

QUELLE

Starkville's Best (and only) Music Magazine

**RAGE AGAINST
THE MACHINE
RANKED**

CARPENTERS

LAUFEY

**REQUESTED
REVIEWS**

**THE
BEACH BOYS**

**HISTORY
OF
CAROLING**

**THE CHARTS
DURING
VIETNAM**

**SCHAEFER
LLANA**

**THE SLIM
KINGS**

STARKVILLE LIVE MUSIC

December 4th

Collier Rogers (*Dave's*)
A Kiss Before Dying (SAAC)
Ignorant (SAAC)

December 5th

Drew Blackwell (*Dave's*)

December 6th

Highfield (*Dave's*)

December 7th

Andrew Brister (*Rick's*)

December 8th

Bad Anxiety (*Pita Pit*)
Silo Kids (*Pita Pit*)
Hartle Road (*Pita Pit*)

December 11th

Morning Dew (*Visual Arts Center*)
Defluo Cervus (*Visual Arts Center*)
Dream Year (*Visual Arts Center*)

December 12th

Andrew Brister (*Dave's*)

December 13th

Jason Blake (*Dave's*)
Isabella Brown (*Dave's*)
Battle and the Wheelers (*Rick's*)

December 14th

Bouncing Betty (*Dave's*)
Brother Drew (*Dave's*)

December 20th

Artistik (*Dave's*)

December 21st

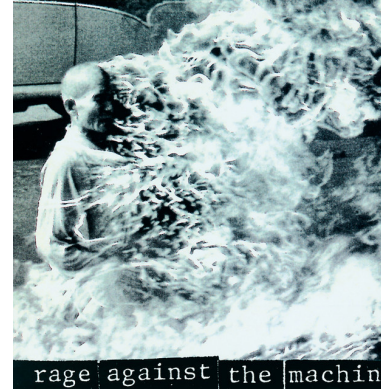
Harpo and the Hoodoo (*Dave's*)

December 31st

The Flame Band (*Dave's*)
Dueling Pianos (*Rick's*)

DISCOGRAPHY DEEP DIVE

NATALIE



FAVORITE TRACKS:
'KILLING IN THE NAME,'
'KNOW YOUR ENEMY'



FAVORITE TRACKS:
'GUERRILLA RADIO,'
'BORN OF A BROKEN MAN'



FAVORITE TRACKS:
'BULLS ON PARADE,'
'DOWN RODEO'



FAVORITE TRACKS:
'RENEGADES OF FUNK,' 'HOW
I COULD JUST KILL A MAN'

1

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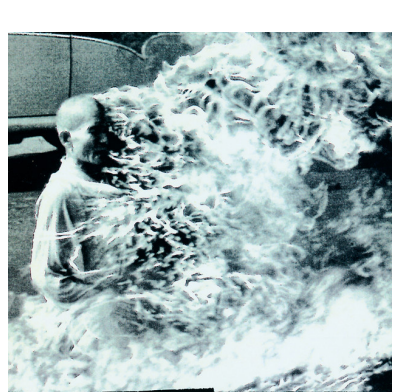
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4

REAGAN



FAVORITE TRACKS:
'GUERRILLA RADIO,'
'CALM LIKE A BOMB'



FAVORITE TRACKS:
'FREEDOM,'
'KILLING IN THE NAME'



FAVORITE TRACKS:
'BULLS ON PARADE,' 'VIETNOW'



FAVORITE TRACKS:
'THE GHOST OF TOM JOAD,'
'MICROPHONE FIEND'

Queued Up This Month

Laufey

by Natalie Staggers



On the morning of November 1, 2024, I found myself casually scrolling through Instagram when I saw a reel of Laufey, critically acclaimed jazz pop star, stripping out of a dalmatian costume into a dainty, white dress. The caption read “HALLOWEEN IS OUT. CHRISTMAS IS IN” and the music attached to the video was unmistakably her rich, velvety voice singing “Santa Baby.” Naturally, I ran to Spotify to see that she had just released a Christmas EP titled “A Very Laufey Holiday” with five songs: “Santa Baby,” “Winter Wonderland,” “Christmas Dreaming,” “The Christmas Waltz,” and “Love to Keep Me Warm.”

I listened to the EP on my way to class and immediately fell in love. For 13 minutes, I was transported to a perfect holiday season where nothing mattered more than a good cup of hot cocoa and the chances of snow. It immediately put me in the holiday spirit and inspired me to listen to more of her music. While I’ve known who Laufey was for a while, I had never dug deep into her discography. I knew the popular songs that played on the radio, but after listening to her albums I finally understood the hype. This Icelandic-Chinese singer-songwriter grew up with a fervent love for jazz and it shines through her music. The unique tone of her voice suits her style perfectly, setting her apart from other pop stars.

Laufey’s musical background is impressive, having started to learn the piano at four years old and the cello at eight. When she was 15, she became the youngest person to perform as a soloist with the Iceland Symphony Orchestra, playing the cello. She studied singing at the Reykjavík College of Music, graduating at age 18. She also participated in Ísland Got Talent and The Voice Iceland (Iceland’s versions of Got Talent and The Voice) where she ended as a finalist and semi-finalist, respectively. Simply reaching the semi-finals of The Voice Iceland was a massive accomplishment considering she was the youngest competitor in the history of the show at only 15 years old.

She decided to further her study of music, attending Berklee and graduating in 2021. She began releasing music in 2020, with her first single “Street by Street” charting at number one on Icelandic Radio. After receiving attention from pop artists like Billie Eilish and dodie and publications like *Rolling Stone* and *American Songwriter*, Laufey had successfully broken into the American mainstream, and for good reason. Her singing style is heavily inspired by beloved jazz musicians Ella Fitzgerald and Billie Holiday, and her music is so serene and harmonious, it’s hard to turn off.

While I love almost everything I’ve heard from Laufey, her Christmas EP might be my favorite thing she’s released. The single critique I have is that I’m not a huge fan of the children’s choir on “The Christmas Waltz,” but I acknowledge that as a personal preference and not an objectively negative aspect of the work itself. I’m sure that many people probably find it endearing and think that it adds to the EP. I love the collaboration with dodie on the final track, “Love to Keep Me Warm,” because their voices blend and compliment each other so well. The fact that this EP was released one month ago (to the day) and the LEAST streamed track has been listened to 4.6 million times (just on Spotify) should tell you how good it is. Never mind the fact that her rendition of “Winter Wonderland” has over 60 million streams. This EP is a must-listen this holiday season if you’re looking for some gorgeous, jazzy Christmas classics that will make all your worries melt away.

Carpenters

by Reagan Bussey



Brother and sister duo Richard and Karen Carpenter defined the genre of soft pop in the 1970s and became one of the most commercially successful artists of that era. The ten albums they released during Karen’s lifetime would see great success. Six of those albums peaked in the Top 10 of the Billboard Top 200 album charts. Another impressive feat they achieved was having 10 Top 5 Hit Singles. Between Karen’s velvety alto vocals and impeccable drumming style and Richard’s knack for arranging, the two were destined to be superstars. They created some of the most genre-defining pop songs of the early ‘70s. They may not have written the songs, but their covers are arguably the most famous versions of those songs.

My first interaction with their work was a scene in the Chris Farley/David Spade movie, *Tommyboy*. They’re flipping through stations when “Superstars” starts playing. They offhandedly remark that the other can change the station if they want before it cuts to them belting the chorus with tears running down their cheeks. That always stuck with me, and I began to do a deeper dive into the duo after I heard “Close To You” on the radio not long after.

The album that really grabbed my attention was their 1973 release, *Now & Then*, which features a medley of oldies but goodies. The entire B-side consists of old ‘50s tunes narrated by their cousin portraying a radio DJ. Some people might think it’s cheesy but I love it. Karen’s performance of “The End of the World” is probably her best and cements her legacy as one of the greatest vocalists of all time. Considering this is our Christmas issue, I’m going to focus on their 1978 release, *A Christmas Portrait*. Their signature song from the album, “Merry Christmas Darling,” is one of my favorite Christmas songs of all time. It tugs on the heartstrings so effectively. This song brings out emotions that I didn’t know I had. This lament perfectly captures the feeling of missing a lost love you wish was around on Christmas. This album stays in heavy rotation during Christmas time in my house, along with Bing Crosby and Barbara Streisand.

Unfortunately, Karen’s life would be cut short as a result of her battle with anorexia which in turn brought more awareness to the disease. A year after her death, another Christmas album was released which contained six unused tracks from *A Christmas Portrait* and featured Richard on lead vocals for two of those tracks. It’s hard to listen to this album and not have the feeling that something’s missing. Richard talked about how much Karen loved Christmas and even wrote a passage in the liner notes that never fails to make me a little misty eyed: “This album is lovingly dedicated to the memory of my late sister and friend Karen, who was extremely fond of both Christmas and Christmas music.”

Reviews

The Beach Boys' Christmas Album

The Beach Boys

by Natalie Stagers



November 9 was the 60th anniversary of *The Beach Boys' Christmas Album*, a holiday collection that many critics regard as a masterful display of combining Christmas music with aspects of modern genres. This album has five originals and seven traditional Christmas songs, but it feels perfectly cohesive. The first track, "Little Saint Nick," became a classic in and of itself, hitting number three on Billboard's Christmas Singles Chart and inspiring them to make a full Christmas album. The writing of "Little Saint Nick" was partially inspired by Phil Spector who had asked Brian Wilson to play piano on a Christmas album he was recording. Wilson did a couple takes of "Santa Claus Is Comin' to Town" before Spector asked him to leave, saying he wasn't a good enough player to be on the record. When The Beach Boys made their full Christmas album they made sure to include "Santa Claus Is Comin' To Town." Sure, it's a massive Christmas hit so that could be coincidental. Personally, I think it's a lot funnier to look at it as a playful jab at Spector for taking Wilson off his project.

The album, released in 1964, went gold in '82 and made it into the Top 10 on Billboard's Christmas Albums chart. This doesn't surprise me in the least, between the surf rock-esque holiday originals and unique compositions of traditional favorites. "Little Saint Nick" has been on my Christmas playlist since before I knew who The Beach Boys were. The Beach Boys' thick harmonies and orchestral style blend flawlessly with Christmas music, making a Christmas album a natural progression in their development as a band.

Wilson wrote and arranged the original tracks (with some help from Mike Love), but he hired Dick Reynolds (an arranger for a favorite group of his, The Four Freshman) to arrange the orchestral backings for the traditional songs. Reynolds did a great job of taking songs that everyone knew and loved and fitting them to The Beach Boys' style. I never would have guessed that Wilson didn't arrange the covers himself.

Looking past the perfectly blended harmonies and clever arrangements, there's still so much to love about this album. "Little Saint Nick" puts a fun, surf rock spin on the classic idea of Santa Claus, saying, "when Santa hits the gas, man just watch her peel." Wilson was on a date when he got the idea for the song and rushed home to compose the music. "Santa's Beard" playfully addresses the inevitable discovery that Santa is not real, through the eyes of a five-and-a-half-year-old in a department store. Of all ways to find out Santa isn't real, pulling on his fake beard is one of the funniest. "Merry Christmas Baby" might be tied with "Little Saint Nick" for my favorite original on the album because the vocals on the chorus are so simple but perfect. I am a sucker for some good harmonies.

I prefer The Beach Boys' "Blue Christmas" to other versions because of how simple the orchestration is and how pure and piercing Wilson's vocals are. All of the covers are unique, but I love the final track "Auld Lang Syne" that features drummer Dennis Wilson wishing everyone a Merry Christmas and thanking everyone for listening. His slight stutter during these closing remarks makes it feel authentic and personal, and it adds such a nice touch to the album. Of course, in their typical fashion, they close out this final song with perfect, crystal clear harmonies. All in all, this album feels unique compared to other Christmas albums I've listened to, and the originals have become a part of my holiday season rotation just as much as the covers.



Music is subjective and we can all agree to disagree.

My opinion doesn't determine if an album is bad or not.

InnerSpeaker (2010)
Tame Impala



The whole time I was listening to this, I couldn't get over the fact that Kevin Parker sounds like John Lennon. Funny enough, I was getting late '60s pop vibes from this album. I enjoyed the listening experience overall. It can get a little repetitive towards the end (not because all of the songs on the album sound the same but because the songs themselves start to get repetitive). Overall, it was an enjoyable listen.

Hold Your Horse Is (2024)
Hella



It takes real talent to play a song together when all of the musicians sound like they're on stimulants. This album reminds me of that joke about Primus that says their songs sound like each member is playing a completely different song. When they finally play together in a way that satisfies your brain (especially as a first time listener) it becomes enjoyable, but then they take off on their own paths again. Their drummer must be absolutely ripped also.

ATLiens (1996)
OutKast



With this album, the kings of Southern hip-hop showed exactly why they deserve the title. Catchy hooks and reflective lyrics kept my attention throughout the whole album. Topics ranged from empowering women to extraterrestrials to growing up in the heart of Atlanta. It's hard to believe that this was only their second album and was self-produced by the duo. Their lyrics are highbrow and full of wordplay which is impressive for Big Boi and Andre 3000 who were only 21 at the time. As someone who just knew their *Speakerboxxx/The Love Below* and *Stankonia* hits, listening to this helped me understand why the duo helped put the South on the map.

Patchwork (2024)
Jesse Welles



As someone who isn't particularly a fan of acoustic guitar driven, singer-songwriter tunes, I became enthralled with Welles' Dylan-esque album riddled with stories of the common American that the listener can relate to. Poverty, love, aging and that ever encompassing "American Dream" are the themes of this record. The bare bones arrangements allow for his raspy lyrics to be at the forefront and pierce your emotions.

As It Ever Was, So It Will Be Again (2024)
The Decemberists



The only thing about this album that impressed me was the second track. I thought it was a run of the mill indie album. Nothing really stood out to me.

Under the Table and Dreaming (1994)
Dave Matthews Band



As someone who cannot stand Dave Matthews, this album wasn't terrible from an unbiased perspective. I highly respect Carter Beauford and that's part of the reason I listened to the album when it was suggested. There are definitely better songs on this album that I think get overshadowed by the commercial success of "Ants Marching." This is unfortunate because that song is the main reason that I cannot stand Dave Matthews.

From Chaos (2001)
311



The only 311 song I had heard prior to this listen was "Amber" so I completely expected this to be a stoner ska album. I was very welcoming of the harder sound. I'm a sucker for songs where the bass is the star in the texture and there was plenty of that sprinkled throughout the album.

90125 (1983)
Yes



My favorite thing about this album is that Yes had technically broken up two years prior and several of the former members were starting a new group called Cinema, but they ended up using all former members of Yes and credited this album as one of theirs. I'm not the biggest prog fan, besides some Gabriel-era Genesis and some ELP, so commercial and pop-oriented Yes is more than welcome to me. The production is absolutely flawless on this album and all of the little nuances hidden within the mix allow for another surprise every time you listen to it.

NEW ARTISTS

The Slim Kings



by Reagan Bussey

This trio first came to my attention because of their drummer. Legendary drummer Liberty Devitto, who is famously known as Billy Joel's longtime drummer, serves as the backbeat of this funky conglomerate. They borrow elements from R&B, soft rock of the late '70s, and lo-fi to create a modern sound that has tinges of the past. Check out their tunes "Togetherness" and "Raw" and you won't be disappointed.

Schaefer Llana



by Natalie Stagers

Schaefer Llana grew up in Batesville, Mississippi, singing in church and engaging with music from a young age. By the time she was nine years old, she was writing her own songs. Her lyricism is beautifully vulnerable, taking a leaf out of indie rock artist Sharon Van Etten's book. One of my favorite lyrics of her's is from her first single, "Angel," which was released in 2018: "I don't understand, but I don't want to, and I'm not surprised because I know you." This is such a simple yet accurate expression of the disappointment that comes with wishing that someone could be different but knowing that they won't change. While their music is different stylistically, the feeling I get while listening to Schaefer Llana's music (which is a combination of melancholy and nostalgia) is very similar to the feeling I get when listening to Billie Eilish. Her music is contemplative and full of emotion, a perfect playlist for a late night drive. A few of my favorite tracks are "Angel," "It's Gonna Take Some Time," and "For You."

HOROSCOPES



(March 21 - April 19)

Whatever intentions you set last month should be coming to fruition this month. Remember to take it slow and trust the process. Good things take time.



(September 23 - October 22)

If there are some circles that you don't want to be running in (whether it be at work or in your personal life), it might be the best course of action to stick it out for right now. In the New Year, re-evaluate those relationships.



(April 20 - May 20)

Be confident and assertive in your ability to lead this month. Your intuition is your greatest strength. When people ask for advice on difficult issues, be willing to give your input.



(October 23 - November 22)

I know work stuff is pissing you off at the moment and nothing seems to be going your way. Take the holiday season as a time to recharge. Enjoy the time with your family. You deserve it.



(May 21 - June 20)

You may find yourself overanalyzing relationships this month. Know that it's okay to not have all the answers. Don't be bogged down by overthinking, but pay attention when serious concerns arise.



(November 23 - December 22)

Things are not going your way no matter how badly you want them to, but you're a Sag. You know how to turn things around with the use of a few tricks up your sleeve.



(June 21 - July 22)

You may feel like you're being pulled in a million different directions. Trying to manage work responsibilities, a social life and all of the familial expectations that the holidays bring can be overwhelming. Do your best to prioritize your wellbeing and lean on those you love.



(December 23 - January 19)

What someone does to you is their problem, not yours. I know the betrayal still absolutely sucks and you're getting in your head about not seeing it ahead of time, but allow yourself to put all of the pieces of the puzzle together before making any other rash decisions.



(July 23 - August 22)

Let down the wall that you use to protect yourself. Be open to new connections and take the risk of being vulnerable. It will be difficult at first, but it will pay off in the long run.



(January 20 - February 19)

Whether someone is not pulling their weight at home or at work, this month is an exercise in putting out fires and working on your communication.



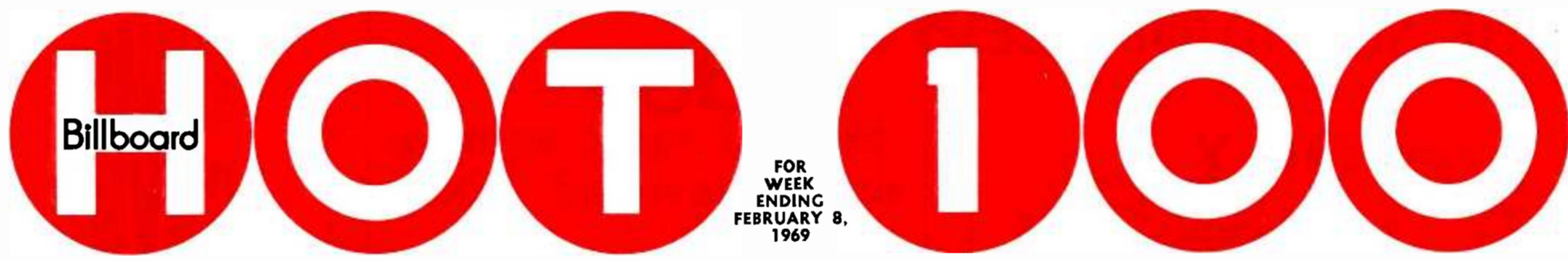
(August 23 - September 22)

Money will be coming your way from all directions this month. This is a great time to treat yourself and those you love while also putting some money away for later.



(February 20 - March 20)

You're running out of gas right now, aren't you? It's the end of the year so you may be experiencing some burnout. What I would suggest is you pull a *Christmas With the Kranks* and take a cruise for Christmas to set you back on the right track for the new year.



THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist (Producer), Label & Number	WKS ON CHART
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1 1 4 THE BILLBOARD CHARTS AND VIETNAM.....6
by Reagan Bussey (Billboard)
Queue Q-0106

December 1, 2024, was the 55th anniversary of the first Vietnam lottery draft. Earlier this summer, a question crossed my mind. I wanted to see if there was any correlation with how the Vietnam War affected music (not necessarily the content of music but the nationalities of the artists people were listening to), and thus began my months-long research project into seeing if there was a connection. I wondered if the draft targeting young men ranging from ages 18-26, which is the prime demographic of a rock band during this time, resulted in other countries’ music shining through. I went through several years of figuring out the demographics of bands that were formed between 1968-1971 but didn’t really get any conclusive results. I even looked to see what artists were popular during that time and compared their birthdays to the draft lottery but it proved to be too much trouble than it’s worth. I thought to myself, “How could I find a data chart of what people were listening to during these years?” Well, the best way would be to study the Billboard Top 100. I spent many hours looking through every week from 1963-1975 (that’s 624 weeks). I’m not sure how much the rise in U.K. artists in America is due to Vietnam and how much is because of the British invasion. The reason I picked 1963-1975 is because it overlaps with the deployment and the removal of troops from Vietnam, plus two years prior and two years after these events. I only studied and recorded the Top 50 to see what artists/songs were particularly impactful that week.

Starting in 1963, the charts were overwhelmingly American, other than the rogue Canadian such as Paul Anka or a one-off English singer. The most diverse weeks during that year were May 18th-June 8th which saw 45 American artists, one Canadian, and four artists which I have characterized as “Other.” These artists are usually Australian, South African or Latin, but there are a few artists that aren’t those nationalities.

1964 is when everything started to change, and you can thank the Beatles for that. Once the Beatles started to enter the charts, other British boy bands like The Animals, Herman’s Hermits and The Searchers started to become mainstays, leading the number of British artists to rise from 0-2 in 1963 to as high as 14 in 1964. Now, I don’t know if this has any correlation, but on August 5, 1963, President Johnson submitted the “Gulf of Tonkin Resolution” to Congress after attacks on two U.S. destroyers. This gave Johnson the authorization, without a formal declaration of war from Congress, to use conventional military force in Southeast Asia. Coincidentally, that week also had the highest number of British artists for that year’s chart.

1965 was the year that the U.S. got more involved in the Vietnam war. Starting off the year, even though American artists were still in the majority, the U.K. was steadily chipping away at the US’s lead, with as high as 19 artists in the spring. In July of ‘65, Johnson started sending more and more troops overseas, and as many as 35,000 young men were being drafted each month. I figured it would have the opposite effect on the charts, but throughout the summer and the rest of the year, less U.K. artists were charting. They went from a high of 19 at the beginning of the year to about nine artists per week leading into Christmas time. Now, as we know, protests started to happen at this time. American artists created anti-Vietnam war songs which could be the reason that they were charting more. I highly doubt it was from a sense of patriotism though. Norman Morrison (a pacifist) set himself on fire in front of the Pentagon to protest the war on November 2, 1965. When the charts released that following Saturday, there was a year low of only seven U.K. artists in the Top 50.

Throughout 1966, there weren’t any significant changes. U.K. artists held on to an average of 8-11 spots every week. There were approximately 400,000 troops in Vietnam at this time. In April of 1967, more anti-war protests were held in major cities. Throughout April, the U.K. artists’ popularity was the highest it had been that year. In November, the U.S. was involved in the Battle of Dak To which resulted in 361 fatalities and over 1,400 wounded U.S. soldiers. The whole month of November saw U.K. artists at a record low.

1968 showed a change that I didn’t expect. There was a more diversified chart, especially with the Canadians. Now they didn’t overtake the U.S., U.K., or Other categories, but there was significant growth for that region in relation to infiltrating American music. This year also showed the highest number of U.S. soldiers being killed in action. During the week of February 11th, there were 543 American fatalities. In March of ‘68, Johnson announced he would not run for re-election. Throughout that spring and summer, Canadians started to show up more. Prior to this year, one Canadian artist might appear for a few weeks before disappearing back into oblivion. In 1968, there was a high of four Canadian artists on the charts at one time. From March 30th to the end of the year, there was at least one Canadian artist in the Top 50.

Throughout 1969, American artists were at an all-time high again, averaging 43-45 artists a week. The U.K. was on the lower end with 3-5, Canadians were holding on with 1-4 and the Other category had 1-2. U.S. soldiers were fighting with more diligence during this year, but that’s still not a relatively good thing. Like I mentioned, on December 1st of 1969, the draft lottery was implemented again. December saw the highest number of U.K. artists for the year.

1970 started a new era culturally. Gone was the “Summer of Love” and Woodstock. Soon bell-bottoms, platform shoes and

and disco would be the new norm. Richard “Tricky Dicky” Nixon was starting his first full year in office which began with the gradual removal of troops from Vietnam. On May 4, 1970, National Guardsmen opened fire on students who were protesting at Kent State University, killing four and wounding nine. Joe Walsh was attending the University at the time of the shooting. During the week of May 16, the U.S. reached its lowest point of the year with 34 and the U.K. reached its highest with 12 artists. Later that year, the week of November 21st, five Canadian artists made it into the chart which was a record high.

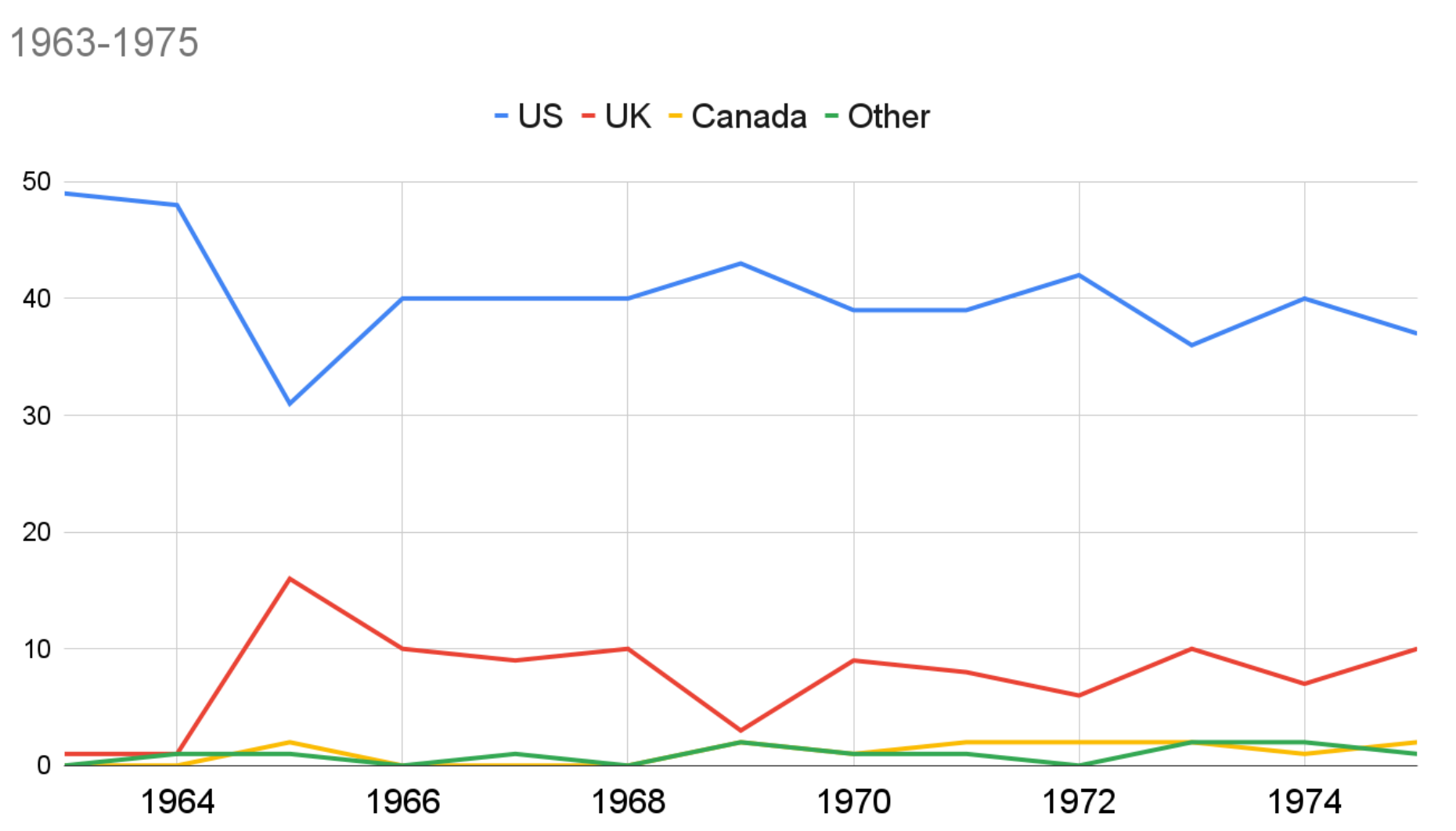
In 1971, a growing trend of diversification began. The most diverse week was September 18th, with 35 U.S. artists, eight U.K. artists, five Canadians, and two in the Other category. A trend in the increase of U.S. artists and decline of the others starts to show towards the end of the year. From March to October of ‘72, Northern Vietnam started to gain more control of the Southern region as the Nixon administration pulled more troops out, going from a peak of 549,000 in 1969 to 69,000 in 1972. That summer, U.K. artists had the highest number of artists in the charts since 1965: 13. Activity of U.S. soldiers decreased throughout that year. By January 27th of 1973, the Selective Service announced the end of the draft and that military enrollment would move back to being voluntary. That same day, President Nixon signed the Paris Peace Accords, ending direct U.S. involvement in the Vietnam War. The two following weeks showcased the most diversified nationalities of the Top 50 that year. The war was finally over, and while I’m not sure there was a sense of nationalism, the U.S. held the highest number of spots since 1969.

Now let’s get into the two years after the U.S. became uninvolved in the Vietnam War. In 1974, the Americans had a pretty good lead over the other three groups, but they called Nixon “Tricky Dicky” for a reason. On August 5, 1974, the White House released an audio tape recording which revealed the cover up plans for the illegal taping of a meeting inside the Watergate Hotel. This would later lead to Nixon’s resignation as president. Throughout the next month, U.S. chart positions would drop to a low of 31, the lowest since the height of the British Invasion in 1965. Gerald Ford then becomes president. Interestingly enough, the weeks following election day would be a high for U.K. artists that year.

1975 shows a strong year for all other factions. U.K. artists and artists in the “Other” category are up. Disco was in full effect which led to the rise of European artists and British Soul in the United States. April of 1975 unfortunately showed that the last 10 years were all for nothing. Saigon fell and North and South Vietnam formed the Socialist Republic of Vietnam, operating under a hard Communist line. It was revealed that 58,220 Americans lost their lives. Vietnam later released estimates that 1.1 million North Vietnamese and Viet Cong fighters were killed, up to 250,000 South Vietnamese soldiers died and more than 2 million civilians were killed on both sides of the war.

There are some interesting coincidences relating to major events during the Vietnam War timeline and the results of the charts in the following weeks. Someone told me as I began to research this topic that correlation is not necessarily causation, but some of these things seem too coincidental. However, while looking through the scans of Billboard Magazine, I noticed more and more news headlines of labels starting to work together across the pond and non-Americans being highlighted. Billboard started dedicating a few pages to the “Sounds of Canada” in the summer of 1969. They even started to include news from other parts of the world and include charts from other countries. We’ll never know if major events of the Vietnam War subconsciously affected what people were listening to and what artists they were buying that week. Maybe some countries and labels just happened to release the right songs at the right time. Maybe I’ll take a look at the Cold War from ‘79 to ‘85 next.

Below is a visual of the number of artists based on nationality and how many chart positions they held each week throughout the years that I have researched. If you would like to see any of my other research, please send us a message!



O Come, All Ye Faithful.

Adeste Fideles. Portuguese Hymn. Irregular.

Tr. by Frederick Oakeley.

Anon.



1. O come, all ye faith - ful, joy - ful and tri - um - phant, O come ye, O
 2. Sing, choirs of an - gels, sing in ex - ul - ta - tion, O sing, all ye
 3. Yea, Lord, we greet Thee, born this happy morning, Je - sus, to



The History of Caroling

by Natalie Stagers

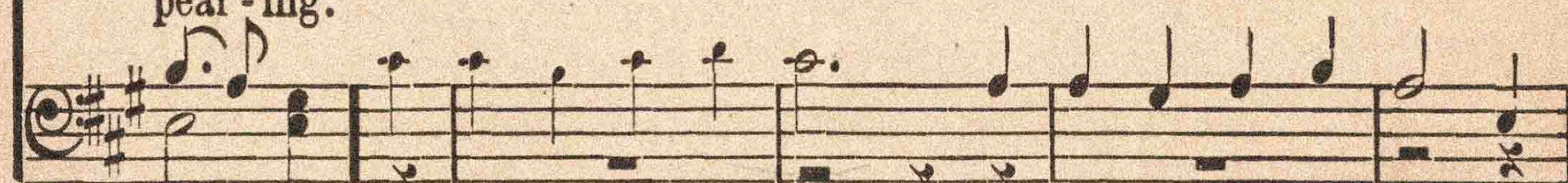
com
brig
The

King of
in the
flesh ap-

CHORUS.



an - gels:
high - est: O come, let us a - dore Him, O come, let us a - dore Him,
pear - ing:



O come, let us a - dore Him, Christ, the Lord. A - MEN.



Caroling is deeply embedded in the Christmas tradition, whether you encounter it at church, while visiting a nursing home or on your TV screen. Where did this tradition come from? Did everyone wake up one day and decide to go out and sing together to get in the holiday spirit? As curious as that would be, it's not the case. Caroling was originally an activity that occurred year-round. Pagan communities celebrated all four seasons by singing together, whether they were anticipating a harvest or the winter solstice. The word "carol" is derived from the French word "carole" which referred to singing while dancing in a circle, similar to how pagans would dance around stone circles while singing.

Saturnalia is an ancient Roman pagan festival that honored Saturn, the agricultural god. At its inception, it was a one-day celebration, but by the late Republic it had extended to a week-long festival. School and work was canceled to ensure that all citizens, including slaves, could focus on the festivities and properly honor Saturn. Normal attire was replaced by "synthesis," outfits worn for special occasions that typically included an ankle-length undertunic, colorful dresses and jewelry. Homes were decorated with wreaths and greenery, and citizens spent the holiday gambling, singing, feasting and gift-giving. Saturnalia was referred to by the Roman poet Catullus as "the best of times," and festivities got so raucous that Roman author Pliny built a soundproof room in order to continue his work during the festival.

Due to the Roman Empire's conquests of Europe, many Western cultures have borrowed aspects from the Saturnalia tradition. The Bible makes no reference to when Jesus was born (though some theologians suggest it would be in the Spring) so the Roman Catholic Church decided to celebrate his birth at the same time as Saturnalia, likely in an effort to get pagans to convert to Christianity. Thus, many Christmas traditions, including caroling, are very reminiscent of pagan traditions.

While some Christmas hymns were composed in the 9th and 10th centuries, the first hymn representing a traditional Christmas carol wasn't written until the 12th century. Many of these early carols were written and sung in Latin, a language that many citizens couldn't understand. Because of this, many people lost interest in caroling and by The Middle Ages had lost interest in the tradition of Christmas altogether. In 1223, St. Francis of Assisi began hosting plays that described the Nativity story and included carols that were primarily in regional languages the audience could understand and sing along with. These songs spread across Europe, gaining popularity and resulting in a resurgence of traditional caroling by singing and dancing in circles with linked hands.

In 1426, the first English Christmas carols surfaced in a work of a Shropshire chaplain named John Awdlay. These songs were likely sung by "wassailers," carolers who went from house to house singing. "Wassail" is derived from "ves heill," an Old Norse sentiment that translates to "be well and in good health." Due to the nature of the carolers who would go out to spread cheer and holiday spirit, they were deemed wassailers. By the Victorian period, it was typical for wassailers to receive "wassail," a spiced drink, in return for their carols.

In 1647, at the rise of Oliver Cromwell and the Puritans' power in England, Christmas and caroling were deemed as pagan festivities and banished. While people continued to carol in private, they could not publicly celebrate in this way until Victorian times. Under Queen Victoria's rule, it became a tradition to sing together after a Christmas meal. A couple collections of carols were gathered by citizens of Cornwall, creating a resurgence of caroling. New carols were composed, including familiar favorites like "God Rest Ye Merry Gentlemen" and "We Three Kings of Orient." *Christmas Carols, New and Old* was published by Henry Ramsden Bramley and Sir John Stainer in 1871, providing another significant contribution to the popularity of carols in Victorian Britain.

Traditional door-to-door singing originated in medieval times with official carolers known as Waits. Typically, important city figures like councilmen were involved in this practice, playing their instruments and singing through the streets on winter nights. Serving as watchmen of the town, they strolled the streets and used their instruments as a way to show that they were on duty. While door-to-door caroling is rarely seen in modern society, caroling troupes still exist, often singing in town squares, shopping centers, hospitals and nursing homes.

A study conducted by the Pew Research Center in 2013 shows that 36% of Americans went caroling as children but only 16% planned to carol in adulthood. I would not be surprised if that percentage has dropped more since this report, especially accounting for how Covid likely affected the tradition. Though caroling may be decreasing in popularity, I hope that it doesn't die as a tradition altogether. Whether you're a Christian, pagan or non-religious, caroling is a great way to spread holiday cheer, and seeing people gather to celebrate centuries-old traditions always puts a smile on my face.

Queue & A Last Month

What was **YOUR**
favorite concert you've
been to?

what's the best concert you've been to?

idkhow in richmond !

what's the best concert you've been to?

METALLICAAAA 🎸🎸🎸

what's the best concert you've been to?

King gizzard red rocks 2022



what's the best concert you've been to?

Sturgill Simpson 2024,
Brandon MS

what's the best concert you've been to?

Between Elton John and
Happy Landing!

what's the best concert you've been to?

STRFKR or Dr Dog or The
Beach Boys or Bob Dylan i
can't choose

what's the best concert you've been to?

Spider gang 2 tour 🍌🍌🍌

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on Instagram @queuezine!

Queue & A

What is your favorite
Christmas song?

Natalie's Pick: "Rockin' Around the Christmas Tree"

Christmas has always been one of my favorite holidays because the weather gets cool enough to enjoy a hot cup of coffee or hot cocoa, Christmas lights and inflatables decorate the town and there's even a (very slight) chance of snow! If I had to choose a favorite track from my Christmas playlist, it would be "Rockin' Around the Christmas Tree" by Brenda Lee. This song never fails to put a pep in my step and get me in the holiday spirit. The saxophone break adds so much color, and Lee (who was only 13 when the song was recorded) has a perfect vocal timbre for the track. Anytime I hear this song, I'm also reminded of a dancing Christmas tree I had as a kid that would light up and dance to "Rockin' Around the Christmas Tree." I can remember sitting in my room, pressing the button over and over, watching the lights and listening to the song for literal hours. I'm sure my parents have heard this Christmas classic more times than they ever would have desired, but to me it never gets old.

Reagan's Pick: "Please Come Home for Christmas"

As a huge Eagles fan, my pick has to be "Please Come Home for Christmas." When I hear those first four piano notes, something awakens in me and I have to belt out every word. I'm a sucker for Don Henley's vocals anyway, but there's something special about his delivery in this tune. It is a beautiful and perfect Christmas song about the pains of being alone on Christmas and wanting the one you love to be right there next to you. One of my dad's friends also says this is one of the best Christmas songs because it's so good that you can listen to it year-round.

What is your favorite Christmas song?
Let us know at queuezine@gmail.com
or DM us on Instagram @queuezine