



PLEASE
THANK YOU

XERIE'S

Algernon Cadwallader

MALLENGOAT

MARCH 2010 ONE of our many issues

SECOND STORY MAN

PLEASE & THANK YOU

First of all, thank you for picking this zine up! The seeds for this zine were planted almost a year ago when we decided to embark upon a journey (jokingly referred to as Punk Rock Dead Head Tour '09) to see our friends, Mountain Asleep play with our soon to be friends, Algernon Cadwallader. We saw Snowing and Antilles at the Model Home on that trip as well and that was rad! We also ate lots of great foods, sang our lungs out, danced drenched in sweat, and stunk up Dan Buckley's car. All the while, waxing zine ideas. We recently decided to water the ground where we had once planted those seeds so long ago and it just so happened to grow into quite a pretty tree... That we cut down to print this zine!



This zine is intended to be Louisville-centric (because hey, we love it here!) but relevant to anyone who might pick it up. This zine exist to document, celebrate, and share what our amazing friends are doing. Hopefully it will inspire you in one way or another. Make your own zines, start your own bands, make friends and do it together!

-Mike & Mowgli





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If you'd like to submit ideas, art, poetry, or records/zines to be reviewed for the zine then we'd be more than happy to check it out! Please send your stuff to:

mowgli.sp@gmail.com

We are interested in getting advertisements to help pay for the next issue. We paid for this one out of pocket and now we're broke. If you're interested, write to:

goeywarlove@gmail.com

If you want us to send you a copy of this zine, please send \$2 or a trade.

Please & Thank You
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**None of this would have been
made possible without:**
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and poems and YOU!
PLEASE & THANK YOU

by Bryan Volz, edited by Eric

LOUISVILLE

Punk/Hardcore/WhatTheFuckEver

March 2010 Scene Report

The **Endpoint** Reunion is getting closer. The date has been set for May 15th, 2010 and it'll be at **Headliner's** on Lexington Rd. The capacity is 800, and this show will definitely sell out. Also playing are **Cerebellum**, **Face Value**, and **Interstates**. For those not in the know, these bands (sans Interstates) were active throughout the late 80s and into the early 90s. When you guys hear old farts talking about the "good 'ol days" when shows were absolutely flooded with kids – that was the Endpoint era. Very very few bands have ever been able to pull anything like Endpoint could pull to a show in their heyday. You will see all kinds of moms and dads losing their shit at this show. But don't ignore it because of that, it should be a catalyst for the younger crews in town to push ahead even harder and try to overcome all the obstacles that are in modern band's paths.

The **Dead Nuns crew** at Deer Lane have been very productive as of late. They've started a Punk movie night series on the first and last Sundays of the month as well as a mix-tape exchange. Not to mention that **Evil Grimace** has released their second album, *Get Stoked*, and are currently working on further releases.

Coliseum has a new record that is in the process of getting artwork and mastering work done. This new record features a TON of guest appearances and should be pretty fun from that perspective. Think of it like a game trying to pick out who is who and who is doing what, right? The band has decided to release the CD version on **Temporary Residence**. Oh, and those lucky motherfrakkers are going on another European tour (as well as a US tour) to support this record. I'm just jealous.

Skull Alley is looking to expand a little bit. Jamie's purchased a coffee machine and is looking to buy a new fridge for the concessions area. Eventually he's looking to expand the bar

several more feet down towards the front door. He's also keeping an eye out for more arcade machines to eat yo' mamma's quarters. For the older folks, he has a revolving door of beer specials to check out. PBR is not the end all/be all of beer, by the way.

This is kind of old news, but there are currently two different teams canvassing Louisville filming documentaries about Louisville music with a focus on punk/hardcore. Hopefully they'll be coming out before I need a cane to walk.

Lee Van Cleef, **Alcoholhawk**, and **Mountain Asleep** have all been working out some new jams at **Studio K** with **Trip Barringer**. If you drive by the building and see huge bushes sticking out of the windows, don't worry, it's just a massive beard overflow. Do not be alarmed. Trip has done recent work on last year's **Metroschifter** CD, the **Brother Doubt** CD, **Straight As 7"** & upcoming releases, and much more. Good dude, good beard, good jams, good deal.

Trip has been recording live sets from the **First Saturday** show series. The plan is to compile tracks (and heckles) from the first 6 shows and put out a "halfway point" CD as well as a second disc of the second half of the year. **Duncan Cherry** has floated me a couple of the tracks from **Coliseum's** January set, and they sound great, and the in-between song banter is gold.

The **Xerxes 7"** entitled **Twins** will be out in soon. It is being released by Ohio's **Mayfly** records. I'm pretty sure that **Will Allard** (bass in Xerxes) recorded and mixed it. Come to their show on April 2nd to pick it up!

Speaking of pick it up pick it up, keep on the lookout for **The Action Pack**, one of the newly emerging bands from the **House**

Of Wax family. Those dudes seem to have their hands in several things, and Mike is doing solo stuff as well. Mike and Nick are both also in **Houses In Motion**, a more alt-country type band, while **The Action Pack** is kind of 3rd/4th-wave ska. **TAP** doesn't care about your posturing, they just want you to have fun and loose your scheisse. Just make sure to clean it up since they play in their basement a fair amount.

For those of you that caught **Chime Hours** during 2009 and were dismayed when they stopped playing – take heart. **Noise Pollution** will be compiling their recordings (also done w/ Trip) and releasing a CD in the spring. A new band has been formed with Thommy, Sean, and Keith. Expect them to make a debut hopefully in the next few months.

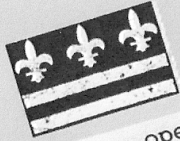
The **Revenants** are currently in the studio as well preparing for a Fall 2010 EP release. More info up at **Louisville Hardcore** as it becomes available. **Gabrielle** was posting that they were laying down some "serious" synth tracks on March 1st, so I'd expect the keyboards to be pretty dominant in the new songs.

And motherfuckers try to say "whhhaahhh, the Louisville scene is like totally dying man". Fuck what you heard. There was way more (**Old Vikings!** **Open Fields!**) that was cut from this due to space.

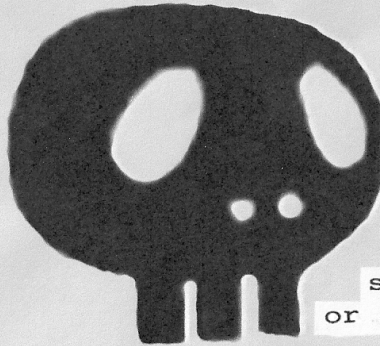
There is a TON of other things going on around town. I know that some things got missed. If you're pissed about that, suck it up and let this zine or **Louisville Hardcore.com** know about your band. If your project wasn't mentioned, it's solely due to lack of space and time, do not perceive it otherwise.

More info @ louisvillehardcore.com. **Do Backflips.**





Skull Alley opened up almost two years ago and has since become the scene of some of the best local shows since the days of the BRYCC house.



Do you have a show, play, musical, art show, or some other awesome event that needs a good location?

booking@skullalley.net

Another awesome part of Skull Alley is it's screen printing shop. Need shirts, poster fliers, or album packaging?

Look no further!

printing@skullalley.net

SKULL ALLEY

(1017 East Broadway 40204)

It is run by Jamie who will usually be caught either behind the mixing boards or the bar. Other local faces (including myself) make up the rest of the crew. But it is really the community's venue. It can't thrive and grow without the help and support of everyone. Whether it be by booking events, volunteering your time or materials to cleaning or upkeep, or even just spreading the word by way of mouth.

Other than shows, Skull Alley has also been host to quite a few art shows, community theatre, and other neat events. Jamie is hoping to expand Skull Alley and eventually make practice spaces available, along with a dark room and a kiln. If you don't think that's swell as hell then you probably also listen to Nickleback.

No offense, Dan Serke.



-CY

MAKING STUFF AND DOING THINGS:

I try to do so many things that I feel I can never really excel in one field. Right now I'm playing in two bands, hosting a weekly radio show, booking shows, going to school, and making zines. Because I have so many commitments, something always has to fall behind. But my inability to focus and excel in one particular field has never been a source of disillusionment. On the contrary, I find comfort in the fact that if I try something, no matter what my previous experience (or lack thereof)—I can do it. You can too.

DIY Punk Rock has taught me that passion is far more important than skill. Start the band, then learn how to play guitar. Hopefully technical ability will follow. If it doesn't, at least you're making music. A key component to Punk Rock is self-empowerment, the realization that YOU CAN DO IT TOO. In the process of learning what you can do, you are going to make mistakes. Maybe your first bands and zines are going to suck, but you'll get better. I've made fliers without a date or time, and I've organized shows that only three people showed up to, but I've always tried to learn from my mistakes and use them as motivation for improvement.

Maybe you'll never be happy with your skill level,
but don't get hung up on it.

Constant, slow improvement is the most anybody can ask for.

I gave up the idea of perfection long ago.

I believe that most restrictions are self-imposed.

Once you can get beyond your concept of self

and actually start doing things,

you'll surprise yourself and others.

Make zines, act in plays, write poetry, pick up a new sport, make new friends, play in bands, and talk to that boy/girl you thought was out of your league. You'll never know until you try.

GET OFF YOUR ASS AND DO SOMETHING!

DON'T LET FEAR OF FAILURE KEEP YOU FROM TRYING!



by Eric Kloppe

HIDDEN GEMS

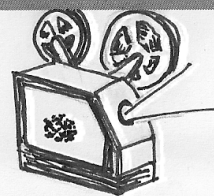
Louisville is a little city (or big town) with a whole lot to offer. So much, in fact, that a lot of things fly under the radar. The Floyd Theater at U of L is one of those hidden gems.

The Floyd Theater exists to play awesome films. And that's pretty much it. Since the theater is sponsored by the University, it's not run for profit, and it's not subject to market demands or the rule of major production companies. The theater is 100% student-run, with U of L students working the projector, ticket booth, and concession stand, not to mention all the behind-the-scenes work. Films are chosen by the student-run SAB (Student Activities Board) Film Committee, which meets once a week. I had such a great time in the Film Committee last semester that I dropped an interesting class so I could continue going to meetings this semester. But sadly, because the theater is on the University's campus, a lot of people in the rest of Louisville don't know about it.

You may be thinking, "Well that's peachy, Eric, but why should I care?" Here are 3 reasons:

- 1) **IT'S CHEAP. WAY CHEAP.** \$1.50 for students with a university ID and \$3 for everyone else. That's way better than Baxter Avenue.
- 2) **THEY PLAY RAD FILMS.** From *Fantastic Mr. Fox* to *American Psycho*, and everything in between.
- 3) **IT'S RUN BY PEOPLE WHO CARE.** They're in it to provide films for the campus and community, not for getting a profit.

Movies screen on Thursday, Saturday, and Sunday at 6PM and 8:30PM. There are also showings of midnight movies on the last Friday of every month. There are occasionally special events, like free sneak-previews. My favorite film screening was last Halloween, when they showed *The Cabinet of Dr. Caligari* (a silent German Expressionist film) with a local band playing an original soundtrack.



THE FLOYD THEATER
2100 SOUTH FLOYD STREET / STUDENT
ACTIVITIES CENTER #308 / LOU, KY

cut the ticket out for
ONE FREE ADMISSION

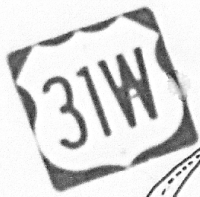
valid through 12/31/10

ADMIT ONE

PLEASE & THANK YOU

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6



MY END OF TOWN



THE SOUTH-WEST END

I live at The House Of Wax off of Dixie Highway in Shively. A lot of people think this area is synonomous with trashy but I love my end of town.

ADVENTURER?

Do you own a bike? Yes No then you should

There's a bike path that winds parallel with the river from downtown to the south end. It's a beautiful ride!



TUNES?

In recent years, my end of town has been given the bad rep of purely producing nu metal/core. But that simply is just not true. The south end played an integral role in the Louisville punk scene of the 90's and still contributes to some badassery today.

Bands To Check Out:

Fork In Socket, The Wax Intellectual, Houses In Motion

FOODZ?

In the summer there are quite a few farmer's markets scattered around the neighborhood. Plus a lot of locally owned diners and other businesses. Chew on that.

my tattoo

FUN FACT:

When Dixie Highway was initially planned out it was intended to be a route from Miami to Chicago.

by: Cadillac Young

PLEASE, WEAR A FUCKING HELMET!

1. PHOTOCOPY STENCIL
2. CUT STENCIL
3. SPRAY STENCIL



8

On September 30th, 2008, near the corner of Bardstown & Highland, Jen Futrell was hit by a car while riding her bicycle. A van was trying to zip around a city bus and hit her from behind. The impact resulted in a fatal brain injury. A ghost bike has been put up in her honor, and there's an annual Jen day bike ride & picnic. she was a strong, wonderful individual and is dearly missed by those who were fortunate enough to know her. This stencil is derived from a design she liked to put around her world. Drop a bomb for calico future.

CERTAINLY SCREAMING

In as many respects as they are catchy, they are swirling and textural. Beautiful harmonies are mixed into lush overtones of any instrument imaginable. They are more than just an indie-pop forced to be recognized with, as shown by their new record Screaming Secrets. They are

SECOND STORY MAN

interview by duncan cherry



Screaming Secrets is the newest effort by Louisville's constant source of incredible indie rock, Second Story Man. Poppy hooks and anything from typical guitar and drums to violins and banjos fill out the records interesting and awesome sounds. Having been a band for longer than most people can imagine doing anything, Second Story Man has the tenure to withstand almost any phase of music and the talent to hold their ground in any situation. I caught up with Carrie Neumayer about their new record, the band's history, and more.

DC: introduce yourself and what you do in the band please:

CN: Carrie Neumayer- guitar, vocals
Jeremy Irvin- guitar, vocals
Evan Bailey- drums, vocals, sometimes
guitar also
Justin Davis- bass, vocals

DC: you just recently released "screaming secrets" which is your second full length effort right? tell me a little about the recording of the record and perhaps your favorite song off it and why you like it so much:

CN: We spent over two years recording screaming secrets!! We felt strongly about taking our time with the recording and making sure it really reflected who we are as a band and that it represented the best of our abilities. We actually recorded something like 17 or 18 songs, but pared it down to 11 for this album. It's hard to choose just one track, I'm very proud of the whole album. I've always loved the song "Suicide Dream" which Jeremy wrote and I sort of bullied him into bringing to SSM rather than keeping for his own solo material. It's a very simple song, but is beautiful and heartfelt and I think our other additions made the song shine even more.

DC: second story man is (and correct me if im wrong) louisville's longest running active band? you guys play shows every year and have had a pretty steady lineup for quite some time. tell me about the tenure. how did you guys all meet and start playing together?

CN: I think Parlour has been around the longest. I think the Glasspack has been around about the same time as us. Oh, and My Morning Jacket. We have had a pretty steady lineup for a long time, though. Evan and I have played music together since I was 16 - I met Evan through a friend Amelia. Jeremy and Evan played together in the Flats and when The Flats and Itch House were no more, Jeremy and Evan and I decided to start playing together. We got along really well and found a way to work together that was satisfying for each of us. We've had other members join along the way— Kelly Scullin and Justin Davis, who both have contributed SO MUCH to the SSM sound. My bandmates are like brothers to me.. they're some of the most important people in my life.

DC: whats your favorite show the band has played?

CN: We toured with Sebadoh in the spring of 2004 and that was mind-blowing. In 2006, we played a few shows with the Shipping News that were really fun. If I had to pick one specific show, I might pick one that happened at the end of a tour we did in 2007.. We'd all gotten in a big fight in Nashville the night before— it had been after a string of crappy shows, we were exhausted, and our spirits were very low. Then we played this show in St. Louis. We performed really well, had an enthusiastic crowd and the whole thing reminded us why we'd embarked on this crazy adventure in the first place. It made us feel reconnected.

DC: who are some of your favorite louisville bands - past or present?

CN: The band that inspired me to make music was Rodan. I was a huge fan. Their music made me think about music in a whole new way. Seeing Tara Jane O'Neil on stage was a revelation: "Even though I am a girl, I too can be a part of this." All of us were big fans of Lather, The Pennies, and everything Jeremy Podgursky has been involved in. Then there's Crain, Evergreen, Kinghorse, Endpoint, all the heroes from "the glory days of Louisville hardcore". Evan was a big fan of Instant Camera. The current music scene is full of incredibly creative and gifted musicians.. I hardly know where to begin..

DC: Carrie, you have been one of the more prominent females in Louisville's music and art community for a long time, in bands like Itch House and Minnow as well as doing flyers and art pieces, who are some women you look up to, either from here or elsewhere?

CN: As far as local music, in addition to seeing Tara Jane O'Neil in Rodan, I remember seeing Ashli State with the bands Guilt and Telephone Man, and the women of Freakwater and Drinking Woman. Later I saw Tara Key play guitar and that blew my mind. I became obsessed with the Pacific Northwest scene as a teenager- all the Kill Rock Stars and K Records bands- Bikini Kill, Sleater-Kinney, The Softies, Unwound, etc. I also got pretty infatuated with the Boston music scene at some point: Helium, Come, The Swirlies. These days, I'm a huge fan of Neko Case, Julie Doiron, Shannon Wright and St. Vincent.

DC: What's a message you have for a new, younger generation of girls getting into DIY music?

CN: Find a passion for what you do. Get obsessed with it. Work at your craft; practice all the time (or write songs all the time!), educate yourself about your instrument, your equipment. Listen to tons of music, go to lots of shows. Know what you're talking about when you go to the music store. Then don't take any shit from macho dudes who treat you as though you're inferior. Carry your own equipment!!! Don't act like you're weak-- you are strong! Block out criticism from people who don't get it and don't understand you or your music- but always strive to improve. Know that the more you try, the better you will become. Support other women and girls who are doing the same-- be an ally and a supporter of women playing music, rather than the girl who tears other girls down.

DC: Tell me a little about the artistic enrichment grant you guys got a while ago? How did that come about and help put out the Pins and Needles record?

CN: In 2002, my former bandmate Kelly Scullin and I were awarded a grant to record, manufacture, and distribute SSM's first album, Pins and Needles. We worked really hard on writing the grant- the final product was like 20 pages long. The message we tried to express was that there was a lack of female voices in the underground music scene.. but we were there and we wanted to be heard! The Kentucky Foundation for Women apparently agreed and awarded us some funding to put out our first record on our own record label. We learned SO much about the process of running a record label. We learned the grant we received didn't come anywhere near covering the costs of everything. It was a fantastic experience, and I will forever be grateful for their support.

DC: Screaming Secrets features a whole lot of guest musicians, who was your favorite to work with? How did you approach them for appearing on the record?

CN: We wanted this record to be more collaborative so we did have a lot of musicians help us. Evan's brother Sean played drums on a song, which was a blast. My friend Jamie Daniel played violin on the song "Quietly." That was really fun, because she's such a talented musician and we've been friends for almost 20 years but have only played on one record together. Suki Anderson (from the Sandpaper Dolls) sang on the song "Floor Falls Out." That was an honor, because I think she's one of the most talented vocalists in Louisville. Really all of the guest musicians were awesome. It was an honor for us to work with all of them.

DC: Lastly, what is the one thing you think Louisville really could use to help further its artistic endeavors?

CN: Louisville has the perfect climate for pursuing your artistic endeavors. It is so cheap to live here!!! You can rent a practice space for \$150 a month. That is unheard of in bigger cities. There are tons of talented, creative people in this city. Unfortunately, I think we need to do a better job of finding audience who appreciate the local music we have here. I'm not sure what the answer is. I think the monthly show series I read about on LHC is a step in the right direction. I want Skull Alley to be successful- I think Jamie's trying a number of creative approaches to get the younger crowds to come. I wish that bars could host free shows (while paying the bands who play) in order to introduce more bands to the public. Cincinnati does this with good results.

Screaming Secrets is available at Ear-X-Tacy, Skull Alley, and online via Noise Pollution at LouisvilleNoise.com. It is on both CD and LP formats which includes a free download of the record. Second Story Man keeps an updated blog at SecondStoryMan.wordpress.com in which you can find out about their shows and other endeavors.



malegoat



I first heard Malegoat online, after I saw that they had plans to come to the United States for a brief tour in the Northeast with Algernon Cadwallader. Immediately after hearing them, I knew I had to go see them. I interviewed the whole band in Baltimore, after the last show of the tour, but unfortunately we hit a language barrier. I had to ditch the original interview footage and try again by email.

Interview and layout by Eric Kleppe

Translation Sumi Tomomi

Photos by Seth Walot, taken at Be Happy Fest

Yosuke: Vocals and Guitar

Masaru: Guitar

Hajime: Bass and Vocals

Jun: Drums

How long have you been a band?

It has been 6 years.

What is it like to be in a DIY band in Japan? What is the DIY scene like there?

I can't say in a word, though I think there are few bands that could be active in the real sense of a DIY band. There are very few bands like us, so we don't have the environment like your country for DIY bands. Of course, part of the bands are doing well, as you know.

What do you think about the American DIY scene? How does Japan compare to it?

I realized that there is the real DIY scene in the U.S. after I went to the U.S. because many people are cooperative and people do various activities individually, as I have seen many punk band's DVDs such as Fugazi before. There was an awesome music scene we could feel something even though I saw only a part of it. I'm envious of you guys because you can have a live concert cheaply by using the 'show house' or 'gallery'. In Japan, we need a lot of money to do practice, have a live concert, and tour. We sometimes used the practice studio or public place to have live concerts instead of the show house though, most of people paid money to rent a show house in Japan. We need money to do the band in Japan. Therefore, most of people who are the member of indie bands have regular jobs while they do the bands, they often have to give up their dream (the musician) because they got tired or many reasons. There is big distance between the audience and the players in Japan. I think this is one of reasons that the music scene for indie bands doesn't grow in Japan. Compared with the past, the amount of people who want to make a fan zine has decreased. I think there are few people to do some creative activity in Japan compared with Americans. Of course, part of the people are doing well such as the Americans do. Anyway, there are not so many people who do DIY bands well in Japan. Well, that might be caused by us, we are not popular, hahaha.

What influences you?

There are many bands that I was influenced by, such as Cap'n Jazz, Braid, American Football, The Promise Ring, Mineral, Christie Front Drive, etc. Of course, I like 90's emo/indie. I'm also influenced by Fugazi, Jawbox, Faraquet, Q And Not U, Minor Threat, Screem, Void, One Last Wish, Jawbreaker, Husker Du, Sugar, The Smiths, John Coltrane, Ornette Coleman, The Beatles, Dinosaur Jr, Pavement, Weezer I'm going to stop because it's boundless to tell. I'm recently listening Algernon Cadwallader's new FUN EP, Snowing, and empire! empire! (i was a lonely estate).

I'm keeping in touch with them. And I was always influenced by music and ideas, which was made by friends from my hometown [Tokyo].

Why did you decide to sing in English?

Since most of music I listen to is in English, I couldn't make well with Japanese words for my songs somehow. Of course, there are many good Japanese songs, but I don't think it's good to sing for me.

How did you learn English?

I learned English from my favorite bands. I tried to translate these songs from English into Japanese, and I also learned from exchange of email. Of course, I have learned English in school. I'm learning now and I have to learn it more.



How was your trip to the U.S.? How did you organize the trip?

It was a great experience I had. I have been longing to do a tour in the US, and I could see the present situation of music scene in the US this time. It was a good stimulus for me because I realized that I could do something in Japan after I have been to there. We owe Craig and ALGERNON CADWALLADER for the success of this tour. They invited us, and they supported us during the tour. I deeply appreciated their cooperation.

Do you have more plans for touring outside Japan?

We're going to have a tour in Japan after we produce a new album in this spring. I wish we can have a tour in the U.S. after then, but all of our member have a regular jobs as I mentioned before. If our schedule is fine, we want to make it.

Do you have anything that you would like to say? Any bands you want people to know about?

There are many cool bands in Japan. Especially, the bands from my hometown are so cool. I hope you can see them in the U.S. soon or later. The bands I want you to know are; Browntrout (they had a tour once in the US) Your Pest Band, The Scribbler, Peace of Bread, Threedays Film, Shipyards, Sora, Tiala, Deepslauter, Segwei, Thread Yarn, Bed, Folio, Forget Me Not, Pastafasta...etc. You can find them online.



If Malegoat was a baby animal, what would it be?

Um, I have no idea....but it might be a turtle because we are easygoing.



ALGERNON
CADWALLADER

Algernon Cadwallader is from Philadelphia and they are fucking awesome. This interview was conducted on the last night of our summer adventure, in the basement of The Stomping Grounds in Lancaster, PA.

Interview and Layout by Eric Kleppe
Photos by Teresa Romani and Seth Walot

Tank: Drums
Peter: Bass and Vocals
Joe: Guitar and Vocals

Could you explain the meaning behind the band-name?

P: No, we really don't do that.

Make one up.

P: It's up to speculation. She's our favorite porn-star.

J: It's Tank's alter-ego.

P: Really though, we wanna make this super public. Algernon Sydney Cadwallader was the first resident of New Yardley, PA, where we're from. (Tank starts to laugh) Were we're from. Don't say anything!

T: I'm from Bensalem! Just a town over.

J: Just keep the status quo, alright?

P: He's from Bucks County, PA. The first registered mayor of Yardley, PA.

J: Somebody asked me to spell it. I was just like uhh, go on the internet.

P: Anyway, it's Mountain Asleepwallader now.

T: myspace.com/mountainasleep

P: ...Wallader. The choice of a new generation!

How has changing the line-up twice affected the band?

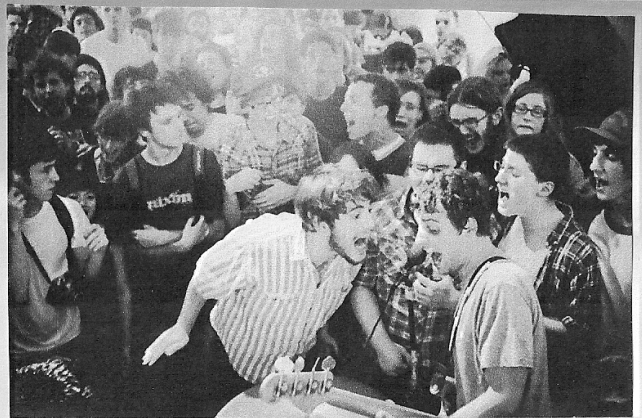
P: It's better than ever.

J: Totally better.

P: I would say let's never ever change it again. I try to only think in the present, but I can't imagine it being any better. (Tank kisses Peter on the head) I love you tank, will you marry me?

T: It was my birthday yesterday.

J: Could I at least be the best man?



T: Yeah, of course! You know it.

J: Or the bridesmaid.

P: Changing line-ups sucks. Don't change the line-up, don't replace anyone unless you have to, and when you do, just get with it.

What kinda things influence and inspire you?

T: The Beatles!

It doesn't just have to be music.

T: Oh fuck...The Beatles!

J: Porno and The Beatles!

T: And bean! (their friend who plays in 1994!)

P: Seriously, bean.

T: Our friends

J: This house. People who dig the music, it makes us dig it more.

P: All the various generic answers. The scene, the kids.

What do you guys think about always getting compared to Cap'n Jazz?

T: I think it's awesome, I love that band.

P: Yeah, it's so obvious.

J: Never heard of them.

P: The first time that happened was with our old band [Halfway to Holland]. When this one sound guy said it, I was excited. I was like "Cool. We did it, we finally made it"

J: We made it! Somebody says we're worst than Cap'n Jazz!

P: And it's just been like a steam-roller ever since.

How does it feel to have so many people come in and out of your lives for such brief periods of time, just like Mountain Asleep came by for a few days, played some shows, and is leaving.

T: I wish Mountain Asleep was always around, I fuckin love 'em.
P: Over all, they've been nothing but so awesome. It's depressing when anyone leaves, so you want that back again and you know...
J: Not entirely



What do people have to expect from the new 7 inch coming out?

P: Nothing really...
J: It to come out.
P: It's round.
T: It's on the Internet and everyone should download it. If it comes out that would be awesome. We have a lot of new stuff, so we're looking forward to doing that.

J: It should be free anyway, so As far as I'm concerned everyone can take it, give it everybody.

P: It didn't cost anything to make. You can't own a tree.
T: Clearly not.

How do you guys feel about your stuff being on the internet?

T: I think it's awesome.
P: Seriously, when I accidentally leaked that 7 inch, I was like "cool, somebody wants this"

If Algernon Cadwallader was a baby animal, what would it be?

J: Sea otter.
T: 1960's Rodgers, vintage.

If each one of you guys had to be a Teenage Mutant Ninja Turtle, which one would you be?

P: I'm not answering this question.
T: I'm done with this question. Done. NEXT!
P: I had a bad experience where I was... I almost got to be a teenage ninja turtle on the baseball field with the Philly Fanatic, and it left a bad taste in my mouth.
T: I thought it was supposed to be at the Grateful Dead show.
J: No, you were at a Grateful dead show. Get that on tape.
T: I left twenty minutes later, but I tried!
P: Anyways, we're all Michelangelo.
J: (Whispering and pointing to himself) Leonardo. Born leader. Swords.

How do you guys feel about your stuff being on the internet?

T: I think it's awesome.
P: Seriously, when I accidentally leaked that 7 inch, I was like "cool, somebody wants this"
J: It should be free anyway, so As far as I'm concerned everyone can take it, give it everybody.
P: It didn't cost anything to make. You can't own a tree.
T: Clearly not.

Anything you want to say to people, any closing comments?

P: Thank you for interviewing us.
J: Thank you.
T: Thanks for reading this. Thanks for Mountain Asleep for being fucking awesome. Fucking 1994, Boyfriends, this house! It was fun, it was awesome.
P: Come hang out, we'll tell you about more bands we want you to listen to. That's the important thing.

D: I'm Dillion Hough, I play guitar
W: Will Allard, I play bass.
C: I'm Calvin and I do vocals.
E: I'm Evan and I play drums.

XERXES



If you are reading this and you're from Louisville, you're thinking, "This band needs no introduction." But for those of you who've somehow picked this up and aren't familiar with these dudes, here goes: They're hardcore punk, they're loud, they're fun, they're emotional as all get out, they're Xerxes. And we recently got them to sit down with us and let us know a little bit about what goes through their brains...

How did you guys come up with the band name "Xerxes"?

C: Once this guy asked me to come up with a bunch of band names for him, and Xerxes was one of them. Like, just out of nowhere really. I liked the way it sounded. I forgot where it came from, but that was before "300" even came out.
D: I've never even seen that movie.

W: It used to be spelled with a Z

C: Once I came up with the name, Dillion was like "No, we gotta put a Z in front of it." He didn't want it to be associated with straight edge so much. XXerXesX. It would just be too many X's. We can't be doin that.

W: Everyone on messageboards were telling us "Yo, man, you're spelling that shit wrong!"
C: The first show we ever played, they put us on the flyer as "XzerxexX".

E: Was that when it was a pop punk band?

W: That's when we were like a Guns Up...rip-off band
E: So that's before I was playing.

What influences and inspires you guys?

W: I think a lot of melodic hardcore in the vein of Modern Life is War and Verse and The Carrier kinda determine our sound. Listen to that shit and just fuckin... that sounds terrible. (Everyone laughs)

E: Not that we straight rip them off!

D: We all listen to different shit. Me and Will listen to some really heavy shit, like Cursed and stuff. I don't know if you can really hear it in there, but we listen to all sorts of Hardcore. Even from generic bands like The First Step to really melodic stuff.

W: A lot of old Louisville stuff sneaks in there from time to time, like Endpoint and By the Grace of God. I feel like those bands that came before us, you gotta pay a little homage to them because they developed the Louisville sound before us, and we're trying to continue it on.

What was it that got you into punk and hardcore to begin with?

D: Mine was my dad. My dad listens to Rancid and shit, so I just grew up with that. I don't even know. I met Will, and started getting in to Hardcore. One of my friends, Scott, he's from Atlanta and he got me in to Have Heart and Attitude, and those were the first Hardcore bands I listened to.

W: My summer camp counselor, Peter Edge, actually got me in to it. I was like 7 years old. He used to bring his guitar and play Misfits songs, and I just fell in love with that kinda shit.

C: Jake (Calvin's older brother) really liked Aerosmith when I was in 5rd grade. I pretty much followed him around all the time. So he would start listening to Green Day and Blink 182, but I was always more pissed off than him. He went more into the straight forward punk kind of, and Mountain Asleep is a lot more positive. But I just went more negative. I took a more negative approach, and that's kinda what got me to here.

E: I met Will at school. First day of freshman year he was wearing a Rancid shirt and that was the only punk band I had really listened to and he was like "Dude, you gotta listen to this shit." And he just kept getting me in to other bands.

What do you think you would be doing without Hardcore?

W: I'd probably be a nerd... not to say I'm not a nerd now. I'm a pretty big nerd now. I'd probably be playing Magic (the card game)...I mean I still play Magic. You know, doin other shit. I'd probably be playing basketball, or something like that.

C: I feel like would be a lot more destruction to myself and others. This is how I kind of get everything out that I'm pissed off at. After we play a show, it's like "Oh! I feel so much relief" and then it builds back up until we play again. If I didn't have Hardcore, I would probably be, I don't know, doing drugs a lot to deal with my shit, or hurting a lot of people or myself.

E: I'd probably be like a fucking hippy, cause that's the path I was going down. When I got in to high school, I was just wearing Jimmi Hendrix shirts and Led Zepplin shirts and all that shit.

D: Yeah, I was way in to Led Zeppelin. I had long ass hair.

C: You loved the White Stripes. So much.

D: That too.

Will, you had said Middletown (an Eastern neighborhood in Louisville) pumps out punks...

W: It does. I'm not from Middletown, but I'm from Lyndon.

D: You're right there.

W: I'm right there, though. I'm close. Middletown has this suburban element. Punk to me is very suburban. It's not so urban as like Gluesniffers anymore. To me it's a very suburban thing now. It's kinda about ranging against parents and shit like that. I feel like Middletown breeds that kinda shit. It breeds the parents that "want the best for their kids" and they just wanna rebel.

D: I don't know about that! My parents are down as fuck.

C: But that's like the opposite of the spectrum. It's really fucking easy to feel alienated.

How do you think you guys have changed since you started the band?

W: We used to suck. Well, we still might suck.

C: This is the first band I was ever in, and I had no idea what the fuck I was doing in the beginning. I don't even know if I do now, but I think I have a better idea. I feel like my overall writing has gotten better, and my overall sound too.

D: I think we all collectively have a greater appreciation for different kinds of music, having to write music. So our writing styles have changed a whole lot. When we first started, James wasn't in the band. When he got added, song writing changed a whole lot because we had to write second guitar parts to mesh up and make it all sound good. I think we've all just gotten smarter about writing.

C: Everything has gotten more complicated, and that totally makes it sound better.

Calvin, I could you elaborate on what your lyric writing process is like?

C: My policy in writing anything is to try to make something that nobody has heard before. I think punk is about trying to deviate from the mundane and everything that's already been done before and trying to be an individual, and I really try to do that. I wanna say something that nobody's ever said before, and I feel like sometimes I have a lot to say. I listen to instrumental tracks, sit down and write out whatever I can. Sometimes I free write, sometimes I have an idea in my head and just kinda go with it and what comes out, comes out. That's alright with me.

Is there anything you want people to take away from listening to Xerxes?

D: I want people to feel like they can do what we do. We started from scratch and I feel like we've built up a pretty solid foundation for the band. I want more bands to happen in Louisville. I want our scene to grow and flourish.

W: What I want people to take away from our band are the chills that go up your spine when you're playing some of those parts, and when people are singing along to music you wrote. It's so rewarding, and I just want everyone to share that kind of experience. When we play it's not like playing to them, it's like playing with them and it's about that feeling you get, that sense of community.

C: The idea that I could elicit emotion from somebody from yelling into a microphone while they play music, that's what I want. Sometimes it's easy to just not feel anything, and it's easy to be bored. To elicit some sort of emotional reaction is really what I'm trying to do with Xerxes, because I'm feeling so much I want people to understand.

E: For me, when I listen to music I just try and see how I can relate to the music and the lyrics. I feel like it doesn't even matter if the way you see the lyrics is way different than how they were written. I just feel like if you can relate to it, it just makes it all better.

How did you guys get on Mayfly Records?

W: Right when we recorded our demo for all the new songs we have, we posted them up on our Myspace. I guess we were friends with Mayfly Records, they had added us prior. He had asked us if we wanted to put the demo out on something. I told him no at first, I told him "We're gonna look around, see what's going on". I checked out the label a little more, and it turns out that it's awesome and I want to be a part of it. I think everyone just wanted to get our thing out on a 7 inch. That's what we've wanted to do, and they're putting it out.

D: Yeah, we're really excited about it.

W: They're really nice dudes.

Anything else?

D: I don't know. Start bands.

W: Start bands, play shows.

E: Come to shows.

D: DIY, all that nonsense.

C: If you're a freak or a weirdo, come to a show. The other day I was reading Burning Fight. I was reading the Endpoint part and Rob Pennington was talking about how Hardcore used to be for all the freaks and weirdos and they would all come out because they felt like they belonged to something. I don't really consider myself a freak or a weirdo...

D: I do. Everyone should come out!

C: We were just talking about how we feel that it's become "cool" and more exclusive to go to a Punk show or a Hardcore show now. We should have more people that feel alone and feel bummed out because of it and come to shows.

If Xerxes was a baby animal, what would it be?

C: Red Panda.

W: What? A fuckin Hell Hound.

C: What would we be? I think a baby tiger.

W: You kidding me?

C: A wolf?

D: Lions are pretty cool.

C: A little baby fox.

W: It'd be a little baby wolf.

All: Wolf.

**Be on the look out for the new 7 inch,
come to their shows,
support!**

-Mowgs & Mike



PET PEEVES AND NEUROTIC OBSERVATIONS

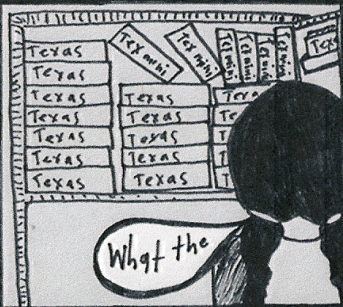
But it's like, I know my name. I know my major. This shouldn't be hard.

I get so nervous that I don't hear a word anyone else says

I hate it when professors go around the room & make you say your name & major on the first day

This will be fun!

by Melissa G. Wood



So delicious you'd almost think it hasn't been fucking frozen solid for a year
TEXAS
But it's not exclusive to them, I guess. I'll take issue with anyone who buys that much frozen Texas Toast

I have roommate issues



YOU'RE NOT FOOLING ANYONE

Ooh, if I tack on this extra sheet with just the title and my name, the professor will somehow think I am smart & sophisticated

BULLSHIT
by Elitist Asshole

I hate people who put those stupid cover sheets on their paper when it's not required

Poetry

Azules - Wladimiro Woyno

Blue.
Unwieldy blue
Blue that provokes
because it's Big

*Y me preguntas,
de qué color están?*

Yeah,
the sky is blue,
and similarly so
your eyes become
under the right light.

Limitless shades
ranging green to gray;
I prefer the study
of your eyes
to that of the
celestial skies.

Also blue
is the restless Atlantic
of my thoughts.
These hours

relate to the first experiences
of Vancouver rains.

Theoretically speaking,
you embody the sky.
And if to you
I was the ocean,
we both know

that the sky
is usually on top.

Unless the discussion
turns to Caribbean storms:
where the sky ends,
the ocean begins;
with plenty of rain in between.

It's December - Calvin Philley

It's December, and the last time the weather
was this rain and cloud, I was laid down
on a blanket that felt like dead grass
in the green of the early standing sun.

I was yellow like the bark of a dying tree
and you were clean and white, the rain
caught in the foam leaves of safe branches.
I was drinking in your revival.

And I felt I was the only one who believed.
In its strength, beyond poison and potion,
it was a fresh gulp. Strong like the bourbon
that floats on the bedrock of this state, but

clear as the water that springs forth from its hills.

Poetry

Six More Years Of Winter - Mike Stewart

Our conversation was composed
of maybe three or five words
and her departure was swift.
Her leaving left me feeling empty.

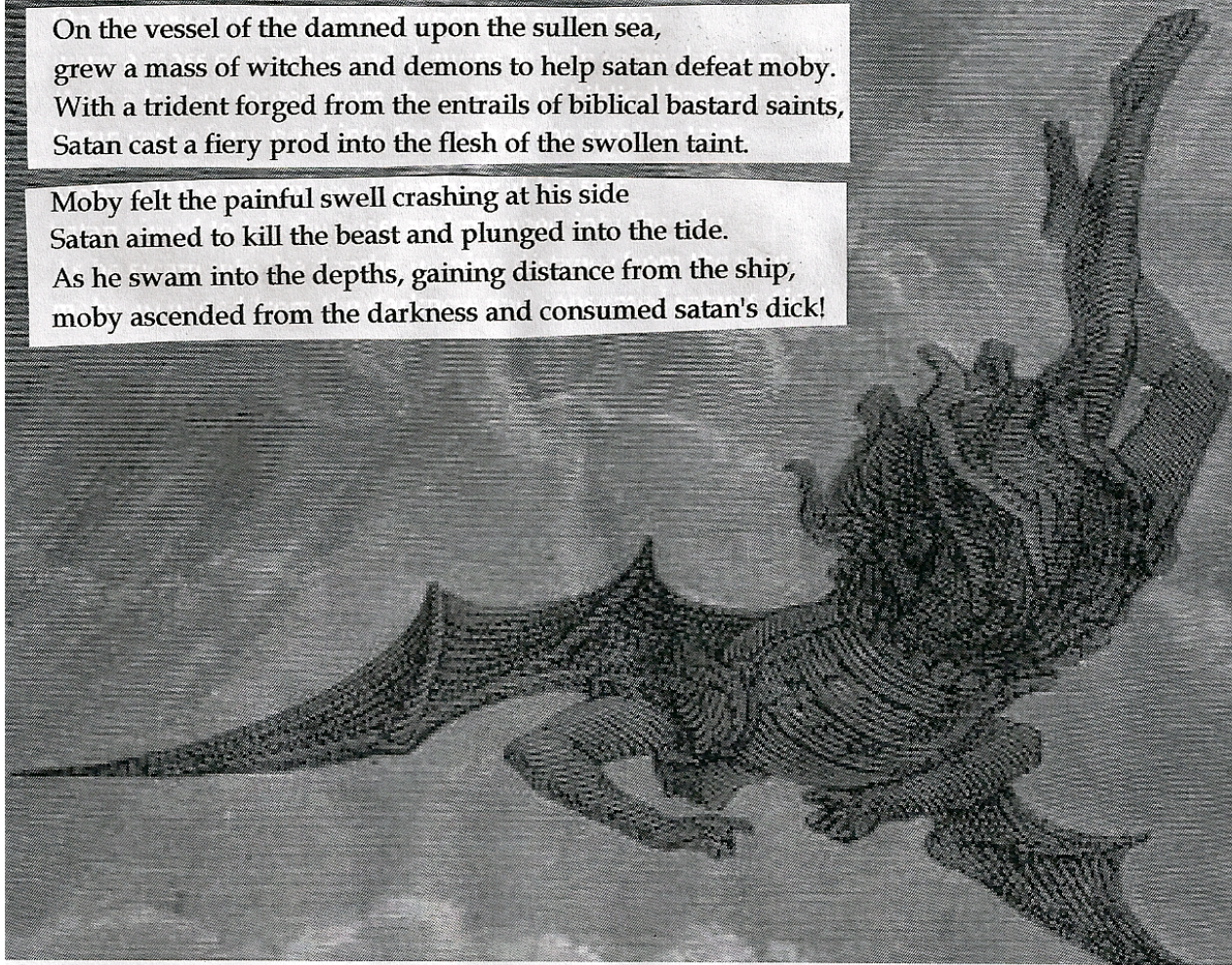
As she walked away I daydreamed
that the flowers died around her ankles
at the path below her feet.
And for the first time I felt as though I belonged,
as I withered inside of her.

Satan's Member - Derek Mueller

Satan was the fisherman, searching for his trophy
In the abysmal depths of hades is where he found moby.
An immense water demon with scales harder than brick.
Feeding on the souls of mermaids was the titanic moby dick.

On the vessel of the damned upon the sullen sea,
grew a mass of witches and demons to help satan defeat moby.
With a trident forged from the entrails of biblical bastard saints,
Satan cast a fiery prod into the flesh of the swollen taint.

Moby felt the painful swell crashing at his side
Satan aimed to kill the beast and plunged into the tide.
As he swam into the depths, gaining distance from the ship,
moby ascended from the darkness and consumed satan's dick!



CAT IN A GLASS BOX

The muscles of my face twitched as I winced as the last of the words reached her lips and ran across the room to my ears, "Can we get a cat?"

Although I don't find animals of the feline persuasion to be complete abominations, the thought of my girlfriend owning one made all my muscles clench up into one giant Charlie horse of anxiety. Just entering the house where a cat lived made my eyes and throat swell up. Since I had an allergy, I figured it would be best to just keep cats out of the picture of this relationship.

"A cat?" My words carried a tone of "you can't possibly be serious" with them.

"Yes a cat. I want a kitty." She had a way of countering my bitter mannerisms by making hers disgustingly cute. Either way my retorts continued in agitation.

"Your apartment isn't coded for animals, you couldn't get one even if I wasn't allergic to them."

"We'll just keep it at your place." I sighed and rolled my eyes as I realized she was just attempting to get under my skin and aggravate me.

"I don't think my landlord would like me having animals either, so I guess you are out of luck." That was basically the end of any semi-serious attempt at getting me to agree to letting her get a cat, but she did often times bring the topic up just to joke with me. But the reoccurring practice of rhetoric soon caused a light bulb to flicker in my head. If my allergies and living conditions wouldn't allow for a real cat I would most likely be able to find the mimic of the animal in any common arcade claw machine.

The passive quest for a stuffed animal cat started in grocery stores or any local business I visited that happened to have a claw machine. I even started going to new grocers instead of my usual one in hopes that I might find what I was looking for. Despite how common cats are as pets, they apparently are rarely found in the form of a stuffed animal. I spent weeks searching before any luck came to me.

I had been eating at a Chinese place with some friends and as we were leaving we happened to walk by a grocery store I had yet to visit. I saw through their windows they had a claw machine located in the lobby next to the carts. Out of habit I quietly withdrew myself from the conversation and walked through the doors straight up to the machine. Its lights blinked as I approached it; grubby, little fingerprints of children who had most likely been deprived of their prizes were smeared on the glass panels. I could see the fates of those previous, tiny vendors being replayed across the smooth surface, acting like a looking glass into the past. Displaying a scene of children being carried off by parents with a look of despair on their faces as they just watched their hopes for a new toy dashed as their prize slowly inched towards them only to be dropped at the last second by the metal, silver claw; its only delight in acting as a bringer of misfortune.

I hoped my luck would fare better than the children who had come before me. I looked about the machine's treasure in hopes I would find some hint of a cat among the plush monsters, teddy bears and other stuffed creatures that slumbered within. My eyes scanned across the plethora of fake, multi colored fur, but no form of a cat was obvious. Just as I was about to turn away, a tall covered in orange hair and curving up into the form of the letter S could be seen jutting up out of a pile of random prizes. Even though my only clue as to what breed of animal the tail belonged too was marginal, there was some instinct that pushed me to risk my pocket change on the machine.

I looked down to the coin slot and reached for my wallet to check and make sure I had change. It would take a few tries to even uncover what I wanted, but I figured it would be worth the attempt. Before I let the coins slip into the machine I stood, observing my target and hoping that the claw would deem me worthy enough to present the reward I hoped for. As the quarters fell into the machine the claw began to move like a dragon awakening from its slumber to defend its horde of riches.

The claw fell amongst the pile of creatures causing some to relocate among the rest of their brethren. A few seconds later and the machine's arm began to ascend, closing the three prongs of the claw around the foot of a jack-a-lope and the neck of a blue giraffe. Both stuffed animals dropped from the grasp of the claw as they moved towards the prize drop off but the body of the creature with the orange, S-shaped tail was more visible. I was almost positive now that what I was after was a tabby; I was confident that within a few more tries I would have the "kitty" on its way to a new owner.

That confidence was shattered, however, when a few attempts progressed into more than twelve tries. Coin after coin left my pockets into the gullet of the claw machine, as I was continuously getting closer to uncovering and making the item more accessible to the clutches of the claw. When I finally had the cat completely uncovered and was prepared to attain what was now most rightfully mine, I discovered that I had emptied my wallet completely; all my change and all my bills that had been exchanged for more coins were gone. I looked at my wallet in disbelief and then into the depths of the machine, back to my wallet and back to the machine once more. "Shit."

I was at a complete loss as what to do; my friends had already left so I couldn't turn to them for change. I hated the idea of bothering patrons of the store, so I decided to turn to the help of the clerks inside. Passing up the pimply faced baggers and gum popping, hair twirling cashiers, knowing they would most likely be of little assistance, I made my way through the aisles in search of a manager, finding a pot bellied man in a red polo looking very official with his mustache as he explained to an employee the proper stocking techniques among the magazine racks. I waited awkwardly for him to finish his managerial duties shuffling my feet and feeling silly about the reason for approaching the man. When he began to turn away I opened my mouth, "Excuse me, but I had a question about your claw machine..."

He gave me a look of wonder and puzzlement as I realized that my proposed question was most likely a very uncommon one. He smiled as he ran his hands down his portly abdomen and into his denim pockets, then gave me an "mm hmm," recognition that he would listen to my oddball question. I explained the situation and how I had spent almost fifteen dollars attempting to win the prize from their claw machine but was unsuccessful. When I asked if there would be any way to just unlock the machine and get the stuffed animal out he lost his grin and spoke through his mustache, "I really wish I could help you out but we don't have the keys to that thing. Some company pays us to keep it in here. I'm sorry."

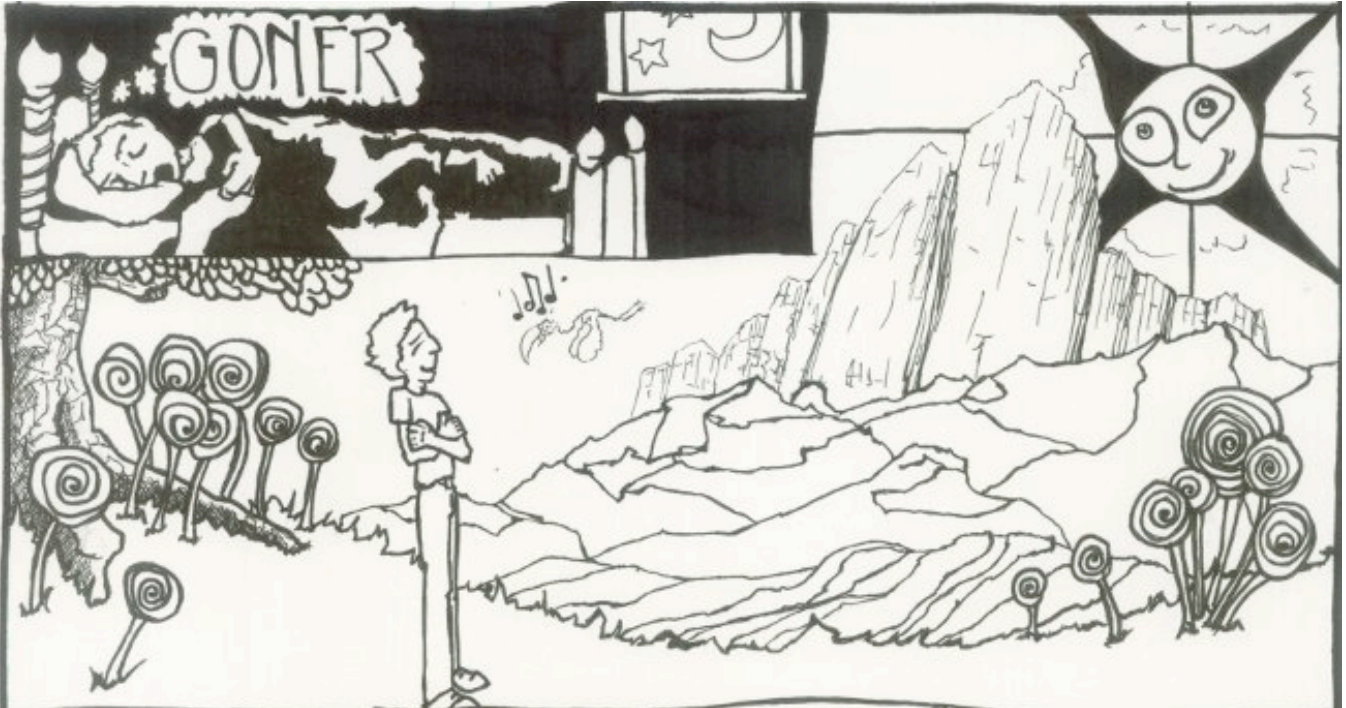
"That's okay, I understand. Thanks anyway." Then I turned around in defeat and walked back to the entrance past the puberty stricken workers and the old women asking if their coupons were still valid, just to stand in front of the bane of my pleasure. Standing there wallowing in defeat as the machine's blinking lights taunted me. I stared blankly through the glass pane at the tabby cat resting among its comrades, the claw dangling a dance of victory. "You bastard."

The automatic doors opened, yielding to my exit, my walk of shame. My eyes averted to the ground, hands in my pocket; if there had been a can to kick I would have done so, but there wasn't-- only a chunk of sidewalk that had broken off from the curb. As I started to pull my leg back to send it skittering across the asphalt, an idea crashed into my mind like a brick through a window. I picked up the piece of cement without thinking of the consequences of my new fangled plan; I walked back into the foyer and stood before my new archenemy. There was no one around or paying enough attention to realize the epic proportions of the battle that was about to unfold. The flickering, decorative lights of the machine now blinked out of confusion and fear, as a formerly beaten foe stood before it once more with a new weapon and a taste for revenge swimming between clenched teeth. Without hesitation my arm swung through the air, away from my torso towards the glass pane of the machine. The piece of rock I held tightly crashed through the armor of it and within moments my weapon had been replaced by the stuffed tabby. Before the pot bellied manager could knock down any geriatrics in the process of investigating the noise of breaking glass, I was clambering through the all-too-slowly opening automatic doors. I stumbled across the outlet mall's parking lot, picking pieces of glass from my hand and hoping that I wouldn't get too much blood on the plush fabric of my prize. The only thought that ran through my head was "I can't believe I just did that!"

The blood had dried and caked on my hands by the time I reached her door. When she opened it I lifted up the cat with both of my red hands, "I got this for you."

22
by Jake Snider

GONER

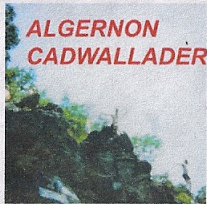


RAM BURNS

RECORD REVIEWS

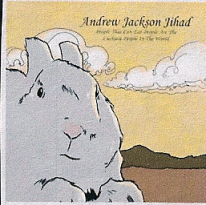
Algernon Cadwallader – FUN (7" with CD)

I've been stoked on this release ever since it was accidentally leaked on the Internet last year and was referred to as "Hot Green" for some reason. The 7" has 3 songs. The CD comes with these, as well as 3 never-before released songs. This is Algernon's first release as a 3-piece, and they definitely make it work. "Foggy Mountain" might be Algernon's best song yet. This release makes me want to float down a river on a giant pretzel. If you can't get into this, you just don't know how to have fun. EK (Be Happy/Protagonist Records)



Andrew Jackson Jihad - People Who Can Eat People Are The Luckiest People In The World (CD)

At first listen to this album you might think, "What the hell is with these lyrics?" You might pick up on odd lyrics like, "There's a bad man in everyone. No matter who we are there's a Nazi in our little hearts. Child pornographers and cannibals and politicians too, there's someone in your head waiting to fucking strangle you." But AJJ isn't all morbid. On this album they also write lyrics that are somewhat like epigrams, like "In this life we have lead, we can



conquer everything if we could just get out of bed in the morning." I feel that this album has different sided opinions about society and humanity. Overall the record is fun to listen to and even more fun to

sing along to. If you are an avid fan of Andrew Jackson Jihad or haven't even heard of them, this is a great album to be introduced or reintroduced. SL (Asian Man Records)

Blacklisted - Eccentricine (7")

The once metallic Philadelphia band has absolutely lost their mind. Not much to say about this one other than like the last full length (No One Deserves to Be Here More Than Me), Blacklisted continues to show their evolution into a grungier sounding band, abandoning almost all breakdowns and replacing them with choruses. There is a full instrumental version of "The P.I.G" and an acoustic version of "Wish" along with two brand new songs. As someone who liked NODTBHMTM I can say that this is a pretty decent record minus the two old songs. If you didn't like NODTBHMTM you will absolutely hate Eccentricine. WA (Six Feet Under Records)



Blacklisted – No One Deserves To Be Here More Than Me (CD)

Blacklisted is a band I once loved a great deal. I went and saw them every chance I got, and had a lot of fun watching them play. They have always been pretty hit or miss, but I had liked a majority of the things they did. Solid demo and EP, the first LP is really boring but has some good jams. They put out another 7" that was really awesome, and followed it with a pretty good second LP. All of a sudden they kind of disappeared for a minute, or so it seemed. Then they recently put out the most hipster-esque bullshit I've ever heard. No One Deserves To Be Here More Than Me is a fucking atrocious attempt at trying to go from making albums that are influenced by Only Living Witness, to

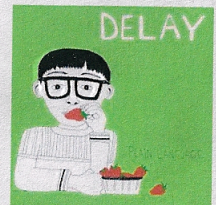
making a record that sounds like Nirvana made a ugly bastard child with Dinosaur Jr. These posers from Philly have lost all of my respect with this wannabe "tortured soul" image they are going for. Again, everyone and their mothers think this record is the second coming of Christ. "Oh my god, it's just so original and new!" No it's not. Do me a favor, if a majority of the bands you like are on Deathwish Inc., next time you take a bath please plug your toaster in and take it in with you. JB (Deathwish Inc)

Bad Seed – Bad Seed (CD)

To start off, I should mention that Bad Seed features 3/4 of the always-awesome Title Fight. After listening to the first song on this EP, though, that information should become irrelevant and any similarities immediately disappear. I'm not an expert on NYC style hardcore so I won't go into comparisons, but I will say that this is fairly inventive for the genre. The lyrics are pretty ridiculous, and the songs have tons of catchy gang vocal parts. The standout track would have to be "Justice Deserved". "I AM THE JUDGE. YOU GET YOUR ORDERS FROM ME" is probably one of the most ridiculously awesome lines I've heard, and it gets stuck in my head constantly. Overall, this is a solid debut EP, and if you like really pissed, heavy hardcore, you will love it. BS (6131 Records)

Delay – Plain Language (Tape/LP/CD)

Since The Ergs have stepped down from their throne, Delay has assumed the place of Kings Of Pop Punk. These three dudes from Columbus, Ohio have been playing together since middle school, and it shows. This release features Delay at its very best, with eleven excellent songs. Do yourself a favor and get this. EK (In The Pocket/Salinas/PIX)



Evil Grimace - Get Stoked (CD)

Get shorter. Get faster. Get stoked. Evil fucking Grimace. Evil Grimace's Get Stoked is eleven songs of distortion, feedback, two stepping, and sludge with the run time of about nine minutes. For the fans of fun, hardcore, video games, Legos, and Tacos. Nuff' said. NH (Dead Nuns)

JFA - Blatant Localism (7")

JFA are always lively to listen to. They are a quick fix without the drugs and alcohol. Vocals are reminiscent to early 80's NOFX and F.U.'s. I only wish it was longer... SW (Placebo Records)



Have Heart - Songs to Scream at the Sun (CD)

I remember the first time I heard Have Heart was right before The Things We Carry came out, and I had just heard the What Counts EP; I was hooked right away. In retrospect, it's pretty mediocre and cheesy, but it's still good to me. Then they came out with The Things We Carry in 2006.

Shit hit the fan. That LP was the record of the year and then some. I saw them around 6 times while touring on that record and every time was a blast. Then they put out their last and final LP, Songs to Scream at the Sun in 2008. I'm not sure what influenced them to put out this album, but I sure wished they hadn't. It's just 21 minutes of melodic sappy tunes



with fast d-beats. The funny thing to me is that they blew up in '06 with their first LP, and then they drop this load of garbage and get even BIGGER. Now when I see some kid in a Have Heart t-shirt I can't help but think, "look at this poser clown." JB (Bridge Nine)

Johnny Hobo and The Freight Trains - Caught in the Act of Not Being Awesome (CD)

This album was recorded at a show and you might think this is a live version of a previous album. Johnny Hobo an all-acoustic folk-punk band from Southern Vermont, consisting of 6 members. Most of their songs are about an unfair life, not agreeing with god's life plans, drinking, drugs, not getting laid, or not having a job. All of this is sung aggressively and ends up sounding like angsty teen boys who are angry and society. The songs are fun to sing along to simply because of the ridiculous lyrics and fast paced melodies. This is about the most D.I.Y. you can get. SL (Spare Change Records)

Lard - The Last Temptation of Reid

Jello Biafra of the Dead Kennedys and countless other projects joining up with fellow renaissance musicians Ministry to deliver some surreal industrial-thrash-punk backing Jello's trademark snarky, mile-a-minute political and social commentary. Even with this album's anger and abrasive tinges, it's not without a sense of humor, which is really the usual for both Jello Biafra and Ministry. WG (Alternative Tentacles)

Malegoat - S/T (Tape)

In case you didn't read the interviews section, Malegoat is a Japanese band emo band that plays in a style that is fun, technical, melodic, and screamy. I flew to the northeast last September to see them on their brief tour and was completely blown away. This tape is their only release out in the states, and is a collection of their "Plan Infiltration" EP and a split EP with Japan's Shoutsmkva. Every song is totally rad and will make you sing along, even though you don't the words. I love this tape, and I highly suggest this to anybody who likes 90's emo or music in general. Jap'n Jazz anyone? EK (Be Happy Records)

mewithoutyou - It's all crazy! It's all false! It's all a dream! It's alright!

A whimsical detour from what you might know mewithoutYou as being. I can't help but say it - this is my favorite band and an amazing album! For fear of gushing I'll just say give it a listen if you're into the calmer portions of their previous record "Brother, Sister" and/or bands like Neutral Milk Hotel, The Decemberists, Danielson, psalters, etc. WG (Tooth & Nail Records)

Mineral - The Power of Falling (CD)

Mineral was an emo band from Houston, Texas who were very popular in the late 90s indie/emo scene throughout the US.



This record is characterized by its awesome pop sensibility, quiet/loud parts, and steady rhythm section. The guitars wail with both powerful chords and beautiful dissonance keep the vocals' melody just as amazing as it could be. "Gloria" is probably my favorite song on the record but all of them are good. If you dig sunny day real estate, texas is the reason, or the get up kids - check out this record. DC (Crank!)

Neurosis - Through Silver in Blood (CD)

Forget all the bands you think are heavy. All the songs you think are the most "brutal" or whatever dumb cliché term is used these days fail in comparison to the sound of this record. Just when you think it couldn't get any more intense it goes up



another level of sheer aural destruction. Neurosis is known for their lengthy instrumental breaks, samples, and intricate borderline tribal drum patterns. From the moment the first notes of the title track come in, you are in for one hell of a ride. My favorite track would be "locust star" which is one of the more recognizable neurosis tracks, but also one of the heaviest. Recommended if you like Red Sparowes, Isis, or Sleep. DC (Relapse)

The New Mexico – Inductive Reasoning (CD)

A good sign to everyone that appreciates old school hardcore and the angsty, angry, and alienated message still holds true even with today's youth. The New Mexico's "Inductive Reasoning" EP released through Live Nasty Dynasty clocks in at about eight minutes.



Although nothing spectacularly new in the realm of hardcore is featured on the EP, fans of 80s hardcore from the West Coast (Descendents) will greatly appreciate this record. The New Mexico is a breath of fresh air for the Louisville Hardcore scene. NH (Live Nasty Dynasty)

Protestant – Antagonist (7")

I bought this record purely on the basis that its packaging and artwork were amazing. The best I have ever seen. Luckily, the 3 songs on this record are equally as good. The second the needle hit the wax I was completely blown away by Protestant's epic, crusty style of hardcore. I've never listened to anything like



this before, and didn't even know I liked this kind of music. Everything about this is intense and genuine. Milwaukee's Protestant is guaranteed to blow your mind. EK (Halo of Flies/BlindDead Productions)

Rattletooth - Curses 7"

Ever feel that cold mid western depression, enraged by friends and enemies alike, or just like giving up altogether? You want to lash out on society but that Blood for Blood record is outplayed and you need something a little more personal? Louisville, Kentucky's Rattletooth is the perfect prescription for this. Forming around 2007 with numerous lineup changes the Tooth has finally reached their potential with their newest release entitled "Curses". The four song 7" was released on Closed Casket records alongside with great bands like Meltdown and Harms Way. It is hard hitting, dangerous, and fast. The way hardcore should sound. All in all I think this 7" along with many other new bands are about to put Midwest hardcore on the map for 2010. This band deserves and has earned every bit of hype and popularity they get. For fans of-Buried Alive/The Hope Conspiracy/Ramallah. PR (Closed Casket Activities)

Snowing – Fuck Your Emotional Bullshit (7")

Rising from the ashes of Street Smart Cyclist and Boy Problems comes Snowing, sounding somewhere in between The Promise Ring and Latterman (plus a hefty serving of noodles). Great bike riding and singing along. This record comes with great packaging and an excellent silkscreened cover, plus a really sweet poster (for those who pre-ordered). You can download it on www.ifyoumakeit.com and get a 5" song, but I suggest you buy the 7" too. For fans of their previous bands, Algernon Cadwallader, 90's Emo, Gainesville Punk, and post-collegiate self evaluation. Get into it! EK (Square of Opposition Records)

Title Fight - The Last You Forget (CD/7")

I will be the first to say it, I was a very strong hater on Title Fight when they first starting getting popular. I thought, "Oh here is another hardcore kids doing the pop punk thing". I stand corrected. Being it could be difficult to give it a shot with all the bullshit pop punk being played by guys in hardcore merch but who have forgotten the essentials of being a DIY band, EX: A Day To Remember, Four Year Strong, etc. Title Fight does this right. They're the band that can have a spread in AP Magazine and still be cool enough to play basement shows. I honestly don't think a record of this genre has been so memorable and great since Can't Slow Down. Please don't sleep on this band any longer.



For fans of-Lifetime/Saves the Day/good pop punk. PR (Run For Cover Records)

The Tyrades – Tyrades

This album was a breath of fresh air. It sweeps you off to a decade of indifference, but positively on so many levels. They are undoubtedly one of the best female-fronted punk bands I have heard in a while. Jenna's hyenic voice will suck you in, just wait and see. Standout tracks are "Let Down" and "Couples". SW (*Broken Rekids*)

BS – Ben Sears
 EK – Eric Kleppe
 JB – Jim Barron
 NH – Nick Haynes
 PR – Patrick Ryan
 SL – Shelby Logan
 SW – Sam Wilkerson
 WA – Will Allard
 WG – Wes Gaddis

ZINE REVIEWS

Cometbus #52: The Spirit of St. Louis

Cometbus maintains its position as my favorite punk literary zine with the best book I ever got for 3 dollars. This 65-page issue follows a young Aaron Cometbus and the St. Louis punk scene, which he is suddenly dropped in to. Mostly focusing on his group of friends, The Rats, this zine discusses everything you love and hate about friendship. Ultimately a huge downer, but still a great read. You'll probably love it if you're already jaded. Issue #53 is now out, and I would also suggest you pick that one up too, even though I haven't read it. Microcosm Publishing carries this issue, as well as several other issues of Cometbus. www.microcosmpublishing.com EK

Give Me Back #5

In my opinion, the best fanzine out there right now. This issue has interviews with Pygmy Lush, Dead Friends, Kimya Dawson, Next Victim, and Sean Mahan, as well as great columns and more record reviews than you care to read. The layout is just as good as the content. These people obviously know their shit. What more can I say? It's \$1.50ppd for a single issue or 5 for 40 copies (if you live in the states). More info at www.givemeback.org EK

GoodWill Zine #3

When I first picked this zine up I wasn't that impressed. I think I must have been in a bad mood because since then I've reread this issue, plus others and enjoyed them all. The layouts are great! The content is quirky as well as interesting. We're lucky to share a city with these folks! Email kjleff01@louisville.edu if you want a copy. MS

Identity Crisis: Punk Subculture and Community

I bought this zine at the West Philly Zine Fest last year for 7 bucks. It is worth every single dollar. This zine does a great job at examining what it means to

be punk, the role that fashion plays, how our subculture fits in with the dominant culture, and inherit problems with punk. With 18 in depth (yet casual) interviews and 70 massive pages, this zine covers tons of ground and presents a great variety of perspectives. It's great for anybody interested in punk culture, or subcultures in general. Pick it up from Microcosm. www.microcosmpublishing.com EK

Next Stop Adventure! (any of them)

This zine is amazing. It follows one man's journeys across country on a bike. If this doesn't motivate you to do more with your life, I don't know what will. On a side note, he gives his contact information and I emailed him and he happens to be one the nicest dudes I've ever corresponded with. Let people know you appreciate their work! You can get this from the gold folks at Microcosm. MS

Nothing Nice To Say

Not really a zine, more of a book of the comic variety. For 10 bucks you get 127 pages of comic strips, covering over a year of the Nothing Nice To Say web comic. This comic follows Blake and Fletcher as they form a bike gang, play in a shitty band, and heckle kids at shows. Tons of self-referential humor. Funny and well drawn. Released by Dark Horse, the country's biggest independent comic company. You can get it at your local comic book shop or at www.mitchclm.com EK

The Perfect Mix Tape Segue #5: Sickness and Health

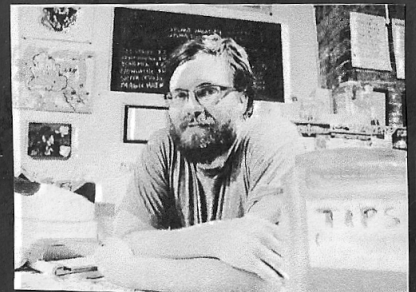
This 24 page personal zine follows the author, Joel Biel, over the course of 15 years as he hops between doctors and prescriptions in order to find out what's wrong with his body. It's only one dollar, and the layout by itself makes it worth it (if you're into that sorta thing). The art doesn't always fit the content, but it always looks good. I'm into it, but you might not like it if you don't enjoy zines about people's lives. You can get it from microcosm at www.microcosmpublishing.com EK

Revolutionary Women Stencil-Book

The title says it all. This zine features 12 revolutionary women, many of which you've probably never heard of. For each revolutionary, there is a thorough yet concise page explaining her story, convictions, and achievements. Each revolutionary also gets a simple stencil for you to photocopy and spray. The zine is successful in its mission of transferring "Che" glamour onto the revolutionary efforts of women and sharing their little-known stories. www.akpress.org EK

Smokes Stacks And Spires

Now maybe I'm a bit bias because the writer for this zine is one of my best friends, but fuck this thing is amazing. And probably more so for the artwork! No offense Jake! But seriously, the stories and comic ideas are both imaginative and unique, and the art couldn't help tell the tales any better. Two thumbs up, with like my index fingers pointing out and a wink and a slight head nod... smokestacksandspires@gmail.com MS



Jamie Pratt

Not a zine, just a sweet dude with the best beard in town, doing a huge part to keep Louisville's punk scene alive. Go to Skull Alley, give him a hug, and buy him a beer, won't you? EK & MS



It's not perfect, but it's punk ♡

-megan stanton