than just sing the songs everyone knew and loved; she fostered an environment with intentionality. Before she came out, Rogers played a recording of her saying, "When I'm angry or when I'm low, I feel it in my teeth—strange harmonic buzzing cuts through my jaw, my hands, my breast bone." From the get-go, she let us in as an audience, revealing a major drive behind the creation of the album, *Surrender*. In the twelve songs, she touches on the most intense emotions that everyone has experienced, and I could feel each of them come to life in Radio City throughout the duration of the setlist.

While I have tirelessly contemplated my favorite performances as I reminisce in my camera roll, I landed on "Anywhere With You" and "A Different Kind of World" to talk about more in-depth. Since *Surrender*'s release in July 2022, "Anywhere With You" has brought me so much joy, serving as a soundtrack to my summer. Hearing this song live awakened a past self who turned the car volume to an alarming level every time it played.

Rogers' performance of "A Different Kind of World" showed her commitment to bettering the world we call home. She introduced the final song with a speech that brought tears to my eyes. She said, "The world is so scary. I have absolutely no idea how to process it anymore, but what I know is that being able to stand with a group of people and maybe even forget where you are for a couple seconds—this matters more than anything." The sentiments of the song point to the terrifying aspects of our world, while also instilling a sense of hope that we all so desperately need. As I enter my adulthood and become aware of the chaos around me, I am scared. However, it's nights like the Maggie Rogers concert that soothe my anxiety, and I feel the human unity I crave.

QUIZ: Which NYC Music Venue are you?

START:

New York City Subway
The subway system is open 24 hours a day, but not all lines operate at all times.
For more service information visit mta.info, call our Travel Information Center at 511 for help in English or Spanish, or call our 24-hour helpline at 800-782-7272.
This map depicts typical weekday service. On weekends and late nights, these services are suspended through September 2022.

Line	Service
N	No service
M	Delany St/Essex St - Metropolitan Av
L	Local in Manhattan, via Manhattan Bridge
A	Local, 207 St - Far Rockaway Express Av/Leferts Blvd Shuttle
C	No service
E	Local service
N	Local, via Financial District
Q	Local service
W	No service
5	Dyre Av - 180 St Shuttle

What's your typical Sunday morning?

A walk in the Botans

Are you an outdoorsy person?

Trudging to Simon's for a debrief and a bagel

No, I'll pass

Laying on Eddies

Do you enjoy being on aux? (controlling the music)

Best activity with friends:

Exploring a new museum

Yes! Gimme the speaker

What's your opinion on mosh pits:



Stay in or go out?

Go out!

Stay in

Have you ever described your music taste as "underground?"



You Are: PIER 17 ROOFTOP

You're all about the VIBE when it comes to music venues. You love the fresh air and ambiance of an outdoor venue. You're mystical, whimsical, and lyrical like that. You'll go to any concert as long as it's outside, and your music taste is the most varied of your friends.

You Are: RADIO CITY

With an eye for comfort and bands who have a dedicated fanbase, you enjoy being comfortable enough to sit in those beautiful padded seats, but are also willing to bust a move. You enjoy the live music scene for what it is. You won't be on your phone the whole time, and you take in the moments emotionally and deeply.

You Are: BROOKLYN STEEL

You know your music taste very well and are down for any concert anywhere, even all the way in Brooklyn. Your music taste isn't super "mainstream." You enjoy intimate venues and truly feeling the energy of the crowd in GA.

You Are: CITI FIELD

OPEN THE PITS!! You're all about the crowd energy when it comes to music. You are an extrovert at heart and are always on the lookout for festivals and any excuse to experience that huge crowd dynamic.

You Are: ROD'S

Underground music is your taste. Not a band in your liked songs has over 500,000 monthly listeners, unless you count Lana Del Rey. You love the most intimate of venues where you know the whole audience. An introvert at heart, you enjoy the anonymity but cohesiveness of a small group.

Yes, I love nature!

No

Yes

No

Were you a theatre kid? (be honest)

No!

Would you pay \$12 for an Oatmilk Latte?

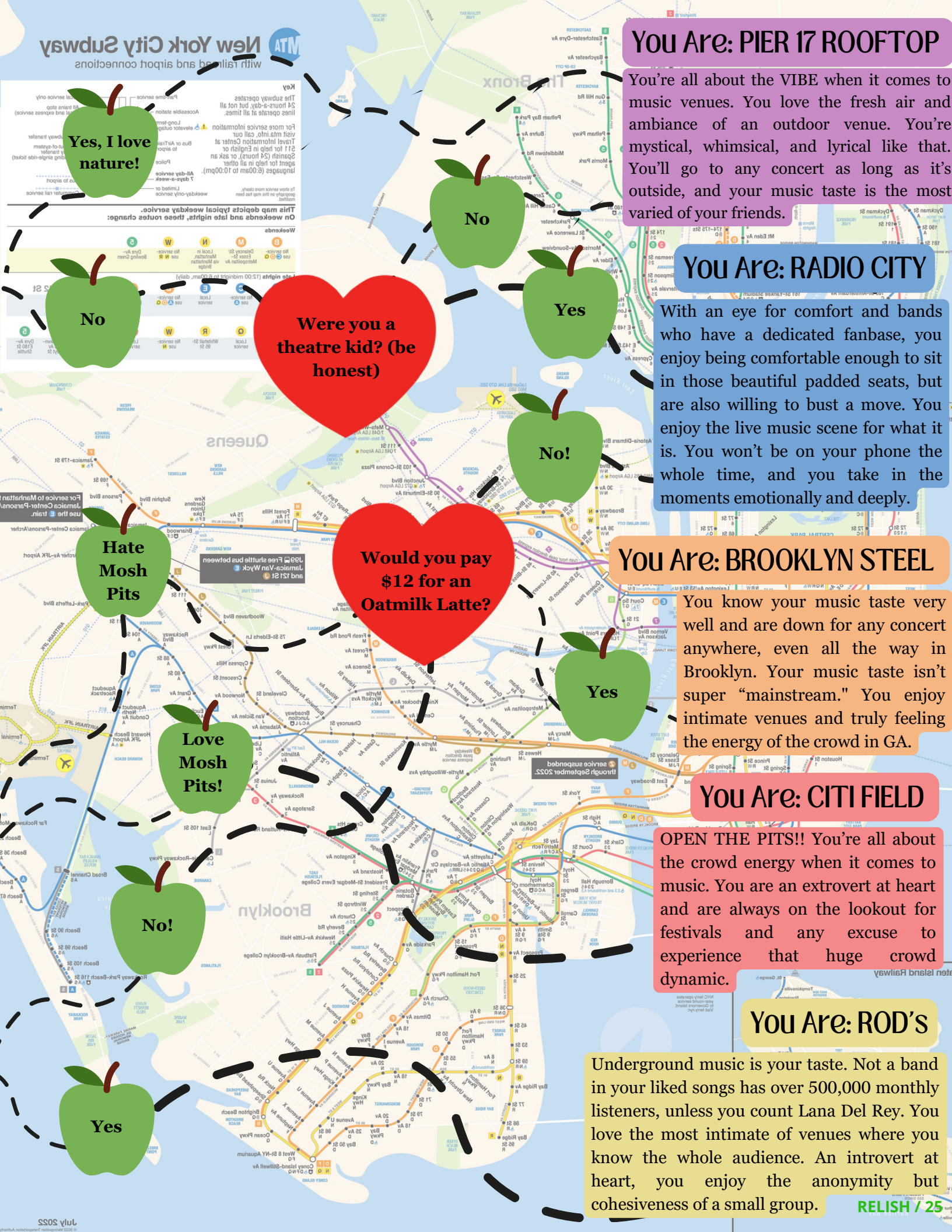
Yes

Hate Mosh Pits

Love Mosh Pits!

No!

Yes



Is My Tolerance for Indie Shows Steadily Decreasing, Or Is It Simply The Crowd That Occupies Them?

By Áine Mullaly

Brooklyn Steel is definitely one of my least favorite music venues in New York; it is a 16+ venue I frequented in high school that I now try my best to avoid, in part due to its irritating age demographic as well as an eerie familiarity that brings to mind memories of my own teenage past. However, when tickets went on sale for Duster's show at Brooklyn Steel on April 15th, I figured, why not? I reasoned, a slowcore indie band that released the bulk of their discography in the late 90s, while still relatively popular among alternative circles today, could not have a very insufferable crowd. I imagined a lot of guys in their late twenties nodding their heads to soft drums and progressions of seventh chords. Nothing I haven't dealt with before.

After having my ID meticulously checked by a skeptical bouncer, I purchased my \$13 Miller High Life, glanced at some overpriced t-shirts that read "Duster" in an all lowercase sans serif font, and I decided to bite the bullet and finally enter the cavernous void of general admission. I caught the end of the opener, the soft-spoken indie band called Widowspeak. However, as they finished and the crowd began anxiously waiting for Duster's appearance, I began to become very aware of my surroundings.

Brooklyn Steel is a giant, gaping mouth of a room that seems to stretch backward for half a mile. As opposed to its wider counterpart,

Brooklyn Monarch, it is set up like a long, narrow rectangle.

This means that if you are an average sized adult woman like myself, one six foot four man standing anywhere in between you and the stage will completely ruin your view. I'm pretty used to this – as long as I can close my eyes, sip my overpriced beer, and hear the band, I'm happy. That being said, my attitude changes when everyone around me is a boy in the junior class of LaGuardia high school, shouting and barking at each other like dogs. I tried my best to give them grace. Teenage boys have scared me before, during, and after my own teenage years.

The band finally emerged, and the crowd seemed to subdue a bit. They opened with a soft performance of "The Twins / Romantica," somehow the approximately 45 year old, heavily bearded vocalist still managed to sound like the teenage boys that occupied the crowd. This is an impressive feat that I have noticed consistently when I see bands that released most of their music 10-15 years ago (i.e. Unwound, Have a Nice Life).

When the band broke into the harder-hitting song "Orbitron" to follow, the crowd roared in response. I watched some kids open up a mosh pit toward the front. Good for them. As Duster progressed into a soft, emotional rendition of "Inside Out," their song with the most Spotify plays, an obviously intoxicated couple began to egregiously make out and grind on each other to the point where they were bumping into my friend next to me.

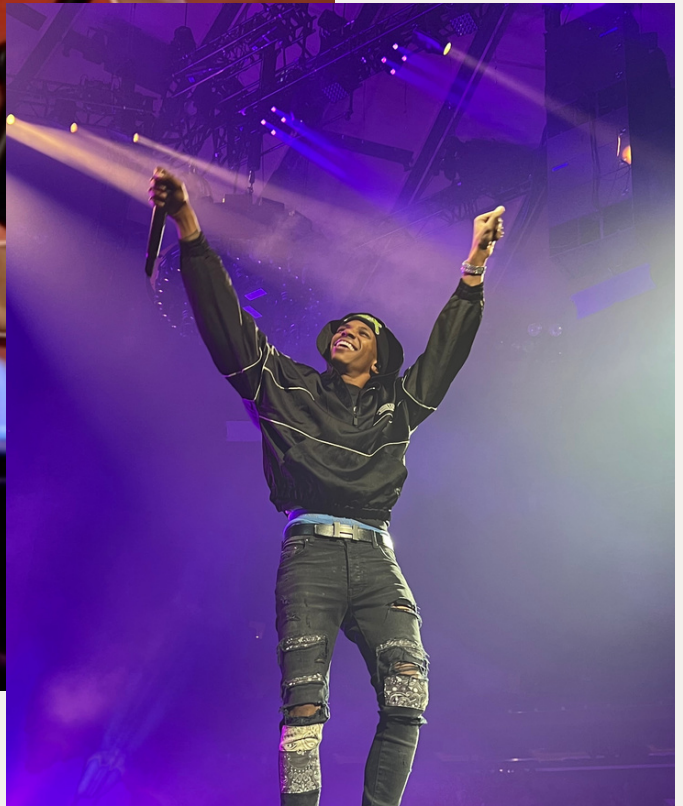
For the next three or four songs, there was no means by which to escape – it felt like an eternity. "Heading for the Door" will never sound the same to me. Finally, during "Chocolate and Mint," a space

opened up to our left, and we were able to flee the presence of the horribly drunk couple. I was able to enjoy the rest of the show with as much peace that could be gathered from being surrounded by 16 year old boys.

The pit of children opened up once again during the band's performance of "Echo, Bravo." I paused to acknowledge how impressed I was by how good the band sounded for playing most of their releases from *Stratosphere*, their 1998 album. All of the songs sounded almost exactly like the studio versions, both instrumentally and vocally. I thoroughly enjoyed the entire performance.

As Duster gently finished with "Stars Will Fall," I reflected on my experience. I do wish that I could have seen the band in a smaller, more intimate setting, due to the soft nature of the music. My friends and I concluded that one of their songs must have gone viral on TikTok to explain the occupancy of so many kids at the show. Pretentious and cynical as I know I can be, I'm glad that these kids are able to go to shows and enjoy them in the same exciting way I did. Maybe they'll also try and sneak into a bar afterward and forget to close their tabs. In the meantime, I am going to continue to avoid Brooklyn Steel.



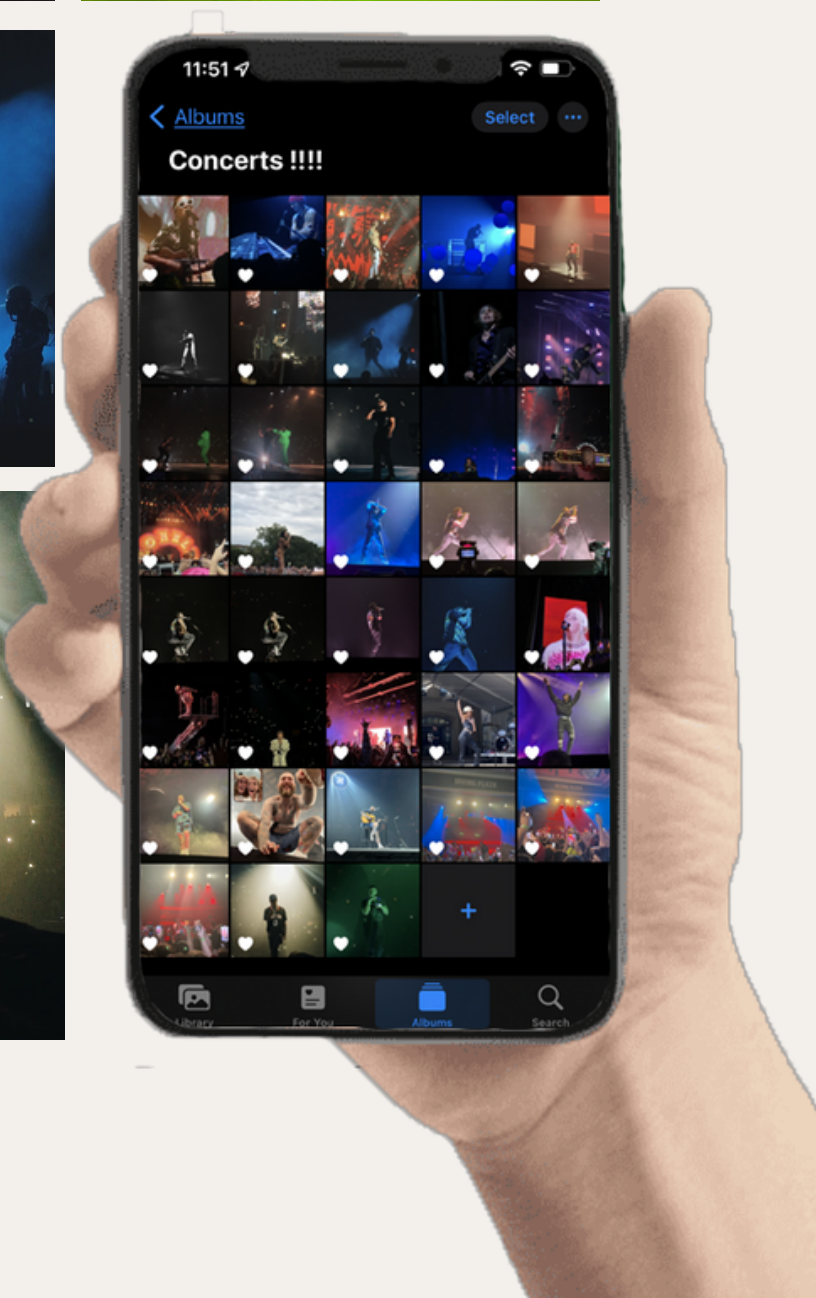
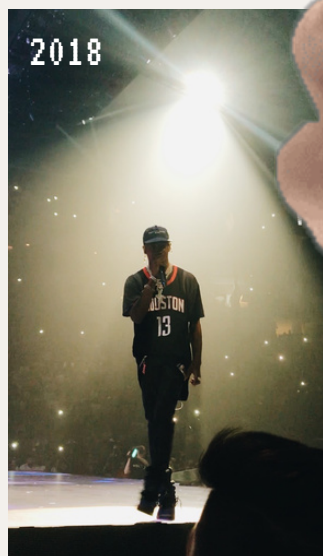
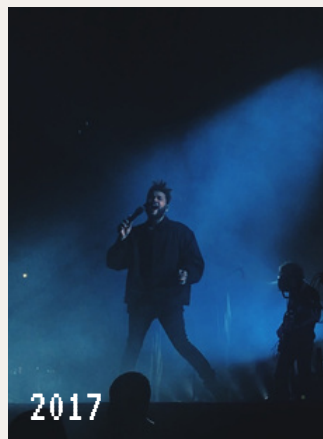
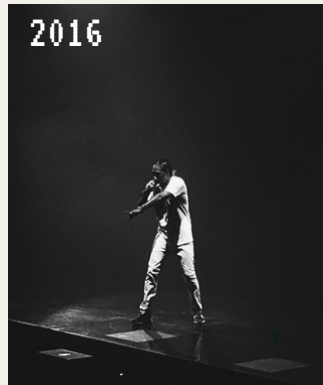


Ella Galvin (left) filmed by Amelia Silvestro, and A Boogie Wit da Hoodie (right) by Maribelle Gordon.

GALLERY

AN iPhone AND A DREAM: IS EVERYONE A CONCERT PHOTOGRAPHER NOW?

by: maribelle gordon





Making memories or ruining the vibe?



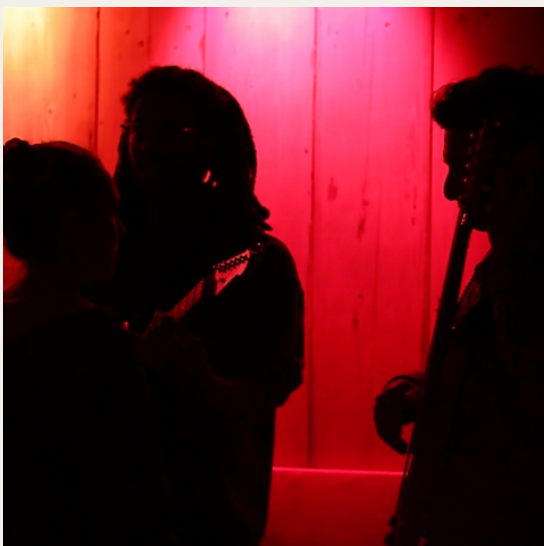
From grainy iPod photos to high-quality HDR phone cameras, advancing technology in cell phone photography has allowed fans to capture clear images of their favorite artists without even having a photographer's pass or a real camera. But as social media has started to play a bigger factor in people's desire to take pictures, going to concerts now is like paying to watch an artist through thousands of phone screens. Are phones at concerts ruining live music?



Rockwood Music Hall
February 18th 2023



Ella Galvin
performing an
original song, "Tiny
City Lights."



Ella Galvin and her band
perform at Rockwood Music Hall -
Stills from Amelia Silvestro's
short film

ELLA

Galvin



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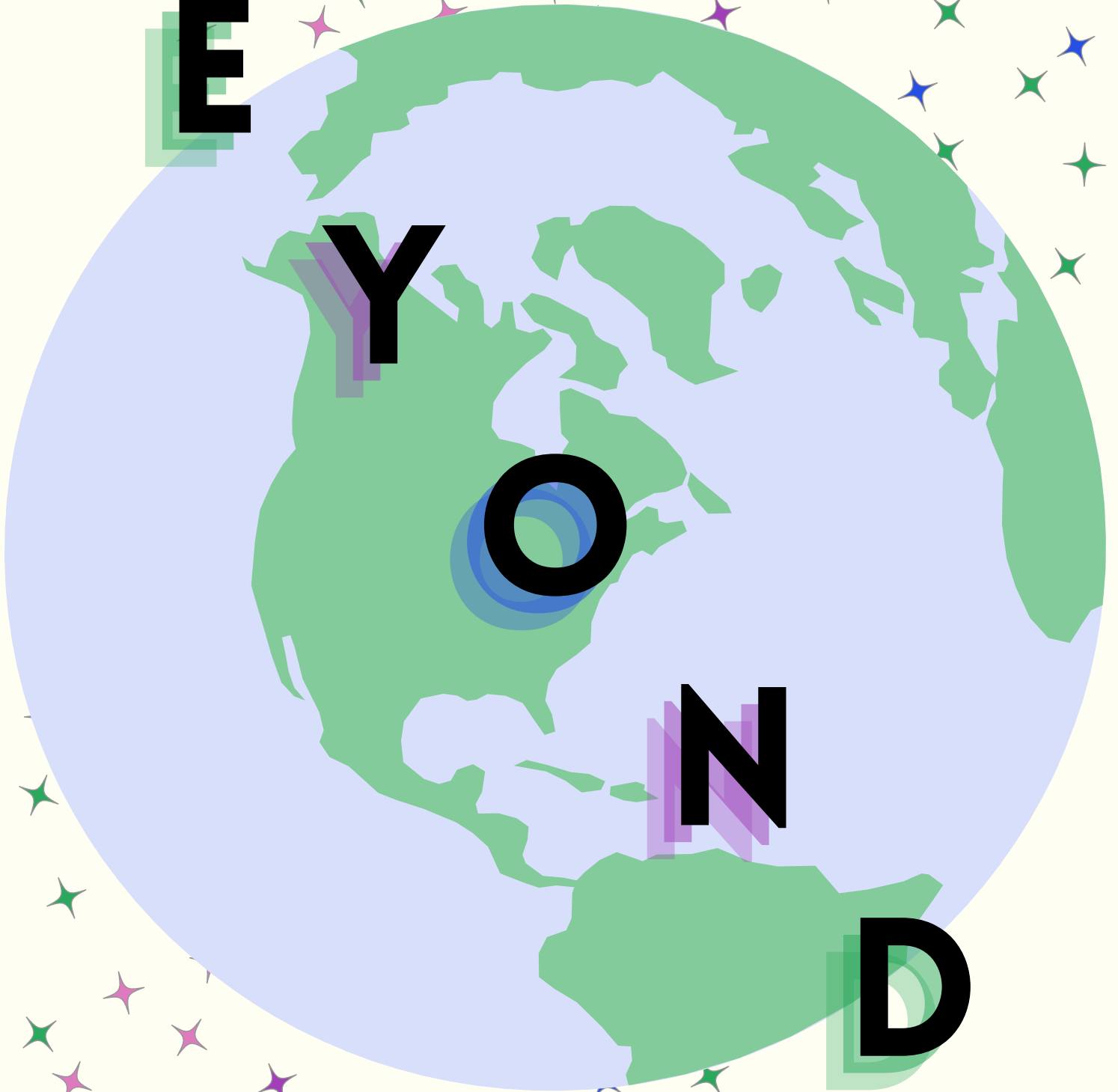
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THE HYPE AND THE HEART

BY: Mari Apazidis

Anime lovers everywhere know the power of an iconic opening song. If you aren't familiar with anime openings, they usually last about ninety seconds, which contrasts the 10-15 second openings of most Western cartoons. A song is overlaid with beautifully animated and visually stimulating scenes, serving as a perfect introduction for whatever is about to come.

Attack on Titan (AOT), an anime classic in the making, has a few opening songs that all have their individual merit. In order to keep this article spoiler-free, the basic gist of the anime is that humanity is faced with a lethal threat: humanoid giants called "titans" that eat people alive. The anime primarily follows three characters in their journey to fight these terrifying titans, infused with gory images of people being eaten alive and insane action sequences.

The opening songs from *AOT* range from sweeping, nostalgic harmonies to head-banging, energetic rhythms. Each opening song invokes specific emotions while simultaneously highlighting different themes in the anime depending on what's currently happening in the plot. So to showcase the lasting impact of these openings for real-life *AOT* watchers, I asked different Fordham students their opinions.

The opening songs that made it onto workout playlists were "The Rumbling," "Guren No Yumiya," and "Shinzo Wo Sasageyo." On the latter two, Willie Carlock comments, "They were on my workout playlist 'cause they make me feel like I could rock someone's shit." In an interesting variation, Kevin Jang preferred "The Rumbling" for similar reasons. "When

I feel like falling asleep while studying, I blast 'The Rumbling,' because it's the moment the main character just lashes out. The song screams into your ear, but it's also catchy! Add it to your workout playlist!" Mo Kranwinkel-Omisore would agree with Kevin, saying, "The Rumbling' has the most hype start to it. It stands out from all the other openings, since it's pretty metal."

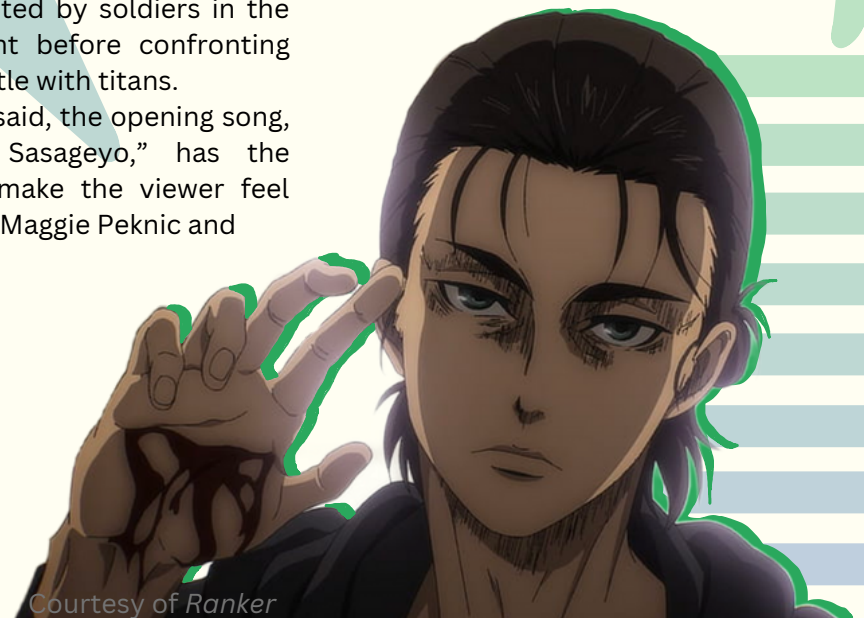
I couldn't have said it better myself. *AOT* is so engagingly hype that just the opening songs have me gearing up to fight titans and save humanity. It was cool to see how *AOT* has this similar effect on other people too and that different opening songs evoked the same emotion (despite each opening being completely different from one another).

Along with the contagious energy of *AOT*, its hidden beauty lies in the heart. *AOT*, at its core, is about camaraderie and the pursuit of truth. It challenges us to think about what it means to be free and the extent to which we will pursue our own freedom. The phrase "shinzo wo sasageyo" means "give your hearts," which is shouted by soldiers in the moments right before confronting death in a battle with titans.

Like Willie said, the opening song, "Shinzo wo Sasageyo," has the potential to make the viewer feel powerful, but Maggie Peknic and

Brinda Purimetla chose the same favorite song for completely different reasons. Brinda said, "I find 'Shinzo Wo Sasageyo' most impactful, because it highlights a key idea in the anime - each character is dedicating their heart to something." In a similar vein, Maggie has the same favorite opening, saying, "It just goes so hard & truly encapsulates the meaning of *AOT*. It also plays over a wholesome still of the 104th cadets before everything hits the fan." Tugging at our heartstrings and making us feel strong, the opening "Shinzo Wo Sasageyo" is unarguably full of meaning that reaches *AOT* viewers in a profound way.

In an interesting turn of events, Christian DeJesus picked a different opening but for similar reasons as Maggie. Christian's favorite opening is "Red Swan," because it "gives a feeling of nostalgia as we start to see Eren (one of the main characters) and the others learn more about what the hell is going on in the world." If there's one thing about *AOT*, it's that our understanding of the central conflict changes drastically as the anime progresses. Going off from Maggie's and Christian's thoughts, I would say that the nostalgic love *AOT* watchers have for the main characters and the ever-changing craziness of *AOT* is what makes the anime stand out, and the opening songs help to encapsulate our complex feelings.



Courtesy of Ranker

CONTINUED

When I started *AOT* as a thirteen year old, I never imagined it as something I would bond over with people in real life, beyond the internet friends I made from an Instagram fan account. Looking back at the process of writing this article, I can't help but feel grateful that *AOT* has not only reached so many people but also invoked these same strong feelings about the opening songs and the show itself. I can picture my thirteen year old self, wearing my *AOT* shirt and fangirling over Eren, just so excited to talk about my favorite anime with other people at school.

SMELLS LIKE TEEN MISOGYNY

BY: Alana Saucier

For as long as music has been around, music artists have had groups of fans, which are also known as “fandoms.” A fandom is a group of dedicated fans who heavily support and consume media from the same artist on a multitude of platforms. Unfortunately, according to the media, fandoms mainly consist of “crazy and obsessive” teen girls. With the rise of popular music in the 1950s-60s, we started to recognize the power of fan groups for the first time, like with Elvis Presley's and Beatles' fans. Many of the groups that supported these artists happened to be women who supported them ferociously. This narrative of women and girls being crazy and obsessed with artists became apparent then and still continues to be apparent in the music industry today. This leads to artists with female-dominated fan bases not being taken as seriously.

Even though the media and music industry caters to young women and girls with a large amount of their profit coming from them, they continue to devalue and belittle their interests. Subsequently, musicians and bands that have more male-dominated fan bases, or even a male following in general, are glorified and treated as “real music.” In reality, it has nothing to do with the artist or even the music in general. The problem is the media and music industry's problem with women and girls. Music enjoyed by men has always been and continues to be more legitimate and meaningful than music enjoyed by women, because women are seen as “crazy” in society, which correlates directly into the music industry.

Artists that continue to be extremely affected by misogyny in the music industry are boy bands and female pop artists. While most fans of boy bands do happen to be young girls, a narrative is presented that men should not be fans of boy bands, because a) they do not make “real” music, and b) they will be seen as girly. The stigma around boy bands is that they are more of a silly, younger idea for teen girls or a “phase” that they will grow out of due to the fact that they have never been taken seriously and continue to be devalued by society.

However, “tougher” and less “girly” bands are consumed and supported by men without that stigma, no matter the success levels of the two compared. Similarly, female pop singers have female-dominated fan bases, because they relate to them. This shows men that they should not be listening to this music, or else they will somehow relate to teen girls. Some female pop artists are even portrayed in the media as “obsessive and crazy” just like their fans. For example, Taylor Swift is portrayed by the media like this due to her many songs about breakups. Although she has ten albums with songs on many other topics, the media and society would rather paint her in this negative light.

Teen girls and women have been and continue to be portrayed as obsessive, hysterical, and fanatic when it comes to the music they love. Although women and girls are constantly being ridiculed by the media, the media continues to cater content to them and profit off their devotion.

A NIGHT AT

BY: Anna Fahy

I've never been as lucky as being selected to attend the 65th annual Grammys as a seat-filler. Seat-fillers occupy empty seats in the camera audience of televised award shows. I had heard of seat-filling for the Grammys from a TikTok the year prior and had a reminder on my calendar to apply to the lottery system (this year garnered over 33,000 applicants!). In December, without telling anyone, I filled out the short application on seatfillersandmore.com. I thought it was too ridiculous to come true, so when I got the email on January 20th that I was selected, I almost fainted: I couldn't believe that I was going to the Grammys.

Arriving in Los Angeles Friday night was a fever dream. It was my first time in LA, so I was starstruck by the Hollywood sign, the PCH, and the beautiful ocean. I had a few moments of realizing, *Okay, so this is really happening; this wasn't a*

dream. I'm actually going to be in the same room as Harry Styles and Taylor Swift, oh my god. Flying in was the first of those.

Show day began at 11 a.m., getting ready with my aunt, who I was staying with for the weekend, and freaking out, rehearsing different conversations as if I was talking to one of my music idols.

Arriving at the parking lot meeting spot, I had no idea what to expect. The four hours before showtime consisted of waiting in line outside, walking in line, and even more waiting. Seat-fillers were all different ages. I definitely felt like one of the youngest people there. I remember finally making it inside, lining up against the wall, and Pharrell walking by — I snapped into reality at that second and had another *holy crap I'm here* moment.

When we were finally led into the venue, we were held together on the floor behind the sound booth. We had a screen in front of us, and I got

a lay of the land: where Taylor was sitting (to the right), Harry (in the middle), and the other artists scattered around the venue. Sixty seconds to go, and we were released: I rushed to the first empty seat and sat nervously next to another seat-filler. The risk in seat-filling is there's always a chance someone comes and bumps you out of the seat you're in, so I always had an eye out for potential second-choice seats. I got to stay in this seat on the left side for one segment before I was bumped.

Host Trevor Noah made his way weaving through the audience, and as I saw later from my mom's screen-grabs, I was in plain view of the camera for most of the night.

My initial goal was to get close to Harry Styles, my favorite musician, so I could talk to him. Although this didn't end up transpiring for me, my seat-filler friend knew of my mission and ended up next to him. She said he immediately introduced himself and asked her name, a very rare



Courtesy of Anna Fahy



Courtesy of CBS

THE GRAMMY'S

interaction for seat-fillers.

I was aware that Harry would be performing “As It Was” at some point during the Grammys, and I was determined to be on the floor (not bumped and behind the sound booth). When I saw the curtain open and his signature circular platform emerge on the side of the stage, I immediately booked it to the nearest open seat to the stage. This ended up being directly in front of the stage, right in front of him. This was a dream come true – front row for a Harry Styles' performance. I had never been this close before. The lights came up, and I noticed that, unlike Love on Tour, nobody was standing. The only two artists dancing were Camila Cabello (two tables over) and Taylor Swift (on the other side of the audience). I thought to myself, *If I'm going to get kicked out of the Grammys, let it be for dancing way too hard to Harry Styles front row.* So I did just that. I stood up and danced my heart out. During the

bridge of the song, he even got up to the edge of the stage and made eye contact with me. We held it, and I almost passed away. Thank goodness another seat-filler next to me brought me back to earth and confirmed it happened, because I couldn't believe my eyes. At that moment, I peaked.

After I left that seat in utter shock, a front and center seat opened next to J.Lo and Ben Affleck, where Dwayne “The Rock” Johnson stood up to leave. I quietly slipped in, and The Rock turned back to me and said jokingly, “You better not talk to them.” I laughed nervously, but inside I exploded. The Rock?! Talked to me?! Bennifer seemed pretty entranced in each other, so I got to know the seat-filler next to me. I stayed in this seat the longest and was the most viewed on-screen, because Beyonce was coincidentally sitting right bey-hind me. She went up to accept her record-breaking Grammy. I can be seen in the frame,

awe-struck, as she passed by me.

This was a night I'll never forget – being on the same floor as so many of my music idols, seeing them appreciate each other and support their wins, and experiencing the behind-the-scenes of award shows was incredible. I was there for the music and musicians, which I did enjoy. It was by a stroke of luck that I was there at all. One day, I hope my dreams of working in the music industry come true, and I end up *invited* to the Grammys for my work. But until then, if seat-filling is my ticket to the Grammys, I'll see you next year!



Courtesy of the LA Times



Courtesy of Anna Fahy

"SOMEWHERE" IN WEST SIDE STORY

BY: Sara Morales

The fascinating beauty of musicals, especially that of *West Side Story*, is beyond immeasurable. With a score written by both the lyrical genius Stephen Sondheim and the celebrated Leonard Bernstein, this classic musical piece finds a breath of fresh air in the 2021 Stephen Spielberg adaptation. The *West Side Story* film reimagines the world of 1950s New York, which follows a modern-day Romeo and Juliet storyline, comprised of two lovers from rivaling gangs. With such a reimagination comes alterations to the source musical material, however.

Although the entirety of the film, with its richly developed characters and sonically elevating score, left a lasting impact, one particular song was especially lasting: "Somewhere." This song initially served as a somewhat incidental piece, underscoring an idealistic dream-like ballet sequence on stage that is typically sung by a Puerto Rican woman off stage. Originally meant to serve as the emotional catalyst for the two lovers, Tony and Maria, they wistfully sing about an unreachable utopia where they could be together without racial or cultural clashes. For the most part, the same artistic vision carries over to the 1961 film, where although the ballet sequence is stripped, it is still sung by the couple in their futile attempts to grasp a future together.

Spielberg's reimagination brought with it the genius creation of the character Valentina, portrayed by the highly renowned actress Rita Moreno. Moreno, a Puerto Rican woman herself, appeared in the 1961 film, taking on the role of Anita, who was also a Puerto Rican immigrant. Her work in Hollywood makes the song's meaning all the more impactful, especially knowing that she won Best Supporting Actress for her role as Anita in the '61 film and was the first Latina woman ever to win an Academy Award. In the new adaptation, she sings "Somewhere," bringing a new tinge of reminiscence for a time of harmony. What once was a tragic love song is now given an even darker purpose, harboring an air of hopelessness as it points out all the racial and societal injustices that seem impossible to overcome:

*"There's a place for us
Somewhere a place for us
Peace and quiet and open air
Wait for us somewhere"*

These lyrics showcase Valentina's deep desire to live in a community that accepts Latinos without racism and violence. Valentina longs to exist where people like her are respected rather than treated unworthily. Her singing reads like a plea for something that she sincerely wished were reality but sadly recognizes as barely a possibility at the time. With the knowledge that *West Side Story* occurs in the '50s, a time of significant Hispanic immigration in New York City, Valentina's pleas are especially impactful. People's hate was charged by the apparent 'invasion' of Puerto Ricans to their neighborhoods, manifested through the sheer brutality shown between racial groups, which can be found in the great tension between the Jets and the Sharks — the white and Hispanic gangs. Valentina, finding herself between the tense divide, yearns for a place where Latinos can live in peace without the antagonization of the white community or other outside factors like the threat of gentrification. Alluding back to the song's original intention of being a love song between the two main lovers, her recitation of the lyrics becomes almost cynical — love cannot bridge the gap between these racial groups. The two's love cannot actually bring about the end of racism, and as hard as it is for her to admit it, this whole love story between Maria and Tony was all for naught.

Although Valentina's take on reality is much more destitute, which can significantly be attributed to the hardships minorities experienced in that period, I still believe that this song is a piece about looking forward to a time and place where the Hispanic community is actually accepted much like the original intent of the song. As problematic as things remain, I genuinely believe that, to an extent, "Somewhere" has been reached. Although there is always work to be done regarding true equality, I see the change and the slow acceptance today that was completely unheard of in the period of *West Side Story*.

Whenever I hear that beautiful melody, I know that there will always be "Somewhere" for us.



Courtesy of Entertainment Weekly

LIVE AT WIGMORE HALL:

SHEKU KANNEH-MASON

BY: Brooke Ricci

Sheku Kanneh-Mason is an up-and-coming cellist who I recently had the pleasure of listening to as he performed at Wigmore Hall in London, England. Wigmore Hall is designed in the Renaissance style and is famous for having the best acoustics in Europe. Although small in size and humble looking in appearance, the hall impresses in producing an impressive sound and allowing for a satisfactory view wherever a listener sits. Besides the accomplishment of performing at this historic hall, Sheku previously performed at Prince Harry's and Meghan Markle's wedding back in 2018 and won the 2016 BBC Young Musician award.

Sheku had some sort of humbleness combined with an air of modesty to him. He took his time to educate the audience on which pieces he was going to play next and incorporated a few fun facts about the piece's history or style elements. He also cracked a few jokes here and there to keep the event lighthearted and less pompous. Usually, string concerts bring together people with a chip on their shoulders, but I think it is important to still be respectful and enjoy the music at the same time. Unfortunately, one uptight woman sat in front of my friends and I and consistently glanced back dirty looks every time my friend shifted position in her seat.

As someone who has played violin and participated in a string orchestra for about nine years of my life, there are things I have grown to appreciate in classical performers: the etiquette of the audience, the posture of the player, and the few tricks performers use to take their minds off the audience while still feeling the



motion of the music. Sheku is guilty of showing off his little habit of breathing quite strongly when he is entertaining his audience. Even in the recordings of his works on Spotify, one can catch the occasional exhale and may try to write it off as the bow hitting a certain angle on the bridge of the cello.

Sheku's second to last performance was "Preludes I-V" by Edward Finniss. "Prelude I" was my personal favorite, but he still wowed with his precise tremolos, a musical technique that provides sounds with a modulating effect, in "Prelude II." Sheku continued forward and achieved breath-like sounds from his cello during "Prelude III;" meanwhile, "Prelude IV" felt like a fog horn. The conclusion felt like a satisfying release of emotions after the previous somber Preludes. It was all the more surprising when the composer of said pieces stood up at the end of the performance and walked on over to shake Sheku's hand on a job well done. Finniss looked honored and proud to have Sheku perform his own handiwork with such skill. Last but certainly not least, Sheku led a passionate retelling of Gaspar Cassado's "Suite for Solo Cello." The piece was melancholic yet dramatic, with a hint of romance or perhaps tragedy to it. Sheku closed the curtain with not one but two standing ovations and an additional song that I could recognize but not pinpoint the exact name of. Overall, Sheku Kanneh-Mason will continue to awe and amaze his audience, and I will forever long to hear him perform Edward Elgar's "Cello Suite in E Minor Op. 85" in person.



WIGMORE HALL IN LONDON

BRITNEY SPEARS' ...BABY

RECEPTION POST-1990S



Courtesy of Wikipedia

BY: Camryn Brathwaite

There are few musical albums that consumers, critics, and historians can agree have had an indisputable impact on pop culture, but with a 14x platinum certification (RIAA, 2023), Britney Spears' *...Baby One More Time* is one of the most influential pop albums of all time. In 2023, we tend to regard this body of work with reverence — sonically, it provides a summary of the popular lyrical content and production of its time and set the standard for pop consumption in the 2000s. However, Britney's fame is strikingly different from contemporary celebrity fanaticism, because it was shaped by ongoing historical happenings. If we analyze the meteoric success of *...Baby* through societal and political lenses, these happenings can be made greatly clear to us.

Before we can discuss the success of Britney Spears and *...Baby*, an analysis of the music industry in the late 1990s is essential for contextualization. Bubblegum pop music created by Britney Spears (as well as peers like Christina Aguilera,

'NSYNC, and the Backstreet Boys) was preceded in the late 1980s to early 1990s by the mainstream grunge-era, upheld by groups like Nirvana, Pearl Jam, and Soundgarden. In the context of Britney as a late-90s phenom, we should place the grunge-era into the sphere of riot grrrl ideology and culture; spearheaded by punk-rock groups like Bratmobile and Bikini Kill. Riot grrrl media promoted radical feminism and pro-sexuality, while condemning misogyny, classism, and violence against women. Historically, their adopters share the social, cultural, and political beliefs that made them both spread. We can accredit the early influences of these popularizations mainly to the Reagan presidency, the Gulf War, and MTV.

First, the economic policies of President Ronald Reagan in the 1980s led to staggering income inequality and an overwhelming sense of financial uncertainty for many Americans. This contributed to widespread disillusionment and anger, which was reflected in grunge music created by young people.

Additionally, the Gulf War began in 1990 and was a controversial, highly publicized conflict with resistance among many young people. Almost all grunge and riot grrrl musicians outwardly opposed the war, and their music often echoed this political inclination. For young women specifically, this idea is encompassed in the "Riot Grrrl Manifesto," created by and for female fans of grunge. Kathleen Hanna of Bikini Kill writes the lines: "BECAUSE viewing our work as being connected to our girlfriends-politics-real lives is essential if we are gonna figure out how we are doing impacts, reflects, perpetuates, or DISRUPTS the status quo / BECAUSE we recognize of Instant Macho Gun Revolution as impractical lies meant to keep us simply dreaming instead of becoming our dreams AND THUS seek to create a revolution in our own lives every single day by envisioning and creating alternatives to the bullshit christian capitalist way of doing things" (Hanna, 1991).

Hanna addresses women's discomfort within the landscape of pro-war American nationalism in the early 1990s, emphasizing sex-positivity, "girl-power" and other facets of third-wave feminism; in the context of Britney's incoming rise, evaluate tracks like "Rebel Girl" or "Double Dare Ya."

As we know, the Gulf War and Reagan's presidency eventually ended. Retrospectively, it seems as though the passing of Kurt Cobain in 1994, or Bikini Kill's disbandment in 1997, signaled the beginning of the end of the mainstream grunge era. Despite the label success of grunge via radio and MTV, music fans and industry insiders began to feel fatigued. The genre and its political

ONE MORE TIME

THIRD-WAVE FEMINISM

commentary seemed to become played-out and, thus, no longer danceable, playable, or monetizable. This created a demand for a new type of music that was fresh, exciting, and adoptable to a young-adult audience. Britney would eventually fulfill this demand in 1998.

First, Britney's physical appearance during the late 1990s undoubtedly played a prominent role in the success of *...Baby*, which is a testament to the influence of the American female beauty standard, as well as to the commonplace sexualization of teenage girls and young women during the late 1990s and early 2000s. In the wake of third-wave feminism, it seems that the idealized female "superstar" combined girl-power in mainstream pop (i.e. Spice Girls) and overt pro-sexuality, via Black hip-hop culture (i.e. Foxy Brown and Lil Kim), to create a digestible, desirable, and most importantly, marketable image.

Retrospectively, we can infer that during the 1990s, it was practically mandatory for a woman to be conventionally and sexually attractive, in the eyes of women and men, respectively, to garner widespread public attention. Britney Spears perfectly fit this image; she had a healthy, athletic-looking build and was visually among the same age as her target audience. Additionally, perhaps most importantly, she was white, young, and considered "pretty." Her beauty and perceptible whiteness are essential in the contextualization of the success of *...Baby* and its release to an American, predominantly white consumer market. Whiteness, or proximity to it, has been seen as a standard of beauty in American society throughout history; in this way, it's clear why Britney "Baby" prevailed economically over acts like Lauryn Hill, Jennifer Lopez, and Destiny's Child.

However, this did not protect Spears from the ramifications of expressing overt sexuality as a young woman in 1999. Among the influx of societal slut-shaming following the Clintonian impeachment, we recall Monica Lewinsky, who was a young woman being scapegoated as the cause of this event. Socially, the Clintonian impeachment resulted in an immediate undoing of female sex-positivity instilled into society by third-wave feminism. However, perhaps this controversy was the perfect storm for marketing "*...Baby One More Time*" as a song, and its associated music video. In a time where purity was pushed, especially for high-school girls, the outrage for Britney performing in a stylized school uniform was the perfect push for word-of-mouth publicity for the lead single.

Regardless of the controversy surrounding its release and marketing, the success of *...Baby One More Time* speaks to American culture through how and why it was consumed. Historians across fields agree that politics are constantly influencing pop culture, whether directly or inadvertently. In this way, *...Baby's* rise to cultural prominence cannot be attributed to coincidence; third-wave feminism and the feminine ideals it instilled into young women and girls during the 1990s played decisive roles in *...Baby's* prevalence.



Courtesy of
Rolling Stone

RUEL'S BIG RETURN:

A PLAY-BY-PLAY

BY: Molly Chamberlain

Before...

At just twenty years old, Ruel is set to release his debut album, *4TH WALL*, on March 3, 2023, succeeding three EPs and many singles dating back to 2017. I joined the Ruel fandom in 2019, embarrassingly, as a part of many fan-page Instagram accounts and group chats that brought together fans from all over the world. This was one of my first experiences recognizing the true power of music and its potential for unity. Growing into my current 19-year-old self alongside Ruel allowed me to meet incredible people from the U.S. to Australia and Lebanon. Thus, the announcement of *4TH WALL* filled me with excitement—a new leg on the journey of growing up.

During...

March 3. Midnight. Headphones on. No one talk to me.

After...

Three days after the release, I feel ready to share my thoughts. First, I will admit I entered my first listen of *4TH WALL* with high expectations. The album both hit and exceeded my expectations—soared above, even. Before the release of the whole album, Ruel released six singles, giving listeners a taste of his range with a mix of upbeat, jump-in-your-room songs and the slow, melodic vocals he is known for. I was initially surprised that he released six songs before the album, which seemed like a lot to give away. However, the eight songs I heard for the first time on the night of March 3rd quickly became some of my favorites in Ruel's discography.

Now, I could go in-depth explaining every song on the album; however, I do have a word limit and do not want to bore you with my rambling. I have selected a few favorites from the album to hopefully inspire you to listen to all of *4TH WALL*—an album I consider the perfect coming-of-age soundtrack that identifies with the struggles that emerge with adulthood.

On Spotify, Ruel writes, “I think all albums should start with a bang and get you in a good mood then gradually make you more emotional.” He does just this, as any of the happy feelings generated from the first two tracks are immediately squashed with back-to-back songs “SITTING IN TRAFFIC” and “JAPANESE WHISKEY.” In the former, Ruel voices the fear of losing someone—fear that arises during the honeymoon phase in a relationship—singing, “We were just laughin’, sittin’ in traffic / Said, we’d never let bad things happen to us / So please, don’t ever hate me when we’re not in love.” Ouch. The simple, stripped production continues on “JAPANESE WHISKEY,” another heartbreaker, as Ruel paints whiskey as a metaphor for liking the idea of something more than the reality. The vulnerability displayed between the lines of this track is admirably relatable as Ruel thinks back on past moments and creates tracks that capture the many complex phases in a relationship.

Following these two tracks is “GROWING UP IS ____,” released on December 8, 2021, as the first single for *4TH WALL*. Yes, the underline in the title is intentional. Throughout the song, Ruel fills this space with words like “weird” and “strange,” capturing the uneasy transition from teenage years to adulthood. He wanted to keep the space open for interpretation as everyone has different experiences of growing up.



Courtesy of @oneruel on Instagram



Courtesy of @oneruel on Instagram



Courtesy of @oneruel on Instagram

To me, it's an anthem for individuals, no matter the stage of life, and to relate to each other over an upbeat montage of growing up. This is one of my go-to songs for walking around campus, as Ruel's strong vocals swell beautifully with an energetic instrumental arrangement.

The last one I present to you is "MUST BE NICE," which is my favorite of the six singles released and one of my favorites on the album. Ruel's lyrical excellence shines through in the production of *4TH WALL*, which is especially apparent in this song. The album's penultimate track documents the feelings after a breakup when you see your former partner moving on and how it "must be nice" to get on with your life. This ballad breakup song shows an intimate side to Ruel, with vulnerable lyrics and an emotional performance.

4TH WALL is aptly named as Ruel breaks down the fourth wall on this album, giving listeners the key into his mind through fourteen songs that explore themes of love and self-discovery. Sandwiched between these tracks are more beautifully produced songs, convincing me to forgive Ruel for taking his time with his debut album. I have plenty of time to bask in these fourteen songs while waiting for the next album, which will further prove his position as one of Australia's most successful young artists. As I prepare for Ruel's concert on June 16, I will be intently memorizing lyrics and soaking in each song, and I highly encourage you all to do the same!

SOCIAL MEDIA

ENHANCING THE

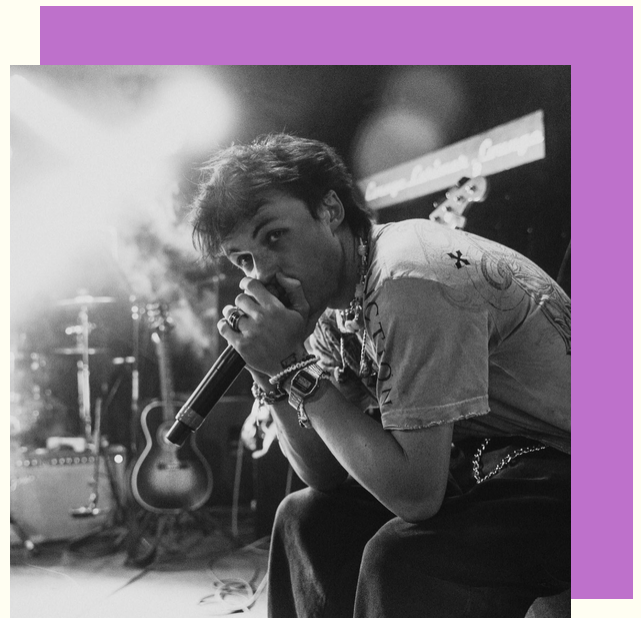
MUSIC INDUSTRY



BY: Meghan Mahaffey

In our increasingly digitized world, talent is more easily recognized and success does not solely depend on factors such as wealth or connections. With the rise of TikTok and other social media platforms, artists can share music easily with a growing fanbase. An artist I have been following for many years, Peter McPoland, has been an exemplar of how to utilize social media to foster a community of music lovers. His first release in 2018, "Lady Bird," along with other songs that live solely on SoundCloud now, are some of my favorites; However, the audiences he has acquired only began growing in 2020 with the surge of TikTok.

McPoland has acknowledged TikTok's role in his success saying, "If TikTok didn't exist, I wouldn't be here. I literally wouldn't have learned how to produce. I would have kept stumbling around for the rest of my life. It's so insane to me to realistically owe songwriting credits to an app, but I really feel like I do." Currently, the 22-year-old artist is set to release his debut album that, according to his April 3rd, 2023 Instagram post, "is about as big as [his] entire Spotify catalog." For McPoland and a myriad of other artists, social media and its widespread nature has made their career aspirations a reality. While I can acknowledge the laundry list of negatives that come with social media apps, I also view the expanding



CONTINUED

availability of opportunities in the music industry as a significant plus.

The interconnectedness of our modern reality is a two-way street that does not only benefit the artist. For people on the receiving end of music, forming of relationships with artists is more available than ever. In speaking to aspiring music journalist, Amy Moore, I was able to gain more insight into the inner workings of artist engagement from someone who is only 21 years old.

Amy and I grew up together in adjacent, small suburban towns in New Jersey, and eventually, both ended up at colleges in New York City. Since moving away from home, she has developed her passion for music and has made strides in the industry to gain experience. The past four months have been particularly game-changing for her, as she has been navigating professional opportunities while on a hiatus from school. This semester away from the classroom has allowed time for her to immerse herself in the industry. In discussion with Amy, the opportunity to interview and foster a close connection with her music icon, RIZ LA VIE, was a testament to her increased access to success.

The achievements of RIZ LA VIE can be attributed to the work that journalists like Amy are doing. Their levels of success and opportunity are intertwined, which is the beauty of the complementary space. I am very familiar with falling in love with an artist and their work, so I was intrigued to learn more about Amy's past with RIZ. She first became enthralled with the artist's work in 2020 after an abundance of releases, including his EP "Feed." His work was life-changing for her, as she was at a personal low point when she started exploring his discography. All-in-all, Amy described RIZ's music as "saving," and little did she know it would open up avenues for professional success that seemed out of reach at the time.

Amy was given the opportunity to attend a show and interview RIZ LA VIE following the release of his album, *Haven*, at the beginning of 2023. Through this endeavor, she learned that the industry is "as accessible as you make it." Persistence and consistency are what it takes to break into the space, in the words of Amy. She explained that "when you actually care, it is reciprocated, especially by small artists." This reciprocated care and appreciation between the artist, journalist, and listeners at large are what set our evolving generation apart.

When I asked Amy about what she hopes to add to the music industry, she responded with the desire to "create something that can connect smaller artists to the communities that will appreciate them." These aspirations are possible because of the immense accessibility of content on all fronts. Without the ignited fire of social media, there would be more division between artists and communities. Instead of viewing the music industry as a frightening beast not to be tapped into, Amy advises that we acknowledge the artistic nature of the space and remember that "no one has the same creative vision."

To follow Amy's future career strides, you can head to her main Instagram, @amymoore.1, or her personal blog, @blubirdblog, which focuses more intensely on her journey with music.



00001
ADMIT ONE

PRAISE A LORD WHO CHEWS BUT WHICH DOES NOT CONSUME

REVIEW BY JOSH ATLAS

YVES TUMOR

RUN TIME:
37:29

TRACKS:
12

RELEASED

03
17
23

BY WARP RECORDS



00002
ADMIT ONE

DID YOU KNOW THAT THERE'S A TUNNEL UNDER OCEAN BLVD

REVIEW BY CLARE FLYNN

LANA DEL REY

RUN TIME:
1:17:00

TRACKS:
16

RELEASED

03
24
23

BY INTERSCOPE RECORDS



00003
ADMIT ONE

EAT YOUR YOUNG

REVIEW BY MADDIE BIMONTE

HOZIER

RUN TIME:
11:23

TRACKS:
3

RELEASED

03
17
23

BY COLUMBIA RECORDS



00004
ADMIT ONE

THREADS

REVIEW BY CLARE FLYNN

INDY YELICH

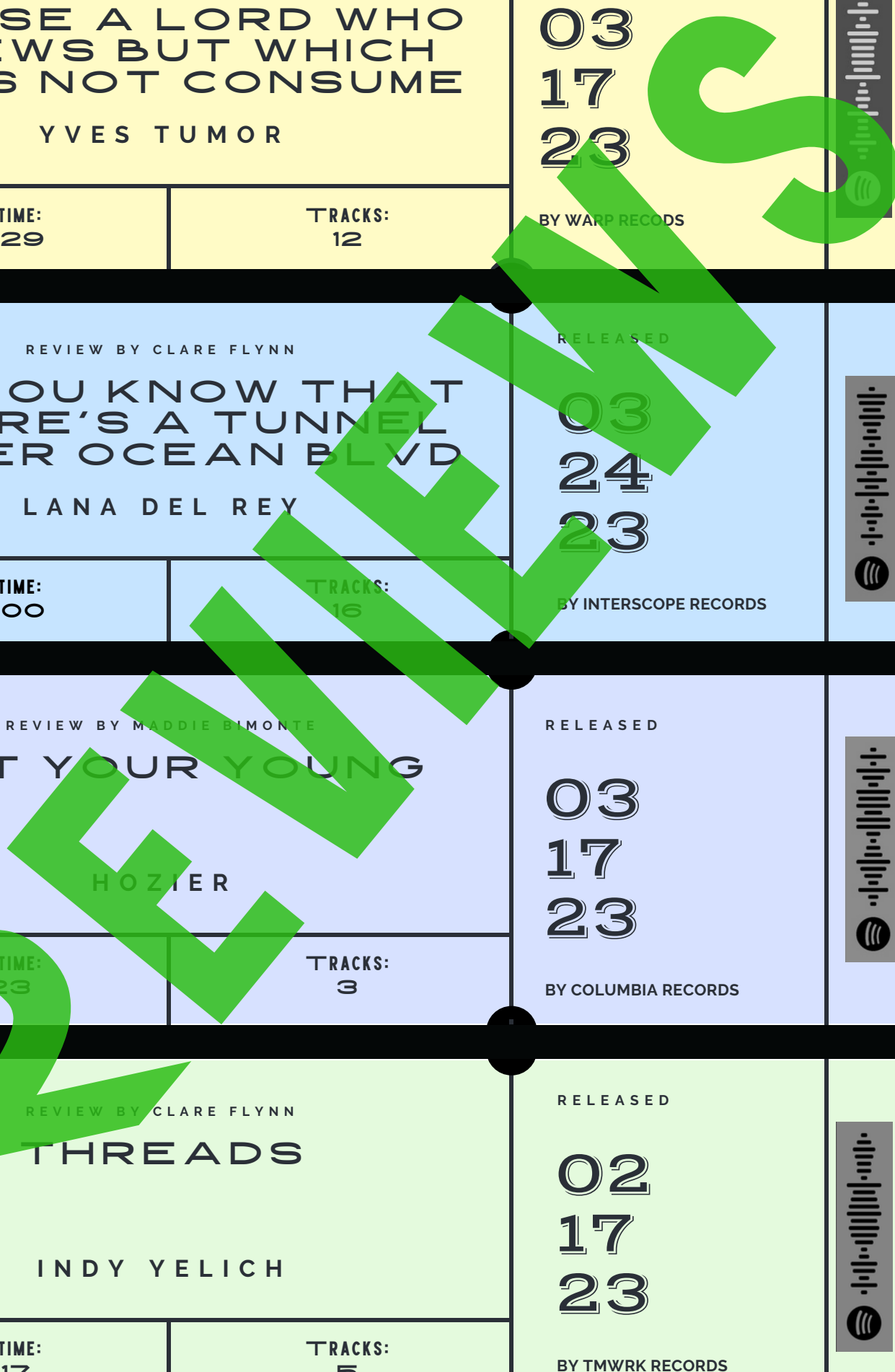
RUN TIME:
16:17

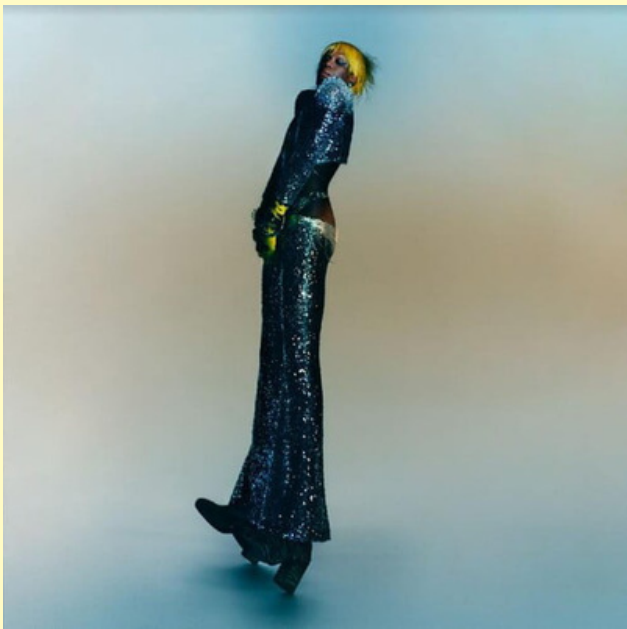
TRACKS:
5

RELEASED

02
17
23

BY TMWRK RECORDS





4/5



5/5

Praise a Lord Who Chews but Which Does Not Consume **Yves Tumor**

By Josh Atlas

Yves Tumor is easily one of the most enthralling artists of the last decade. Sean Bowie can't seem to help themselves from making some of the most infectious anthems that seamlessly blend different genres of music. On their newest LP, *Praise a Lord Who Chews but Which Does Not Consume; (Or Simply, Hot Between Worlds)*, Yves finds themselves attaching to a more post-punk style explored in their 2021 EP, *The Asymptotical World*. Evident from the title, Yves delves into themes of higher powers. The album opens to sounds of sampled shrieks on "God Is A Circle," establishing a somewhat tortuous motif that follows throughout the entire album. The world Yves creates on this album through songs like "Heaven Surrounds Us Like a Hood" seems grandiose and beautiful, with layered booming guitars and sweeping piano chords. Still, equally disturbing as it is beautiful is Tumor's almost creepy falsetto singing of "a boy with no head."

What makes this album special to me is how layered each sound feels. Every part of the instrumental stands out in its unique way. On repeat listens, it is common to hyper-focus on a specific part of the instrumentation that flew by you on the first listen. Other highlights on the album include "Parody" and "Operator." "Operator" contains a raw emotion that only seems to increase as Yves's shrieks grow more painful, crying out for a higher power. However, the album is not without its duller moments. The track "Meteora Blues," with a boisterous instrumental, lacks energy in the vocals causing the song to feel a little lopsided. Overall one so-so track does not affect the entire experience. "Ebony Eye" closes the album on a true high with a triumphant burst of energy that seems to rocket you into the heavens. One can only wonder which world Yves will bring us to next.

Did you know that there's a tunnel under Ocean Blvd **Lana Del Rey**

By Clare Flynn

In my opinion, Lana Del Rey is one of the most influential artists in music today. With artists such as Taylor Swift and Billie Eilish crediting her as inspiration for their songwriting, Lana Del Rey rarely disappoints. The artist announced her newest studio album, *Did you know that there's a tunnel under Ocean Blvd*, back in December after releasing the lead single with the same title, coming as a surprise to fans.

Two more singles were released before the album, "A&W" and "The Grants." The latter opens with a choir and tells the story of the artist's family, whereas "A&W" features a trap beat. Producer Jack Antonoff shared that "A&W" is his favorite song that he's ever done with Lana, and the fans seemed to agree with him.

As for the album tracks, the trap beat sound is found once again on "Peppers" and "Taco Truck x VB." There are also many piano ballads, including "Sweet" and "Candy Necklace." Interludes featuring Judah Smith and Jon Batiste are also found on the album, despite much controversy surrounding statements made in the past by Judah Smith.

Also featured on the album are SYML, RIOPY, Father John Misty, Bleachers, and Tommy Genesis. In addition, Margaret Qualley provides a spoken word outro on "Taco Truck x VB." While the number of features may appear overwhelming, each constituent significantly contributes to the success of the songs.

Although Lana Del Rey's music has shifted from the style found on earlier albums such as *Born to Die* and *Ultraviolence*, it is lovely to see her songwriting and voice mature over time as she feels more comfortable sharing her life experiences. Despite its recent release, *Ocean Blvd* is already a classic in Lana's discography that paves a new direction for her career.



4/5

Eat Your Young **Hozier**

By Maddie Bimonte

Hozier is back again after a four-year hiatus with a brand new EP: *Eat Your Young*.

The lead track, “Eat Your Young,” which had been teased for weeks on TikTok, immediately grabbed my attention. The snappy drum beat paired with the instrumental strings made it sound like it came from a movie score; mysterious and groovy. The complexity behind the lyrics kept me guessing the subject matter and made me want to keep listening. Hozier, in my opinion, is one of the best lyricists in current pop/alternative/indie music. It’s almost not fair to categorize him in a certain genre because his sound is uniquely Hozier.

In the second song of the EP, Hozier introduces a new sound unlike anything I’ve heard him do before. Heavily influenced by gospel choirs, which began in Hozier’s music on his last EP, *Nina Cried Power*, the song “All Things End” builds slowly, with a pleasant, sweet-sounding ballad. Closing with a heavy, beautiful choral arrangement, Hozier once again meshes gospel into his EP, keeping younger listeners interested in such a beautiful genre.

Opening organ/piano chords on the closer of the EP, “Through Me (The Flood),” harkens back to the style we’re used to from Hozier. The first verse echoes the phrasing of songs like “Take Me To Church” or “Angel of Small Death and the Codeine Scene.” But in a flip of the script, the chorus takes on a style we’ve seen more on *Wasteland, Baby*, his last studio album.

The most interesting aspect of Hozier’s music is the flexibility in which you can describe the meaning of his songs. As Hozier’s music primarily draws from literary or classic history and interweaves some political commentary, you could make a case for his songs to be just about anything.

The merging of his previous work with new fresh tweaks has made this EP a favorite listen of mine this year. Hozier plans to release more songs throughout the year ahead of his tour, and I am excited to see where this album will take us.



5/5

Threads **Indy Yelich**

By Clare Flynn

Navigating the challenges of young adulthood in a big city can bring about a variety of emotions, and New Zealand native Indy Yelich showcases all that her early twenties had to offer in her debut EP *Threads*. Yelich released her first single titled “Threads” back in September and followed up with two more songs, “Killer” and “Hometown,” before announcing her EP. Despite initially gaining attention through her familial ties to pop-alternative artist Lorde, it is safe to say that Yelich has established her own place within the music industry.

Threads consists of five songs, each focusing on a different aspect of the singer’s life. The opening track, “Threads,” explores the hardships faced while going through a recent breakup, while the closing track, “Freeloader,” shows Yelich frustrated by the ways of her past lover.

EP standout “Hometown” tells the story of being in love with someone from where Yelich grew up and the nostalgia she experiences when thinking back on the nights with them. “Killer” looks into the singer’s struggles with mental health, and “Hero” discusses the struggle of being in love with an emotionally unavailable man. The songwriting on the EP is consistently emotional and relatable to listeners, while production remains reminiscent of her sister’s Grammy-nominated “Melodrama.”

As a debut release, Indy Yelich’s work is truly remarkable. The melodies of the five songs are certain to live rent-free in listeners’ heads and leave them feeling connected to what the artist is going through. Future projects from Yelich, including her upcoming debut album, will be highly anticipated.



5/5

No Dogs In Space **Marcus Parks & Carolina Hidalgo**

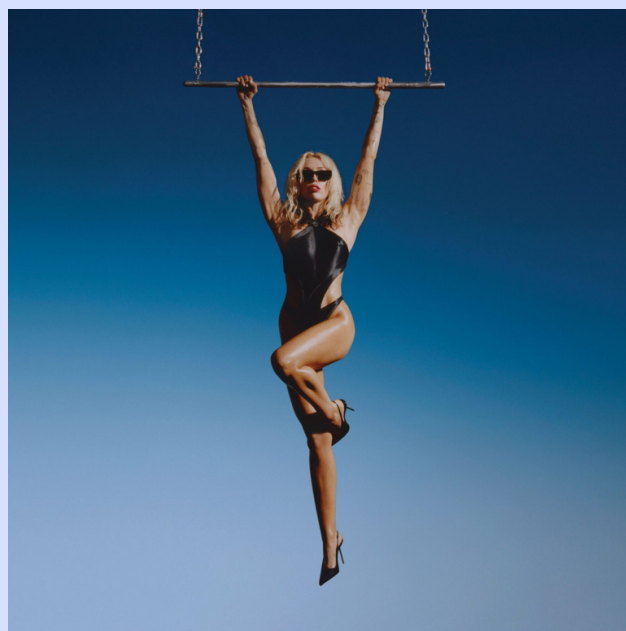
By Kate Caperan

No Dogs In Space is a music history podcast that takes listeners through a deep dive into the groundbreaking groups of punk and alternative music. Hosted by Marcus Parks and Carolina Hidalgo from the Last Podcast Network, this podcast has grown immensely since its start in 2020. Currently, *No Dogs In Space* has two seasons, one on punk and another season in progress on alternative music.

I had relatively no knowledge on early punk music before I started listening to this podcast during the pandemic, so it was a bit daunting to see that episodes were going to be over an hour long and that each miniseries would comprise of three or more episodes...my attention span was and is short as it is. However, the incredible research, storytelling and humor that co-hosts Hidalgo and Parks incorporate into every episode keeps you heavily engaged throughout each series. The hosts also have great on-air chemistry, and it makes sense since they're married!

Each miniseries within its season (punk or alternative) builds off of previous episodes. In a way, each season feels like a storyline to a book series (a good one) as you get to know recurring people or characters (or people that are characters) that pioneered these early music scenes. In this heavily detailed format where each miniseries spans about four hours or more, artists that may be lesser known get the credit and recognition they should have gotten decades ago.

Whether or not you know much about punk or alternative music and its roots, I promise you, try this podcast out. If I were to recommend a specific series to check out, I'd have to go with the one on Beastie Boys (also one of my all time favorite groups). This series gives you an inside look into the formative years of this punk/hip-hop group. You'll hear about recording meetings in Rick Rubin's NYU dorm room, the many stages of the group finding their sound, and most importantly, the thing that started the Beastie Boys' career, a Carvel ice cream cake named Cookie Puss. That's all the spoilers I'll give; happy listening!



3/5

Endless Summer Vacation **Miley Cyrus**

By Maggie Peknic

Released March 10th, Miley Cyrus' eighth studio album *Endless Summer Vacation* explores her complicated relationship with Liam Hemsworth. The album opens with "Flowers," a major "f*** you" to her former lover as Cyrus lets go of their past relationship. The track reworks the chorus of Bruno Mars' "When I Was Your Man" (a song that Hemsworth supposedly dedicated to Cyrus at their wedding) and combines it with a melody similar to Gloria Gaynor's "I Will Survive" to create the ultimate independent, single woman anthem.

While "Flowers" positions Cyrus as an independent woman who's over her ex, that does not mean she still doesn't feel the wounds of the past. The album closes with a demo of "Flowers." The demo strips the song of its upbeat, summer pop melody and replaces it with soft piano chords. The lyrics that once beamed with the joy of freedom and independence turn into a last resort of hope that her future without him will be okay.

These intense feelings of heartbreak erupt in "Jaded" and "Muddy Feet" as Cyrus belts out the lyrics with her raspy, rocker vocals. But as with all heartbreak, the frustration is contrasted with wistful despair on "Rose Colored Glasses" and "You."

While Cyrus dives into all the feels, she also dives into a pool of genres. "Thousand Miles" harks back to her country, Hannah Montana roots; while "River" and "Handstand" are EDM-styled synth tracks that are a less intense version of her 2013 *Bangerz* album. However, these synth-sounds tend to overpower Cyrus' vocals at times.

Overall though, the emotional impact of the album showcases Cyrus' lyrical skills as she navigates her complex feelings. So if you're going through a heartbreak, let Cyrus accompany you on your journey of healing and self-discovery.

RECORD RUMBLE!

ROLLING STONES' 8 GREATEST ALBUMS OF ALL TIME
Which is YOUR #1?



Marvin Gaye, *What's Going On*



The Beatles, *Abbey Road*



Prince and the Revolution, *Purple Rain*



Stevie Wonder, *Songs in the Key of Life*



Joni Mitchell, *Blue*



Fleetwood Mac, *Rumours*



Nirvana, *Nevermind*



The Beach Boys, *Pet Sounds*



Courtesy of Michael Ochs Archives/Getty Images

Mr. Wonder, we'll see you very soon.