

Out Of The Blue

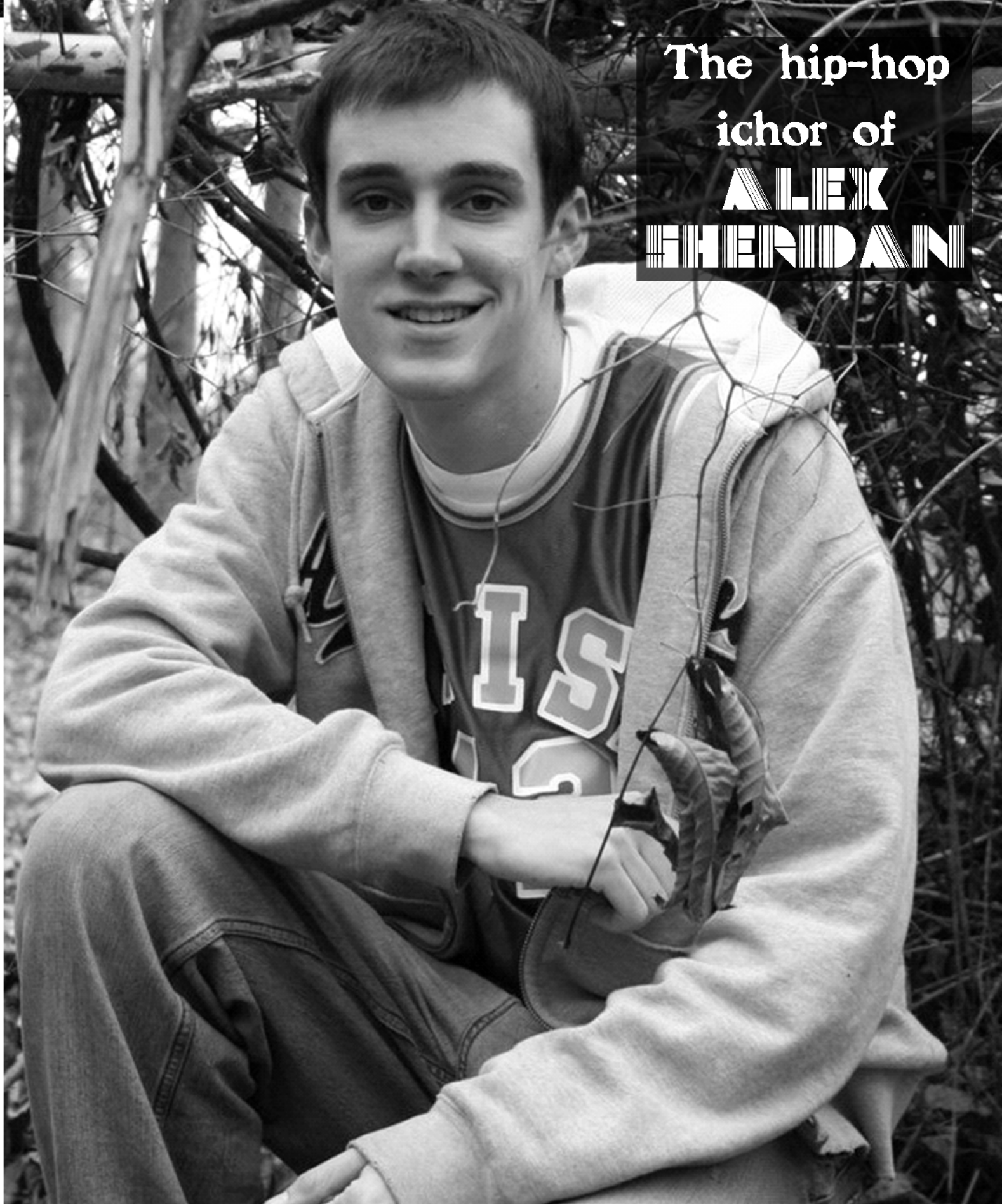
SHRED DING FACEZ
With 1931



Out Of The Blue

The hip-hop
ichor of

**ALEX
HERNAN**



Out Of The Blue

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→
An independent
publication
looking beyond
the mainstream.
For the fans,
by the fans
←

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JANUARY, 2007

A night to remember

Out Of The Blue with Hot Peppers and WDCM 97.5's Local Mic would like to send sincere thanks to those involved with the Steve Winbourne Benefit Concert. The community came together raising \$1000 in honor of Steve's dream to send his daughter to college. Thank you to Loni Addis, Scene Of The Crime, Mayavirupa, Hangtime and Citizen 18 for performing.

Steve Winbourne, owner of the former K.Gee's tattoo and piercing shops in Marion and Delaware, Ohio and owner of the former Alobar's coffee shop also in Delaware was found Nov. 18, 2006 on a S. Sandusky Street sidewalk in Delaware, Ohio. We send our continued thoughts to Kathy and Nissy, as well as to the extended family and friends.

This issue is dedicated in loving memory of Steve Winbourne.



From top, left to right:
Loni, Scene Of The Crime,
Mayavirupa, Hangtime,
Citizen 18

—Photos By Elise Groff—



FISHNET STALKERS + SODA POP KIDS = **True PUNK**

As far as the snotty "fuck you" punk image goes, Columbus bands seem to be lacking it.

Thankfully for us we got our dose with a visit from Fishnet Stalkers of Baltimore and The Soda Pop Kids of Portland.

They're all nice and well mannered and still have a kick-ass time putting on a hell of a show.

Opening for us were our local boys, TV Eye. They definitely came with a sound I didn't expect seeing as for two years I've been seeing these teens perform from ska punk in 2004 to a more rough punk in 2005 and now for 2006 a classic psychedelic 70's rock sound. Now this isn't a bad thing, being caught off guard is great in these occasions of music.

They have really cleaned up with an excellent sound of mellow edge, of which much of the local music scene is deprived.

However, Fishnet Stalkers got the show rolling, though the crowd had few enthusiastic fans. Maybe these Columbus kids just felt too cool to show a little personality or they weren't as cool as they think.

Kicking ass, the Fishnet Stalkers shook the stage. Fast, loud, and somewhat typical rock n' roll glam lyrics blared, but aside from this the music itself is very good, impressive at that with the alcohol intake of the guitarist, Chris, who was still completely dexterous.

What can you expect from these party boys?

When they wrapped it up the aflame, jolty Soda Pop Kids took the stage. Jonny's high pitched voice and spastic movements certainly livened the dark and dirty bar venue, Bernie's Distillery; sadly it only looked to do so in my mind and movement and not through my eyes. These 'pill poppin', heart stoppin' Johnny Thunders influenced hunks may be snotty but living up to the Portland reputation was definitely accomplished that night.

—Written By Laelia Delaney



Fishnet's Steve Diamond and Chris Calabrese. Photo By Jillian Ryan



Columbus, Ohio's TV Eye. Photo By Jillian Ryan.

HOT PEPPERS

2-10-07 **HALO EFFECT**
Dominant Defiance
5 Ton Tank
Mediate

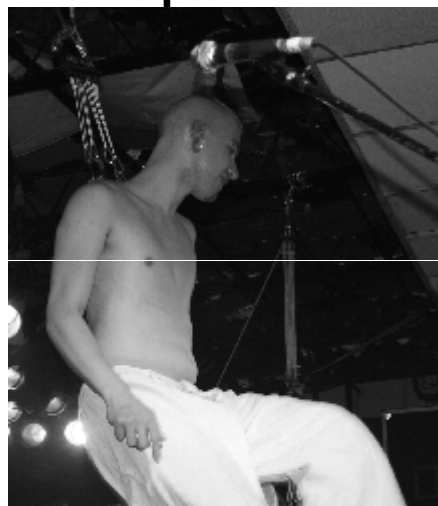
3-10-07 **SCENE CRIME**
Pets Or Meat
A Vicious Cycle
Bonk
Dominant Defiance

2-24-07 **CITIZEN 18**
Source Of Conflict
Nailbinder
Nine

1085 W. Center Street
Marion, Ohio 43302

www.myspace.com/marionhotpeppers

A l t e r n a t i v e S p o r t s f e a t u r e



S U S P E N S I O N

What goes up must come down. To negate this statement a person could attempt a number of things—travel beyond Earth to experience weightlessness, take a psychotropic drug, or, enslave hooks in your body to be heisted off the ground into a state of suspension.

Even though you may feel tugs of gravitation on your skin, suspension could be as close as it gets to defying Newton's law of gravitation.

As a bystander witnessing the act of suspension I ponder the mental state of the body swinging in the air, sometimes seeing blood swim down the back from the protruding hooks. In order to partake in suspension, one must be aware of the professionalism involved.

It takes meticulous calculation to determine the number of hooks used, where the hooks can be placed, skin durability to withstand the pull, distribution of weight, the suspendee's health, general risks (such as shock and fainting), as well as a steady background of physiology and human anatomy.

With three tattoos (shoulder pentacle, skull with flames on one calf and a witch burning at the stake on the other calf) and seventeen piercings (including 10ga ear cartilage, industrial and earlobes

stretched to 1 1/4' along with a bridge, eyebrow, septum, tongue, nape of the neck, and others) Cory Campbell, 27, of Marion, Ohio is not a rookie to the scene.

Cory participated in his first "flesh-pull" at Hellcity in 2002 giving credit to Shawn Lower along with the Only Flesh and Evolved suspension groups in Columbus, Ohio and Steve Haworth for sparking his interest.

Cory's first true performance was with Lower's Evolved group at Trama 2003. Cory explained, "Aaron and I were selected to be angels in the performance and we were painted white and suspended Superman style on rigs that had wings attached. I'm guessing we were suspended for around 15-20 minutes."

You may be questioning the motivation behind being suspended with hook piercings. Cory said, "my own personal reasons for doing suspension are pretty much the feeling of accomplishment that I get from knowing that I'm doing something that is outside of the range of what most other people would be willing to partake in."

"I know a lot of people do it for spiritual reasons, euphoria, or because they get a big adrenaline rush out of it."

Out of the suspension styles,

Cory prefers the "Suicide" because it allows for freedom to swing around.

The best way to experience a live suspension show would be to track down Tattoo and Body Piercing Expo's or look for Shawn Lower's band Only Flesh to perform; you may see Cory swinging around at occasional Only Flesh concerts (www.myspace.com/onlyflesh).

For those interested in suspension, Cory advises, "learn all you can and talk to someone who has done a few. Know what you want to get out of doing your suspension and then find someone who can set it up. Albeit a little on the extreme side, I love suspending and I see what I do as a type of performance art."

—Written, Photos by Neil Shumate
Photos of Cory Campbell taken at
Odious thanksgiving show, Alrosa.



**For further information or
questions, contact**

www.myspace.com/c_campbell

www.evolvedbodyart.com

www.modifiedsoul.com

Kevin Shannon partakes in a Falkner.



“Suspension for me is a rite of passage. It marks my transition from one very important part of my life to the next. For me, it is also a part of self worth. When you come to grips with the pain and discomfort of suspension, and are effectively able to tune that out and turn something that seems so impossible and so painful into a positive, life changing experience, you discover how powerful you truly are. That feeling of empowerment is something everyone should feel.”
—Kevin Shannon of Delaware, Ohio

Background

Early suspension rituals performed by Mandan Native American tribe cultures located along the river banks of present day North and South Dakota.

Roland Loomis (Fakir Musafar), known as the father of Modern Primitivism, expanded such rituals as well as experimentation with piercings, corseting, branding, infibulation, and tattooing.

Suspension in film: *A Man Called Horse*, 1970; *Strangeland*, 1998; *The Cell*, 2000. Criss Angel has performed suspensions on television and his A&E “Mindfreak” series.

Variations

Vertical Chest suspension (O-Kee-Pa)
(named after Mandan tribe Okipa ceremony)

Vertical Back suspension (Suicide)

Vertical Chest with arm hooks (Crucifix / Scarecrow)

Horizontal Face Down (Superman)

Horizontal Face Up (Coma)

Inverted Knee (Falkner)

Tandem suspension (Stacked)

www.bodyplay.com / www.suspension.org

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Red Hot Chili Peppers, Mars Volta enthrall Columbus masses

As you drive by the jam-packed Jerome Schottenstein Center, you can hear various rhythmic noises. Upon entering you hear some distorted high pitched vocals echoing the corridors which are filled with concessions and merchandise. As you enter the arena and find your seat, you witness a variety of lights flashing everywhere and a stage filled with musicians.

This is the scene of Mars Volta. Fresh out of the studio, recording their latest album *Amputechture* (released Sept. 12th).

As singer Cedric Bixler-Zavala swings the mic around, the band transitions from song to song. Playing a variety of songs from all 3 of their albums, and throwing in various jams which may have been made on spot. Consisting of 6 or 7 people on stage, it was quite a tight fit for all of them.

The Highlight of the night, the famous Red Hot Chili Peppers take stage. Instead of having a background flag or banner, they used 4 columns of huge fluorescent lights, which carried from the ground to almost the ceiling and hung over top the crowd half way out.

Six large circular platforms would rise and fall from the ceiling, projecting a variation of lights that would shoot out over the crowd. Four large screens would move around in front of the TV-like arrangement of lights, showing anything from floating dragons to belly dancing girls.

Opening with a little jam between Flea, John and Chad, they transitioned into the opening riff of "Can't Stop." Beginning almost every song with a little improvising jam, they continued on to play a variety of songs from "Dani California," "Tell me baby," "Give it away," "Californication," "By the Way," and many many more.

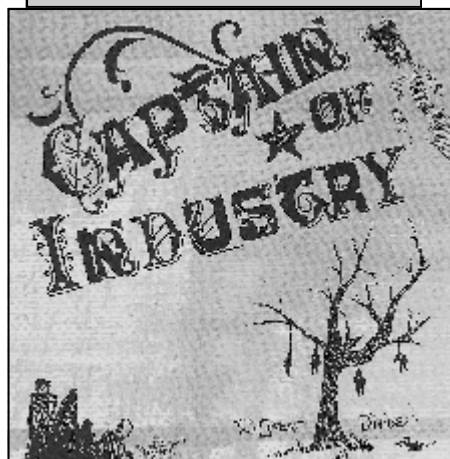
A brief intermission, and the band leaves the stage. A minute later, drummer Chad Smith comes back out and starts stomping on his glowing bass drum. As the spotlight hits him, and the screens show to everyone that he is wearing a Michigan T-shirt.

A sudden roar of "Boo's" come out from OSU Football crazed fans. After a drum solo, singer Anthony comes out stating "If you want to get to him, you've gotta come through me."

Kiedis, who is Michigan state born, began to dance around stage as the band took stage for another line of songs. Flea, who is dressed in the same jump suit as the "Tell Me Baby" video, performs a slap bass solo and puts the audience in awe.

The show seemingly comes to an end, but the crowd chants for more, and sure enough they reappear on stage for a two-song encore brining the amazing show to an end. —Written by Josh "Sixner" Davis

Album Review



Band: Captain Of Industry
Label: Do Tell Records
Album: *The Great Divide*
Genre: Indie Rock

Track Picks: "Spacemen" "Go Go's" "The Great Divide" "Where'd The Money Go?"

Lowdown: This full length album explores a sound that very few bands in the local scene approach. Using a variety of instrumentation—brass, electronic devices, keyboards, tambourines—creates an onslaught of radio friendly pop rock under the likes of vintage punk gods The Smiths, the experimental motives of King Crimson and The Beatles with spouts of English accents. The four member band has released an epic album with professionalism from album design to touring across the country, landing opening spots for Guided by Voices and the Breeders. These Dayton, Ohio Beta Band boys will win you over with just one listen; a breath of fresh sound, Ben Gibbard / David Bowie style.

Visit: www.captainofindustry.net
Purchase: www.myspace.com/captainofindustry

In this issue: more "The Lowdown: Local Album Showcase" reviews

END OF YEAR SURVEY RESULTS

BEST LOCAL SONGS OF 2006, voted and picked by you

"Solid" Scene Of The Crime	"Taxi-Sweden" WeeWaffleCastle
"I Like Things" Alex Sheridan	"In Shepards We Shall Be" 1931
"Snakes Are Scary" Cale	"Home Again" This Fires Embrace

SECOND PLACE

"Picture Perfect" Citizen 18	"Oh Christ" Death By Teenage Girls
"Get Out Bitch" Raw Semen	"Hope For Tomorrow" Call It Even
"Help Me" CC Manded	"Never" XFactor1

For more results, visit www.myspace.com/out_of_the_blue646

Exclusive Interview

HIS IS NOT A HOLY WAR

EX-DEVO CO-FOUNDER DECLARES WAR ON STUPIDITY

The last question I asked Gerald Casale was a bit of a joke.

“Do you wear the silly red hat under your turban?”

“Nah, that’s brand confusion,” he sniggered and proceeded to tell me why physically that was impossible, due to the transfer of energy shorted by organic materials (such as a cotton turban).

So — in case you’re wondering — he’s still got it.

Upon the demise of the legendary band Devo, Gerald Casale hasn’t phased a bit. Sure, we haven’t heard much music from the Akron synth pop band (unless you still hear “Whip It” on the radio every now and again), but he’s kept himself busy, and not just with reunion shows and conventions.

“Do you remember that Tang commercial with the orangutans in karate uniforms kicking and punching?” he asked. “Well, I did that.”

Stick with me here. It’s a little difficult writing about an ex-rock star’s “day job,” as he refers to it; the missing link in his devolution, as I refer to it. He’s an advertisement director with some big notches in his belt, including Nintendo and Miller Light.

But I was ecstatic today when my Launchcast radio at work played his newest music project: Jihad Jerry & The Evildoers.

The song—“What’s in a Name?”—is stifling and cautionary with lots of funk’d wah guitar and high hat; it tucks the theme from *Shaft* into bed at night. Gerald explains how he got it: his mother gave him a mission to “expose those dirty politicians” who “hide the truth from all us people”. So she named him Jihad

Armed with nothing but a turban and a microphone — and one blazin’ harmonica — Jihad Jerry didn’t set out to battle fundamentalism or ideology. Instead, his target is simple: “stupid assholes.” And when Jerry is on the warpath, no one is safe. Not even Stephen Colbert.

“My goal would be to fluster

Colbert,” Jerry said, laughing.

I questioned his game plan for *The Colbert Report* after reading a post in his blog at mineisnotaholywar.com. “Stephen can’t handle the truth — in our all war all the time NOTHING IS FUNNY! Meet me in OPEN DEBATE, COLBERT ... WHAT’S SO FUNNY?”

Alter egos aside, there’s



Jihad Jerry (Gerald Casale) with his “Evildoers?” Photo courtesy, BWR.

Jerry (empowering him with “a world of pain” and making him “a lightning rod for hostility”).

The music isn’t a far cry from Devo; it’s still sensible adult-ish pop with rudiments in funk (“Army Girls Gone Wild”), classic rock (“He’s Always There”) and blues (“Beehive”).

In fact, the Evildoers are primarily made up of ex-Devo members!

Jerry admits, “Obviously, you’ll hear some Devo in it, but it’s not trying to sound (like) Devo, other than I am Devo, so I can’t help it.”

plenty to laugh at.

The album is chalk full of raunchy political and social satire; I’m certain Colbert and Stewart might even blush at a few things.

I asked him about his music being RIAA “safe” (according to riaaadar.com) and he shot back with, “Why would Jihad Jerry be safe at all?”

Good point. There it is again.

— Written by Nicholas Messer —

VISIT & SAMPLE
www.mineisnotaholywar.com

COVER STORY
voted & picked by you

1931 Full bred metal alchemists



Churning metal into a knife with a blade that could puncture steel and leave its mark etched forever in the souls of the metal music loving youth has been attained by the hardcore death metal music smiths of Columbus, Ohio's 1931.

The five-member band formed in high school originally calling their project The Obituaries of 1931 after filming what seemed to be a "ghost" inside a house that was built in 1931.

Although the ghost caught on tape may remain an Unsolved Mystery, vocalist DJ Cosgrove added, "William Shatner was born in 1931, so I'm pretty sure everyone agrees that 1931 *is* the best year!" With some set backs and a new line up, the band only progressed, eventually solidifying into 1931, leaving the ghosts behind.

This music isn't for pussies. It takes balls to create and establish such face denting sounds of thrashing-time-signature-twisting-melodic music that can jog the brain into a state of visual hyperboles.

Combining early influences of Dream Theater, Symphony X, and King Crimson with newer influences Dead To Fall, Animosity, and Through The Eyes Of The Dead is not easily achieved.

It has taken time and dedication from each of the band members to encompass their dreams.

Eighteen-year-old Chaz Frazer pounds on his Pearl drums, Zildjian cymbals, and keeps his "slick legs" alive with DW 7000 pedals.

Devin, 19, slays his Ibanez Prestige RG1570, Peavey 6505+ head, Randall Cabinet guitar and assures "you'll get caught up in the crossfire!"

Jason Han, 19, contributes with his Gibson SG, Line6 Pod guitar through a Peavey Roadmaster head and Peavey 5150 Cabinet after warming up from eating General Tso Chicken!

Kevin Tolliver, 18, slaps and taps his Ibanez Sound Gear 5-string bass, Fender bxr200 with a Boss tuner pedal, while myspace girls cheer him on!

Twenty-year-old DJ bestows the fury of his articulate, flexible vocal variations to the mic and on the sideline awaits a cooler of some natty ice and a strand of Laffy Taffy! DJ promises "if you aren't in the front, I'll embarrass the hell out of you until you come to the front, then I promise you, I will get you having some fun!"

1931 has shared the stage with a number of area hardcore bands as well as Chiodos, The Devil Wears Prada, Dead Will Rise and others.

When it comes to writing songs, the music portion falls primarily into the hands of Devin and Chaz, although the entire band "pitches in a lot to help create the final product." The man behind the lyrical content is DJ.

"Somethin' that not too many people know is I get a lot of my inspiration for my lyrics from movies, but most of the ideas come from either my heart or an idea I feel connected to what I see in a movie or on TV that I feel the need to express in our music," said DJ.

When inquiring about religious allusions such as in "In Shepards We Shall Be" ("satan is coming, and he's coming for me / but satan and his warriors will have to return to hell without me / for all demons die, but an angel always lives on...") DJ stated, "In no way do we label ourselves as a Christian band, but I do have that relationship with God. I don't feel the need to preach it to people as some do, but I feel if I release it in some subconscious level in my songs, it gives me so much emotion into the writing of my songs, and when we play it live, it allows me to sing it the way I wrote it, rather than just being random words on a page, like some bands are nowadays."

DJ mentioned that he also ties in family issues with his writing. "People work their asses off at a corporate office to support their family, but they get wrapped into their work while their family waits for attention. It saddens me, but this is what the world has become. Sometimes it takes something drastic to realize that you have family all along that loves you."

Between touring, practicing, and writing new material Chaz works in the kitchen at a nursing home, DJ baby sits his nephew Cash, Kevin works at Valvoline,

continued on next page

1931, continued

Jason goes to college full time, and they all enjoy Guitar Hero and playing pranks on each other.

DJ said, "we're just living a dream of a DIY band. Having fun. Playing music."

You can catch 1931 on tour this winter as well as a planned national summer tour alongside Rose Funeral.

"Hopefully when kids see us, they know the lyrics and completely understand that you only have one life, you don't have time for hatred or fear. Live it with love, and drive to excel and the ability to pass onto others as your life passes before your eyes."

— *Written By Neil Shumate* —

— *Photo By James Roh* —

(www.myspace.com/jrohphoto)

1931 TOUR DATES

January 26 at Fisherman's Club in Trenton, Ohio

January 27 at Little Brothers in Columbus, Ohio

February 2 at Yesterdays in Wheeling, West Virginia

February 9 at Internet Café in Roseville, Michigan

February 10 at The Skunks Nest in Niles, Michigan

February 11 at WAXX in Laporte, Indiana

February 13 at Peabodys in Cleveland, Ohio

February 17 at The Compound in Louisville, Kentucky

March 2 at Pirates Cove in Cleveland, Ohio

For more tour dates visit www.myspace.com/x1931

Thirty Ought Six films "Adios" to appear on MTV2's Bands On The Rise

Filming recently wrapped for 30 Ot 6's music video "Adios" at Vanity Gentlemen's Club on Bethel Road in Columbus, Ohio and, as is par normal with the band, fans and friends were invited to participate in the video which is slated to be featured on MTV2's "Bands On The Rise."

Hannibal from 99.7FM The Blitz was in attendance and brought with him a number of extremely attractive, young vixens who drastically enhanced the visual appeal of the anticipated release!

Under the flickering stage lights and the thin layer of smoke hovering in the air, 30 Ot 6 successfully captured the rockstar attitude that is so closely tied in with their distinctive sound and style.

The completed video for "Adios" will soon be posted on 30 Ot 6's MySpace page which you can find here: www.myspace.com/30ot6.

Also stay tuned to MTV2 for the official debut expected sometime in February. 30 Ot 6 would like to thank all their fans and all those who had a hand in the making of the video. —*Contributed, Photos By Shidoshi of Deviant Sex Labs Productions*



COVER STORY voted & picked by you

Alex Sheridan ready to take on the hip-hop industry

Positioned at a stop light you may look over and see Alex Sheridan placing a piece of paper on his steering wheel to jot some notes down, notes that later gyrate into his next hip-hop single.

"I get ideas for beats and lyrics in my car and I'll free-style to see how it sounds while driving," laughed Marion, Ohio's Sheridan. At the age of five Alex began twisting words and beats with a CASIO keyboard given to him by .

his Grandparents.

Advancing through high school, Sheridan began recording various local artists under his label Ichor Music.

During basketball season his interest evolved. Due to his blatant lack of talent on the court, they left him on the team just to make freestyle warm-up mixes!

"I never really got into it until Cory Brown (Cie Breeze) and I recorded tracks together and we

fed off each other's vibe," said Sheridan.

Now using his computer to mix beats with a B-1 studio mic and a euro track mixer with four to six channels, the sounds reverberating out of his computer speakers these days have reached a professional high.

In his solo work, Sheridan strays away from allusions of stereotypical rap rhymes about drugs and violence; instead he unleashes positive vibes with intentions to "make people happy and just enjoy them."

At a gig Sheridan brings his box of props to coordinate with the original beats such as bicycles, helmets, jersey hoods, and some water!

Alex has produced a number of original area artists, collaborating with Cie Breeze, Jeremy Huff, Nite Tha Grness, Caleb Cornelius, King Servant, T-Eazy, and Aaron Nemo.

Most recently Sheridan arranged an 80s beat with "Sunglasses" for national recording artist Young N.O.V. A dance team that Young N.O.V. knows is planning to dance to this version of "Sunglasses" at half-time of the NBA Allstar game!

A wide variety of influences can be found in the nineteen-year-old's catalogue: "I like Billy Joel, Queen and Kanye West musically. I just take a little of everything." Not only does Sheridan have the support of his friends, but also his parents.

"Ride My Bicycle" is about biking trip ventures with his dad. "My father played 'Ride My Bicycle' for his co-workers and they loved it! Then, they went to check out some other tracks... and the 'F' word was dropped a few times! But they think it's pretty cool. It keeps me out of trouble."

Alex is managed by Suburban Music Management and Publishing out of Atlanta, Georgia.

continued, next page



Sheridan, continued

Television networks have approached his management team to possibly play some tracks on commercials.

"FOX is considering the Bicycle Song," mentioned Sheridan, "I'm confident that something will happen with my music."

Besides producing and rapping, Sheridan is also a student at OSUM, coaches basketball for Jr. High at Marion Catholic, participates in T.I. (Teen Institute), and runs Ichor Studios specializing in professional album art design, press kits, flyers, and logo designs.

A-Sher brings an uninhibited synthetic blend of original beats with a humorous twist of flows that transfix the mind. He creates sounds that align in unison with his no holds barred lyrics to create a full score masterpiece of perfected imagery.

Move out the way, there's plenty of room for this original Beastie Boy—fresh off "riding his bicycle," he's ready to "Bounce!"

Keep an ear open, Sheridan is finalizing tracks for his album *The Feelgood Movement* hoping to have it available for purchase within the next couple of months.

Alex is more than ready to spread an undying phonetic virus into the ears of an expansive listening audience. Big things in '07.

—Written/Photos By Neil Shumate

DISCLAIMER: no trees were harmed during the photo shoot!

www.myspace.com/
feelthevibe4real



www.myspace.com/
ichorstudios

What's shakin' on the music wires

After 33 years, the famed New York venue **CBGB** said goodbye with Patti Smith playing the final show. **Danity Kane** was involved in an auto accident in Toledo, Ohio following a radio interview. The chart topping R&B group was briefly hospitalized and forced to cancel tour dates in Ohio and Michigan. **Radiohead** is currently in the studio working on a yet to be titled release scheduled for sometime in early 2007. **Panic! At The Disco** will release a special edition of "A Fever You Can't Sweat Out." This special box edition will feature a DVD and other assorted goodies, however it's limited to only 25,000 copies worldwide! Whitney Houston officially filed for divorce from estranged husband, **Bobby Brown**. The couple had been married for fourteen years. **Tupac Shakur** will be releasing his 8th album following his death a decade ago from injuries sustained in a shooting in Las Vegas. Victory Records has won the first round with **Hawthorne Heights**. As a result, the band still owes two more records to the label however, this does not affect Victory's countersuit. **Kurt Cobain** was listed as the highest earner among dead celebrities. This is the late Nirvana front man's first time on the list following Widow Courtney Love's sale of part of the band's catalogue to Primewave for a reported bargain price of 50 million. Rapper **Snoop Dogg** was arrested at the Burbank airport following an appearance on *The Tonight Show* with Jay Leno. The rapper was charged with possession of a firearm and Marijuana. **Sharon Osborne** has announced that Ozzy himself will headline the second stage at the 2007 version of Ozzfest. She hopes to also have recently reunited **Alice in Chains** on the bill. **Nine Inch Nails** front man Trent Reznor promises that the wait will not be as long between albums. The band currently hopes to have an album out in the spring of 2007, just shy of two years since the release of the band's current effort, *With Teeth*. NIN is also releasing a live DVD, "Beside You In Time" on February 27, 2007. **Kanye West** had a mild outburst during the MTV Europe Music Awards after his video for "Touch the Sky" was beaten by Justice vs. Simian's, "We Are Your Friends." It just goes to show that just because you spend a million dollars, that doesn't mean you're going to win the top prize. West admitted later to having a little "sippy sip" before and after the show. **30 Seconds to Mars**, The Used, Senses Fail, Aiden, Saosin and Chiodos will be featured on the third edition of the **Taste of Chaos** tour. The tour is set to begin on February 15, in Seattle. **Panic! At the Disco** is wrapping up its busy touring schedule. The band will be heading into the studio to create a follow up to its Mega Hit album, *A Fever You Can't Sweat Out*. **Fall Out Boy**, will be releasing its next album on February 6. Tentatively titled, *Infinity on High*. The band will also be embarking on tour in January called "Friends or Enemies." The tour will also feature **New Found Glory**. Pamela Anderson filed for divorce from **Kid Rock**. They got married three times over the summer however the marriage didn't survive the honeymoon phase and fizzled out just shy of four months time. **Incubus** made a comeback to the charts with the much anticipated release of its fourth album, *Light Grenades*. The 2007 Grammy nominations were announced. **Mary J. Blige** leads the pack with eight nominations. The queen of R&B is followed by The Red Hot Chili Peppers. The ceremony will be held on February 11, in Los Angeles and broadcast on CBS. **Prince** is set to perform at this year's Super Bowl. The game will be played on February 4 at Miami Dolphin Stadium. The Rock and Roll Hall of fame announced it's nominees for the class of 2007. Chic, the Dave Clark Five, **Grandmaster Flash and the Furious Five**, R.E.M., The Ronettes, Patti Smith, The Stooges, Joe Tex and Van Halen have been chosen however; only five will be inducted on March 12, 2007. The event will be held at the Waldorf Astoria in New York City. Raising the age old question since the museum's opening here in Cleveland, Ohio, Are we not good enough for the induction ceremony? **Iggy Pop** has reunited **The Stooges** to record a new album after many years of separation and solo gigs.

I'll be keeping my ear to the ground for news in the next issue. Stay Tuned!

— Compiled By Erin Nye

Exclusive Interview

A Static Lullaby frontman
on past, present, future

I finally got to meet and interview one of my favorite people: Joe Brown, lead singer for A Static Lullaby.

Not only did I get to meet and interview him, but I got to meet his wonderful wife, and see one of my favorite bands perform. And let me tell you they were absolutely amazing.

Before the show started I sat down with frontman Joe Brown above Columbus, Ohio's The Basement where they were playing. I began by asking Joe to tell his and ASL's influences. "Some of our main influences are bands like At The Drive-In, Refused, NOFX, Lagwagon, Saves the Day. And as for lyrical I draw a lot from Propagandhi, and Kurt Cobain."

I then asked him to explain where he gets some of his lyrics for each album. "For *And Don't Forget to Breathe...* the lyrics were kinda of my views on relationships, either my own or ones I saw my friends going through. *Fasto Latido* was kind of based on my life in the music industry and all the horrible things I saw go on through record companies and what not. And for the latest record *It* was mainly a self release for me, kind of my reflection on taking it all in over the time I have been in ASL."

I asked Joe about having three new band members and how the transition was from *Fasto Latido* to the new record. "Over the course of writing *Fasto Latido*, myself and Dan wanted to continue going in the direction of making dominant music and the other members wanted to be Pink Floyd pretty much. So I told them that Dan and I were

going to continue making good music the way we had started and if they wanted to continue that's fine, if not we would carry on without them. So you know I love the new album, it's my favorite album of ours, I just think of *Fasto Latido* as 'A Static Lullaby presents the side project of *Fasto Latido*.'"

I asked Joe how he went about acquiring new musicians to continue on with ASL. "We actually just put out a thing on myspace and slowly but surely we auditioned people and found the current line up of ASL, and I love the kids we got now they are on fire just making great music."

I attempted to ask about the music scene now and what he thought about it, which is always a tough question. "The way I see it there a lot of good bands out there, but there a lot more horrible bands out there that are just about fashion and being a one minute wonder then you know like us who want to dominate and make powerful music that will stay around for a long time" So we moved on and spoke about what was his favorite show on tour, and which tour it was?

"We did get to play on the first Taste Of Chaos tour and man, twenty thousand kids a night screaming was fucking insane. But every tour is a good time and every show we try and have a good time and make fun for everyone." Outside of some of his influences I asked Joe what he normally listens to, or if he had to listen to one thing forever, what would be some of his choices?



"Right now I listen to Pantera's *Live 101* like everyday, Glassjaw's *Everything You Wanted to Know About Silence*, Operation Ivy's *Energy*, and of course I have really loved the new ASL album. I'm our biggest fan. Also I love Killswitch Engage, Mastodon, Down, and Superjoint Ritual."

Wrapping up the interview, we spoke some about the direction of ASL, and if they had a message to let people know. "Our main goal is to go out on stage every night and have fun, play a great show, and make a fan out of someone, you know make a connection with someone who maybe didn't like us before hand. If we can do that every night, then we feel like we have accomplished something. As for like a message we don't really have a message other than we don't really want to be anyone's hero or idol. We just want to play free and liberated dominating music for our fans and us."

That pretty much wrapped up the interview but I did get to spend a good portion of the night just hanging out with Joe and his wife and they are the most wonderful people around. ASL also put on an amazing show, where they also dedicated a song to me.

I would just like to thank Joe Brown and all of ASL for a wonderful show and experience.

—Written, Photos By Tony Rowe



www.astaticlullaby.com
www.myspace.com/astaticlullaby

Wee Waffle Castle A psychafunkatervative movement



"Wait, wait are we talking George Michael singer/songwriter or...?" drummer Nate Sill said tenderly, barely registering on my tape recorder.

"Oh, we're going straight Wham on this one. 'Wake me up before you go-go.'" That got a hearty laugh out of the band.

And that's just one expectation from Wee Waffle Castle: a good time.

Don't get me wrong, the guys write intelligent music and perform terrifically – I'll be honest, they blew away all of my previous expectations. Maybe because it was the list of hefty influences they gave me ("Red Hot Chili Peppers, Incubus and The Mars Volta") or because they're named after a Little Tykes toy ("John calls me up and says, 'I have a name for a band: Wee Waffle Castle' and I was like 'Cool, dude'").

Their song titles do not correlate – with anything – in the slightest ("It was way stupid. It was originally called 'The Hunt for Red October.'"). But hey, what's in a name anyway?

The important thing is the music and I couldn't get over how nonchalant they were about discussing it. Confident, yet nonchalant.

They've given their music the fairly-deemed moniker "psychafunkatervative," but I thought it was so much more than that – with pop hooks, ethnic renderings and jams that would make Trey Anastasio conceited.

"We try to keep it interesting...a lot of times we'll just have two things; one of us will write something, someone else will write something and we'll jam it together until it sounds good," said guitarist Isaiah Sparling.

"We just kinda write whatever we feel like writing," adds laid back Jon Allen.

"Does anybody wanna have a dance party?" singer Brayden Volk says into the squelching microphone (although I can't be too sure it was him; his russet spider web of hair covers his entire face.) The audience agreed and the band explained that someone would be chosen as dance king – or queen – of the night.

They explode into one of their popular numbers and the skip-bob boogie commences. Volk asks, "is that all you got?" and declares the bassist's brother the champ "because he always wins the dance party."

As the set rolled on, they jammed on rock riffs and lanky, picked-out melodies. One in particular, "Perestroika," is reminiscent of angular works in the vein of Franz Ferdinand or Talking Heads, but I really don't think you can just drop some names and completely encapsulate the music.

The songs are separately unique, yet I can very much see them together on one album (any ideas of self production?). To see them live is the true summary, complete with space age guitar effects, psychedelic jams and damn-near-perfect vocals. Despite the PA system acting up, the sound was lush and full; Volk's mic

even cut out a few times but that didn't stop him from using his lungs.

Wee Waffle Castle also has some big goals in mind for the future. They'll be recording a new CD in the spring and one of their songs will possibly be featured on the Illumina Records compilation *Rock for Life*, an album to raise awareness for drunk driving.

"That is our dream, to quit school. We'll take any opportunity we're given," Sparling says. I'd have to say with my exposure to the band, there should be plenty.

—Written By Nicholas Messer

UPCOMING SHOWS

January 27th at Café Anzas
in Marion, Ohio

February 14th on Local Mic
with Jester on 97.5 WDCM

February 17th at
Hot Peppers
in Marion, Ohio

March 16th at
the Scarlet and Grey Café
in Columbus, Ohio

[www.myspace.com/
weewafflecastle123](http://www.myspace.com/weewafflecastle123)



THIS FIRES EMBRACE



STEPPING INSIDE THE FIRE

Walking up the stairs, I feel pure energy overwhelming me. Taking a moment before I actually step into the room to just take it all in.

Listening to the intense drums, crunchy guitars with the bone chilling solos. Hard hitting bass that will make your legs shake and to top it all off, some of the strongest vocals in Ohio.

The song ends, and I step in to the practice hut of This Fires Embrace with a smile on my face.

Listening to the music, the first word that comes to your mind may not be "Christian," but take a listen to the lyrics and its real message being sent to you. Dedicating 125% to Jesus Christ. Stating at concerts, "This is how we have church."

All the members have a religious background, although it hasn't been the happiest of stories for them. Ranging from recovering alcoholic in the local Columbus bars to a farm boy with a big family in the country.

Consisting of Aaron Benner (former singer of Liquid6Teen), Marc Leist (former guitarist of Anubis), Zack Koah (former guitarist of Sons of Korah), Steve Malone (former bassist of The Dawn Chorus) and Josh Hall (former drummer of Me(n)ile).

These five Christian hard rockers come together to form one of Ohio's most talked about bands.

Taking 2nd largest Christian band in Ohio, and 14th largest indie label band in Ohio. They've played with such acts as Trapt, Shinedown, Pillar, Decypher Down, Spoken, Bobaflex, Staple and others.

I sat down to ask about how the band formed: "It was really just luck. We found each other pretty quick," says Aaron. "It was about a week after I had left my old band [Liquid6teen] that Marc and I got together. And after just one session, we found Josh through our friends in Staple. And from there Josh knew Zack and Steve."

Josh, with a slight smile on his face, said "I was pretty hesitant to

call Steve...I just wasn't sure if I could be in a band with a guy who wore girl pants. Thankfully he grew out of that!!"

Going through the band, we talk about some major influences. Marc states "I listen to everything, really. Rap, country, old rock, nu metal. I really like Garth Brooks and Johnny Cash." Steve: "My first real ROCK album was Metallica, *Master of Puppets*. Amazing album...after that, I got every Metallica album to "the black album." And from there I got into some of the nu-metal and even some experimental emo type stuff." Josh simply says "Meshugga" with a grin.

"Our best songs are written when we are all together," says Aaron. "The first song we all came together and wrote was 'Home again', and the power that song has definitely shows it. It's one of the more powerful songs on 'Redemption.'"

Marc comments "sometimes I'll have a riff I like that I'll bring in to show, but a lot of the times, it's just all of us messing around at practice and something will just form really fast. Sometimes I'll come up with a good riff and Josh just instantly has a beat for it."

Aaron adds "we aren't afraid to back off of something to better the song. We don't write to make for a sweet guitar riff, or a vocal melody that sticks out. We all know that when we are writing, we need to do what is best for the song. And sometimes that means backing off a bit."

After selling about 850 copies of their debut album, *Redemption*, the band is currently working in Schwab Studio's on the follow up, set to release in the spring or early summer. Material for a 3rd album is already underway.

I had to ask: "So, what is your most memorable show that you've done?" After some slight discussion, including broken strings, thrown chairs, Alrosa Villa and fights, they all agree on one show.

continued, next page

This Fires Embrace, continued

"It was a recent show, in Canal Winchester." and everyone looks at Aaron to continue it. "Well, my girlfriend's birthday had just passed. I pulled her up on stage and sat her down on the stool in front of everyone. We played the song 'Faithfully' by Journey, it's one of her favorite songs. Towards the end of the song, I walked over and grabbed a box, got down on one knee and proposed to her. Thankfully she said 'Yes!'"

—Written By Josh "Sixner" Davis (Photos Courtesy, This Fires Embrace)



1/27/2007—Grove City, Ohio—Church of the Nazarene
2/10/2007 — Newcomerstown, Ohio — Solid Rock Youth Center
2/17/2007 — Canton, Ohio — The Rock Café
2/24/2007 — Newcomerstown, Ohio — Armor Fest
3/10/2007 — Washington Court House, Ohio — The Warehouse
3/16/2008 — Hamilton, Ohio — Alter Rock Club
3/17/2007 — Circleville, Ohio — Crossroads Church
3/30/2007 — Lancaster, Ohio — Glory Land
3/31/2007 — Columbus, Ohio — C.B.R.'s
4/7/2007 — Columbus, Ohio — Alrosa Villa
5/19/2007 — Fredricktown, Ohio — Roccfest
8/11/2007 — Massillon, Ohio — Tear Down The Walls Fest
— WWW.MYSPACE.COM/THISFIRESEMBRACE —

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Album Review Incubus returns with *Light Grenades*

This Calabasas, CA rock band has been formed for 16+ years now. Forming in high school, they set sail for stardom. They recently released their 8th full length album, *Light Grenades*. If you don't know yet, it's the male formed medieval Night time sex-demon... Incubus. "This CD is like 13 different bands playing 13 different songs" - Mike Einziger (Guitarist) of Incubus. This is true, as the album jumps from light acoustic rock to experimental vocal processing to upbeat and hard hitting rock. The album's first single "Anna Molly" has been getting radio and TV play everywhere. You can definitely sense a bit of "A Crow Left of the Murder" in this song. A melodic experimental testimony by Brandon Boyd (singer) called "Quicksand" starts off the album. After phasing through some sounds, it jumps into "A Kiss to Send us Off", which gets this album rolling along properly. The next 3 songs are maybe 3 of the best on the album, which can be found on the Incubus myspace: "Dig," "Anna Molly," and "Love Hurts." "Dig," with its intriguing buildup of a bridge, displaying Boyd's vocal range. "Love Hurts," with its slow melodic explanation of love and its effects. The album-titled track "Light grenades" reminds me of the song "Priceless" from the last album. With its punky beat, quirky guitar and rhythmic bass. Slowing down for a minute, it goes into the 2 part ballad "Earth to Bella (pt. 1)." This song explores the new instruments used by the band, such as the organ. The rest of the album remains pretty soft for the most part. The song "Diamonds and Coal" get a little poppy sounding. "Pendulous Threads" has an interesting experimental opening to it. Being the longest song on the album, you can sense various aspects of previous Incubus albums in it. And the album comes to an end with "Earth to Bella (pt. 2)," dragging out the end with some experimental guitar soloing. This album is a diverse array of music. The vocals really stand out and captivate you. Although it has some "A.C.L.O.T.M." influence in it, it is still a new album altogether. You'll realize it once you sit down and listen. You can hear 3 of the songs on the Incubus myspace, but being such a diverse album, it's hard to base the album off those 3 songs. This is one you'll have to pick up and experience for yourself. Incubus will be hitting the road with their first North American tour in 2+ years! Starting in January and ending in February, this Club Tour will only touch Ohio once, in Cleveland at the Agora Ballroom on February 3, 2007. —Written By Josh "Sixner" Davis

THE LOWDOWN LOCAL ALBUM SHOWCASE



Band: Mayavirupa

Genre: Rock

Track Picks: "Bitch" "Big Bad Wolf" "Is That Alright"

Lowdown: Stripped down rock-and-roll at its finest with catchy guitar riffs that dim to add a punch of unique vocal variety, grunge-style. Stop-time techniques leave breaks of suspense for listeners to groove in anticipation of the flawless drum and bass accompaniments. Interludes of heavy bass plucking seem reminiscent of Primus. The powerful original lyrics give justice to the melodic textures and layering with acoustic tendencies that make for a harmonious trance, climbing to a full fledged onslaught of back to basics bar room rock. Take time to check out this touring Central Ohio band, pick up their full length album—this three piece band can take Clutch on any day.

Visit: www.kickassrock.com
www.myspace.com/mayavirupa



Band: Call It Even

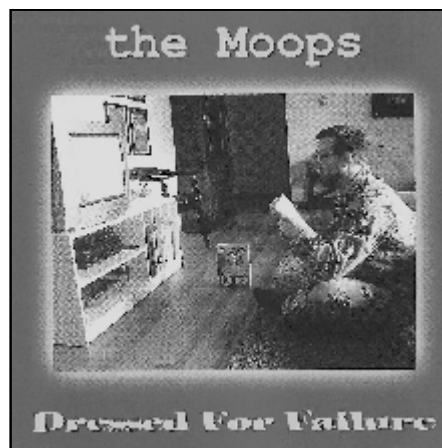
Recording: Paper Tiger Studios

Genre: Hardcore

Track Picks: "Hope For Tomorrow" "Above The Water"

Lowdown: Floor punching in-your-face aggressive hardcore defines the passionate attitude of this up and coming central Ohio band. An incalculable range of vocal fury makes one believe that two lead vocalists reside in the solo chords of Austin. Shadows of Mudvayne's Chad Gray in "Burn Alive" and Glassjaw's piercing Daryl Palumbo throughout will make listeners keep this demo on regular stereo rotation. Defining dredges of bass strums and guitar licks with syncopated drum smashing and use of stop time with breakdowns take the music to a level above the typical fake rock machines produced by multi-platinum artists. This team has already made a remarkable dent in the 614 scene. You don't always need glam and fashion to define yourself, here is proof.

Visit: www.myspace.com/calliteven614



Band: The Moops

Album: *Dressed For Failure*

Label: Blowing Bush Records

Genre: Rock

Track Picks: "Let's Party" "Bribe Me"

"Foolish Circle" "Satellite"

Lowdown: Sitting at the dinner table the rebellious educated youth brings up topics making mom's jaw drop, then politely asks her to pass the potatoes. This Columbus, Ohio garage rock foursome never hesitates to bring religion, politics, and relationships to the forefront. The man behind some of the profoundly crafty sometimes humorous lyrics is T.J. Hecker. Mixing blues, sophisticated guitar solo breaks with never straying drums and a harmonious combo of vocals between T.J. and wife Liz, these veteran rockers know how to construct original hand-clapping sing-along hits with a modern edge.

Visit: www.myspace.com/moopishmuisc

HUMAN INCINERATION



Band: Human Incineration

Album: *The Rebellion EP*

Label: Dissected Angel Records

Genre: Death Metal

Track Picks: "American Standoff" "Stalkers Diary"

Lowdown: Demanding vocals lead the way through the trenches of an indisputably talented production of incinerating distorted guitar notes that meticulously align with the bass and tightly tuned thumping drum beats with crashing cymbals. This five member Columbus, Ohio band knows how to chew up pop music and spit it out for fans to devour. Fans of Mastodon and Napalm Death will never have a need to close this Moo Pig Face Studios Pandora's box of Human Incineration.

Visit: www.myspace.com/humanincineration

— Reviews Written By Neil Shumate —

Nick's Picks

***Of Course* by Make Believe**

Ex-members from Joan of Arc, Owls and Cap'n Jazz, led by Tim Kinsella. Think the noodly guitar stuff of those bands but oriented toward the bottom line of rock – did I mention Tim Kinsella?

***Here is...* by Gosling**

After I heard "Afraid of Ninevah" on an internet radio station, I knew this rock band would somehow end up on my list of picks. Imagine cutting your band's touring teeth with some big timers, like Megadeth or Motley Crue – that's pretty much what these guys did.

***Robbers and Cowards* by Cold War Kids**

Bluesy, with hints of gospel and folk, but all-around indie rock (which probably doesn't help much). Check out "Hospital Beds."

***The Always Open Mouth* by Fear Before The March Of Flames**

Surprise, surprise: this doesn't sound like a Norma Jean (Botch?) album. Some people are already likening this to *The Shape of Punk to Come* and even *Nevermind*; I won't, but they did pull a fast one on me.

***The Longest Meow* by Bobby Bare Jr.'s Young Criminals Starvation League**

Yes, it's *that* Bobby Bare, the son of legendary Nashville country star. His backing band (comprised of My Morning Jacket, Clem Snide and Trail of Dead members) assist in the angry and sad humor he's known for – although comparatively, some are lighter than those in the past.

— Written By Nick Messer —

UK Subs bring London to Bernies Distillery



The night started with the unexpected local's Overrated, who were booked for the show very last minuet.

A blur of quick screeching political punk lyrics, Steph Diebold puts her voice into the mic while maneuvering her hands along the chords of her bass.

They play the instruments fast and sing faster, which I'm assuming usually gets the crowd moving fastest; not that night.

The crowd stood and watched and it was hard to get much movement out of the people, most likely since it was the first band that no one expected. Nonetheless, they put on a great performance and thankfully toward the end of the set we got a few people moving and punching in the front of the stage.

After a short break, Dirty Alleys/Dirty Minds was up and ready to put on a drunken ramble of songs and action.

As soon as Matt began singing, the crowd began shoving the hell out of one another. Though he was singing, standing up was not his forte that night, as Matt was tumbling all over the stage and all over the crowd.

I found it amusing playing "Where's Waldo?" when I'd hear the vocals from the speakers but the source couldn't seem to be found!

Most of the set was full of FF Allin and Dead Boys covers but the songs of theirs weren't too different; simply lyrics of vulgar,

offensive bullshit that will definitely get you beating the fuck out of anyone and everyone around you.

Ending the set took about three songs too long and some people weren't too happy with that, some people whom I'm sure Dirty Alleys wouldn't give a fuck of your opinion on the set considering the alcohol intake and general 'fuck you' attitude the boys seem to acquire.

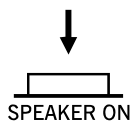
Unfortunately, most of the Teenage Rehab set was a blur of shoving and struggling to stay standing; but this Kentucky punk has been around for quite some time and has still got this original punk style I've come to admire and look forward to seeing in the near future.

Now when the time came for London punk legends UK Subs to begin, I was more than a little excited; in late 2006 being able to catch a UK band that was there at the beginning of the punk culture is quite a thrill, especially to see they've still got the kick ass talent they've had all along.

The music was quick and killer, as was the huge crowd of people raising hell and having a great fucking time!

A repetitive chant of "WARHEAD!" and some serious body jolting put us all in the state of happy aggressiveness that is an essential at any successful punk show.

—Written By Laelia Delaney



"Talkin' bout my generation" Eighties Alternative Rock Magazines



As an individual who came of age in the eighties, it is a very pleasant surprise whenever I meet a younger person who waxes very enthusiastically about that decade of excess. Many of these folks wish they had been old enough to experience the early years of alternative rock—when it was still called “punk” or “new wave”—firsthand. While it could be a very exciting time, musically speaking, it wasn’t always the easiest existence for a culturally stranded Midwestern youth.

For one thing, punks and new wavers were a distinctly small minority among Midwestern teens and twenty-somethings. Youth who gravitated towards rock culture tended to be long-haired “stoners” with much more “mainstream” tastes, favoring arena rock and heavy metal. Few comprehended why their peers listened to “that weird punk shit,” much less adopted the new wave fashion sense of highly-stylized short hair and skinny ties. Peer acceptance aside, a more significant challenge was finding about new post-punk sounds in the first place.

In those days before MTV, few radio stations even acknowledged the existence of this new music, sticking to the tried-and-true classic rock sounds of the seventies. Top 40 stations grudgingly played crossover hits by the likes of The Police and Blondie, but when it came to album-oriented artists like Graham Parker or Elvis Costello, they were nowhere to be found on the airwaves.

The key to finding about the hippest new sounds was knowing where to look, and the best place was usually the printed page. There were scads of rock-oriented magazines published in the early eighties. Their journalistic quality was highly erratic, but they were at least willing to pay lip service to those strange new artists who dared to challenge the hard rock status quo of the times.

Perhaps the worst of these magazines was *Hit Parader*. It

had been around since the 1940’s, and usually jumped on the latest bandwagon, including punk and new wave. Published by the infamous Charlton Comics, the monthly was printed on an ancient press and written by the lowest-paid journalists in the business. Believe me, it showed. The ink often smudged on the reader’s fingers and the articles read like eighth grade term papers. Even worse, the Charlton folks printed outdated photos of musicians that looked like shots rejected by other magazines. Still, *Hit Parader* holds a special place in my heart as my first ever exposure to “The Only Band That Mattered,” The Clash.

Marginally better was *Circus*. Initially published in 1969, *Circus* was printed on better paper and featured articles with a much more professional tone. For better or worse, the publication understood their market very well and pretty much gave up on post-punk in favor of exclusive heavy metal coverage by 1980.

Although highly biased and inconsistent in its journalistic integrity, I absolutely loved *Creem*. It was truly an equal opportunity publication, covering just about any type of relevant popular music, including metal, arena rock, sixties dinosaurs, funk, and the whole punk wave. More importantly, *Creem* had a crass and biting sense of humor. Their reviews were unbelievably irreverent, very much in keeping with the spirit of the best of what rock ‘n’ roll should be. Even better, the Birmingham, Michigan-based monthly almost always came up with side-splitting captions for their photographs. My favorite was one of The Rolling Stones on stage. As a grungy Keith put his hand on a startled Mick’s shoulder, the singer seemed to exclaim, “Hey! You stink!!!!” No one was better at deflating pompous and pretentious rock stars better than *Creem*. Regardless of whether it was an arrogant metal head like Richie Blackmore or a

prissy poseur like Adam Ant, everyone got equally misanthropic treatment.

While *Rolling Stone* was probably one of the classiest publications in terms of presentation, its sixties roots were starting to go grey by the eighties. Jan Wenner’s San Francisco-based journal skewed towards older baby boomers, and musical coverage leaned towards established artists who had been around since the Vietnam War era. As its audience grew more adult, *Rolling Stone* began to expand into pieces on film, politics, and original fiction. While it was all consistently well-written and beautifully photographed, articles on Paul Simon, Dustin Hoffman, Sandinistas or Tom Wolfe did very little to reinforce my teenaged punk hipness quotient.

In my heart, the greatest early alternative music publication had to be *Trouser Press*. The strangely-named periodical began life in 1974 as *Trans-Oceanic Trouser Press*, the name being a tribute to both The Bonzo Dog Band and England’s long running television program, *Top Of The Pops*. “T.O.T.P.” was started by Who fanatic Ira Robbins, and was initially printed on a mimeograph machine in his parents’ basement! The first three issues were sold exclusively from the trunk of Robbins’ car outside of New York rock concerts. By 1977, *Trouser Press* had finally evolved into a professionally-printed national publication. As fate would have it, national distribution roughly coincided with the punk explosion. By decade’s end, “*Trouser*” almost exclusively covered punk and all of its roots and offshoots.

What made *Trouser Press* great was its overall approach. Ira Robbins loved pure and unadulterated rock ‘n’ roll, especially that made by British artists. Along with a staff that included the likes of Scott Isler, Jim Green, and Mick Farren, it was obvious that these writers were pumping sheer heart

continued, next page

"My Generation," continued into their articles. The result was a publication that treated modern rock with intelligence and respect, realizing that it was an art form rapidly becoming appreciated by hip adults and not merely a brainless teenaged fad. This attitude certainly paved the way for later and more successful publications, including *Spin*, *Alternative Press* and *Mojo*.

Sadly, *Trouser Press* came to an early demise with its tenth anniversary issue in 1984. Facing financial problems, Ira Robbins found it necessary to put highly commercial "bubblegum" new wave artists like Duran Duran and A Flock of Seagulls on the cover just to move issues. Facing the choices of bankruptcy or being seen as a "sell-out" in the eyes of his loyal fans, Robbins chose to fold the magazine with its dignity still intact. Fortunately for those fans, Ira Robbins continues to this day to publish books of alternative rock album reviews and maintains his legacy via the internet at www.trouserpress.com.

Seen in historical retrospect, the most impressive aspect of *Trouser Press* was its highly-independent spirit of "do-it-yourself." Considering that initial issues were hand-typed, mimeographed, and hand-stapled, it was truly a case of Bruce Springsteen's profound words, "From small things, mama, big things one day come."

Some thirty years later, *Out Of The Blue* is holding true to this spirit, producing a photocopied and hand-stapled magazine that is not about slick production, but about spreading a love of original independent music and art. That, to me, is the true spirit of rock 'n' roll. —Written By Jim Hutter



STOP/EJECT



OPEN/CLOSE

Free usable tips offered to aspiring musicians



After many moons of being a musician myself, 700+ attended shows (local and large), seminars, conversations with managements, A&R's, promoters, etc., I have a lot I want to share with all for free!

Part Three Label Showcase Tips

A: This is a showcase, not a mosh pit. If you can't picture your song on the radio, don't bring it. Brutal songs are fine, as long as they have a strong melody and good formula

B: They're looking for something they can market. They focus on formulas/structure, melodies, lyrics, and length. No song brought to this table should be longer than 3.5 minutes.

C: A general rule: if the average female can either move or relate to the song in less than a minute, it's sellable.

D: Signature sound: Another key factor is that the songs need to be different from one another, yet establish a common sound. In other words, they are looking for something new that can be recognized in the first three chords (example: any band on the radio).

E: Most bands will find a signature chord and use it in every radio song performed. STP ring a bell?

F: Make sure that the songs are simple, catchy, and have good

hooks to them. If they don't walk out remembering your songs, you don't stand a chance.

G: Remember that the average music buyer is not a musician. They don't understand complicated music. The A&R reps are looking out for them.

More critical points:

Don't bring drama to a gig/showcase. Their eyes are on you from the time you walk in the door. If any drama within the band is present in public, you may just as well leave. If your woman/man is bitchin', leave them at home! A show is no place to work out domestic issues. Keep your eye on the prize (and audience) and stay focused. Sex and booze before the show may not be the best idea. Your energy levels need to be high (not you!) and your focus/reflexes at their best. Do that shit after the show and have a fat green one rolled and ready. Good luck and I hope this helps at least one band out, or maybe a few. Oh yea, never sign anything at the show/showcase, except autographs. If you already have management, they should be present and versed on contract negotiations and know well enough not to sign anything either. It's fuckin brutal out there I tell ya! A mosh pit has nothing on the industry. —Written By Sagabu

The Cinema PRESENTS *A Brilliant Metamorphosis*

The Cinema are phoenixes of the Marion rock scene, born from the ashes of many popular local bands.

The Cinema has come through a tangled path of networking, bands breaking up, and love of each others music.

I will now do my best to unweave the tangled web of bands that came before The Cinema that have carved the path to where the band now stands.

The roots of The Cinema started with a band called Spider Fighter (SF) in 1996. Spider Fighter was a poppunk band that toured with The Ataris, and Slowrode.

That band consisted of three current Cinema members and one other member. Cody Smith, Tyson Smith, Ben Joliff all of The Cinema, and Rich Alexander made up SF. Spider Fighter eventually ran its course, around 2001 the band took its second change to a band called Second String Hero.

They released an EP on Righteye Records, the EP was a split with a band called Middle Name Danger (MND), called "The Birthplace Of Rock."

If your are taking notes you will notice MND comes up later in the story. SSH lasted until about 2003 and toured with bands like Brand New and Rocky Horsemen.

In early 2003 The Cinema formed. The band consisted of the aforementioned members of SF and SSH (Cody, Tyson, Ben) plus a couple new members.

Josh, the guitar player from Middle Name Danger, was picked and Carlos from a band called Join'R which played in Marion's skate park that the members of The Cinema were huge fans of.

The Cinema did an '03 tour without Carlos on vocals, Tyson Smith sang on that tour.

So in spring 2004 came an untitled EP which was recorded and released. After that they toured in 2004, in 2005 they began work on there new album, *Transcontinental*. Also on their west coast tour in '04 they met with Volcom Records but were passed over for a band called Valiant 4 instead.



Transcontinental is on Secret Society Records.

Now comes the second part of The Cinema's path: all the side bands that these guys are a huge part of. I could go into depth about all of them but it would involve a family tree being drawn, so Ill just touch on the major ones.

Koufax is a pop- jazz infusion band from Toledo that Ben and Cody are a part of as touring musicians. Cody, Tyson and Ben also dabbled with a side project after SSH and before The Cinema called Mariner.

Cody also drummed for a band called The Arsons Daughter which was a punkcore band, after TAD broke up it was continued minus one member to a band called Admiral. Now comes the band that is most tied to The Cinema, Vicious Whiskey.

Vicious Whiskey consists of Cody Smith (is anyone counting how many bands this guy drums for!), Ricky French, and Justin Glass. VW was formed in 2004 and recorded a demo in July of that year.

Now in the Spring of 2006 they have taken the next step and put together an EP called *Red Edges* which is available on their myspace.

VW almost always plays with The Cinema at local shows and is defiantly the most prevalent of Cod's side projects.

VW has a kind of different sound than The Cinema, containing elements of folk and country.

The Cinema have come a long way through a lot, as you have just read, to form what they think is the best mixture and formula for their music right now.

"It's nice to play with my 'brothers' and then the best guitar player I know is Josh and the best singer I know is Carlos," Cody Smith told me.

I also asked where the name came from and I was told that it pretty much stems from the entire band being movie fans.

I asked Cody and Ben about there band's philosophy. They both told me: "Everyone in The Cinema is The Cinema equally." "We started this as best friends. and we are just trying to write music we love," Cody threw in. "You being in other bands just motivates us to make our own music and ourselves better, kind of opens our ears to new ideas and styles," mentioned Cody.

"With the new record coming out we don't know what to expect or when the next step is coming, but when it does, it's exciting. We just hope people enjoy our new record," Cody Smith said about the release of *Transcontinental*. "I guess we just want people to hear The Cinema and take it for what it is, a rock band."

I also spoke to lead singer Carlos Pena over the phone from his home in San Francisco about some of the band's metaphorical lyrics.

continued on next page



The Cinema, continued

"The lyrics I write are taken from personal politics to life struggles in kind of a third party metaphorical perception."

The band also mentioned a lot of their influences range from groups like Peter Gabriel, Pink Floyd, Genesis, and Janes Addiction for Carlos to Indie Dance Instrumentals for Tyson, yet the others like a lot of bands like Cave In, Mock Orange, and Super Drag.

A few songs to check out by The Cinema are "Vertical Hole," "A list of Things," and "Strick on Box."

The Cinema would like to thank their parents for all there love, help and support. And Vicious Whiskey would like to give a special thanks to Patrick Carrie of Limbeck and Spacey Casey Prestwood of Drag the River/Hot Rod Curcuit.



**You can check out
The Cinema for
Merchandise and CD's at
[www.myspace.com/
thecinema](http://www.myspace.com/thecinema)
and also check out all
the bands mentioned at
their mspaces.**

**— Admiral —
[www.myspace.com/
admiralmusic](http://www.myspace.com/admiralmusic)**

**—The Arsons Daughter —
[www.myspace.com/
thearsonsdaughter](http://www.myspace.com/thearsonsdaughter)**

**—Mariner —
[www.myspace.com/
marinermusic](http://www.myspace.com/marinermusic)**

**—Vicious Whiskey —
[www.myspace.com/
viciouswhiskey](http://www.myspace.com/viciouswhiskey)**

**— Koufax —
www.myspace.com/koufax**



**MUSIC
BY** *The Cinema*

**WRITTEN
BY** **DIRECTOR OF
PHOTOGRAPHY**

—Tony Rowe—

Exclusive Interview

A sit down with Every Time I Die guitarist Andy Williams

Nick: When I first heard that I was going to be interviewing Andy Williams, I was kinda hoping for the 60s pop singer and then it was you. Am I the only guy to make that mistake?

Andy: No, no it was really funny, my mom searched Google for me once. She was like, "All that came up was the 60s pop singer, what the fuck?" My mom's awesome, she's dirty. Sorry mom, I didn't make you proud, I didn't write "Moon River." I didn't make a great Christmas record.

N: But is that in the future for ETID? A Christmas record?

A: Well, not ETID, but just Andy Williams solo. But I'd have to do Andy Williams Band, because there's already an Andy Williams; he's probably copyrighted his name.

N: When your album *Hot Damn!* came out, it was a staple for me and the guys I was living with. When I heard the new CD, I thought you guys had a new singer, which wasn't the case. What happened?

A: No joke, every time someone asks that I just say maturity; he just grew up. If you go back and listen to *Burial Plot Bidding War*, the dude was 18, trying to be a singer, didn't know shit. And then *Last Night in Town*, dude's 20, and now he's 25, know what I mean? He went to Melissa Cross who's a famous vocal coach and she taught him that he was singing all through his throat. He would lose his throat three days into a tour, where now it's automatic, dude's just perfect.

N: Who else has Melissa Cross worked with that we would know?

A: Lamb of God, Bono from U2. [laughs] I'm probably the first person to ever say those two in a sentence together.

N: In the past couple of years, I've noticed that hardcore influenced music has become "popular." For instance, they're playing at places like [LC Pavilion]. Is hardcore the new gutter phenomenon, why or why not?

A: I can't believe you just said gutter phenomenon, do you know what that is?

N: Yeah.

A: Well, the thing is I grew up going to hardcore and punk rock shows, my dad even took me to shows 'cause he was into punk rock. I don't wanna say it like this, but it's kinda the new nu metal. In that aspect, it's just one of those things where you're going to weed out the weak real quick. Kids' fucking attention spans are so small, so right now this might be the buzz, but then outta nowhere there might be an electronica band and kids will just bite that, you know what I mean?

N: Yeah, it's fickle.

A: Exactly. I don't wanna use nu metal as an example, but you see all those people who were nu metal fans, and now their pants are tighter and their hair is getting more fucked up and they're wearing make-up, even more make-up. Or no, they actually take time to put their make-up on. To me, it's a shame. We've been a band for nine years and I've seen everything, I've seen every faction of what we do. I've seen old school hardcore, I've seen noisy stuff, I've seen dudes that can play their instruments like Mastodon. They all come, and I'm not gonna say they all go because there are bands

out there that are still doing it. But who's to say the next time we come to Columbus, we're gonna be playing the fucking Basement?

N: Well, when I think of the word hardcore, I think of bands like Minor Threat, Black Flag and Circle Jerks. There's actually a documentary coming out called *Ameri* -

A: [cutting me off] *American Hardcore*, yeah, I just saw it.

N: Oh cool, what'd you think?

A: It's great. That's the shit that I listen to. When we started this band, it was like, dude, there hasn't been a band with the same attitude as Black Flag *since* Black Flag. That was our whole big thing, let's just fucking do it our way, let's not worry about fuckin' having the sickest minor scales and just repetitive fuckin' At The Gates bullshit, cause that's all that came out. That's what hardcore turned into, At The Gates ripoffs. And then bands like Dead Guy and Kiss It Goodbye, those bands were the ones that we were like, "Whoa, these dudes are pushing the envelope, this is fuckin' cool!" When we started the band, that's what we wanted to do. And then the one band that still encompasses all of the attitude and stuff is Converge. They've been a band for over 15 years and they don't give a fuck. They're not touring in a bus. They don't care if they're playing the LC Pavilion. They're going to fucking shred any town they go to. And those are the bands that we look up to cause that's what we wanna do.

N: Well, the question I was getting to with that was: are we misappropriating the word hardcore? For instance, someone once told me that hardcore is subjective, which, to me, is a little oxymoronic.

continued, next page

ETID, continued

A: When I used to go to shows, and I know its super cliché, but it was just my way of getting away. It was like, fuck, all these people are exactly the same way I am, these dudes are singing about the same shit that I wanna sing about, or I wanna write about, so I'm gonna go to them and now, it's totally changed because you have fuckin' bullshit bands that are wearing make-up and they give a fuck more about what they look like, what they're going to do before the show, what they're going to do after the show, what they're going to put in their body and stuff like that. There's just no conviction, that's exactly what it is. Like I said, when we started the band, it was all about the music, still is all about the music. It's not about fuckin' buses. Some tours you have to do in a bus, like Warped Tour is one of those things where you need extra people just to make everything operate. You only have five minutes to get your shit up on stage, play and get off, so you gotta have a few extra people and you can't tour in a van with that many people. That's an exception, but with a tour like this, its like, yeah, we could have a huge crew and we could be in a bus, but there's no point.

N: Speaking of movies, I hear there's a new DVD coming out.

A: *Shit Happens*.

N: Yes, yes it does. What can we expect, other than people lighting their hair on fire?

A: I'll tell you what, this is the expectation: the thing's not even out and they already want us to start filming for the second one. Websites like AbsolutePunk and stuff, the servers have been completely shut down because too many people have been watching the clips. So they literally have to change servers every day. I'm not [down]; I don't give a shit if we



Every Time I Die. Photo Courtesy, Adrenaline PR.

sell fuckin' 50,000 or 100,000. I just wanna get a point across that you see all these smug faced DVDs of metal bands and shitty hardcore bands and their perception of "What is tour?" is completely upside down. Where with us, its like, we don't sit behind a desk, we don't pick up garbage, we don't cut trees down, we play guitars for a living. So on our DVD its all fun, there's no bullshit; you're not going to see smug faces. I mean, there's times where it gets real and you'll see an argument, but you'll see how quick it gets resolved because we're like, "Whoa, what are we arguing about? Are we arguing because we don't have an extra bottle of water?" It's just shit like that, I don't know, man. It's just a fun DVD, something that's two and a half hours long and you can watch all two and a half hours. We were the ones that did it, and we can watch it and laugh.

N: So it's more of a documentary? It's not a full live performance?

A: No, dude, I'm not even kidding, I think in two and a half hours there's maybe seven ETID clips of music. All the music behind it is either rap, circus music,

ya know? It's not like, "And here's Andy going to thing!" and "The New Black" is fucking raging in the background. It's like, "Here's Andy, he's gonna fuckin' shit his pants" and we're gonna play [sings circus tune]."

N: My friend Steve says he likes ETID because it "makes him feel like a man." What are some of the bands you guys listen to that make you feel like men?

A: Converge is always top of the list just due to the fact that they're like "fuck you." When I think of Converge, that's the first thing that I think of: fuck you. When I listen to Converge, it makes me wanna just tell everyone like, "Alright, you're gonna give me a little shit? Fuck you, get outta here". It makes me wanna get in a barfight. And then, to be a man, you gotta have a sensitive side, so like Jeff Buckley or Elliott Smith or something like that, its like, this dude's pouring his fucking heart out. It's like, alright, that's manly. You get a little tear in your eye, and that's just being human. And then Pantera, that's everything that a man should be.

N: I've heard a lot of rumors

continued, next page

ETID, continued

about ETID in regards to heavy metal hedonistic lifestyles. Let's try to clear some of those up, debunkify some of them. I heard one time that one of your roadies was a homewrecker.

A: Was a homewrecker?

N: Yeah, you know, split up a marriage?

A: Oh, Big Rig, that was awesome 'cause we only had him for one tour, it's like one of my best friends back home. He was fucking making out with this lady named Dusty and shit and we had no idea; she had this multimillion dollar house, fucking huge, had a tennis court, had a pool that was above ground that drained into a pool that was in ground, so it was like a bi-level pool. She was walking around naked and shit. We posted it all on our website, like, "Dude, Big Rig was making out with this 56 year old lady named Dusty blah, blah, blah" and her daughter read it, and her husband read it and they got a divorce.

N: I heard ETID drinks a lot; that's why I wanted to buy you a drink.

A: Me and Rat are straight edge. Been straight edge forever. But everyone else...like we got this new bass player named Keller and when the dude gets drunk, he just gets out of his mind.

N: I heard you guys sometimes sing karaoke. What's your favorite song to sing?

A: "The Heat is On." I like "Highway Star" by Deep Purple. Any Eagles song is good. "Love Shack," I did that when I was like fuckin' 13, there was a karaoke dance at my school and I did "Love Shack" and "Beat It." So yeah, we're huge karaoke fans.

N: Well, that's all the questions I had. Thanks for the time, man.

A: Hey, thank you.

—Written By Nicholas Messer

Making local music heard Inside Jester's "Local Mic"

Every Wednesday evening, from 8PM-9PM, listeners can tune their radio dial to Marion, Ohio's WDCM 97.5 to experience an hour long event featuring the deserved recognition of the local band scene.

Unlike other such shows, this radio event focuses on only one local band—compiled of a live interview, a possible live in-studio performance, and the promotion of the band's work by playing songs from recorded demos or albums.

Growing up in Marion and Delaware, the show's host, Brian Jester, possesses a number of credible music related experiences.

"I started out in music as a guitarist and eventually found an interest in drumming. I found a love to tweak music and create a blend. My father bought a recording studio in 1996 and I recorded demos for groups including Drowned."

In the fall of 1999 the Delaware Hayes grad traveled to Chillicothe where he gained experience from a recording workshop.

Continuing his music aspirations, Jester pursued a career in Los Angeles, California for close to three years. Residing in L.A., he worked at Cello Studios (Beach Boys Pet Sounds, System of a Down, Blink 182) on Sunset Boulevard.

Later moving back to Marion, Ohio Jester currently works as a live and studio sound engineer, working with bands including Citizen 18 and Left of Center.

"One day I was job searching and came across a volunteer opportunity at WDCM. I found out that Gary Rivers was running the station and I went in and talked to Gary. It's kinda funny because Gary's son and I used to record mock radio shows when we were kids!"

From there the stage was set. Jester, "always wishing something like this was around," landed the spot as host of "Local Mic" booking and promoting local acts on his weekly show.

Jester's show features a diverse range of music, from bluegrass to rock, and he hopes to create an expansive audience. "I want the show to be known beyond Marion and create a Columbus listening audience." Jester is currently putting the finishing touches on his recording studio next to WDCM studios. For more information, or to book your band on the show, contact Jester at brianjesterii@yahoo.com.

— Written By Neil Shumate —

LOCAL MIC

**Show
Schedule**

**radiomarion.
com**

Hosted by Jester every Wednesday from 8pm to 9pm
on Marion, Ohio's WDCM 97.5

January 31st Out Of The Blue
February 7th Inchant
February 14th WeeWaffleCastle
February 21st Vanish In Black
March 7th Nathan Shoup

contact brianjesterii@yahoo.com

Q&A

The Working Title gaining due recognition

Twenty-three-year-old Working Title (Charleston, South Carolina) lead vocalist Joel Hamilton took time for a call between touring.

OOTB: When did your interest in music begin?

Joel: I started to play drums when I was four or five. Music has been a part of my life and both my parents play piano and sing, and both have written songs. I started writing when I was maybe fourteen or fifteen, that's when I took up guitar and whatnot.

OOTB: What's your musical influences?

Joel: Jeff Buckley. Song writing: Counting Crows. Jimmy Eat World, Death Cab for Cutie. Always been influenced by punk and a lot of underground stuff like Kid Dynamite. Big fan of Bjork as well. We're covering a Bjork song right now and we do it live every once in awhile.

OOTB: You guys formed in 2001, while you were still in high school. How did that come together?

Joel: We all knew each other growing up and playing music in different bands. At the time, none of us were doing much. My previous band broke up and we weren't doing much. So, we all got together and did some full arrangements of a couple of songs and got started recording right away.

OOTB: On the recording of *about-face* you worked with Brad Wood (producer) and David Bryson (from Counting Crows). Joel: Both of them have had a lot of experience. We went into the process with about 40 songs and a lot of it was pulling out the strongest songs. Dave Bryson is great at helping arrange the instrumentation. It was a dream team.

OOTB: In your poetic lyrics you touch on many things that could be viewed as personal. Do you ever draw a line in your writing where

draw a line in your writing where you say, "I gotta stop, this reveals too much about me?"

Joel: That's an interesting struggle. A lot of times I don't think about it until later; then, I'm like crap! I've been to that point where I'm like, "uh, am I really gonna go there?" The songs that are most personal end up being the best. It's a two-edged sword at times.

OOTB: You've made many accomplishments in a period of



five years including being named "A Band to Watch" in *A.P.* magazine, opening for Our Lady Peace and meWithoutYOU among many others, and having airplay on MTV's *Laguna Beach*. Is this success? What is your definition of success?

Joel: MeWithoutYOU are our boys! We're doing what we love right now. Success is getting to a point of being self-sufficient and making music for the rest of our lives, doing what we love. We're not completely self-sufficient at this point, but it's a matter of getting this music out there and touring that secures the fact that this is a career.

OOTB: Besides music, are there any other hobbies you or your band mates enjoy?

Joel: We're all into sports. I'm probably least into sports but they

pull me into it! All the guys are huge football fans. I like playing poker and fishing. I love like going into the woods and going swimming, jumping off rocks into the water. That sort of thing. I read something about a Jump Fest I missed in Oregon, I was kinda disappointed I didn't get to go there.

OOTB: We feature and promote local bands in our publication. Do you have any advice you could offer to the myriad of aspiring musicians out there?

Joel: Do what's true to yourself, true to everyone that's playing music. The most important thing is doing something that's yours. I get bummed out and hear bands that want to sound like this and sound like that. Be ready for a lot of ups and downs. It's super stressful and super amazing. I'm lucky enough to do it with my best friends in the world.

OOTB: What's the next move for The Working Title?

Joel: I can predict that I cannot predict anything and nothing is predictable! We're not really sure what we're doing. More touring. I can guarantee you that we will be out and maybe do it by ourselves or jump on with another band. Touring takes its toll. When I'm at home I want to be back out on the road already. You start out for a couple of weeks then you want to go back home. I love touring. The band is like home. Hotels become like home. We'll be doing maybe 2-3 or more albums through Universal.

The Working Title recently released their Universal Records debut *about-face* displaying the prowess and full frontal capabilities of the talented four-member band. Catch them on tour throughout winter.

—Written By Neil Shumate
(Photo Courtesy, Universal Records)

INDEPENDENT ARTS SECTION

The Satisfied Grunt

A Shriner in a red velvet fez
 is threatening my life. "I'm going to beat you
 so bad that we'll have to raise money
 by setting a jar on the counter
 at Tee-Jaye's," he says, spittle flying.
 "Your picture on it and everything!"
 I cower by a gentlemanly
 fellow in a black suit. He leans his face
 next to my ear, his kind eyes offering
 solace and the smell of licorice
 on his breath: "We start each day
 with a commitment," he whispers,
 and I notice the priestly collar, relieved.
 "A commitment to visiting the Angel
 of Death upon the heads of sinners."
 His slender hands squeeze the Bible in one
 and a machete in the other.
 I scramble for the door, tripping
 on the foot of a gaping boy
 in a White Sox cap who heads a group
 of gaping men and women in athletic
 t-shirts and pants with the names of fashion
 designers sewn to the ass cheeks. A shapely
 reporter — microphone extended
 with a skewer jutting out — asks, "Is it true,
 sir, that you sometimes get the impulse
 to leave society?" Admist murderous
 Shriners, gentlemanly old men
 with matches, and shapely reporters
 with threatening microphones
 and ridiculous questions,
 I find that I am most afraid
 of the commercials.
 "Detriment gum! Now recommended
 by seven out of ten masochists!"
 A snappy jingle tune, the satisfied
 grunt of the announcer, bare-assed
 and getting whipped, his genitals
 tied-up like a Mapplethorpe model.
 A basketball star laces a pair
 of \$200 basketball shoes
 sewn together with the skin
 of Vietnamese workers and long, blood-
 matted strands of virginal pubic hair.
 He then careens through an onslaught
 of ninjas, lifts off and hangs in the air —
 ball outstretched in his giant hand — while
 photographers snap the next day's cover.

— Written By Timothy West —



— Drawing By Jocelyn Ullman —

A Single Knife

Sitting here in contemplation
 I find myself in devastation
 From everything around me
 Doubting myself and my capabilities
 I lie to myself and cut myself down to size
 From where I think I should be
 Screaming out loud the things I'm afraid to say
 The things I'd hoped once buried could bring me to a brighter day
 From the state of darkness all around me
 Reaching for someone to hold my hand
 This is all so much harder than I had planned
 From deep inside of me I try to let go of who I used to be
 Wishing I had love to think of
 When all I have is that to dream of
 From the day I was born loneliness consumed me
 Contemplating the worth of my own life
 I guide my hand with a single knife
 From within me and watch the blood drain away all that I could be

— Written By Samantha Fowler —

Attack Of The Stickerman

When the screams begin at the local Book Loft/Java Orgy, Carl and Jacinta don't hear them. They've been sitting in their usual, designated Lounge Area for an hour, sipping their Mondo Depth-Charge Espresso Monsters, laughing and conversing, immersed in each other, so in love, so in love they take no notice of the non-biological entity creasing and folding down the aisles, replacing customer faces with *Threes Company* stickers, appendages with *Spongebob* portraits, torsos with *Save the Whales* adhesives. If Carl ever hears anything from outside the Love-Bubble, it is the industrial hissing and whining of the espresso machine, which he considers musical, sublime. But this melody died away some time ago, and so he is left with his favorite sound of all: Jacinta's voice. "Babies are crunchy." Carl continues the conversation after a little Mondo-sipping.

"Because of their bones, you see. Their bones aren't fully developed, so when you lop off a finger, say, and bite into it, you get this *crunchiness*."

"I know," Jacinta responds, slips off her trendy ballet slipper, rubs Carl's shin with her heel. "I mean, why on earth didn't my assistant register number two when she registered number one? It makes no sense! As hard as I try, I can't get over it. Should I fire the girl?"

"Perhaps. But you should consider a few options first. Do you start with an eyeball, which acts as a gummy appetizer? Or should you go straight to something more substantial, like an ear, for example, or a rib? Of course, regardless of where you start, it will be crunchy. Babies are crunchy."

A body lands on the floor, close to their table, every inch of flesh and Old Navy covered, wrapped, mummified by random cartoon decals. Jacinta savors Carl's suggestion, kneads his balls with her toes, sips and continues:

"Thing is, I remember seeing number two, stacked and paper clipped and ready to go. It was on the prep desk, just a foot away from number one. I told her how important it was, to register both of them."

"No, no you shouldn't. Trust me, I've tried the Tabasco thing before. It just covers up the flavor. You'd think it would make the skin nice and rich, but it really gets in the way. I've tried honey barbecue and ketchup and everything else, but all you need is a little sugar in the end. To complement the saltiness of the muscles. Sugar's especially tasty on the nipples."

"Number two was only, what, five hundred pages? Hell, number one was over twelve-hundred."

"I knew this guy—you won't fucking believe this—I knew this guy who'd keep the heads in his freezer for like two months. So I ask him, I say what gives? Baby heads don't keep past a week."

"Bought these cute, rainbow-colored binder clips and organized number two myself. Had it all set out, I did. Every section bound, every hole punched."

"Personally, I'm not much for baby heads either way. I'm a torso man."

"Number two? After number one? Yes, bitch!"

"Babies are crunchy."

Carl tickles his lover's foot, looks down at the wiggling, jam-ridden toes sitting on his palm, returns to his mondo, observes the gyrating, flapping sticker heap invading the Love Bubble, submerging and suffocating Jacinta. She is moaning, somewhere under the *Cowabungas* and the *Baby on Boards*. Carl makes out a few words ("Number two! Register it!"), but he wishes she'd just finish her thought—he has important information to depart.

Suddenly, she is quiet. She is stickers. Carl is relieved.

He opens his mouth, but a stream of glue seals it forever. As the convulsions take over he wonders, just maybe, if that's *Hello Kitty* he tastes? — *Written By John Shumate* —

Dreaming pt. 1

You are the weak, and I am the tyranny of evil men.

Escape can't happen. Dreams like life only last seconds. Days after days going south of the second town in my dreams. Parallel lives lived inside the world or my mind? Both too short, one stranger than the other. Insanity bound by reality, but how much would it cost for a dream ticket?

Marion Ave. north of Main St., the circle down the road where you began. One dream bound by too much to believe. So much more than the first version, upgrades of a perfect nature. Who can't see how the world thinks? Why can't they look around the corner of the box? Maybe we'll elect the first president of dreams and escape.

Trust, Love, pain, Misunderstanding, Control, and P.S. Camel, life lived by the laws of discourse, mistrust, and lies. In the corners of your mind you might not find me, but you will find the perverse pain you think one of my minds deserve.

My mind of confusion always left of confused, my life a code lost on the back of cereal boxes. Why did you push me? Didn't my mind offer enough love? As if you cared, like this wasn't your scam to destroy my mental intelligence. A fair left turn right of what's right. If you were strong I would be all the good deeds of great men. Just if they cared I would have continued on my path of happiness. Horse stables and large windows could find my home gone. 7 days later I punch my ticket to forget you.

— *Written By Tony Rowe* —

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EDITOR'S NOTE
"The Satisfied Grunt" was reprinted
due to errors made when originally
published in October, 2006.

SintheticEDITS

Well, for those of you who find yourselves in constant (or perhaps temporary) irritation due to the over-exposure of various different types of cultures, religions, groups, trends, past-times, lifestyles, cults, teams, gangs, gatherings, orgies or whatever, here's some shit for ya to ponder upon, lightly or whole-heartedly, the choice is yours.

Our beloved society seems to be made up of numerous different belief systems or structures that appeal to many different types of people disregarding age, sex, moral standing, faith in a person, deity, god, calendar girl, pop star or whatever and when you focus on it for lets say, more than ten minutes depending on whether or not you have time to really think about shit on your lunch break, cigarette break, walk through the mall or whatever, you may just start recognizing a pattern. Take for instance religion—most people are drawn to it out of feelings of being lost, or being unstable, afraid, uncertain, confused or perhaps maybe just a yearning for finding something they belong to so that they can retreat to a feeling of comfort when the shit storms of life start firing fastballs (or turds but you get the point). Now, I know religion is usually made of your Jesuses' (black or white) and an almighty God implanting origin within prophets all throughout history dating back to bumfuck B.C. That's what gives "Christianity" its high ranking, its been the norm for God only knows how long, or perhaps maybe Nethuselah but who knows.

My point is, is the reasoning behind people's choices for taking on a belief system and applying it to their daily lives and when you look you notice things. Mankind is drawn to religions out of an elaborate sense of angst against the ones that persecute them, sort of like church and state. This is also the mentality that drives our youth to wallow in the same sense of angst against our parents, teachers, law enforcement or whatever because in the eyes of a young person, their elders are the ones most likely taking on the role of the tyrant in their eyes. They are the ones that place rules for the young and demand obedience or else so help me they'll fuckin spank ya!! Take for instance, juggalos, goths, emo-kids, wannabe thugs and/or prostitute divas that all take on a trend that "in the young person's eyes" defines who and what they are. It's nothing too hard to understand. It's human nature to take on an image to describe who and what they are, just like "Christians" take on the image of Jesus on a crucifix to clarify who and what it is that they are and what they stand by. Now I admit Christians are more subtle and refrain (or at least try to) from explicit vocabulary or gestures such as giving all those who oppose their beliefs the finger but all in all, its all the same thing no matter if you're praising Jesus, Marilyn Manson or 2-Pac Shakur. It's the search for belonging that encourages the vacant minded to take on a belief system, trend or an idea or image, etc etc. It's all a matter of a person doing what he or she thinks is right or appealing to their God or icons.

Now, when it comes to religion I have to give it cred for being the lesser of two evils when placed against government but I'm still no fool when it comes to seeing how religious beliefs can be manipulated into a soul soliciting action plan to seduce a persons mind into feeding something else. How else do you explain religious wars? Doesn't God detest violence in any way shape or form? Hmmmm. So how exactly can a Bible totter criticize a gang banger for their choice of action? It doesn't matter what the fine print states in a person's mind, people become selfish of their ideals and defend it blindly without hesitation even willing to kill for it.

My opinion is this: anything you choose to belief in a sense to give yourself a glimmery sheen is more than likely going to do you in sooner or later, simply because when a person takes on an image for public or popular recognition they are doing it out of self centered means. Just so you know.....it is self-less action that counteracts all cause for action merely because this kind of action is by no means focused and centered at one's self. When your main concern is "you" then all the beliefs in the world will never truly justify what it is that you do.

Only you and you alone can do that.

Your friendly neighborhood sinner,
The one and only.....
.....SINthetichead3000 (Zac Tennar)





Some of Ohio's forceful local singers.
(From top, left to right: X-Factor1, Odious, Nailbinder, Call It Even)
— Photos By Neil Shumate —



Out Of The Blue was recently presented this certificate, named "Columbus Music Hero" by Deviant Sex Labs Productions.

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