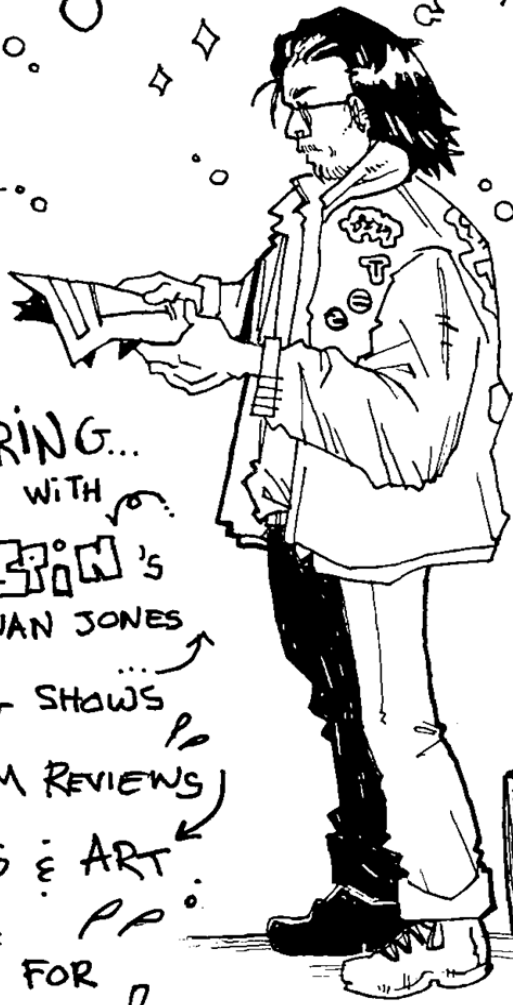


No. 2
JAN 24
COSMIC
ZINES
COLUMNS

GROUPIE

"your companion to the fine arts"



NOT THIS
S*+T AGAIN...

FEATURING...
INTERVIEW WITH
TAILSPIN'S
BRENNAN JONES
UPCOMING SHOWS
→ ALBUM REVIEWS
COMICS & ART
LOTS OF
LOVE FOR
G.24!

PRINT
OF

\$5

HEY THERE BANDS, FANS, AND
GROUPIES ALIKE!

You might remember Groupie 1, a meek little art project I made available on a limited basis a few months back. My goal then was to tell my story of my baby steps into the hardcore world of Columbus, but since then a lot has changed. Now, I'm ready to really unfold this zine into the community-based public journal it was always meant to be, an open invitation to follow me through my musical adventures with the bands and the city I love.

We live in hard times right now, and I understand that *silence=violence*. I plan on giving back to the community by donating a portion of zine proceeds to PCRF, a charity supporting humanitarian work in Palestine. I urge you to make personal donations if you can and educate yourself and your peers on the atrocities currently happening in Gaza. Free Palestine and remember that knowledge is power.

I'm always looking for collaborators! If Groupie sounds like a project you wanna get in on (especially if you're an OSU/CCAD student), you can reach me at cosmiczinecbus@gmail.com or on Instagram at @ccosmosiss.

GOOD TIDINGS TO ALL,
AND TO ALL A GOODNIGHT,

ELLIOTT



WHERE WHAT AND HOW I'VE BEEN LISTENING

OCTOBER '23 - DECEMBER '23

OCTOBER 31ST @ Dirty Dungarees

Dungs and the performing bands once again do an exorcist's work capturing the spirit of the scene and keeping it animated for this awesome show. Columbus all-stars **SALT** joined **Crovel**, and newer bands **JxPxRxMxS** and **Tailspin** for a truly *demonic* night, not to mention the incredible battle between **Sawmill** and **Huff**. The costumes really pulled everything together, nowhere else could I expect to see a gnome shooting the shit with the Joker over the new Drain album. Shout out to the organizers and Jack Beighley for his incredible poster. Check out **Dead Beat Media** on YouTube for a full recording of each performance (excluding Sawmill and Huff, unfortunately).





LEBA

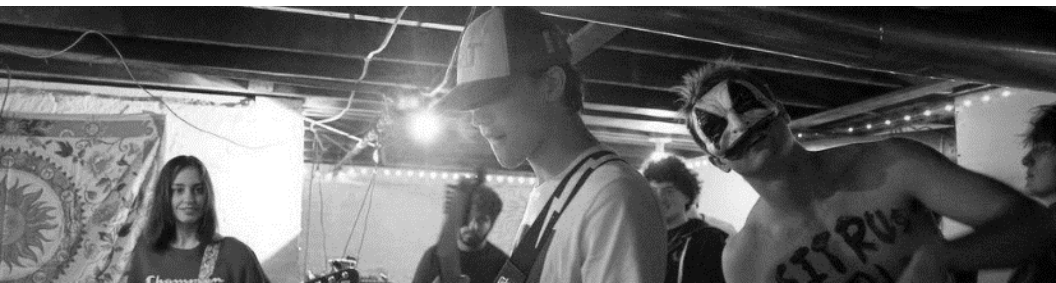
I'll be the first to admit that I've been a big **LEBA** fan since I first heard them live on September 28th. Their sound is devious and resonant, an auditory collage of violence and liberation that radiates the brutal excitement of the Columbus scene. Their show on January 27th, 2024 @ Dungs is an immediate RSVP, alongside Akron's **Sown**, **Big Time Sniper**, **Sawmill**, and **Invasive Species**.

Their EP, titled "**Demo 2023**" is available on Spotify and acts as a sweet 8-minute sampler of their gritty, quirky noise. Find them on Instagram under **@leba_hc** and catch a show!

Decapitation in the food court

Decapitation in the Food Court is a band from Urbana, IL with a warbling, soulful, and highly electronic style that feels like hydro-dipping your brain. Their 2022 album "**The Bottled Air and Its Perpetual Prey**" makes heavy use of sampling to add a Midwest-emo twinge to their ditty, whimsical electronica, which is contrasted with heavy and poetic lyrical work. Tragic, introspective, and packed with chronically online relatability, psychosis hasn't sounded this good since **Of Montreal**.

Catch them live at Dungs on January 20th, 2024, or find them on Instagram at **@decapitationinthefoodcourt**.





TRUST THE PROCESS

SHORT ESSAY

“Do you think there should be a pause between ‘where’s your spine at / motherfucker’, or should I just go straight into it? Can we try both?”

The vocalist keeps his lyrics in a worn down, pocket-sized notebook. He holds it open with a Diet Coke can and asks me to borrow a pencil. The drummer tosses a broken stick off to the side, and the boys are trading guitars again to get the bassline right. I’m sitting in a plush chair off to the side in true groupie fashion. It’s hard not to feel like Knives Chau, so I’ll keep my comments till the end and scribble in my own, pocket-sized notebook. Watching a concept turning real in the art world is like witnessing a childbirth: super awkward if you aren’t the mother or the obstetrician. Even the band members exchange glances as the song starts to form and hope that it doesn’t hold the remnants of any inheritable diseases.

These illnesses are commonplace in music (or any form of art, really). There’s a running theory that sadness, anger, or mental unrest breeds the best kind of music, especially within punk spaces, but more often that not music without a steady foundation struggles to get off the ground. The songs most of us listen to are scant survivors; the bands that pull through must fight miscommunication, creative differences, and each members unresolved and unyielding personalities. Being a band and creating something that works takes more than just friendship, it’s an act of family: family that tolerates misgivings because they can’t just step away, move out, abandon the project. They booked the show, made a down payment on their hourly practice fees, and each poured blood into this music baby.

I’m not just saying that to be cutesy, from the one chair in the whole room I watch these boys crowd around the vocalist’s notes like swaddled Jesus in a nativity scene. They split off, the bassist cracks open a drink, the guitarist bows his head and strikes a chord.

“That one sounded good, I think. I think that’s the one.”

The drummer doesn't love the song title but it's not gonna budge, and the others know it. It's another one of those little compromises; somewhere between ten and five-hundred little compromises go into each song. One of the most significant things about being in a band is letting go of the iron-clad grip solo artists tend to have on their vision, their worldly perception. When you're in a group, it's okay to loosen up and let someone else's vision shine through. Though they'll never admit it, these boys are each other's biggest fans, and they put their trust in each other for each strum, beat, and rehearsal. In a lot of ways, it's comforting to not have the artistic process just fall on the shoulders of one person, and it makes the act of creation more accessible to people who, self admittedly, can't do it all.

Though it takes the pressure off, there's still a nervous current flowing through the air. I follow the band through the week, culminating in the show where they debut this new song. Their rock baby, now born and unprotected, will have to face a turbulent sea of publicity as a fully realized creation. Sure, practice helps, but no simulation can really prepare an artist for having work on display for the first time; it's baring your soul, it's gut wrenching, it's another hurdle that keeps music from making it through.

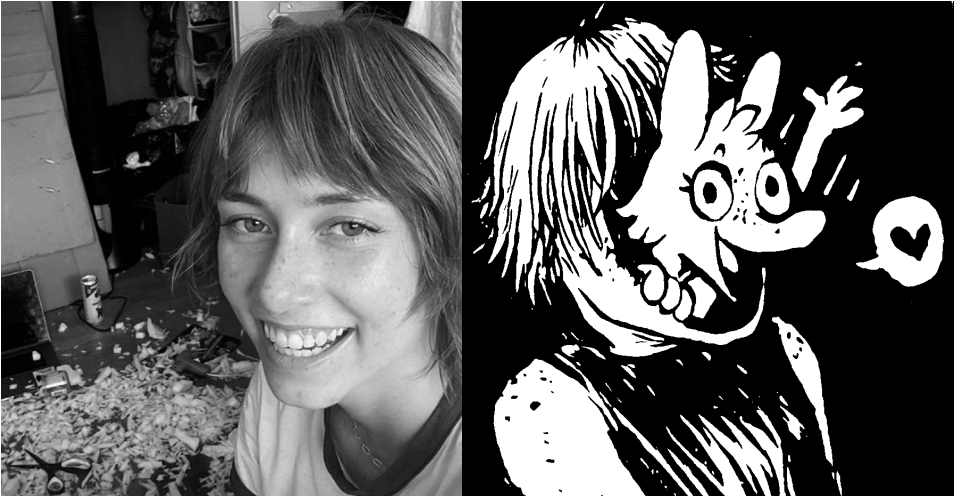
Still, here they are, and damn do they sound good. Their debut is seamless and met with warmth and awe. Now I can't help it: I'm Knives Chau, I can hardly stay still until after the show. Guitarist shoos me off with a meek smile, "Your support is everything, thank you", but I know that can't be true.

If audience support was everything, no bands would make it anywhere. They'd fall apart at the first bad review, the first disappointment, the moment the t-shirt funds ran dry, or a show went wrong. My theory is, like parents, these bands do it for the journey; raising a song, EP, or album to adulthood. There's an unmatched pride in watching a lyrical scribble in a pocket notebook turn into a few tactile minutes of thumping, beaming, jaw-tightening music that riles up a crowd into applause. It's the **process**, and it's ugly, scary, painful and blind, and all at once, more beautiful than anything.



LILY HUNTER

ARTIST FEATURE



About a year ago, I had the pleasure of tabling next to Ohio artist **Lily Hunter**, and I've been enchanted by her work ever since. Their ghouls, monsters, and critters jump off the page and bare into your psyche with boggled iridescent eyes, rows of teeth, and twisted fleshy bodies. Her shapes are flowing and biological, interweaving psychedelia with carnality in professional-grade compositions. Even their doodles are fantastic and show immense line and shape control, and I highly recommend their art, prints, and comics to anyone with an affinity for little tragic beasts.

You can find her online at [@smol_bb](#), and her comic **Stars and Mud** will be available at **Kafe Kerouac** in Columbus starting February!

INTERVIEW with BRENNAN JONES of TAILSPIN



G: To start, who are you, and how would you like me to credit you?

B: Whatever's fine, you can say **BRENNAN JONES**.

G: What kind of creative work do you do? Just in general, how do you express your creativity usually? What are the specifics of that?

B: I do a lot of painting, I think that's like my main medium of art: it's painting. It's really calming, so I do that a lot. But other than I read and write a lot of poetry; that's often used in Tailspin in some way. I'll take parts of the stuff I like and put it into my lyrics.

G: That's wonderful. Do you take poetry that you've already written?

B: Yeah. Yeah. I've taken quite a bit from poetry. I'll be writing it down and then I'm like, oh, this would actually sound good in this song. You know, it kind of just comes up at the most random points.

Rob: We'll be at shows in the pit and Brennan will like step off to the side and write something down in his Notes app and then jump back in.

B: But yeah, I think, I checked, I have like 300 notes in my Notes app. If someone held me at gunpoint and they were like, "show me your Notes app". I'd be like, no.

G: Just kill me. Just take me out. I feel similarly.



G: Where are your roots in writing? What are you drawing from for inspiration musically and poetically?

B: Well, musically, I write a lot about the past and nostalgia in some sort of way. But kind of moving on from that also, I think a lot of my art, whether I like it or not, is influenced by my childhood. I grew up in Finneytown, Ohio, which is on the outskirts of Cincinnati. I think that influences a lot of the art that I make. It used to be very industrial, there was just nothing there, so we would explore the abandoned buildings around us. So that kind of childhood has snowballed into a lot of the art I make.

G: It's very boxcar. It's very latch-key-kid. I love it.

B: Yeah, there's a lot of angst. [The band] talks a lot about climate change and environmental stuff. I think I draw from evolution and ecology, which is my major. And you know, that frustration of people being pieces of shit and not caring about the environment or actively destroying about it; it kind of influences it. But we also talk a lot about like the moral side of hardcore, like being a better person and growing. We want to be good people. Not in like a super overly-positive way, but like in a realistic way.

G: How would you describe your experiences with the hardcore scene? How does it influence the music writing process?

B: I feel like hardcore is very present. It's not something that can be experienced in a secondary form or remotely, which can be frustrating. But, you know, I think that ties into what we write about; being active in the community, and making sure your actions match your words and you're present and actually doing stuff.

G: It's really interesting. I feel like a lot of movements, hardcore is very unique in the way that it's an extraordinarily active community. You can't really be passive, I mean, you can be passively interested in it, but you gotta go to the shows and you gotta interact with the people there. I feel like a lot of the time, you don't really see a lot of stragglers or people who are just invested in it on an internet level.

B: Personally for me that's the draw, it's real. It's as real as you can get. I think, there used to be like those like tight knit genre communities back in the 90s, you had like grunge or metal and I think that, and not to sound like an old person, but that's kind of been lost. But I think hardcore still holds that. Since it is a countercultural movement, it's retained that sort of immediacy in a way, which is again why I love it.

G: What's your experience with commercializing your music and art?

B: I've worked with commission, I've done graphic design, but especially like in a underground or hardcore community there's gonna be pushback with commercializing your stuff. There's a fair sentiment of not losing your like base and not forgetting where you came from and the values you hold, which I think is fair. But also at the end of the day, you do need to make money. A lot of people who aren't so involved don't understand that this is like a full-time job for some people. It takes up all their time because it's a lot of work.

G: I mean just the t-shirts, that took us 50 combined hours of work to print.

B: I mean, any type of artist, needs to walk the tightrope of how can I express myself to the fullest while also making enough money to survive, and that's true for hardcore too.

G: Oh my God. Yeah. I come from a background of zine culture. It is so awkward marketing your stuff when a lot of the time that stuff is about the people that you are selling it to.

B: It's almost like you're selling an experience back to the people that, in turn, influenced it. Ultimately you have to put in some money, and it's not necessarily about making money, it's about how we can make this sustainable for us.

G: How does working with a band influence your individual style? How do group decisions get made?

B: We kind of write music like we would want to hear, so we're sort of the audience for our own music. Rob and Will keep me from making things too complicated, which isn't a bad thing. Just making sure I don't do 12/3rds time.

G: I really admire that in a group setting, you have checks and balances.

Rob: When I said I wanted to make a song about people's stealing my Grubhub food, they were like "No. Never." It made me so sad, I almost quit the band that day.

B: Yeah. I mean, if that happened to me, it would've already been three songs. But in seriousness, I've asked Rob if he ever wants to write a song and he always says no. Which is fine, it's just that we all fit different roles, the roles we want to fill.

G: That's very valuable. Thank you very much.

G: Any closing thoughts or calls to action?

B: Shout out Marlboro Manor, SALT, Sawmill, HUFF, Truth in Action 614, Columbus Hardcore, any band that's helped us. It's about the community, it's about the culture, it's about the music, it's about the ideas, that's an undeniable fact. Also save the environment.

Rob: Shout out to our expert roadie AJ Pickering, don't shout out Julian because he never did anything.

G: Woah.

Rob: And the rest of Tailspin, Will and Seth.

G: Perfect, thank you guys.

Post note: Thank you Brennan (and Robert), and the rest of Tailspin for letting me 'tail' them for the past few months. Excited for what the future holds, and Cbus loves you!!



PHOTO BY THE AMAZING

@THEDUMBUNK ON INSTAGRAM!



WHAT
COUNTS
1/6

HE

Show Retrospective

LONGSHOT IN INDIANAPOLIS, IN (1/6/23)

Longshot sits between a gas station and a cat cafe, by all outward appearances a warehouse, save for the colorfully painted gaping maw nestled between a pair of doors. The lamplights form boggling eyes which loom over the excited audience, pouring in on a frigid Saturday night.

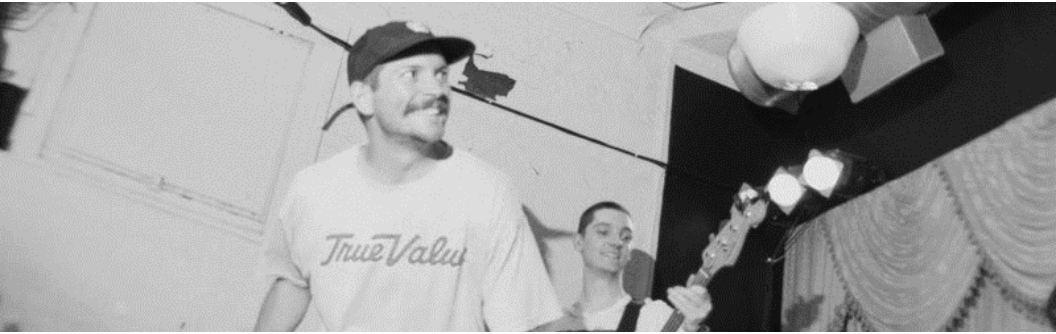


Thanks to Mark Petrisson on Google Images!

The venue was clean, with a functional bathroom (huge win for a hardcore venue) and an artist alley for band merch and local punk artists. The only issues I had came from the lack of heat distribution, which torched half the pit while leaving the other half uncomfortably exposed to the elements. I also found everything to be uncomfortably cramped, but I understand it comes with the territory. The entry fee of \$15 was steep for only four bands, but the venue was very upfront with their distribution to the artists and it certainly helped to keep people there for the whole show.

Local bands **What Counts** and **Senescence** were joined with touring bands **Tailspin** and **SNUFFED**, coming together for a non-stop 2.5 hour show. The lighting was beautiful, casting chromatic aberrations on the performers, and set-up was quick and painless.

What Counts opened, a straight-edge band from Bloomington, IN. They were electrifying and fun, extremely fast-paced music that riled the crowd up immediately. I loved their energy, and their lead vocalist was especially talented at getting people moshing from the get-go. <https://xwhatcountsx.bandcamp.com/album/indiana-straight-edge>
Their debut album is NYP, you have no excuse!!!



Following them was Columbus' youth crew college sweethearts, **Tailspin**. They were working against the odds, the fast-paced energy of Indiana's scene contrasting Columbus' lean on heavy, brooding hardcore. Still, they pulled through and kept the energy up after such an intense opener. Their sound is bold and impermeable, their covers refreshing and nostalgic, and their original song Trendsetter is particularly promising. Unfortunately, they have no recorded songs up yet, but follow them on Instagram @tailspinband.hxc and see a show!



Next up were the headliners, Chicago's **SNUFFED**. Their aura of professionalism was immediate, which makes sense - they've been in the scene for 5 years now! They're quick, danceable, with a shredding bassline and remarkably clear and consistent vocals for how wordy and screamy their songs are. You don't need me to tell me how good these guys are, they're some of the biggest artists out of Chicago right now and it was an honor to see them live. Snuff said, their album COPING HUMAN WASTE is a must-have. <https://snuffedchicago.bandcamp.com/>

Last but not least, **Senescence** wrapped up the night with a softer, melodic sound that swayed between classic hardcore screaming and more rhythmic, emo-inspired sentimentalism. Fiona Heaton ran a tight ship, playing guitar in **What Counts** at the start of the night and closing it off with her impressive vocal range. I'm really drawn to their work in their latest release **World To Gain**, which reminds me of my beloved **Against Me!** in intonation and instrumental. It's always good to see such valiant queer liberation in the hardcore scene.

<https://senescenceusa.bandcamp.com/>



Capping out the night, I wanna mention **jxine** by @xjacksyx which made an appearance in the artist alley, a compact and scene-conscious zine by a local creator who clearly loves what they do, a quality I immensely respect.

This kind of show was what I live for, and I'm so glad to have made it. I'll definitely be keeping my eye out for Longshot if I'm ever back in the area, but for now, it's back to beloved Columbus. Stay tuned for more retrospectives!



M I N T E R V I E W



(N.) MINI-INTERVIEW

COURTNEY  **ROGER** (THEY/THEM)

☆☆☆Co-Owner of Marlboro Manor☆☆☆

Briefly, what is Marlboro Manor?

Marlboro Manor is a punky DIY house venue owned and operated by queer folk.

How has working with bands changed your perspective of hardcore in Columbus?

Working with bands has made me more appreciative of hardcore and the scene built in the area. The more I work with bands, the more I can experience the collaborative and friendly environment the scene has to offer.

What's the greatest personal gain from hosting shows?

Hosting shows has given me a sense of purpose and fulfillment. Talking and hosting touring bands have allowed me to see what other scenes in other cities/states are like and has given me connections to different venues and bands. Local bands (especially those who have booked/played multiple times at the manor) are becoming great friends of the manor and we love them.

What do you hope to give back to the community in exchange?

I hope to use this venue as a space where people can feel safe and be themselves and bands can have fun playing and gain new fans. I also hope to use the connections made along the way to help further booking and give other bands connections outside of Columbus.



Finally, any big plans for 2024?

Marlboro Manor is doing a show for my birthday on Friday (1/12). We just reopened booking for the year on our new account Mourt's Manor (@themmanor) on Instagram since our other one just got suspended due to copyright. As for me, my band **Severed Legs** is making our debut in March, so look out for that!

Courtney's birthday show is taking place at the Manor on 1/12, featuring **Bomb Bunny**, **Dance like the Dead**, **THEYHUNGUSFROMPOWERLINES**, **Thel**, and **Roger!** DM @themmanor for the address! Doors at 6pm, Music starts at 7pm.

MARLBORO MANOR...?



IMPLICATION:



REALITY:



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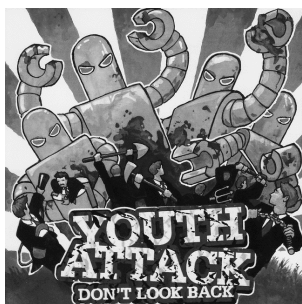
Deep Cuts

OBSOLETE RECORDS

I find a lot of discount CDs at my local record stores and small bands on Bandcamp, here's a couple of my favorites I've listened to recently!

YOUTH ATTACK "DON'T LOOK BACK" - STRAIGHT EDGE HARDCORE FROM WORCESTER, MA

Oh man, a band from my hometown and after my own heart. Youth Attack was formed by Nicky Kantarelis and Jeff Hunter in 2002 when the pair was only 13 and 14 respectively, and have continually worked with some amazing Boston bands, including Have Heart and Verse. While their lyrics are a little corny, they're sung with a lot of strength and quality, and really exemplify the youth crew genre. The guitar is clear and polished and isn't drowned out by the drums, making the album a little more melodic than some. When comparing the sound to Have Heart's EP What Counts, which came out around the same time and was performed alongside Youth Attack on tour, I find Youth Attack to be a little more positive in tone, a little less heavy on the overall sound, with clearer vocals and more prominent melodies, but with more a subtle and less remarkable drumline. For those looking to explore youth crew, Don't Look Back is a hidden gem. It's unfortunate that they didn't make it as big as their friends in Have Heart and Verse, but the bulk of their work is still available on Spotify and definitely worth a listen. My favorite tracks are the eponymous **Don't Look Back** and **Taking the Blame!**

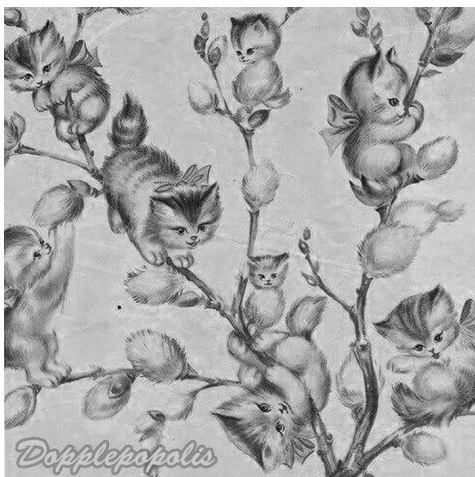


FOUND AT
ARMAGEDDON RECORDS IN
CAMBRIDGE MA

Dopplepopolis “Dopplepopolis”

Pop Punk from Lafayette, IN

When was the last time you heard of a band coming out of Lafayette? This group wormed its way onto my Bandcamp a week or so ago, and I’m not ashamed to admit I’ve had them on repeat. They’re fun, clamorous pop punk with a sound that is continually original, exciting, and unique.



Their vocals are varied and unique, oscillating between sentimental emocore crooning and screamy punk, and it’s beyond evident how much work went into the creation of each song. The instrumental work is ingenuitive, reminding me of 90s alt rock like **Jellyfish** with an emo twist. If you’re a fan of pop punk, pop indie, or just want to kick back and be pleasantly amazed by the wide variety of instruments Dopplepopolis manages to incorporate into each track, check out their debut album **Dopplepopolis**, and then see if their more recent work **Bizarro** catches your attention! I personally prefer their self-titled album, but if you enjoy a nerdier, softer style the latter may catch your ear more. My favorite track is **Little Green Ghouls**, but I also like **Bloodbath Salts** as a powerful kickoff to the album.

F O U N D O N B A N D C A M P .

D I G I T A L D O W N L O A D

A V A I L A B L E F O R \$ 5 .



★CALL★TO★ ★ACTION!★

Groupie 3 is all about **romance**, **meet-cutes**, and that **persistent miasma of love** in the air that always seems to creep its way into our minds this winter season. Reach out to me with your stories of the people, places, and music you fell in love with in Columbus, OH, and you might be featured in next issue!

name/alias (optional): _____ *date:* _____

what/where/who did you fall in love with in Columbus?:

what's your favorite thing about it/them?:

how has love changed you?:

Fill out this form, take a photo, and email it to **cosmiczinecbus@gmail.com**, or direct message it to me on Instagram **@ccosmosiss**. Alternatively, go to <https://tellynym.me/cosmiczinecbus> if you'd like to submit completely anonymously.

You can also simply contact me with any inquiries or questions!

I am also looking for **Columbus visual artists** to feature!
Reach out to me with your art and let's collaborate!



Elliott (@ccosmosiss) is a bug-scientist-in-training at OSU, who fell in love with the hardcore scene and gets by with a little help from her friends. She created Groupie to track her lived experience as she dips deeper into the subculture world of Columbus, OH. Besides that, she draws, writes poetry, and plays Mario Kart 7 on her jailbroken 3DS.



cosmiczinecbus@gmail.com

Consider donating to me on Venmo so I can make more zines like Groupie and keep the Printer Gods happy! Every dollar counts and is **beyond** meaningful.



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@cosmiczinecbus

GROUPIE JAN '24 - A COSMIC ZINE

**THIS PROGRAM WAS MADE POSSIBLE BY
CONTRIBUTIONS TO YOUR LOCAL DELINQUENT
FROM VIEWERS LIKE YOU. THANK YOU!**