

# NO DEPRESSION

## ROOTS MUSIC & CULTURE

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With his seventh album, *Watterson Hall*, William Clark Green blends old-country stances and new-country sounds, addressing such subjects as love, partying, and feeling down but keeping your chin up. Throughout the fifty-minute set, Green acknowledges the inevitability of hardships while insisting that life is a gift we should never take for granted. His songwriting skills and talent for delivering an engaging hook are on full display.

Opener "Stubborn and Remains" establishes the album's two-fold thesis. "This life, it's been trying to kill me / Since the day I opened up my eyes," Green sings, then adding on the hooky chorus, "I am a man who's gonna get up / Put the work in, never give up." As the sayings go: Fall seven times, stand up eight.

Produced by Logan Wall, the album exudes a crispness that nudges or even shoves Green in a mainstream direction. The title song features crystalline guitars, sleek strings, and punchy drums. Green's voice is drawly yet blue sky-clear. "Where the Wild Things Are" brims with affection for a time/place and resolve re: moving on. The overall mix is clean and precise, recalling '90s-era Nashville and the pop-country boom.

On "Something You Would Die For," Green abandons the idea that freedom equals no attachments, instead recognizing how making commitments and responsible decisions are part and parcel of a meaningful life. Green demonstrates his vocal versatility, moving between loud and quiet segments, his cadence rushed, then restrained. "I Am the Kite" similarly speaks to the transformative nature of romance and constructive routines ("I am the kite, she is the string / When lightning's striking she holds on to me"). Cello, violin, and steel-guitar parts add texture to the track.



"Cowtown" pays homage to small towns, small-town bars, and cowboy culture. A brisk fiddle evokes a vintage feel while the rock mix lands the track squarely in radio-ready country (the kind of tune you might hear at your favorite roadhouse on Saturday night and in your doctor's waiting room on Monday morning). "Fight to Love Another Day," meanwhile, speaks to the way relationships need attention in order to flourish. "Man on the Moon" is built around a rapidly strummed acoustic and crunchy electric. Green is optimistic, as he speaks to the beauty of that rustic locale "where the tire hits the dirt off the gravel road."

With *Watterson Hall*, Green revels in singalong tunes and positive messaging. Supported by a producer who casts him in a wholesome light, Green is confident and humble. He's ready to make a stand, come what may, though he also knows that he needs other people – his partner, his family, his friends. He's a ride-this-thing-until-the-wheels-fall-off kind of guy. That said, it doesn't seem like those all-terrain 22s will be falling off anytime soon.

William Clark Green's *Watterson Hall* is out March 6 via Bill Grease Records.