



Great Vision

Great Coverage

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Are We Judged by What We Wear?

By Kierra Richardson



Many people from different races all showcasing their different styles.

Photo from taplytics.com

We often judge others on their physical appearance, basically by what they are wearing. But can we ask the question, does a person's clothing influence our perceptions or show exactly who they are? Biased perceptions of people can have huge consequences in the real world by assuming people are something they aren't and offending people.

Choosing clothing and styling outfits are an important parts of many teenagers' lives and can make them feel exceptionally good. Clothes can make teens feel comfortable in their own skin, making them feel happy. "I feel like if I leave the house, and I'm not dressed a certain way," Catherine Kammerer explained, "I don't feel like I'm going to have a good day. When I dress well, I set up my day to be better." Clothing can extend the bridge of confidence for people and produce self-esteem. Dressing nicely is said to give good impressions for others to see, while dressing badly to some standards can cause others to think negatively

about you. It is essential to remember to be yourself and worry less about others' opinions on you and your looks.

Have you ever walked into a room with an outfit that's your unique style and gotten certain looks or stares? Did you feel you were being judged? Was it awkward? Don't worry; you aren't the only one. It seems that it has now become common for others to stare if your outfit isn't what they like or not society's norm. Judging people by the clothing they wear has skyrocketed, and mainly everyone does it without realizing they have.

Often females in this society experience more judgement on their appearance. Outfits someone may think are cute are then sexualized by men, thinking there is too much skin showing. A primary example of this type of sexism is the scene from *Moxie*, a movie on Netflix when the character Kaitlynn Price is discriminated against. She is told to cover up for having more skin showing when she has a tank top on, but the guy next to her has on the same shirt.

Every female runs the risk of the perception of their outfits from males. "About a month ago, I was getting ready to go out with friends," Isabelle McBride elucidates. "As I was about to leave, I felt the need to change the top I was in. Not because I didn't like it, or it was uncomfortable, but because I felt that I was at greater risk of being sexualized because of it."

Dress codes at schools target women more often than males, which send the message that female bodies are to be seen as negative distractions for males, so women aren't able to express themselves or be comfortable in their skin. "It's saying that male response is your fault," said professor Shauna Pomerantz. Forgetting the sexual harassment and putting the blame on the woman's outfit choice is highly unacceptable. Hyper sexualization applies in school, sports, and everywhere in the world.



Sign expressing what many are feeling.
Photo from themeeetingtent.com

Sometimes women cannot afford all the new clothes. Others may be seen as part of the lower class due to outfit choice and wearing things that are affordable for them. It's hard enough to find clothes that fit you exactly and then worry about extra stress from your clothing choices.

The way you dress can express who you are as a person and show interests you have. Lots of people put tons of thought into what they wear, which can send clear messages of what they stand for.

Album Review: *Quarters* by King Gizzard and the Lizard Wizard

By William Taylor



Album art image from Discogs.

"She will deliver, I am floating / Trust in the river" (from "The River")

King Gizzard & The Lizard Wizard are one of music's most prolific and eccentric bands as of late. In the decade they've been around, the Australian band has released 18 studio albums, each of which shows them exploring new sounds, styles, and themes. But not all of KG's explorations turn up fruitful, and a perfect example is their 6th studio album *Quarters*, which provides lackluster production and songwriting in exchange for a gimmick

that doesn't make it any more interesting.

The idea of *Quarters* is simple: an album where each song is exactly a quarter of the runtime. With the total album running for 40 minutes, 40 seconds, each of the four songs are 10 minutes, 40 seconds long. This should let the band experiment with the jazz rock and neo-psych sound they try on this album, but instead they just repeat structures over and over until they become white noise.

The opener, "The River," may be the only actually good song on the album. In 5/4 time and ABAC song structure, the band jams with mellow, lo-fi guitars and subdued lyrics. After that, the album staggers in excitement.

The next track, "Infinite Rise," is a lot more quaint and serene, as well as more processed and rougher than the last track, but demonstrates a recurring problem throughout the album.

There's functionally zero change throughout the song, and while I would like the song if it was only 3, 4, or maybe even 5

minutes long, the 10-minute runtime demanded by the record's gimmick makes it run thin during active listens.

"God Is In The Rhythm" is even more straining. While I do enjoy the lo-fi processing on the guitars, the effect on the quivering vocals make them annoying and muddy. The final song, "Lonely Steel Sheet Flyer" is probably the worst song on the record. It's a lot more free-flowing than "Rise" or "In The Rhythm," but the filter on both the guitars and vocals combined with the reverb effects make the song muddy and unappealing.

Even after all the complaints I just listed, I can't be too mad at *Quarters*. It might be fundamentally flawed due to its gimmick, but those flaws are only really an issue when actively listening to it. If you play it in the background while doing something else, it turns into a laid-back, vintage, psychedelic trip. It might not be an album good for listens alone, but the nice psychedelic riffs and melodies might make it good for background music.

Album Review: *Float Along—Fill Your Lungs* by King Gizzard and the Lizard Wizard

By William Taylor

"Hold me up straight while I screw my head on." (from "Head On / Pill")

Float Along - Fill Your Lungs sounds very obviously like a band in evolution. It's some pretty solid psych rock, but not the signature King Gizzard style that they perfected. All in all, it's decent but not too distinct.

"Head On / Pill" is really the main attraction of the album. The sixteen-minute psych rock epic proves to be one of the band's greatest works. It comes down like a waterfall and never lets up, barraging anyone who dares to listen with distortion, noise, and rhythm until they drown in it.

The rest of the album is serviceable to say the least. They're good psychedelic pieces, influenced by raga rock, blues rock, and the works of Hendrix and the Beatles but sound way too standard to sound like a KG song. For example, the song "I'm Not a Man Unless I Have a Woman" is fine, but hearing that song topic coming from the Lizzie Wizzies is uncomfortable. King Gizzard is a band that lives in another universe; they are beyond the feelings of simple love.

There are some great tracks here besides "Head On / Pill." "God Is Calling Me Back Home" is bluesy and electrifying, and "Pop In My Step" is a little hint at the psych pop

that the band would dive into later in their career. "Float Along" is just way too faceless for a band as unique as King Gizzard. It's good, but not in a way a King Gizzard album usually is.



Album art image from kinggizzard.bandcamp.com.

Album Review: *Her Wallpaper Reverie* by Apples in Stereo

By William Taylor

"Oh baby, can't you see / It's the source of misery." (from "Ruby")

Many people worship The Beatles, but the Apples in Stereo take it to the extreme. Wallpaper copies the Beatles' style to a T without any sense of shame. When they aren't ripping off '60s psychedelia, they're padding the record up with pathetic, purposeless interludes.

Apples In Stereo was part of the Elephant 6 collective, a group of bands that all shared a passion for the psychedelic pop of the '60s. Two of the most celebrated bands from the group were Neutral Milk Hotel and Of Montreal. While both those bands definitely have the '60s-psych sound built into their essence, what makes them actually interesting and separate bodies of work rather than worship is that they actually tried something different. Neutral Milk Hotel blended indie rock and folk together with the sounds of the 1960s to make a universally celebrated concept record with vintage flare. Of Montreal took the exact opposite approach, extending classic psychedelic pop with electronic music to push the sound into the modern age. It's the personal twist that elevates repetition to inspiration, something that seemed to fly over AiS's head.



Album art image from applesinstereo.bandcamp.com.

Nearly all of *Wallpaper's* main songs are derivative to the point of plagiarism. "The Shiny Sea" sounds like an outtake of *Revolver*, and "Strawberryfire" sounds like someone's attempt to create "I Am the Walrus" as identically as possible without getting sued; down to the vocals.

There are more unique tracks on the record. "Ruby" is another Beatles grab, but it's a less blatant one. "Questions and Answers" is one of the few times on the record that doesn't feel overshadowed by the Beatles, although it's pretty boring, and "Drifting Patterns" is an electronic track that would be refreshing

from the psychedelic worshipping on the rest of the record if it didn't drag on to the point of torture.

Even with these (relative) bright spots, *Wallpaper's* main tracks are still largely stale and unoriginal.

If these tracks were all of *Wallpaper*, it could've got away with a score near the 50's, but The Apples in Stereo decided to throw in 8 interludes that make up more than half the album's tracklist.

Most of them are variations of the same piano motif; they get more tedious the deeper into the album you go. Wedged in between the main tracks, they disrupt the flow of the album so much that it's more akin to listening to the world's worst playlist. Some of them are even back-to-back for whatever reason; all they do is pad out the album's runtime to nearly half an hour when it never needed to be.

Her Wallpaper Reverie is not only starved of unique ideas, it's also a record that fails to even come together in any harmonious way. If you want interesting music that sounds like this, just go to *Revolver* or The Zombies.

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