

STOREREPRESENT



april 2015
vol. 7 issue 4



*inside: legislating discrimination - you're not punk & i'm telling every-
one - the lees of memory - if i die tomorrow - introvisionaire - still
drinking - ask creepy horse - record reviews - concert calendar*



**979represent is a local magazine
for the discerning dirtbag.**

editorial bored
kelly minnis - kevin still

art splendor
katie killer - wonko the sane

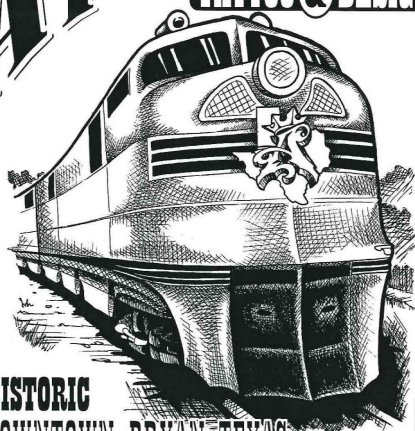
folks that did the other shit for us
timothy danger - mike l. downey - jorge goyco - todd
hansen - jessica little - amanda martinez - william
daniel thompson - joshua aaron willis

on the interwebz
<http://www.979represent.com>

emails to
redchapterjubilee@yahoo.com

materials for review & bribery can be sent to:
979represent
15530 creek meadow blvd. n.
college station, tx 77845

ARSENAL
TATTOO & DESIGN



**HISTORIC
DOWNTOWN BRYAN, TEXAS**

arsenaltattoo.com



LEGISLATING DISCRIMINATION

Much political and cultural hay has been bailed over the recent passage of Indiana's Religious Freedom Restoration Act. The intent of the law is to base legal defense upon religious beliefs for companies, corporations and individuals to protect themselves in case of lawsuits. While the governor of the state says the law's intent is not to enable discrimination but to combat it, many believe the law's intent is to establish legal discrimination. I hold to that opinion. I believe the state, as well as the 21 others who have enacted similar laws (including Texas), is kowtowing to religious conservatives as well as small business owners who have heard of lawsuits, like in Washington state where a florist refused to provide arrangements for the wedding of two men because "of my relationship with Jesus Christ". The couple brought suit through the state Attorney General over the Consumer Protection Act, much like a similar suit filed in Oregon against a baker who refused to provide a wedding cake for a gay couple on similar religious grounds. Both cases were ruled against the business owners. Other states saw the writing on the wall and have set up the legal backing to protect those business owners in similar cases rather than protect citizens' civil rights.

I think we all know this is code for allowing religious conservatives to operate outside of the law. These laws violate civil rights. I recall growing up seeing signs on many restaurant doors that read, "no shoes, no shirt, no service" and "we reserve the right to refuse anyone". I thought them strange, but they never seemed to apply to me. I wore shoes, I wore shirts, I was polite. I am just barely old enough to remember seeing Sambo's restaurants. I remember water fountains that had "WOATWF" inscribed on the handles (which stood for "Whites Only At This Water Fountain") at our town's courthouse and other public places. We are not a full generation past institutional discrimination against black people. We are seeing a very similar civil rights battle lined up against the LGBTQ community as well as the irrational post-9/11 fear of sharia law infiltrating America. These laws will eventually be declared unconstitutional once the federal Supreme Court eventually rules them so. Eventually LGBTQ will enjoy the same civil rights status that the rest of us enjoy in this country. Choosing one's sexual orientation is no more an option than choosing one's ethnic persuasion. These laws and their supporters will ultimately die out as the Baby Boomers die off. The fear of the gay is largely a generational issue that will work itself out. In my lifetime homosexuality has gone from being a criminal activity, a mental illness and a cultural subversion to being largely tolerated, legally accepted and culturally celebrated. These laws are the last hurrah of the old guard's hate and discomfort. That is very small comfort for those being currently discriminated against.

But the handwringing over Indiana's bill in general has led to calls of boycotting the state, encouraging corporations and non-profits to move operations, events, conventions and such out of the state to voice displeasure at the bill. I do not advocate for such a blanket boycott. I would rather see something more targeted. I would love to see a non-profit organize a national database listing every business owner that discriminates against LGBTQ individuals or Muslims or any other minority. That way those businesses can be targeted for boycott rather than all businesses within Indiana or some other bigoted state (like ours). So your religion says you can't dry clean for homos? Then straight allies will also refuse to patronize your business. A blanket boycott would hurt ALL dry cleaners. I'd rather that not be the case as it is counterproductive. It's laudable that indie rock/Americana band Wilco is canceling an upcoming concert in Indianapolis over RFRA but all it does is punish the wrong people (their fans, the local sound/light/rigging crews, local restaurants and other local business that would receive patronage from concert goers) and does little to help the actual problem. I suppose it does give good publicity and it certainly makes the band look good, and I know they're motives are pure but...good for Wilco but bad for everyone else.

I also hope that the handwringing over such legislation continues to grow and does not fizzle out like so much internet activism does these days for the cause du jour. I hope that Indiana and other 21 states reverse these policies. Even if only for economic reasons and not for pure altruism.—KELLY MINNIS



YOU'RE NOT PUNK & I'M TELLING EVERYONE

My cat is turning one year old this month. It's kind of a big deal in the Danger household. For some, a cat is just a cat. But for crazy cat people, it's a big deal. My wife and I are animal lovers so for obvious reasons, my cat Crom is really the "cat's meow" this month.

He's our first cat. We got him from a farm earlier than he probably should have left his litter. But a farm is tough so we brought him home as soon as he was off his mother's milk and onto solid food. I still remember the first night we got him. He was less than a pound, and we let him stay in the bathroom the first night with a litterbox and a little bed. I woke up in the middle of the night to check on him, and there he was shaking like a leaf afraid of everything. So I picked him up and took him to the couch. When some people have puppies, they will take something larger to simulate the pup's mom in the bed like a stuffed animal or a clock wrapped in a towel (the clock ticking will simulate a heartbeat). We had a similar arrangement for Crom that night but instead of sleeping there, he fell asleep in my beard on the couch, so I didn't move him and we both snoozed until morning. That pretty much solidified our bond. He was my cat. I was his human, and we've been homeboys ever since.

He's grown 13 times his size the past year. He no longer shakes like a leaf or fears anything. He likes humans. More than me I admit. When he meets someone he takes some time to size them up. Some people (like my guitarist Caleb) he deems as a beta to him and he will use them as hunting exercises while others he deems worthy of respect. He's become a pretty popular cat. His face adorns a TSS shirt and my wife made him a Facebook page and he only has two less mutual friends than my brother does with me. He has met and terrorized bands from all over the U.S., (and even popped the lead singer of Dressed For The Occasion's air mattress.)

I'm not sure why I bring this all up. To some, I'm sure it may seem weird that I dedicated zine space to my cat. But I got to tell you, I don't like a lot of people these days, and I never had kids. Sometimes the rock and roll lifestyle takes its toll. I wanted a pal and I always found animals to be better than most. Unlike dogs, he is not a giver of unconditional love. He chooses to like you. In that respect, he's sort of an ass. Just like me.

Happy Birthday Buddy.—TIMOTHY DANGER

STILL POETRY

Poetry Lesson

I just memorized a poem while standing in my kitchen, far away from the noise of a movie my wife and a friend were watching,

and far away from my pugs snoring on various ends of various couches, and far away from the coffee pot sputtering its boil in hot hiccups.

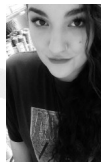
I even closed my eyes to avoid the window's peripheral framing of that damn squirrel running along the fence and that tennis ball stuck in the leaves, the one that magically

appeared like an egg in a birdless nest, born by little hands playing nearby - their little voices distracting me, their toys flying over the fence of my delicate attention span.

I require absolute quiet in order to learn - word for word - such super important poems teaching me to recognize moments and images worth writing poems about.

— KEVIN STILL

IF I DIE TOMORROW, TELL MY MOTHER "NO"



It has come to my attention that I, Jessica Marie, am extremely reckless, and will probably die from something really stupid I thought was a good idea at the time.

It's a subject I am loath to think about, but occasionally my mortality is the spotlight of my mind, and I cringe when I think about my funeral, not necessarily my actual death, but after my death. As my body is placed in a wooden spaceship shaped box, or my ashes are stuffed inside an urn that will one day become a giant tree, or I'm poured inside fireworks, or frozen and sent off into space, there will be a list of songs that all of you will have to sit through and listen to. Why? Because, that's what matters to me most, and I expect 1% of you people to show up to my last departure and deal with it.

It sounds absolutely absurd to think about one's funeral, doesn't it? Do other people think about their own funeral at 22? Any who, it was March 17, 2015 as I stood over a pot of boiling mixed vegetables, when The Rolling Stones came on my Pandora station. It was the song "Wild Horses." I cringed, I hate The Rolling Stones. And then, as naturally as possible, a thought popped into my mind about every song I've ever hated being played at my funeral, and me floating around Heaven, Purgatory, or Hell— that depending on me—crying because I'm assuming my mother would make the song choice for the remembrance of my life, and though, she wouldn't pick The Rolling Stones, I refuse to lay dead whilst Sarah McLaughlin wails "In the Arms of an Angel" through the speakers of a funeral home. I will not have it. So, think of this as my last request. It is documented for the entire world to see, so no one can change my last wishes. Honestly, you guys can fight over my junk that lies around my room, (all LPs go to Kevin Still, and don't open my reindeer box) and all my art that hangs on my walls, but, the last songs are mine. Forever they will be mine, and I will not have a soul change or judge me for the list I have created. If you don't like it, then fuck off. My life, my rules, my death; get your own death.

Against Me "Black Me Out"
Alabama Shakes "I Found You"
ASS "Work Sucks/Fuck Shit Up"
Band of Horses "No One's Gonna Love You" (Live Acoustic)
Edward Sharp & the Magnetic Zeros "Home"
Electric Wizard "Barbarian"
The Ex-Optimists "Portrait of an Artist in Flames"
Funeral Horse "Until the Last Nation Falls"
Jimi Hendrix "Red House"
Kylea "Were Taking This"
Letlive. "Day 54"
Melvins "History of a Bad Man"
The Mountain Goats "No Children"
My Morning Jacket "Slow Slow Tune"
Pile "Don't Touch Anything"
Red Fang "Wires"
SkyAcre "Final Finish"
Take Us To Tomorrow "Macarena Numero Dos"
Tune Yards "Powa"

Each song has a purpose I will not explain. It's significant enough to be remembered, even after death.

P.S.—Attendees get a free CD with my face on the cover, a can of PBR, and a dope-ass N.W.A hat.—JESSICA LITTLE



NIKI SHEA
HAIRSTYLIST

SPECIALIZING IN
LOUD COLORS AND
ALTERNATIVE STYLES

ONLINE BOOKING @
www.schedulicity.com

CUTLER 2 SALON
979-764-3000



STILL DRINKING, YA DAMN BIGFOOT

At this rate, **Sierra Nevada** will be featured monthly in *Still Drinking* for the entirety of 2015. In February, I lavished praise on

SN's **Nooner Pilsner**. Last month, I crowned SN's **Beer Camp Hoppy Lager** the "Beer of beers". But now—hot damn, right now!—SN presents their biggest IPA since **Torpedo Extra IPA**. A fresh hop-forward brew from SN is good news for guys like me who cut their craft teeth on SN's **Pale Ale**. Sierra Nevada's **Hop Hunter IPA** (6.2% ABV / 60 IBUs) also holds the distinction of being "Brewed with Farm Distilled Hop Oil". (For info on "Farm Distilled Hop Oil" visit the SN website for a 44-second TED-talk which defines "Farm Distilling"—don't worry, Hop Hunter IPA ain't moonshine: you won't go blind or grow hair on your palms drinking it.) If you're familiar with **O'Dell's St. Lupulin Extra Pale Ale**, then you're familiar with this "hop oil" business. The infusion of uber-intense hop oils allows hop flavors to skyrocket while keeping other ingredients—water, malts, yeast—at an "average" level. The benefit being huge flavor with relatively low ABV and IBU counts (of which the latter only measures the amount of hop resins in the beer product, not necessarily the hoppiness of flavor). SN's Hop Hunter IPA is a big-ass IPA cascading with giant grapefruit and muddled citrus rind flavors, simmering on the finish with severe pine notes. Both a beautiful stout and a welcome addition to SN's year round line-up.

The past month offered a dim beer season, so I decided to dedicate this month's *Still Drinking* to an instructional topic: How To Host A Beer Tasting. My tips below are practical ideas learned from the beer geeks who indoctrinated me into the hobby of beer tasting. The following notes are simple methods to assist you in tasting new beers and introducing new beers to others.

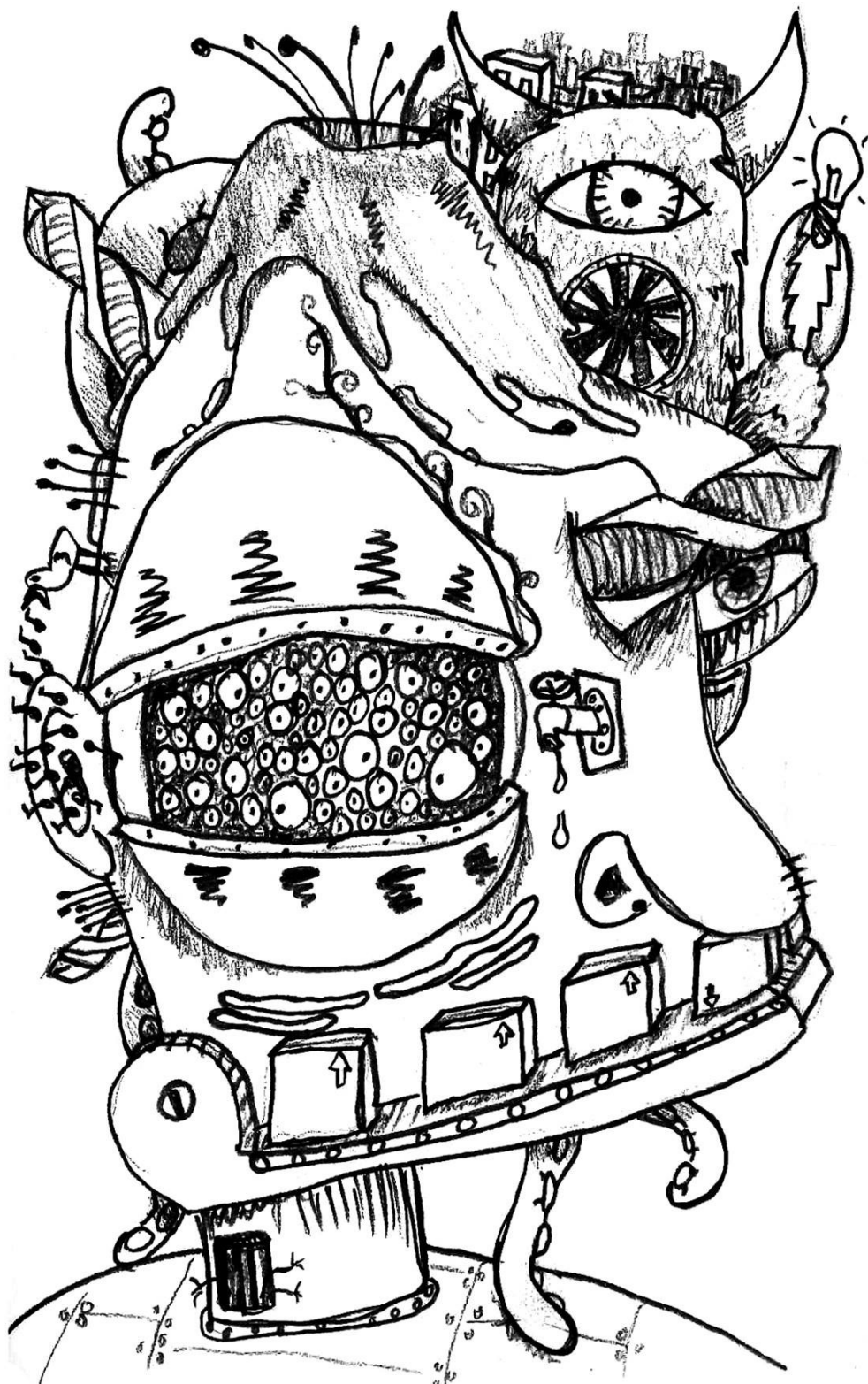
1. STICK TO ONE STYLE: HEB, World Market, Village Foods, and Spec's (to a small degree) offer a "Build Your Own Sixer" option. This is a great way to try a variety of beers without buying a variety of complete six-packs. However, the temptation is to grab bottles or labels that appear familiar or interesting, often with little attention to style or flavor profiles. No bueno! A solid beer tasting should explore a single beer style, as much as possible. If you like stouts, grab as many stouts as you can find. You may be limited, but tasting two to three stouts side-by-side will prove far more beneficial than tasting six scattered options. For your first tasting, select a beer style you already enjoy. Maybe pale ales or browns. If you're hosting the event (for others or even just yourself), do a little research beforehand about the style you hope to taste so you'll know what flavor profiles to expect. Also, include one or two favorites of the style (if you have them) to the mix for reference reasons. And, sure, Wikipedia is good for finding quick tips about various styles; however, actual beer sites like BeerAdvocate or RateBeer offer far more condensed and precise beer style definitions. In addition, read individual bottles. Brewers write some crazy stuff on their beers, but they may also offer prime flavor expectation clues. This is especially helpful when trying a new style. The goal is to learn what a certain style of beer should taste like and then determine who produces the best version of that style.

2. MOVE FROM "LIGHT" TO "HEAVY": Your palette is delicate. I don't care how many Blazin' hot wings you can pound without a shot of buttermilk at Buffalo Wild Wings, your taste buds can only handle so much reliable discrepancy in one tasting. And if you begin your tasting with your biggest/most exciting beer, you'll most likely not taste anything of value from subsequent samples. So how can you tell which beers are "lightest" to "heaviest", particularly if the brews are new to you? One potential method is to check ABV (Alcohol By Volume) and IBU (International Bitterness Units) counts. Generally speaking, higher numbers in either category might indicate more complicated flavor profiles. Granted, this is not always the case. Still, the numbers imply enough about flavor to give the novice taster a starting place at ordering samples. If several beers have similar numbers, pour a sample and use your other senses—namely sight and smell. Lighter colors might indicate lighter flavors. Likewise, big flavors will possibly produce big aromas.

3. OFFER SMALL SERVINGS: Remember, the goal here is not to prove the girth of your tolerance. The goal here is to preserve your palette in order to evaluate the intricacies of a single beer style. During your tasting session, you'll want to offer participants (yourself included) no more than 1-2 ounces of each brew. This is enough liquid to afford two to three solid sips. My local brewer friend Rob says that water and soda crackers are good to palette cleansers. My personal beer-master Jason Scott says, "Aged sharp cheddar cheese is pretty good at [cleansing the palette]. A small square of it on an unsalted Melba Toast cracker can do wonders." Also, limit your tasting to no more than six beers—maybe even three or four if it's your first tasting. Again, your palette can only handle so much analysis before it's tired and ready to crush a few cold ones. And the good news is that you can immediately drink all the remaining beer once you've completed your tasting. So move slowly and carefully while compiling notes. Go hard once the final evaluations are complete.

4. ENGAGE OTHER SENSES: Budweiser cracked on beer-nerds sniffing their beers during their now infamous 2015 SuperBowl commercial. Regardless, science—freaking science!—has proven that a great deal of our culinary experience stems from senses other than taste. Visually, you'll want to note colors and carbonation and the passage (or not) of light through the beer filled glass. You'll also want to notice the amount of carbonation in the beer: does that sucker foam up a heavy head or not? A bubbly beer might taste more "vibrant" or "hoppy" (pilsners or lagers) while darker, more opaque beers might taste more "flat" or "malty" (Imperial IPAs or stouts). Again, as with the ABV and IBU count numbers, this is not always the case. But you might begin to find a preference for beers that behave a certain way with their bubbles or their transparency or their lacing of the glass. Likewise, the sense of smell opens taste buds to expectations. If I smell bread, I anticipate the tasting of bread. If I smell copper, I expect the flavor of copper. While you may look silly at a pub sniffing your Old Rasputin Russian Imperial Stout, you are also performing the greatest service you can extend your taste buds: a preview of coming attractions. You'll also be interested to note how often your nose betrays you. I have no answer for this. It's just part of the journey. Embrace it.

5. USE CONCRETE LANGUAGE: Alright, here's the most annoying trait of any beer-geek: the lingo. Prepare to lose friends and annoy people because once you start waxing eloquent about beer you won't stop. So how do you speak beer-ese? Well, first of all, for the sake of the Holy Christ, avoid the abstract, meaningless descriptors you hear in TV commercials. Beers are not "smooth" or "clean" or "vortexed". Words like "smooth" or "clean" or "crisp" are modifiers for more concrete descriptions. Beers are either malty or hoppy, and they are either malty or hoppy to varying degrees. With malts, you've got a number of concrete descriptors: biscuits, toast, raisins, cocoa, coffee, toffee, biscotti, sourdough, crackers, hay, grass, vegetation. With hops, you've got fewer, though often more complex variations: citrus fruits, pine, herbal, floral, copper, even medicinal. After your primary flavors, you've got additives: fruits and candy and peppers and maple syrup and bacon—you never know what competitive craft brewers will try next. But the more concrete your descriptive language the better. Heck, as Brewer Rob says, go full geek and keep written notes. Even write out the beers in the order of your tasting. Jot down specifics along the way. Beer master Jason suggests tasting new beers alongside trusted favorites so that you can make comparisons. He says, "You might think that a new beer is the best thing you've ever tasted in your life... until you put it head-to-head against your actual favorite". Comparison is key in your tasting notes of a selected beer style. Also, you'll want to keep comparative notes with other tasters and alongside the brewery's website. Did you taste the same "bright citrus notes" in Real Ale's Lost Gold IPA that their website boasts? Maybe they're more proud of their beer than they should be. And the fun thing is that you get to be the judge of that.—KEVIN STILL



INTROVISIONAIRE: BLUE LIGHT BEAM SCHEME

This is the thirteenth and final chapter of a novel than began being serialized in 979Represent with the April 2014 issue and will be serialized each month.—ed

Ed would rule for a thousand years. The "highways" were completed in under fifty. Intraspace travel became a given convenience that went mostly unspoken just like good ol' gravity on Earth One. Peist's memory was cemented in time and space forever and never through paradox's of both. For you see just as the great man disappeared, he reappeared elsewhere...and nowhere.

The man came to in his basement room beneath Mrs. Gantly's house. Glasses in hand. He was screaming. Not a scream of terror however, a scream more of acceptance. A scream of completion. Of success and selflessness. His senses were so heightened and intense he was in full arousal without knowing it and was orgasming and had been for sometime and continued to do so for thirty minutes or so straight....It was the second most intense thing in his life. Second, to dissolving into blue light across the universe.

As his senses returned, his arousal dissipated into an unsettling realization that he was once again or still, he wasn't really sure, a failure in a basement. Whatever had transgressed was enough to feed his ego in such a way though, that even with the disappointment, he felt whole to some extent. More than he could ever remember feeling before.

A few more months passed by with Peist continuing his old habits with just a few more notches of enthusiasm. His works still went mostly unnoticed, but he had finally managed to pay Mrs. Gantly off. In fact, he eventually managed to buy the whole house from her. And being the nice guy he was and for all her help, he allowed her to remain at the residence in the same manner as before, right up to her dying day. Which honestly, could be any given day, but so far seemed to be a bit off still a way's off somehow. Peist didn't mind at all. It made him feel more natural having her there and as he claimed on occasion, even more inspired to some extent. You see, his invention did work. And his patent was a valid one. With a few well placed calls he found his way to an investor willing to pay for the trial tests. That investor was the United States Department of Defense, Homeland Security branch. The purchase was in a lease agreement, with him set to receive royalties each year from their distribution in the lower sectors. It was cheaper than therapy and medicine. Peist was set should he ever wish to travel abroad and study or play or both. He could do practically anything he wished. And as of late, that's nearly solely consisted of getting hammered at The Spiteful Drunk and chatting up Ol' Mo.

Introspection allowed man to get lost in his ego in such a way that made him the victim and hero always. It worked in such a way that made the ego happiest through tragedy and triumph. The wearer could only really leave and get the full experience by riding the journey through the end. Any other way would see the onset of near crippling depression. People, when prescribed, were informed of the potential pitfalls and almost always still submitted to the lenses. Whether that meant living through months and years of ups and downs inside their own minds or in their own ideal universe depending on who you listened to, until the heart could take no more and the wearer's life ride ends with the most intense contentment—the government's favorite non-

violent weapon.

Pacification was the way of the future and Peist had unknowingly done his civil duties above expectation and was awarded numerous pompous fluff medals with little to real significance but flair and pageantry. The ceremonies usually had good food and however. The bills were piling up and he needed to eat. He sold out. He now had the money to properly pursue the preservation of his arts past, present, and future in more elaborate manners than ever before. Though with a few exceptions he kept his art affairs small, local, and intimate. He felt it meant more that way. Oprah asked him once why he seldom frequented the affairs of the entertainment and military elite. His reply stumped most in the crowd, because he said he simply couldn't take the mingling and the early hours of the all day affairs.

Publicly, the government played down Peist's invention and their interest in it, while praising it at the same time. Privately, it was the bureaucrats' new favorite weapon to combat the problem of vagrancy and homelessness. To hell with actually helping them out, when they could give them something that would distract them on spiritual core level. What the public knew of Peist came from a brief public disclosure statement from the US D.O.D. which read: "Brilliant inventor signs deal for undisclosed sum with top brass for next level tech mentoring." That was it. He was an inventor. Officially he was nothing more. Most people initially didn't even learn his name. But the name Introvision was sung and cursed in the same breath throughout North American ghettos as their salvation and undoing overtime.

The light was right and Peist set up a trust for aspiring impoverished inventors and artists called Notion One. The idea being that the one notion alone of ego purging, was the ultimate goal of all true humble creative men. A process that could not be achieved till having first had the chance to thrive. It was an interesting notion and foundation that supported 13 poor, down-trodden would-be dreamers from across the world in an attempt to prove the greatness which lay dormant in most, but which was believed could be awakened and harnessed in light of opportunity and environment.

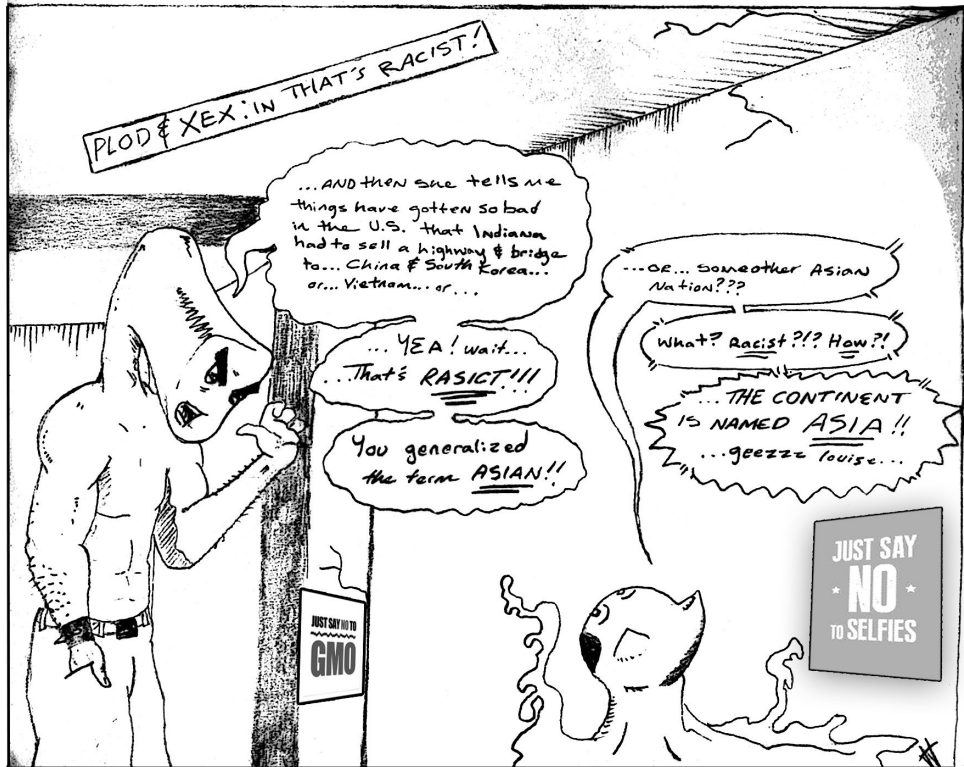
Theodore Peist was finally an inventor and a man of action (to some regard) in the public eye. He was the nobody somebody extraordinaire who lived and loved with nothing but hapless care. The world opened up its vulvus valley of sweet delight and encouraged him to suckle it dry, or at least do his damndest to. His love life consisted of high dollar back alley whores and pretty faced poor girls who he idealized as cherub virgins and pined for endlessly while keeping them afar as "friends". He found his niche. The world went on like this until his bones were one day buried in an unmarked pine box. Apparently he hated celebrity, and wanted no part of it in death. This would only further lead to his postmortem cult fame. The legend of honest Blue Light Peist lived on.

It was rumored that on the day he died a humming frequency was reported vibrating forth from the belt of Orion. It was reportedly quite catchy too... It went "Hummmmmmmmmmmmmmmmmmm".

THE END

— WILLIAM DANIEL THOMPSON





THE LEES OF M

In the wake of the mid '90s alternative rock commercial wave launched by Nirvana, Jane's Addiction, and Red Hot Chili Peppers, among others, many smaller bands without any real hope of commercial viability were signed up by the major record companies hoping to give their labels cultural cachet, to make themselves look cool to the kids and to hopefully at the same time catch some of that *Nevermind* lightning in a jar for a second or even third time. Knoxville, TN quartet Superdrag found themselves caught in the wave in 1994 when Elektra Records signed them based on the strengths of the band's debut album *The Fabulous 8-Track Sounds of Superdrag*. The band's first big single, "Sucked Out", was an MTV *Buzz Bin* and *120 Minutes* favorite. The band toured extensively, made a difficult second album that, by the time it was released in 1998, entered into a changed marketplace as the alternative wave had washed over in favor of electronica, nu-metal and the very beginnings of the new manufactured pop boom that would usher in the boy band era. Disgruntled, the band left the majors to release two more excellent albums for an indie, break up, reform and release one last hurrah in 2008. At that point, lead singer John Davis checked out, returning to his Nashville home to skateboard, paint and continue writing and recording songs at home.

Somehow his home recordings, as well as Superdrag partner Brandon Fisher's, turned into a project called The Lees Of Memory. The partnership took on a life of its own, culminating in the release of *Sisyphus Says*, the duo's debut LP on Side One Dummy Records, produced by Grammy award winning engineer Nick Rascilinecz. I spoke to John Davis leading up to the band's debut live performances at SXSW last month.

KM: *It seemed like you'd retired, just hanging out, skateboarding and playing punk rock. How'd you start this band?*

JD: I would credit Brandon for starting it up. I'm always writing music, band or no band, record or no record. I'm pretty much always doing something with music, even if it's just me and the 4-track. We brought the Superdrag thing back, made a record and toured it a little and it kind of fell by the wayside, it was a bummer, and I lost my joy. I had been doing Epic Ditch (a skate punk band with Fisher and drummer Nick Slack) which was totally just for fun and was a byproduct of skating the parks all the time. There's some records you listen to that get you stoked instantly. Like Black Flag's *Nervous Breakdown*, you know. You get knocked down and it will instantly pick you back up. That was the whole concept behind Epic Ditch, to make a band that has that effect. It was never going to be a touring thing or time-consuming. We made a few little EP's, a 7" and had some fun.

I have that record and I think it holds up with the other early 80s skate punk albums we all love.

It's basically just old dudes trying to prove we can still play fast!

Well, that ran its course. Nick is just a super busy dude. The other guys are busy with work and stuff and I was just writing what I wrote. I'd packed up a good many songs. Sometimes you get to the point and you just want to go throw your shit in the river. Music is a harsh mistress. You write and record stuff and you sometimes just don't know what to do with it, and you get bummed about it.

Well, Brandon wrote and 4-tracked a whole bunch of things. And I'm still basically using 1992 methodology. An old 4-track and a 58. If it's not a great song on the 4-track, it's not going to be a great song no matter where it is. If you can't make the statement with the 4-track then I question it.

But Superdrag was always very good about 4-tracking.

I always felt like it needed to be down. It didn't need to be in fine detail. If you're going to present it to other dudes you need to have a way to show it. With us, we'd then go from 4-track to 8-track with the full band, and then to the studio. We've just cut out that middle part of the process.

INTERVIEW BY KELLY MINNIS

It's easy when you record on the computer to take the initial demos and then turn those into the final product. As you just found out!

There's something to be said for that. The first attempt at something is sometimes the raddest. Even if you have bigger and better sounds later on, there's something always missing that the first version has. If you have a setup that lets you get it right the first



time there's an advantage to that. Brandon came through and wanted to record with me and he was psyched on how it turned out. I did one little overdub and he did the rest. I added the rhythm section, the synth and sampler, just some more added vibe. That was "Deliquesce". That was the first Lees song. He had the name and everything. After the first song turned out cool we were still, we hadn't truly joined forces as a band. We just played our first show in March!

It does seem to me that you were doing this just at home for fun and then it took on another energy on its own.

Absolutely. Even as we progressed. We got on a streak of writing and stacked up material. We didn't even know we were making a record, we were just 4-tracking. Maybe have some shadowy goal of selling it on the internet or something. Then fast forward, I'd been sending this stuff to Nick Rascilinecz. That's part of my process, I send him everything.

How'd you meet Nick?

He went to high school with Brandon! He might have been a year behind Brandon. The band he had at the time, they were called About Warning. There were like a thrash, D.R.I. crossover sort of thing. It was my first show I ever saw in a club and Brandon took me. He dated my cousin, that's how I met Brandon. He was tight with all those dudes, and Nick Murphy (guitar in the live Lees) he's like Randy Rhoads level on guitar. He was in that band too. This was in like '91 I guess. By the time we started making Superdrag demos with Nick in '94 we needed someone who could help us record, and Nick had an 8-track in the garage and we set it up in the practice space. He's been like a huge part of 85% of everything I've done. But he's so busy now that there will be times that I just don't hear back from him. One day, I heard from him out of the blue and he was excited. And he was like, "man, there's a record here! When we gonna make that record?" And I've said this before in other interviews, whether you think you're making a record or not, if he wants to make one for you then you'd be a fool not to show up. He's just on that level, no one gets bigger sounds. All the technical and musical elements aside, he's just one of the raddest dudes ever. He's so fun, and he just gets us, he knows how to record us and mix us, he gets it right.

MEMORY

But at that point we were like, okay, let's make a record. We had to do it guerrilla style between other people's projects. At this point Side One Dummy wasn't involved, we were just making this record. We got it mixed, mastered, okay, what do we do with it now? I just don't have the time or the fire to run my own record label. I respect those who do to the max, like Ian Mackaye or dudes that create their own industry and make it go. Between work, my kids, the family life, I don't have time. I barely have time to 4-track! So we were this close to just pressing it up ourselves. I thought we could just throw it online and let it be. But my friends who heard it were like "you can't do that!" We'd been doing the Superdrag reissues with Side One Dummy and it was such a pleasure to work with them, they're passionate about everything they do...

It seems with the Superdrag reissues that Side One Dummy had genuine respect for what you'd done. They seemed like fans to me.

Oh yeah, they are so legit. I finally got to meet them this month. Long story, but I ended up in L.A. recently spur of the moment and went by there to meet them. You know you like dealing with someone virtually but it was important to meet them in person. They're super cool. I finally out of curiosity sent them a Soundcloud link to this stuff and they hit me back the same day and wanted to do it. That turned things up another notch. Now we're going to have a proper release, make a video. The thing just kinda grew itself. We're just now getting around to being a band so it wasn't like we were out in the trenches killing ourselves to make this happen. It did a lot by itself.

So now you've got a handful of shows under your belt, did you get the band together just for these shows or is this something you might tour around a bit?

We got a couple of other things on the horizon. We're doing some Record Store Day stuff in Nashville. We did a few shows leading up to South By Southwest and then some shows there in Austin. As far as jumping in the van and going out for 30 days or something, we just can't. But there's some festivals and such coming up that we may do, stuff that makes sense. We're open to it.

I find it interesting that everyone in the reviews talk about you guys going shoegaze. You guys had that element 20 years ago, it's like you aren't doing some place brand new to you.

From day one that was always an influence. The other singles and EP's and such, there are songs on every Superdrag album that could be Lees songs.

And vice-versa. "Not One Second More" is a Superdrag song. I had your single first and I was surprised that the album is more mixed and not as one-sided as the single.

We wound up with twice as many songs as we needed and we picked our favorite songs. We never really had a shoegaze strategy or to piggyback on some kind of shoegaze revival. I got the flu and I had to miss three days of work in a row and all I could do during that time was watch *Twin Peaks*. Yeah, we are playing Jaguars and Jazzmasters and we work the tremolos. But what you are hearing is us aiming at that *Twin Peaks* vibe. "We Are Siamese" is supposed to sound like what Snoqualmie Falls looks like. My Bloody Valentine has been a big influence ever since I heard them. I bought that album because I liked the cover! It had a Jazzmaster on the cover. I had no clue. As much as there may be an MBV influence to me there's also a Stereolab influence, Spaceman 3, Yo La Tengo, The Jesus and Mary Chain influence, it goes back to ground zero of where we were at starting Superdrag. We just wrote as many songs as we could and picked the very best ones. We got 30 more and we're working on another record and it's completely different. It relates some to the first album, but some of it doesn't sound at all the same. I hope people are interested in taking the ride with us, I hope we won't bum anyone out that it's not really shoegaze.

It's easier to talk about it under these terms.

It doesn't bum me at all. I'd rather they write "shoegaze" than "this sucks we hate it". It's not an unkind thing to write.

STILL NOT DRINKING

It is sad to be typing this, but local beer man **Cameron Shults** is leaving the 979 for Bellingham, WA to go to work for **Kulshan Brewing Co.** Many of you know Cameron from once upon a time pouring drinks at Revolution and helping to bring Revs' beer selection to the forefront that it now enjoys. Still more of you may know Cameron from his time not just pulling drinks at New Republic Brewing Company but helping to take that label from a local tap-only enterprise to the status of brewery on the rise with bottling and canning operations. And yet still more of you may know Cameron from his activity with the local homebrewers group. However you may know him, you know that the Brazos Valley is losing one solid dude and western Washington is gaining a champ. We at 979Represent wish nothing but luck to Cameron and his future with Kulshan Brewing. Check them out at <http://www.kulshanbrewery.com/>

And in other business...

Last year we posted a brief interview with the founder/operators of **Brazos Valley Brewing** in Brenham. They are a fine new upstart offering a side with much variety, from stouts to browns to IPA's. I recently had bombers of a couple limited edition bombers BVB has on the offering: **7 Spanish Angels Coffee Brown** and **Tres Leches Stout**. Let's start with the former. For starters, it pours like coffee, smells like coffee, looks like coffee...coffee. It is brown in color but does not come on like a traditional brown ale. It's not dry, not biscuity at all, no nuttiness. It is a delicious lipsmacking maltbomb with an amazing amount of coffee bitterness and aroma, thanks to the addition of healthy amounts of Independence Coffee Company coffee. The latter...well, I hate to admit I've lived in Texas for almost nine years and have yet to eat tres leches cake. So I cannot vouch for whether or not those flavors are contained with the stout of that name, but the stout is a fine one, also very heavy on the malt. I intend to sit on a bomber for a bit and see if it develops after aging. Yet another fine offering from BVB.

I recently took on a couple of singles from **Grapevine Craft Brewery**. **Sir Williams English Brown** is perhaps the worst example of that style that I've ever tasted. For starters, it was sour. Like Berliner Weisses sour. A good English brown is gonna be nutty and brown. This one wasn't even brown, more like a light amber in color. Did I just get a can from a bad batch? Perhaps. **Night Watch Oatmeal Stout** was much better. Oily, dry, mealy. Everything you'd want in a good Irish style stout.

And a band field trip to play in Webster, TX at a dubious sports bar turned out to be a goldmine for interesting craft beers I had not experienced before. The highlight of the night was **Southern Tier Crème Brûlée Stout**. First off, I have to bitch real good about how every other major city in Texas gets Southern Tier distribution...except fucking Bryan/College Station. End rant. As you may recall, we at 979Rep all drank our fill of Southern Tier's **Pumpkinator** last year and I personally felt that it gave **St. Arnold's Pumpkinator** a run for its money. The Crème Brûlée Stout was suitably scotchey, sweet, caramel sticky and with just a touch of char. Excellent beer. I also rather enjoyed a couple pints of **Ballast Point Victory At Sea Coffee Vanilla Imperial Porter**. As much as I enjoy pretty much any imperial stout I just can't session them because they are way too heavy on the ABV. I'm no lightweight but a couple pints of 12% beer is my limit for an entire night. Tastes so good that you rue moderating. Victory At Sea is like a less concentrated version of a fantastic IRS but...less of everything. Less intense flavor, less alcohol but still quite pleasant. Finally a big beer you can drink all night! A session beer for dark beer fans. And finally I also took on a few **Illusive Traveler Grapefruit Ales**. I'm somewhat new to the shandy. I like fruity beers but I tend to like fruitiness to be an accent rather than a key feature. A shandy is a mixture and in most instances the underlying beer gets completely lost. In Illusive Traveler's case this is not true. There's a sharp somewhat sour hallertau hopped wheat beer below the sharp, somewhat sour grapefruit. It was rather refreshing and I'd love to have one or two of those this summer after yard work.—KELLY MINNIS

**FIND 979REPRESENT ONLINE ON
FACEBOOK & 979REPRESENT.COM**

SERPENT SKIN WOMAN IN THE IVORY HALLS WALKS WITH POISONED DOVES (OR WORR'S HEART)

Into the wild she walked. The tides crashed on the dunes in the horizon. Alcohol mattered not at this point. The moon lit the way as she stumbled into his arms and his arms and so on so forth. She laughed for attention, and the laugh was just as fake as most onlookers interest in her.

In her head she was beauty fleeing fast. She did not own it. Time had only allowed her to rent it. She had seen what a mere twenty years had done to her. That was enough proof for her that her "ravishing beauty" was in fact on borrowed time. So she partied, and learned to live more deceptively then ever—courting sometimes as many as five men at once. All the while being in a long term committed relationship for the sake of formalities. He was the guy she would show her family to keep them at bay. He was the guy that would fuck her, after everyone else already had. Of course, he didn't know any better. Though he assumed quite certainly from time to time based off of previous late night drunken romps with her post party that he was the rebound guy too. He was whom she would come home and settle for only after having been admired, fondled, perhaps even tongue kissed and then rejected at the bar for whatever reason.

She couldn't drink or handle her booze very well, and had a flare for the dramatic as a result which accompanied an unquenchable thirst for the stuff. She was going to be the smartest, fastest, hottest, loosest woman on the planet or at least in her neck of the woods—she figured—at least for the next few years. The lease on her beauty wasn't specific—there was a clause for an extension based on decent behavior befitting of a lady—but like most people she lived in the "NOW! NOW! NOW!" and never gave the thing a second look. Her fear of the ticking clock made her quite ruthless to those nicest to her, and her vanity saw kissing the butts of other insecure Cinderellas and Prince Charmings who she knew not, in hopes of being acknowledged by the other "beautiful people" for if but a moment. She would in just five minutes of conversation with such types, radiate a level of faux-sincerity and conviction that would make the devil himself blush.

If she could just remain sincere and full of compassion and not all just passions of the flesh she may have had a chance to thrill later on in life too. But no, she wanted it all regardless of consequence, and since being a good person had nothing to do with looks, she didn't bother. Why waste her time? That was for stupid ugly people who couldn't fuck right. The uptight dicks with their pussies in a bunch over folded towels. No thank you.

Hate could make her cum, just as much as greed. She ruled the

scene in mind, but in reality it was only a series of strangers' dirty sheets. Despite her caution she caught syphilis at age 27 from a bad drunken truth-or-dare scenario with some business suits. They dressed nice, so no raincoats were needed and kissing was okay if they "drunk"... "Just having some careless fun...that's all", so long as there was spitting...

By 33 she looked 40, and by 45 she looked a mean 60. She still chain smoked and her voice was now as raspy as ever. Her yellow teeth and descended vagina were her calling card for when the number on the stall no longer worked. She had multiple degrees mind you. She was "worldly", and "sophisticated" and other fancy words for dirty slut. She wore only the most expensive whore attire, and bought only the nicest sex toys. Everything was leopard print and she didn't care. Her dungeon chest was full, but her child's room was empty. She was always too busy screwing everyone else over and having fun without regard that her wombs eventually dried out and the only cribs full were abortion cribs.

She was strong, she was woman. She was whore. She didn't need anybody, but money and a career. God be fucked. Her house was always empty and no one ever visited. It was too depressing. She was a good lay dried up and defected but the whore recall plant had shut down and left her running on autopilot.

Her breasts now hung to her knees, and even flashing the pizza boy seemed to only lead to screams of disgust and panic. But she was still ready, single, and good to go... though her hips were now weak and her hearing quite gone. She may not have a family, or friends that respect her, but she has a career that keep her from being too lonely.

She hums to herself and looks in the mirror, and again sees no one to take pride in any of her work. No one to look after her when she can no longer fuck worth a fuck. The animal graves in the garden grow, because the "good girl" was really just one dirty ho who didn't understand the meaning of things like trust, love, or loyalty. Instead all she knew was lust, deception, and mayonnaise. Wide empty stares, with a China doll smile, pink paleness for the horny masses man and woman alike to pick apart. So long as the vices flow and the conversation never moves past her. She'll fuck you for a compliment, and tell you you were shit. She's a business working woman with no time for silly notions of love.—WILLIAM DANIEL THOMPSON



FREDTECH

**GUITAR REPAIR
MAINTENANCE
SET-UPS**

979-450-3719

FredTechBCS@gmail.com

LIGHTER SIDE OF NUTHIN'

WELL MR. SNAKE,
WHAT DO YOU
THINK?

SSSSS
...I THINK
YOU'VE
LOST IT..
SSSS



www.idiotboxeffects.com





DON'T TAKE YOUR GUNS TO TOWN

Years ago, I was in a fight at a punk rock house party. This wasn't my first or last fight and yes, I "won". Why I recall this fight is because the kid who was hosting the party's mom had me brought to the kitchen afterwards. Yeah, this is all

pretty weird looking back as an adult. Anyhow, I was brought in by her two sons and a friend and just like in some crazy action movie where everyone wears trench coats, sunglasses and it rains all the time, she nods at them, tells them to leave me and invites me for a cup of tea in a gold detailed Moroccan glass. I shit you not.

I'm drunk as fuck and still pumping enough adrenaline for Wres-tlemania as I try to hold on to this delicate glass with bruised knuckles and sore hands. She calmly asks me what made me so upset I felt the need to fight. I politely tell her because "That fucking asshole pissed me off." Or something of that nature. She looks at me with a collected, but seemingly stern look and says "So you feel the need to inflict bodily harm on those that "piss you off"? You think it's okay to hurt people because you're hurt-ing?"

I don't need this shit. I'm young, drunk, pissed off and I'm not ready for a Dr. Phil moment. I say "Listen woman, I don't need your fucking tea in your fancy fucking glass and I don't need someone to tell me how to live my fucking life. You have no fucking idea."

"Actually I do" she replies. "I'm sorry if I offended you, maybe I was far too direct. You see, I'm going back to college to become a psychiatrist. It did upset me that you decided to fight someone in my home at my son's party but instead of punishment I de-cided to find out what caused your reaction. I'm genuinely interested in your response. The tea is what I drink everyday and the glasses are for my guests. I wanted you to feel welcome and that here would be no judgment."

I looked at her and asked for more tea.

Over the course of what I can remember from our conversation, I'd get unruly with her pressing questions and then answer them

shamefully. A bad past and a hard night of drinking would leave me crying at the end, put to bed in her son's bed and then awak-ing to breakfast being cooked.

I never saw her again. I wish I had. I think a part of me was embarrassed. One doesn't show feelings or weakness. I wish I could say that it changed me then, but it didn't. I actually only got worse. Far, far worse. It's almost 20 years later I begin to value her words.

Recently, I was recalling some ol' glory days fight stories to some friends when deep down inside me, something wasn't feeling right. I went home with the haze of some impending doom on the horizon not having any idea what it was. As I retraced my steps I realized it was just that. The fights. Upon reflection, I didn't feel good about a damn one of them. Whether it was a fight where I had been wronged or a fight I had won, I couldn't make myself feel good about one of them in hindsight. At the time and even in the years that followed, I had always validated the behavior somehow. I am actually pretty good at fighting. Not only can I throw a good ol' haymaker, I'm remarkably good at getting the shit beat out of me as well.

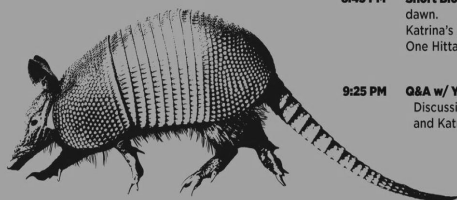
If you've never had the absolute shit beat out of you, if you've never been scared shitless and somehow knocked out the biggest guy there, then you haven't been in a real fight. I picked fights. I started fights. I fought for friends. I fought for strangers. I had many drunken and drug induced brawls. I can tell you, I wasn't in the right for any one of them. Okay maybe the last one but there's a point that that one's not here to make.

Aggression makes me uneasy now. Getting hit hurts as you get older, no matter how tough you try to be, it does. Looking back, I wish I could apologize to those that had to deal with my wrath. I wish I could tell younger me to knock it off, but I know I wouldn't have listened. I know if you're the same you won't either.

Just try to fix the wrongs you do. Understand the aftermath of when you've burned a bridge. There'll come a day when it starts to hurt. When you begin to wonder why you're doing what you're doing. And maybe, just maybe there will be a quiet little old lady waiting to offer you a cup of tea.—CREEPY HORSE

TX

INDEPENDENT FILM FESTIVAL 2015



Schedule Of Events

Friday

- 7:00 PM** **Short Block 1**
The Bounty Hunter
Shine
No Man's Land
Mimepocalypse
The Clean Sneak
Look Behind You
Passenger
- 8:30 PM** **Introduction of Mr. Ya'ke Smith**
- 8:45 PM** **Short Block 2**
dawn.
Katrina's Son
One Hitta Quitta
- 9:25 PM** **Q&A w/ Ya'ke Smith**
Discussion of dawn., One Hitta Quitta,
and Katrina's Son

Saturday

- 2:00 PM** **Feature:** Wild in the Streets
- 3:00 PM** **Workshop 1 - Crowdfunding**
- 4:30 PM** **Workshop 2 w/ Ya'ke Smith**
Directing your Actors
- 6:00 PM** **Dinner Break**
- 7:00 PM** **Feature :** Sweethearts of the Gridiron
- 8:30 PM** **Short Block 3**
Nico's Sampaguita
The Uncanny Valley
Always
Night Noise
Making Up
An Arm and a Leg
My Hero
From 5 to 1
Shotgun
- 10:00 PM** **Awards and Closing Remarks**

OI I MIGHT MURDER YOU MR. HERNANDEZ

I hate you. Mr. Pablo Hernandez, who is playing his Latino music way too loud. It's 2:45 A.M. and I really want to kill you.

"2:45 in the fucking morning, and Mr. Hernandez is an asshole." I repeat this in my head, over and over as I lay in the dark; surrounded by my castle of too many pillows and my giant white comforter. It's perfect sleeping weather and I can feel the slumber on the tips of my fingers. I'm startled by the same fucking song my fucking neighbor has been playing for the past two hours. Is it the same song? I don't know? It all sounds the same to me at this point. Every song has the same fucking melody, and the same Spanish words. It's stupid. The bass rattles my windows, as I picture myself walking across my yard with a pair of chopstick from my order of Orange Chicken, caked with Orange Chicken junk, and plucking Mr. Hernandez's stupid little eye out; I want to watch him squirm around in agony. This will make me happy at 2:45 in the morning.

3:00 A.M.: My eyes have become beyond heavy; I can feel the purple bags begin to form under my poor droopy eyes. I really just want Mr. Hernandez to die at this point. Him and his stupid friends. I think there are three of them. From what I can tell, one is named Edgar, another is named Juan, and the third I think is Stanley. Stanley and Juan are the loudest. Stanley has a lisp, and Juan sounds like his nuts haven't dropped yet. Edgar doesn't talk too much. I like Edgar, I think I'll let him live. I can't keep my eyes open anymore.

Body uP, miNd lost. Limbs LLost...Blankets burn-, Purple SoHES ON Light feet, shorts. cOlD handle in hand, flying WET grass on yards. Stars fall frOm grACE and there they are. Mmmen with bellies of beer, like grillIng meat. Carp men. Sheep men. sad men. Yell. YELL!!! no. Breath.no. My voice? my mind? Where ismy mind?

LightsLightsLights... Sweat streaked faces. Dirty brown Dirt eyes Devious grins and sexual fingerz..stop grin/ing. They whistle. stop whistling.. Oh, those poor poor fools; Dissipating yellow smiles. I land.. He can see.. Cold Hard Core He reaChes. Greedy grabbing grimy fingerz. Lightening smooth swing and Juan. Screaming. YELLING!!!!sshhhhhhhh, juan. Jab that VelVet aluminum IN juan-Belly. He fell frOm the clifz;marvelous. Good bye, juan. StanlySillylittlest... silver Electric, brown bones blatantly breaking beneath stanlys face....goodbye staNly, soft stanly. Edgar, dear SWEET silent edgar, says nothing. How stunning, glowing silent edgar, shOO edgar, shoO! Run run run runrunrunrun. And here,THAT FUCKING STEREO. Please stop please stop! please

please! pleeassee. I cry and plead. I raise the bat. I am god. I am the hand of god. BeAuTifUl gOd of sIlENCE I smile. I win. I. Mr.Hernandez I win. Nothing goodbyes slither like snakes flying over SeaS Of green in Purple shoes. Oceans blades of greens. Silence runs over oceans. crawl into bed, gIRL. Hear Nothing. It's gorgeous. Isn't it, girl. It's BeAuTifUl. Godly body free falls into oblivion. Like ungracious stars.

My heart skips a beat, my window startles me as it rattles to the beat of some bullshit I can't even understand. I glance at my alarm clock; 3:30 A.M. I can't take it anymore. Rage fills my soul, and the burning hatred fuels me to get up and out of bed. Shoes appear on my feet, a shirt on my body, and shorts to cover my ass. I storm out into my lawn and cross the border of my home into his. A makeshift flood light illuminates this porch, and there they are, all four men lounging about with their bellies full of beer, and the smell of BBQ hangs heavy in the air. I walk straight up to Mr. Hernandez with a sour look on my face, and before I could even utter a word, he yells "Hola! Come, come drink, eat, come celebrate my wife!" I soften up a little bit. I knew that Mr. Hernandez's wife had cancer, and probably wasn't going to live for much longer. I ask him "Please, Mr. Hernandez, please turn the music down, I have work in the morning and I can't sleep with the music and your friends being so loud." He looks at me smiles and turns his tiny stereo down, and tells his friends to shut up in Spanish. I then ask him "Now, what about your wife? How is she doing?" It's 3:30 in the morning, and I've decided not to murder anyone tonight.

Mr. Hernandez tells me about his wife being in remission, and how he was so happy she wasn't going to leave him alone in this world. He said "without her, I am nothing, without my Alma, there is no reason for me to exist." His voice cracks, and he sniffs; he wipes away his worries and pre-mourning-sorrows that fall from his eyes. This makes me tear up a little. Having a man cry out of joy for his wife; she will not suffer, she can live with a bit of peace. I congratulate him for his wife. He offers me a beer and begins to tell me the entire story. I tried to tell him to save it for another time, that I had to work in the morning, but he kept going on and on, and after my fourth beer I encouraged him to keep talking. Before I knew it, I was thirteen beers deep, two tacos in, and singing in Spanish to a song I have never heard before in my life. Alma will be home in two days, where she will live a much longer life, and I will not be going to work today. It's 7:00 A.M. I'm drunk off my ass with half a taco in my hand and somehow back in my bed still singing a Spanish song I've never heard before.—JESSICA LITTLE

LOUD! FEST
MAY 14-16, 2015

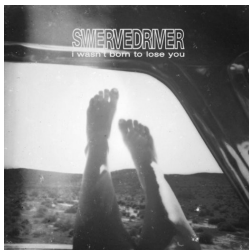
The poster features a dense word cloud in the background. The words are in various sizes and orientations, creating a textured effect. The text "LOUD! FEST" is prominently displayed in large, bold, black letters, and "MAY 14-16, 2015" is below it in a similar but slightly smaller font. The word cloud includes names of bands and locations, such as "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "HEL RAZOR", "LINUS PAULING", "QUARTET", "MYRA MAYSELLEGO", "MARLEY", "THE SQUEEL TRUTH", "HYDROMEDUSA", "BOES BATTLE", "DORNGEN", "BAME HEN", "BAXED MAXUES", "THE SHUT UP", "ATARIKATI", "WARMOTHER", "ODD FOLKS", "LUDA", "MOTHRACIDE", "PINK EYE", "SLOW FUTURE", "A SUNDAY DRIVE", "PROJECT BRXXM", "GOLDEN SOMBERED", "CHANNEL B", "HOLDER", "MODERN CONVENIENCE", "SKYACRE", "THE EX-OPTIMISTS", "NEGRA-OFFICIAL", "DISTANCE", "HERE", "CHARGER", "ATX", "FROM BEYOND", "FUNERAL HORSE", "THE ZNATORS", "MUTANT LOVE", "JT HABERSBAAT", "ALMA AS", "THE BLOOD ROYALE", "VENOMOUS MAXIMUM", "GIRLAND", "LESS LYCKER", "MODFAC", "DAKKAJU", "ASS", "STEREOTYPE", "BALACITO", "MORQUE", "LEGION", "

RECORD REVIEWS



Blue Bear
Vacations

In the mecca of pretentious hipsters and a vast sea of talented and untalented artists, Austin's Blue Bear has stepped out and found a spot under Austin's city lights. *Vacations* is an array of melodies stacked upon acoustic melodies; it is Americana psych swirled in folk. Ardent vocals harmonize in such a way I literally stop what I'm doing and listen. "Come on Home" begins as the epitome of folk, but cracks into a 1960's Californian Americana intonation. It's beautiful; layer after layer. "Ants on the Wood" kicks off with a Coldplay vibe, but quickly brings us to Blue Bear's brilliant haunting harmonizing sound. This is the song that amplifies the folk/psychedelic quality we fall in love with. It's a gorgeous change from the same acoustic rhythm that folk is famous and famously annoying for. "Too Late to Go Home", again, great harmonizing, but this song has a blues-like rhythm, something I wasn't expecting, but am incredibly grateful it was arranged in such a way. Imagine Ray Lamontagne and the Alabama Shakes birthed a cub and named it Band of Horses. Cross breeding gave us "Too Late to Go Home." Let's all be for inter-generational baby making! Blue Bear has created a sound that separates itself from bands like Fleet Foxes, The Lumineers, Andrew Bird, and all other folk Americana. *Vacations* keeps the attention and invites a longer stay.—**JESSICA LITTLE**



Swervedriver

I Wasn't Born To Lose You

Bands who break up only to reform years later do so usually for a couple of different reasons. 1.) Perhaps they still have something to say that they weren't able to say before for some reason or another and 2.) because they are broke as shit and need to stoke up the bank accounts. You would be surprised to note that I don't find the latter reason to be an unworthy cause. I'm not the "sellout" type that will give grief to an artist for having a profit motive. It's hard out there for a pimp. In the case of British indie rock outfit Swervedriver I believe the former is the motivation

reforming. The band drifted apart after an initial 10 year run that saw the band release four albums and a dozen singles on various major and independent record labels. The band saw their fellow Creation Records brethren My Bloody Valentine, Slowdive, Teenage Fanclub and especially Oasis hit the big time in Britain and the rest of the globe while Swervedriver struggled. Frontman Adam Franklin began a solo career with mixed results but the cult of Swervedriver would not be quieted. In 2008 the band reformed and toured to much acclaim. Last year the band announced that not only would it tour again but the release of a new album was imminent. That album is *I Wasn't Born To Lose You*.

This album proves that Swervedriver still has something to say. The first three songs come on strong like the mid-period of the band, mixing languid vocal harmonies, warbly guitars and shuffling drums. "For a Day Like Tomorrow" in particular has the grandeur of former high marks like 1992 single "Duel" but without the same urgency. That is the pace for *I Wasn't Born To Lose You*. It never rocks balls out like "Son of Mustang Ford" or "Never Lose That Feeling" but has that 1995-98 feel the band evolved towards. The band's feel for intricate guitar interplay, like on "Everso" and lead single "Deep Wound" carries the day. "Red Queen Arms Race" is a bit of a new path for the band, swinging waltz time with crunchier guitars and psychedelic vocal effects, coming on like 1967 The Who and like their mid '90s Britpop contemporaries. It's a welcome change to break up the beautiful but downbeat mood *I Wasn't Born To Lose You* occupies.—**KELLY MINNIS**



Public Service Broadcasting
The Race For Space

Calling Britain's Public Service Broadcasting a two-piece rock band would be a disservice to the layers of sounds they construct, just like calling them an electronic group would be injustice to the pure moments of rock joy which periodically burst out of songs. J. Willgoose, Esq. and his army of synths, samples, and recorded elements provide the foundation for his guitar and Wigglesworth's drums to play over and complete the arrangements. The music is similar to some of the latest Daft Punk output, with less of a dance club-vibe and more tightly focused songs. PSB doesn't use robot voiceovers or guest singers but instead rely on documentary and archival clips to narrate the action of the songs. The vocal samples are not gimmicky and placed tactically to match the rhythm of the song. Each track on *The Race For Space* tells a different story of the

decade-long competition between the United States and Soviet Union to reach the moon, beginning with Kennedy's speech at Rice University beckoning support for space exploration and following with key moments after. "Gagarin" is a hook-driven funk and horns smash that celebrates Yuri Gagarin's successful journey as the first man in space, "Fire In The Cockpit" is an eerie synth drone about the failure of the Apollo 1 mission, and "Go!" is the head-bobbing rocker that at last brings man to the moon for the first time. PSB goes for a different mood for every song, taking care to deliberately represent in the music what the moment was about. On album standout "The Other Side", which portrays the story of the Apollo 8 lunar orbit experiencing a communications blackout from Mission Control (meanwhile waiting anxiously for the radio signal to re-connect), the music lowers to a whisper and then completely cuts out, to make the listener also feel the same sense of anticipation. It's moments like this that PSB really capture the triumphs and lows of the space race, and the music is a fun listen as well.—**TODD HANSEN**



Courtney Barnett
Sometimes I Sit and Think...

This album has been getting quite a lot of worthy buzz on the internet over the past month, even weeks before it came out. Courtney Barnett has an energy in her lyric-writing and music that is a rare bird right now. She may be similar to early Liz Phair or Sheryl Crow with less Stones-style grooves and more grunge guitar. The lead single "Pedestrian At Best" is a prime example of what she can do. The track is immediate and unstoppable, with Barnett spewing out the words without time to take a breath. The style of her singing can sometimes be less melodic and more talking-in-tune, which fits her witty-sentence constructions nicely. In two lines on "Kim's Caravan", a slow-burner and my favorite on *Sometimes*, Barnett sings "I said The Great Barrier Reef ain't so great anymore! It's been raped beyond belief, the dredgers treat it like a whore", just one example of her playing with the rhyming, consonance, and rhythm of the words throughout the section. Fitting of the album's precise title, Barnett has the tendency to write seemingly everyday mundane details into songs, such as the price of coffee in the low-key ballad "Depreston", noticing the little side-effects of relationships and events to really flesh out the mood. Whether the song is upbeat or chilled out, her witty specific tales have a way of pulling you in while your foot is tapping along. The rest of the band is also good about providing space when it is needed or just blasting away with her. *Sometimes I Sit and Think, and Sometimes I Just Sit* is a great rock

songwriter album that holds your attention from start to finish.—**TODD HANSEN**



Torche
Restarter

Torche is a four piece from Florida that often gets lumped under the doom and sludge and stoner banners of metal. Personally, I think the best genre descriptor for Torche's sound is "smile-core"—these guys play hard and fast with thick guitar drones, but they seem a bit overly pleased with life to leave listeners feeling anything but optimistic. *Restarter* (released February 24, 2015 on Relapse Records) features elements of sludge and doom (though I don't see much stoner metal) while still functioning primarily as a straight forward downed heavy rock record. Tracks like "Bishops In Arms", "Loose", "Blasted", and title track "Restarter" harken to Torche's overly giddy previous record, *Harmonicraft* (my favorite Torche release), and defend my declarations of Torche as a "smile-core" band. Torche has also been labeled as playing "doom-pop", which is most evident in these three tracks. Fast with a low center of gravity, these tracks blast through heavy riffs and up-tempo bass with a *Parks and Recreation* candy-sweet almost comedic tone. Opener track "Annihilation Affair", as well as "Minions", "Believe It", "Barrier Hammer", and especially the bonus tracks on the Deluxe Edition, slow things down, revealing Torche's sludgier, doomier, dirtier side. These tracks also feel reminiscent to the lead singer and the original guitarist's first band *Floor*, whose 2014 reunion album *Oblation* (Season of Mist Records) is the best doom-album Torche will never release. Certainly, these are two different bands, but as a doom band *Floor* delivers harder and heavier than Torche. As a "smile-core" outfit - firing the lines between stoner vibes, doom tones, and crossover metal - Torche delivers their best material on albums such as *Harmonicraft* (2012) and *Meandralath* (2008). So, for the sake of this review, where does *Restarter* fit into this early Torche / *Floor* mix? *Restarter* serves as a guide post pointing to better more profound releases from this band and their members. I like *Restarter*. It's a good record. I'll own it and relish it and hopefully pump a happy fist at a Torche show this year, but *Restarter* pales in comparison to the real joy these musicians have created together and with others. I give *Restarter* a solid 6 out of 10, with a possible bonus point for directing me to *Floor*'s discography, which is absolutely ridiculous.—**KEVIN STILL**

CONCERT CALENDAR

4/2—The Vintage Ramekins @ Revolution, Bryan. 10pm

4/3—Angry Beards Live Podcast @ Arsenal Tattoo, Bryan. 6pm

4/3—Roxy Roca @ Grand Stafford, Bryan. 9pm

4/3—Take Us To Tomorrow, Seven Circles, Volinda, Drunk Puppy, The Ex-Optimists @ Revolution, Bryan. 8pm

4/4—Cindy's Birthday Show with **Girlband, Mutant Love, J Goodin** @ Revolution, Bryan. 10pm

4/10—Chillfest @ Starlight Ballroom, Snook. 7pm

4/10—Friendly Savages, Taylor & The Wild Now, Duncan Fellows @ Grand Stafford, Bryan. 7pm

4/10—Lions Jazz Festival @ Palace Theater, Bryan. 7pm

4/10—Texas Independent Film Festival @ Rudder High Performing Arts Center, Bryan. 8pm

4/11—Lions Jazz Festival @ Palace Theater, Bryan. 12pm

4/11—Chillfest @ Starlight Ballroom, Snook. 7pm

4/11—Texas Independent Film Festival @ Rudder High Performing Arts Center, Bryan. 8pm

4/11—Trout Fishing In America @ Grand Stafford, Bryan. 8pm

4/16—Crizzly, Antiserum, Laxx, Internet Famous @ Lakeview Nightclub, Bryan. 9pm

4/18—Steve Moakler, Ben Dandaher, Corey Kilgannon @ Grand Stafford, Bryan. 8pm

4/18—Dives, Something Fierce @ Revolution, Bryan. 10pm

4/24—ASS, Saint Crusher, Satannabis, DDA, Mutant Love @ Revolution, Bryan. 10pm

4/25—9th Annual Gender Bender Ball @ Halo, Bryan. 9pm

4/25—Velcro Pygmies @ Boulevard 217, College Station. 9pm

4/26—Brazos Valley Derby Girls vs Texas Outlaws @ VFW, Bryan. 6pm

4/26—Mic Check Prom @ Revolution, Bryan. 8:30pm

4/30—Author, Odd Folks, The Ex-Optimists, Ottoman Turks, King & Nation @ Revolution, Bryan. 8pm

5/1—Hazy Ray, The Conglomerate @ Grand Stafford, Bryan. 7pm

5/1—Pat Green, Judson Cole Band @ Hurricane Harrys, College Station. 9pm

5/2—New Republic 4th Anniversary Party with **The Docs, Contradiction, Brice Woolard Band** @ New Republic Brewing Company, College Station. 12pm

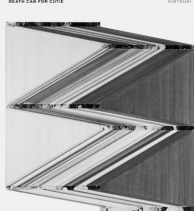
5/7—The Vintage Ramekins @ Revolution, Bryan. 10pm

5/8—The Docs @ Boulevard 217, College Station. 9pm

5/14-16—LOUDFEST @ Grand Stafford & Revolution, Bryan. 8pm

5/29—Lone Star Metal Showcase @ Grand Stafford, Bryan. 8pm

DEATH CAB FOR CUTIE



Death Cab For Cutie
Kintsugi

perfect break up album. I would suggest a listen through of the album just for the sake of the lyrics. *Kintsugi*, the art of repairing what is broken with precious metals to highlight their flaws, is without a doubt the perfect title for this album. Ben's story he is telling in this album is the story of putting the pieces back together after a divorce, but at the same time the band is putting pieces back together after a long four years. It might be Death Cab's worst album, but it's still a better break up album than anybody else has released in years. —*JOSH AARON WILLIS*

The newest release from indie rock kings Death Cab for Cutie marks their return after no new substantial releases since 2011's *Codes and Keys*. This has been one of the more anticipated albums of 2015 since it was announced that Death Cab was in the studio exactly a year before its release. One year? Yes. They began work on this album in March of 2014 and now here a year later we're able to listen to the fruits of their labor.

Over the years Death Cab has set a precedent of creativity. Albums such as *Transatlanticism* and *Plans* were sprinkled with catchy guitar riffs, extremely creative drumming that never left you bored and singable bass lines. All of these of course accompanied by the genius lyrics that frontman Ben Gibbard seemingly had no trouble coming up with. *Kintsugi* falls very short in comparison. Out of the entire 11 song album, the only tracks I truly felt like I was listening to Death Cab on were the few singles they released. Everything about this album felt so cookie cutter and plain, it did not meet the standard that Death Cab has set for themselves over the years and I don't know that with time it will grow into an album I can love either. On the plus side, Ben Gibbard's lyrical work on this album is excellent. While accompanied by lackluster music the lyrics were still haunting and thought provoking. Ben, on the tail end of a divorce, has written what in my mind might be the



King Pelican
Matador Surfer

This album of instrumental surf music by the long-time San Antonio band won't disappoint fans of the genre with its focus on upbeat tunes. King Pelican has honed its mix of retro surf sounds reaching back to the Sixties and the heyday of the Ventures through the revival in the Nineties with the likes of Los Straitjackets through the contemporary surf of today. The best of the ten instrumentals is the rip-roaring romp through "Surf and Drag Twist." The tune skitters and leaps with playful guitar runs and infectious drums. The next best cut is either the title cut or "Stringray" – both sound familiar and fresh.

Matador Surfer is the band's first full-length release on Deep Eddy Records following a 2012 EP *The Good, the Bad, and the Reverber* on Stringray. Surf's up! — *MIKE L. DOWNEY*



FRIDAY APRIL 24TH

ASS SLANT CRUSHER

SATANNABIS

D.D.A.

9PM

MUTANT DOVE

REVOLUTION

DOWNTOWN BRYAN

221 S MAIN ST