



Atlanta's Dream Pop Bathe Alone Announces New Deluxe Album

Emma Swales
Editor-In-Chief

Atlanta-based dream pop band Bathe Alone is set to release the deluxe edition of its sophomore album *I Don't Do Humidity* on Nov. 22. The expanded version will feature unreleased tracks and fresh alternate versions, offering fans a deeper, more immersive experience of the band's evolving sound.

Multi-instrumentalist Bailey Crone and composer/producer Damon Moon have come together to form Bathe Alone, a romantic indie pop band that blends dreamy melodies with heartfelt lyrics. Drawing inspiration from the atmospheric sounds of the indie powerhouse Beach House and the timeless charm of pop superstar Cyndi Lauper, Bathe Alone fuses genres into a fluid, ethereal pop sound. The combination of Crone's powerful voice matched with Moon's masterful production results in the creation of whimsical, yet powerful pop anthems.

The band's acclaimed album, *I Don't Do Humidity*, was released earlier this year, featuring 12 songs detailing Crone's recent divorce and the painful experiences that come from toxic relationships. After seeing the sudden success that the album received, Crone and Moon decided to head back into the studio and add two songs and a new twist to the 11th track on the album, "Call Me Back," to create a deluxe edition of the album.

"There are new songs plus an alternate version of the album track 'Call Me Back,'" said Moon. "We launched a hotline a while back to promote that song and fans could call in and leave voice messages defining closure and to talk about things in their lives.

"We kept all of those voicemails and we decided to make a new version of the song," continued Moon. "We made a new collage of the fan voice messages and added them to the voicemails from Bailey's grandmother on the original track.

Alongside the alternative version

of "Call Me Back," the deluxe album will also contain Bathe Alone's newest single, "Avenues," which was released on Oct. 18, and an unreleased song titled "W/O Your Rain." The new tracks align with the original album's underlying theme of pain and heartbreak by detailing the grieving process that Crone went through in her personal life. The lyrics came from a deep place, and Crone expresses that it was not easy to make such deep-rooted songs.

"'The Avenues' is the outlier of the album because it is the heaviest, but it is still in the same realm as the rest," said Crone. "I wrote that around the same time as 'Victims' and 'Blame Me' so it's in line with my lyrical theme in those. The third edition to the deluxe, 'Without Your Rain,' was written before I even started the album.

"It has been in our back catalog for a while and it's just stayed there," continued Crone. "It didn't go on the album because we had changed so much while making it that it just felt like the old us. When we wanted to put out the bonus songs we basically redid the instrumentation but painted it with a new paint brush. I think the ending is the best thing we have ever written."

The deluxe version of *I Don't Do Humidity* is set to be a defining moment for Crone, marking her most raw and vulnerable songwriting to date. She describes it as a deeply personal reflection of her journey, offering fans an intimate glimpse into her past struggles and the healing process. Crone lays bare her wounds, turning them into a powerful, emotional narrative of growth and resilience.

"The lyrical content was the most challenging part about making this album," said Crone. "The record is about what I was going through at that time and I've never written something so pointed before. I used to hide behind ambiguity lyrically.

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"I thought it was really important for me to not do that this time," continued Crone. "It felt like I needed to be as pointed as possible. That was something I have never done so it was uncomfortable but it was extremely satisfying at the same time. I honestly don't think there is any going back because I have felt how good that feels to be that honest and vulnerable. It was challenging in the most rewarding way."

Pre-order the new deluxe album and find out more about band's ongoing headlining tour: <https://www.bathealoneband.com>



Photo courtesy of Lindsey Thomasson

Experiential Learning Helps Students Prepare for the Future through UWG's bluestone

Breanna Tillie
News Editor



Photo courtesy of bluestone

Sitting through lectures and taking quizzes is highly beneficial because being knowledgeable about a subject and having the discipline to memorize essential information displays respect for the field. However, the knowledge risks becoming theoretical if it is not put into practice. To avoid this, the University of West Georgia offers a number of opportunities for experiential learning.

In 2014, bluestone was established within the University of West Georgia's School of Communication, Film and Media as a student-run public relations firm. This firm represents local clients and gives students the opportunity to work with them in creating content to reach the public relations goals of the client.

"You really get hands-on experience with what you'll do in your professional career," said Sydney Pryor, assistant firm director for bluestone. "It gives you a chance to work alongside clients and get a taste of what you'll be doing after graduation."

The efforts of the public relations industry heavily contribute to

companies and organizations fulfilling their marketing and communications goals, and bluestone allows students to get an up-close look at the process.

"I like that you get to be creative and help implement strategies to establish the brand of a company," said Pryor. "You showcase what the brand stands for and create content that will best help them do that."

This student-run public relations firm offers both a communications team and a creative team for students to be a part of. Based on their preferences and set of strengths, students decide where they best fit.

"I chose to be on the communications team because the designing of the communications plans is the part that people don't really see," said Pryor. "It's more internal and behind the scenes."

There are also several leadership opportunities available in bluestone to give students who want experience both doing public relations and in leading a team.

"I've really enjoyed being assistant firm director," said Pryor. "It's helped grow professionally. Being able to work in a group of people

and delegate tasks has been a great experience. It's really opened my eyes to what will be happening after graduation."

Pryor says working with real-life clients is different in a positive way from working with fictional clients for in-class assignments.

"I'll have all of these ideas and sometimes I don't think much of them. They don't seem all that important," said Pryor. "But when planning something for a real-life client, you know that you'll get to see your ideas come into effect and work eventually."

Pryor encourages all public relations students to become involved with bluestone and get the experience that's offered.

"In order to get internships and jobs, you have to be able to show that you know what kind of work you'll be doing and have experience doing it," said Pryor. "I was taking the classes, but I wasn't confident that I really knew what I was doing. But being in bluestone, I'm finally able to have the knowledge and the words to explain all that I've learned."

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'Take a Look Into a Powerful Journey of Identity and Self-Acceptance in I Am Not Your Perfect Mexican Daughter

Cindy Martinez
Contributing Writer

Erika L. Sanchez shook the Hispanic community and communities alike when she released her New York Times Best Seller and a National Book Award Finalist, *I Am Not Your Perfect Mexican Daughter*.

The book that this story entails is a heartfelt and powerful story about Julia Reyes, a rebellious Mexican American teenager who is having a difficult time coping with the death of her ideally perfect sister, Olga. The book takes the trajectory of exposing family, identity and the immense pressure Julia faces to be "perfect." This book offers a deep look at the struggles that many in the Hispanic communities face, especially when it comes to dealing with mental health and the cultural norms and expectations that are laid upon you from a young age.

After Olga's car accident, which unfortunately resulted in her death, her little sister Julia is left feeling empty, lost and, most importantly, misunderstood. While her parents are grieving Olga's "perfect" image they have of her, Julia is then faced with the crisis that she is nothing like her sister. She finds this difficult to address because she knows she must fill the shoes her sister once wore.

Julia's journey in the book is about finding herself, which might cause grief, fighting against what she expected to be "perfect" in her family's eyes and understanding her place in two cultures. She never felt more torn to please people, but she is conflicted between her Mexican family's traditional values and the individualistic American culture she has grown up in.

A key theme in the book is

breaking the stigma around mental health in the Hispanic community. Julia struggles with depression and anxiety, but these are simply taboo topics to discuss in a Mexican family. The pressure is on Julia to appear strong; however, this makes her feel even more alone in the grief world she finds herself in.

Sanchez's writing is vivid and descriptive, capturing both Julia's emotional troubles. Her complex relationship with her parents, especially her overbearing mother, makes the story feel raw and relatable. Julia's story must be told due to its importance. It shows how confronting these issues through difficulties is a crucial step in healing from the trauma she has endured.

Ultimately, *I Am Not Your Perfect Mexican Daughter* is a powerful expiration of

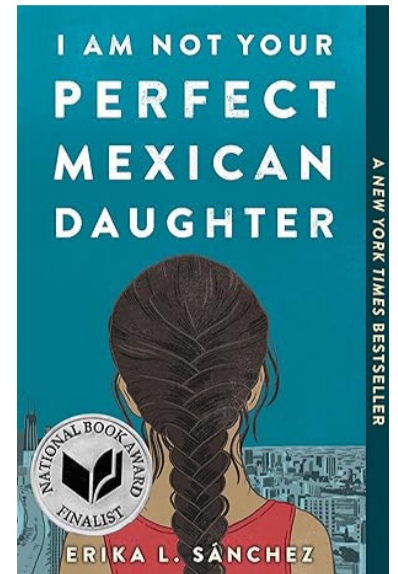
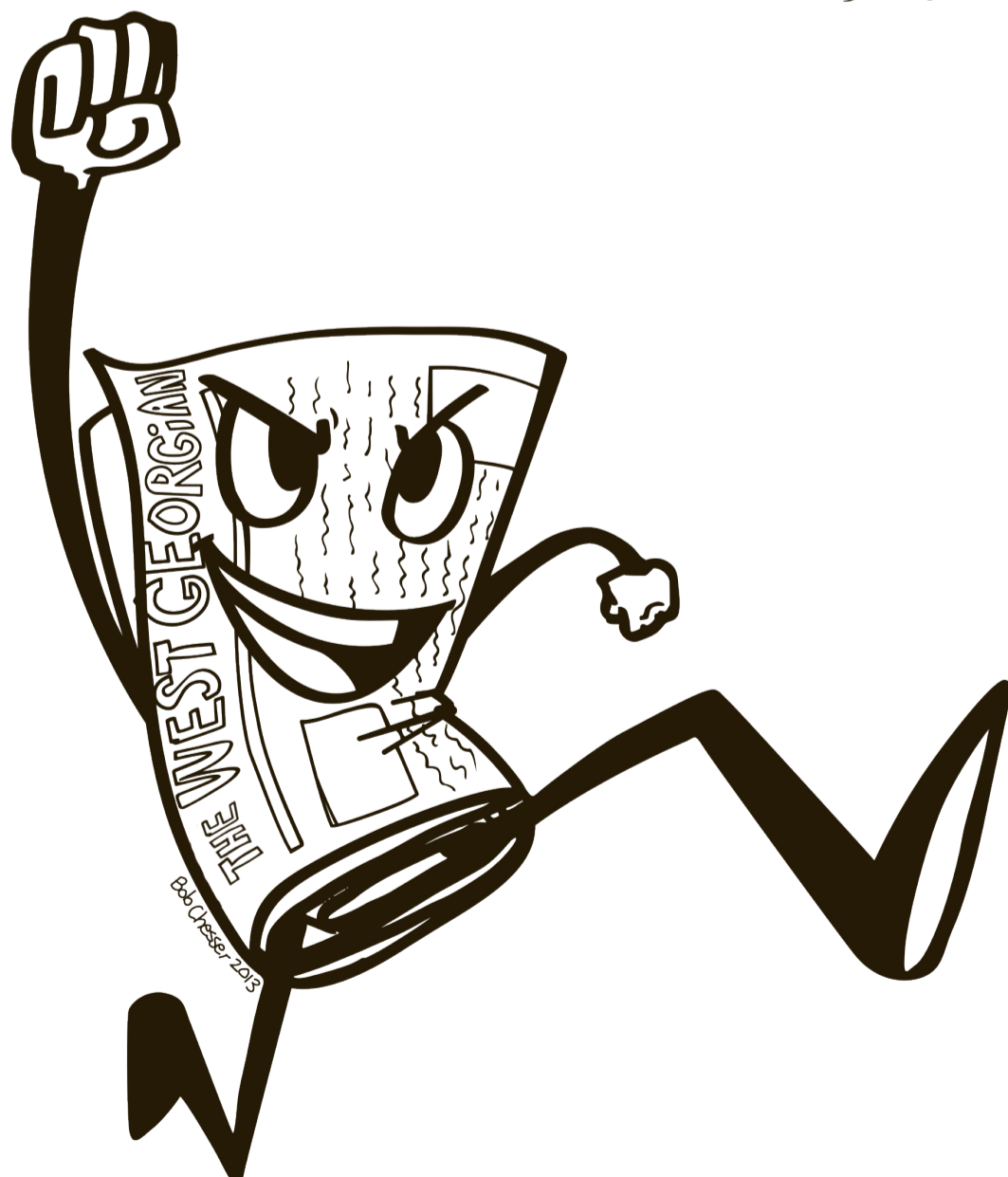


Photo courtesy of
Connie Gabbert

family, identity, loss and the journey towards self-acceptance. It is a book about breaking free from the idea of perfection and learning to be true to who you are, no matter the expectations placed upon you.

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The Substance Provides a Grotesque and Unique Take on the Female Experience

Abbie Klein
Feature Editor

2024 has been a huge year for women in film. With more movies being made by female directors moviegoers are receiving more stories of feminism and the female experience than ever before. Coralie Fargeat's new movie *The Substance* shows a unique take on vanity and body standards through a body horror genre. *The Substance* premiered at the 77th Cannes Film Festival where it won Best Screenplay and was later released in theaters on Sep. 20.

The Substance, starring Demi Moore and Margaret Qualley, tells the story of a faded Hollywood star, Elisabeth Sparkle (Moore). On her 50th birthday Elisabeth is fired from her job as the host of her long running aerobics TV show due to her aging. This causes Elisabeth to question her value and existence if she can no longer be a bright young Hollywood star. After being involved in a car accident Elisabeth is examined by a young doctor in the hospital who determines her a perfect candidate for the substance. After slipping a flash drive into Elisabeth's pocket, Elisabeth leaves the hospital and goes back to her Beverly Hills penthouse where she watches the video file attached to the drive. The video advertises the substance as a serum that can generate a "younger, more perfect, more beautiful" version of yourself. The video highlights the fact that the other self is made from your own cells and instead of being two separate entities, you are one, and that balance needs to be respected.

After deliberation Elisabeth decides to move forward with the substance, she injects herself with the one time use serum that generates a younger version of her who is birthed after splitting out of her back. Elisabeth's younger self, Sue (Qualley), can be conscious for seven days before transferring consciousness back to Elisabeth, who then in turn stays conscious for another seven days while the cycle continues between the two. The inactive body remains unconscious while it's fed with a weeks worth of food supply through an IV tube that is just enough to make it to the end of the seven day cycle. Sue, since she is not the primary body, also requires a daily injection of "stabilizer fluid" which is taken via lumbar puncture from Elisabeth. Without the stabilizer she cannot survive a full 24 hours.

In her first conscious week Sue is quickly hired as Elisabeth's replacement on her aerobics TV show and quickly skyrockets to fame. As Sue's fame grows so does her desire to stay conscious



for longer. One night Sue goes out to a party and brings a man home, to give her more time as the active body she takes an eighth injection of stabilizer allowing her a few extra hours past the strict seven day cycle. When Elisabeth wakes up after the late switch she discovers her index finger has aged rapidly. Distressed and desperate to reverse it she calls the doctor who supplied her with the substance and asks how to reverse it. The doctor tells her that "where one takes the other must give" and the longer her other self stays conscious the more she ages. Elisabeth, now disgusted with herself, struggles to leave the house while Sue takes more and more time from her. After growing infuriated with Sue's selfishness and jealous of her success Elisabeth attempts to terminate Sue ending her experience with the substance. Realizing that terminating Sue will not bring Elisabeth back to her former beauty or fame she quickly tries to revive Sue after stopping the termination process. Sue comes back to consciousness miraculously making both the women conscious at the same time. Sue, furious that Elisabeth tried to terminate her, beats her to death in a gruesome

fight scene.

Without Elisabeth, Sue begins to deteriorate and in a desperate attempt to keep her fame and beauty, she injects herself with what was leftover from the substance's serum. Since the substance is not designed to be used on one's other self Sue generates into a mutated version of both her and Elisabeth called Monstro Elisabeth. People are horrified at her grotesque and deformed figure causing everyone who once loved her to turn on her and ultimately be the ones to end both Sue and Elisabeth together.

Like any body horror movie *The Substance* was packed full of gore and scenes that made me uncomfortable to watch. Despite the gruesomeness of it I loved the way it was filmed. The shots, coloring and other cinematography aspects did an impressive job of growing the story while maintaining the uneasy feeling a body horror film causes. There were a few transition shots that I felt threw off the flow of the movie, like when Elisabeth, Sue and Monstro Elisabeth were first introduced there was a cut to a black screen with the name of each character shown. I felt like that was unnecessary and the character names were

Photo courtesy of MUBI

still introduced outside of that. But besides those few transitional elements I could not look away (even when I wanted to).

Qualley and Moore both gave incredible performances. Sue and Elisabeth are different characters but also share the same consciousness and at their core are motivated by the same things which both actresses were able to communicate very well. Sue and Elisabeth both started as beautiful "America's sweetheart" girls who grew angry and insecure from the pressures put onto them. I think *The Substance* did a wonderful job of showing how women in the industry feel pressured to constantly be reinventing themselves to stay young and relevant.

If you are someone who has a strong stomach (or an empty stomach) I highly recommend *The Substance* which is now available on streaming platforms like Amazon Prime and Apple TV.