

No. 13
Feb'24
COSMIC
ZINES
COLUMBUS

COUPLE

"your companion to the fine arts"



Featuring:
INTERVIEW WITH
IZZY DAVIS
OF **INVASIVE SPECIES**
COMICS & ART
LOCAL MUSIC REVIEWS
614 SHOWS
ESSAYS!
HOT SINGLES IN
YOUR AREA!!!

PRINT
OF
\$3

**HELLO MY
FRIEND, WE
MEET AGAIN...**



Greetings Groupies!

Thanks for picking up another copy of this zine. This is number III and marks a whole bunch of new experiments for me, some things I'm proud of, some things not so much, and a shit ton of work. I hope you enjoy everything I've put together! Send me a message if you do, the positive feedback really means the world.

As always, reach out to me @ccosmosiss if you'd like to collaborate. My DMs are always open and I'm ALWAYS looking for help and contributions to Groupie. Thank you to Robert Mesaros for helping with a lot of the intel for this issue, Used Kids for selling my last issue in store, and to everyone who supported me by buying my work.

Strap in and buckle up for 28 pages of sickly sweet hardcore romance!

With love,
Elliott



*This issue is dedicated
to my childhood cat,
Pearl, who passed away
this month. Rest in
power, girl.*

RECENT RELEASES - MUSIC TO LOOK OUT FOR ♡♡♡♡♡

PREVIOUS EPISODES: BRIAN DAMAGE

Previous Episodes is the latest release from **Brian Damage**, a synth-rock alias for Columbus artist Brian Baker. It's got an electronic, playful charm straight out of a power pop coming-of-age 90's credit roll, right after the geek gets the girl. Each song is refreshingly unique, capturing a wide range of emotions with a smattering of bleeps and bleeps, complemented with compressed distant vocals and sampling from old TV advertisements. The level of complexity in each song is remarkable, satisfying both my ADHD-addled iPad baby brain and still managing to pull in retro nostalgia. Baker is a truly impressive artist that doesn't get enough airtime here in Columbus, go check out the album on Bandcamp and give this project a follow @eternalbriandamage!



DEMO 2024: OVERFLOW

The **Overflow Demo** hit us last month out of close to nowhere, a band with no shows (at the time) releasing one of the coolest EPs I've listened to as of late! This culmination of delightfully distorted, furious straight-edge hardcore out of Cinci has been on loop for me recently, and Overflow's rise to rapid renown within the community has been exciting and well deserved.

They capture a gritty, industrial anger sound partnered with personable and skillfully enacted vocal work. I love these guys, and I think you will too. Check them out on Bandcamp, Spotify, or on Instagram @overflowhc.



20

YEARS of



There is a love story that I keep close to me, a supergroup's mind child I own twice over on CD, burned onto my iPod, and for a while, the only thing I could fall asleep to. I'm baring my heart for you when I tell you about my favorite project of all time, so keep with me when the embarrassing part drops; it's an indie electronica album by the lead singer of Death Cab for Cutie.

Did I lose you? You're still reading, so I hope not. It's a little embarrassing playing Ben Gibbard's crooning, croaky voice over early 2000s electronic pop's beeps and boops but spending more than a few minutes on **The Postal Service's Give Up** is what really opens the album into the wilting, sentimental, and desolate rose it was crafted to be.

Some background: **The Postal Service** was started in 2001 from a chance collaboration between Ben Gibbard and electronic producer Jimmy Tamborello (aka Dntel) over "(This Is) The Dream of Evan and Chan" (a grainy, beautiful beta track that's still in my rotation). Something about Gibbard's humble vocal work that captured the sound of y2k indie melded beautifully with Tamborello's unpredictable and experimental instrumental style, and Death Cab fans adored it. So, despite a country's worth of distance between them, Tamborello drafted up 10 electronic tracks, burned them onto CD-Rs (sooo 2001), and tossed them in the mail, giving the band their name. Gibbard would pick up the tracks a few days later and improvise vocals over each song, including the talents of Jenny Lewis, Chris Walla, and Jen Wood. He'd send them back to Tamborello, who'd chop them up, add more beeps and boops, and send them back, so on and so forth.

The album came together in a couple of years on a shoe-string budget and grew into something way bigger than anyone expected. Tony Kiewel, the producer who encouraged the creation of Give Up, was quoted as saying "We thought we were being overly ambitious when we were saying, "You know, I think this could do 15,000." Meanwhile, ten years later, we're still doing thousands of copies a week.". It's evident that Give Up was truly a labor of love rather than a tactical collaboration or a PR stunt, and it inspired some of the greatest electro-pop of the following two decades, including **Owl City's Ocean Eyes**.

Now, twenty years later, Give Up is still a project beloved by thousands. Enough so that in April of this year, a reunion tour is bringing Tamborello, Lewis, and Gibbard to Columbus, OH, for a concert at the Schottenstein featuring the entirety of Give Up and **Death Cab for Cutie's Transatlanticism**.

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I know it’s a hard sell to get the average punk listening to indie pop, but if the creation story or ensuing fanfare around Give Up draws your attention at all, I sincerely encourage you to take a listen. *Such Great Heights* is the most memorable hit, capturing a long-distance love story and empowering romance through hard times with uplifting melodies, “shrillest highs and lowest lows”. It’s not just a song about love, it’s an ode to music itself as a connective power. *Brand New Colony* is an underrated favorite of mine, the thrumming repetition and evocative imagery crafting a decadent and bittersweet tale of lovers coming together after desolation, “undo[ing] what heredity’s done to” each other through promises in poetic simile—“*I’ll be the phonograph that plays your favorite album back*”.

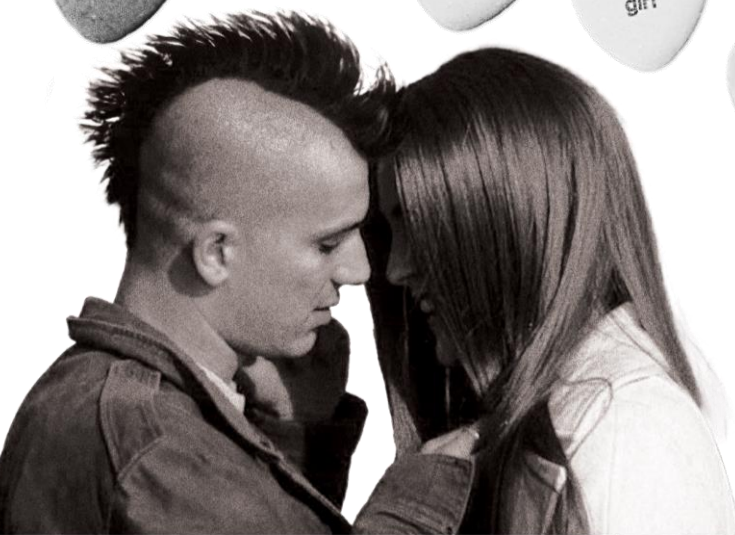
Maybe you won’t see in Give Up what I did, but either way, I promise you’ll find joy in at least one song on this album. And if you really end up enjoying it? I’ll see you in concert on April 30th.

“I can only imagine it’ll be a very cathartic moment not only for us but for an audience that has been waiting to hear these songs for so long. One of the main reasons I wanted to reissue this record and play shows again was to take back a little bit of ownership of it. Some Death Cab songs are 15 years old at this point, so they’ve been living alongside us. With this record, I basically made it and then put it away, so it’s strange—suddenly you blink and it’s 10 years later. But I guess that’s just life.” - Gibbard, 2013

"I'VE BEEN THINKIN' GOOD
GOOD THINGS ABOUT YOU."

A COLLECTION OF PUNK LOVE SONGS

COMMEMORATING THOSE SCANT FEW MOMENTS
WHEN A PUNK FEELS THE TOUCH OF A WOMAN



(Some of) My Favorite Singles!

besides you (;

Barking Dogs - SLUG (cleveland)



The recent release Barking Dogs by Slug is a furious, growly hardcore anthem with a catchy and scathing eponymous choral riff - "barking dogs seldom bite, and you're too fucking loud!". I don't know about you guys, but I'm happy to listen to Slug bark away. Their Debut LP "Ohio" is out by the time that you read this, so go give it a listen!

Winter Promo '24 - SALT



Okay, this isn't a single, but who can argue with a double? Twice the fun, twice the power of Columbus superstars SALT. Their extreme and virulent style is in full swing with these two, with incredible breakdowns and devious guitar licks that revv like an old Harley. If you haven't heard these yet, I'm revoking your Columbus citizenship. Figure it out.

Hold Your Tongue - My Big Hot Wife (indy)



My Big Hot Wife came crashing onto the scene last year with this single, later adapted into their demo MBHW Demo '23. They're the King of the Hill of Indiana punk, with a truly Midwest sound that oscillates between heavy hardcore and a more goofy, The Dillinger-style. They're self-indulgent and fun, and even though they've split up, I still find myself coming back to their work.

You Must Be Willing - Against Me!



Okay, not local, but sue me. I love Against Me!, I love Laura Jane Grace, and I fucking love this early incarnation of her budding style. The lyrics are slow and sentimental, the message absolutely heart wrenching - "You must be willing to abandon it all/you must be willing to starve". It's reminiscent of early Mountain Goats, the influence by them very palpable in this track. This track is best enjoyed with a fresh break-up and a move across the country.

A problem has been detected and Windows has been shut down to prevent damage to your computer.

UNMOUNTABLE_BOOT_VOLUME

If this is the first time you've seen this error screen, restart your computer. If this screen appears again, follow these steps:

Check to make sure any new hardware or software is properly installed.

interview with OHIO ON TOP zine creator: ☆ REED COSTELLO ☆

@ohioontopzine

In just a sentence,

who are you and what do you create ?

My name is Reed Costello and I am the creator of the Ohio On Top Zine!



Ohio On Top has clearly been a massive undertaking for you. How long has this project been in the works?

→ Honestly Ohio On Top has been a lot of fun to work on and create but I've had plenty of bouts of unmotivation. All in all, the first zine, the only one to be produced so far, took me about a year to get everything in order to where I felt confident in the zine and surrounding material (like the website and social media.) Hoping that the EPISODE II won't take as long now that I created some structure to the zine.

Now that we're fresh off the first issue release, how has the reception been treating you?

→ It's been awesome! I've been extremely thankful for all my longtime friends and new friends that have been excited for the release of the first zine / picked up a copy for themselves. I definitely felt nervous before the release, but it's honestly been a really fun experience to finally have it done and be able to share what I made with a very supportive scene!

How does making zines compare to your work with Dimwit? Where do the creative processes differ?

→ I actually am not in Dimwit anymore (pretty recent change) BUT being in Dimwit was a lot of fun and I hope the best for them! They are the homies! I love hardcore and punk and have always dreamed of being in bands, but I think I realized I am just not a great musician and that's okay lol. Creating this zine has been way more up my alley and refreshing. The guys in Dimwit are super talented musicians but I never really contributed much outside of visuals. Also, to just clear, there's no beef between me and Dimwit, I swear haha. I was actually the one who made the decision to step out - primarily for the reasons I just mentioned.

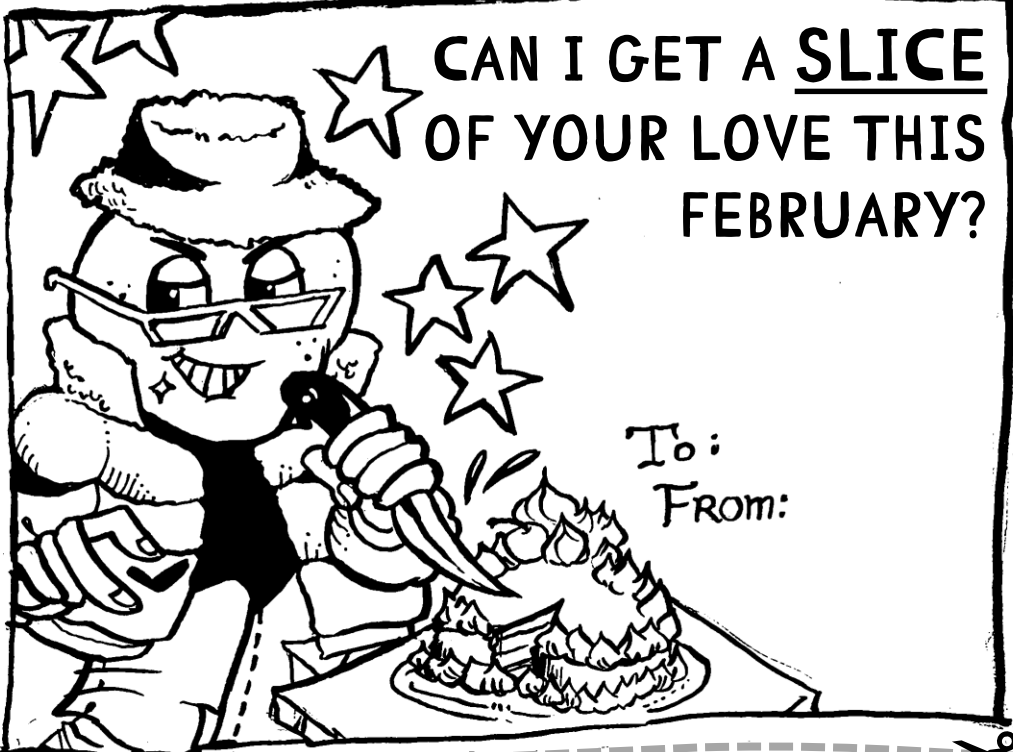
Any advice for aspiring zine creators (me)?

→ Just go for it! Do what you do best and don't feel pressured to be like anybody else! Plus, surround yourself with good people that will bully you when you're unmotivated or nervous so that you actually finish the project (shout out Knuckle Dragger Zine) that helped me a lot lol. There's never too many zines. AND don't be afraid to ask for help. Ohio On Top would be nothing without the help of so many people like my friends Jack Beighley who did the cover art, Josh Brown who did most of the photography, etc. etc.

Any dream interviews for Episode 2? And for the hungry masses, when can we expect it?

→ Hmmm, I have a handful of ideas to shake things up like getting more record label interviews, maybe some bigger Ohio names like Sanguisugabogg, 200 Stab Wounds, etc. - but honestly trying to keep the same focus on more local artists / people involved within Ohio hardcore that might not get as much recognition as the bands. Every part of the scene is important, and I just want to be able to highlight what cool shit is already happening! I'll probably keep a similar format with interviewing 3 bands from different cities in Ohio but outside of that and the Urinal Reviews I am hoping to change it up for Episode III!

CAN I GET A SLICE
OF YOUR LOVE THIS
FEBRUARY?



To:
From:

What'll it take to
get seven minuets
in heaven with
you?

To:

from:



**IM WAYDOWN TO
LINK UP WITH YOU
VALENTINE!**

**TO:
FROM:**



**WE GO TOGETHER LIKE
SOUR AND S.M.I.L.E ;]**



TO:

FROM:

BLACK HISTORY MONTH

INFLUENTIAL POC IN HARDCORE AND PUNK



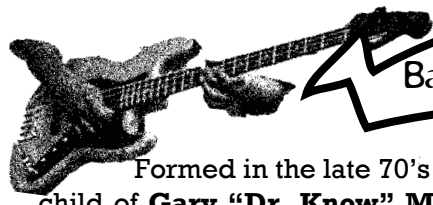
Any punk can attest to the disproportionate white and maleness of the scene here in Columbus, and on a larger scale, nation-wide. Despite deriving and appropriating heavy influence from Black artists and subcultures (see reggae-derived ska, white dreadlocks and dreadhaws, musical theming around social condemnation for just a few examples), there's still a distinct lack of POC and especially Black voices in the modern scene. This does not mean that Black people are absent or unobserved in the movement—their influence has always been pertinent, but often overlooked in favor of recognizing the working-class white men that are seen as the “true founders” of punk.

I wanted to dedicate these next couple of pages to just a handful of the influential Black folks in punk, both historically and in the modern day, but understand that there are *many* more individuals that should be discussed and recognized. I urge you to do your own research into the backgrounds and influences of your favorite artists and try introducing more diversity into your playlists—even actions on an individual scale can ripple out and make punk a more diverse and accepting place.

POLY STYRENE “I am a poseur and I don't care!”



X-Ray Spex's Poly Styrene is one of, if not the most trailblazing Black female voices in punk's history. She's fluorescent, shrill, and colorful, breaking down stereotypes of what punk can and should be in its earliest incarnations. Born in 1957 to mixed Somali-English heritage, she grew up on soul and reggae which became the foundation of her unique sound. She suffered difficulty not only as a result of her race, which “put her even further on the outskirts of an already-fringe community” (Fisher-Quann), but was heavily sexualized, commodified, and dismissed as a woman in a male-dominated scene. However, she still beat the odds and became an internationally recognizable symbol of anti-capitalism, mental health awareness, and feminism, as well as creating an incredible album in “**Germ Free Adolescents**”. The documentary “Poly Styrene: I Am Cliche” is an honest and intimate reflection on her life crafted by her daughter, Celeste Bell, and I highly recommend it.



Banned in
D.C.

BAD BRAINS

Formed in the late 70's in Washington D.C., **Bad Brains** was the mind child of **Gary "Dr. Know" Miller, Darryl Jenifer, Earl Hudson and Paul "H.R." Hudson**. They sought to combine their background in Jamaican reggae with newer British punk, creating a sound that was unique, exciting, and laid the foundations for hardcore as we know it today. They were fast-paced, even for a scene that was moving incredibly quickly, and their mantra of "positive mental attitude" shone like a beacon in the dreary rolling hard rock that permeated the generation. Their influence cannot be under spoken, being credited by some as the inventors of moshing and slam-dancing. The unfortunate truth of the band's homophobia is inexcusable and should not be overlooked, but as a queer person I can still listen and appreciate the impact they had, and I commend you to do the same if you (somehow) haven't heard of them.

MINORITY THREAT "You can never steal our soul."



Minority Threat is a more recent all-Black hardcore group out of Ohio, utilizing powerful and fast-paced growly noise to spread a deeply powerful political, socio-economic, and racial message. Their punchy and resonant lyrics fit the hardcore genre incredibly well, flowing like spoken word in their delivery. While not much information is publicly known about the band and its members, they're still doing shows in the area sparsely and their work is available online.

Check them out at [https://minoritythreat.bandcamp.com/!](https://minoritythreat.bandcamp.com/)



FURTHER READINGS

- American Cultures DSU – The Contradiction of Punk Whiteness
- Dazed Digital – The Black P "Afro-punk" Documentary - James Spooner
- unk Pioneers Who Made Music History
- Poly Styrene:**
- "I Am A Cliché" Documentary - Paul Sng + Celeste Bell
- Next Magazine CA – Poly Styrene documentary's story of groundbreaking '80s punk-rock star will become an inspiration for new generation of misfits
- Bad Brains:**
- Washington Post - The world is fast. Bad Brains are faster.

ZULU "Must I only share my pain?"

ZULU, founded in 2019 and active ever since, is a LA based all-Black hardcore powerviolence band with a unique melodic, metallic style that imposes guttural vocal work by founder **Anaiah Lei** with a message of radical love and liberation. The band rejects common associations with hardcore and rage or disillusionment, toting posi-core lyrics like "You see tension, aggression\Only anger\I see peace\Community\Black joy is divinity".

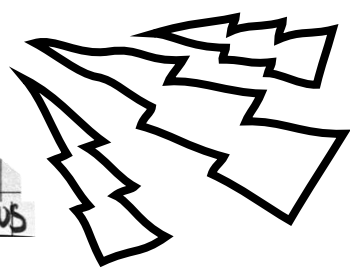


JORDAN B
MINORITY
THREAT



ANAIAH LEI & BRANCH MARCELOUS

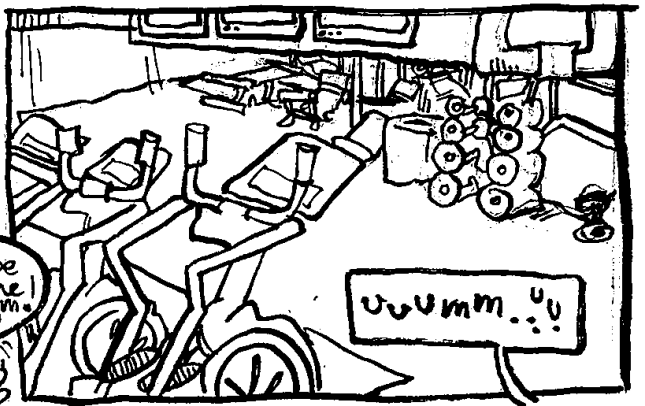
They sample soul music between tracks, creating a dynamic and shifting flow for a truly unique listening experience. My favorite example of this is "We're More Than This", which overlooks the hardcore style entirely for a feel-good sunny hip hop track interposed in the middle of their otherwise booming and heavy album "A New Tomorrow". I highly recommend their work, and though their backlog is sparse with only two EPs and an album, the overwhelming positive reception A New Tomorrow has received speaks for itself.



WHY I WASN'T
AT A SHOW THIS
WEEKEND...



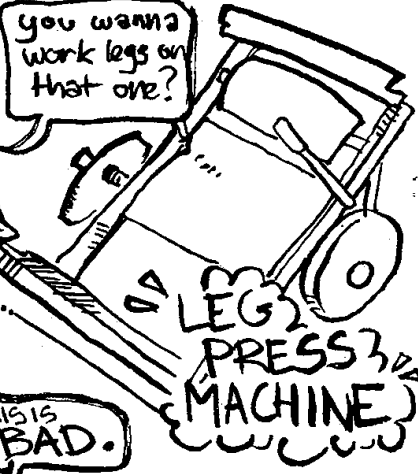
glad to be
back @ the
gym.



Uuumm..u



you wanna
work legs on
that one?



LEG
PRESS
MACHINE



woof,
this isn't
that
bad...

THE NEXT
DAY...

THIS IS
BAD.



BZZ



I CANT EVEN MOVE.

Hey girl! just wanted
to let you know i
accidentally had you
squat like, 150.
hope you're doing
alright. xoxoxo



and that's
why i couldn't
make it to as
many shows this
month. of course,
i got the plague
too...



GET READY
TO MOSH!!!

watching
the
trailspin
set on
instagram
live

SNF

SHOW RETROSPECTIVE

SUNDAY, FEBRUARY 4TH, 2024

BIB



@scalzough and @ethan_pangrac_

THE NIGHT IS SUNDAY. THE BAR IS PACKED. ARMED WITH A REDBULL AND A HEAD COLD, I'M ON THE SCENE OF FEBRUARY FOURTH'S DUNGS SHOW. BIB – HARDCORE LEGENDS FROM OMAHA, NEBRASKA, ARE JOINED BY OHIO LOCALS S.M.I.L.E, CRIME LIGHT, AND EN LOVE FOR AN ABSOLUTE BANGER OF A SHOW.

Crime Light opens like a lotus flower of classic scene rage. A noise that dominates with livid hard-rock, and a pit that went absolutely ferocious, the professionalism of **Crime Light** radiates in just how polished and adored their nook of Columbus hardcore is. They're accessible, enjoyable in a retro sort of way, but still easy to love for the more niche fans. I can say with certainty that if someone asked me for one band to help them get into Ohio Hardcore, **Crime Light** would near top the list. They maintain an effervescent DayGlo quality that lights up and radiates through the venue, and they were a delight to watch live.

This is my second time hearing **En Love** perform, and their skill is undeniable. With a thrumming drum line that sticks like an anthem, these folks really drive home what differentiates hardcore from general punk - it's the speed, the unrelenting fury, and the palpable danceability. Every facet of **En Love's** music is impressively commanding and stands on its own, being able to pick out each musician on their own and still find unique style and talent to love is a rare pleasure. They're the backing track to your bar brawl, your jailbreak, and your punk high school food fight, and that's what makes them so damn fun.

S.M.I.L.E pulls you back and forth with a heavy waterboard of cymballic sound. They experiment with the hardcore genre, intermittently hitting you with slow, savage breakdowns and quick, thumping ragers that keep you invested and on your toes. They're rowdy and raucous, teeth-grinding and violent all in one, like a magmatic burst on their emblematic grinning sun. I love the work they do encapsulating classic punk rock noise with newer hardcore stylings, what an incredible set.



BIB were our visitors from Nebraska, hitting us with a totally unique sound that combines math-rock rapid instrumental work with the gooiest, most reverby Slimer vocals I've ever heard in hardcore. I love a band that sticks in your head the second you hear them, and each time they pop up on my feed I can immediately identify them as "hey, that's Bib!". I really admire their tenacity and skill with working the crowd, pushing through technical problems and keeping people moving with just drums and guitar alone. I hope to see these guys back in Columbus soon!

I was lucky enough to get my hands on **Ohio on Top**, a new zine hitting the Columbus scene with much fanfare. I really enjoyed pouring through this work, the effort is not only evident but pays off extremely well. Reed really created something so earnest and meaningful with this, letting the personality of both himself and his interviewees shine through with his playful comedic style and demeanor. If you haven't gotten a copy of this, I highly recommend it. *[Interview with Reed later in this issue!]*

I also got a copy of **SPLENDOR**, a tabloid style one-page zine out of Kansas City. Claire Monroe, Jordan Carr, and the folks at Oddities Prints made something incredible with this, the riso-newspaper style both refreshing and nostalgic. It's clear so much work went into this, and I'm so impressed with how polished it looks. You know I love multipurpose objects, so this issue went up on my wall as a poster the second I was done reading it. I'm so glad I was able to grab a copy of this, and I can't wait to see more of these creative minds in the future! Follow the creators @cl0rg on Instagram.

THANK YOU FOR AN INCREDIBLE SHOW, EVERYONE! CAN'T WAIT TO SEE MORE GOING FORWARD.

BIBLIQA

ACROSS THE MIDWEST

JAN 31ST OMAHA	The Blindspot	FEB 6TH CHICAGO	Storefront
FEB 2ND KANSAS CITY	Howdy	FEB 7TH **** **	
FEB 3RD ST LOUIS	The Sinkhole	FEB 8TH MILWAUKEE	Cactus Club
FEB 4TH COLUMBUS	Dirty Dungarees	FEB 9TH MINNEAPOLIS ...	Jackson Flats
FEB 5TH INDIANAPOLIS	Atomic Bowl	FEB 10TH IOWA CITY	Tru Coffee

Artist Highlight: Raeghan Buchanan

I have such a hard time with bios lol I've been trying to get away with "Raeghan Buchanan is an illustrator who likes to draw Black history stuff and punk bands!"

 @peppermint_raygun

Raeghan Buchanan is an illustrator out of Columbus, OH, with a passion for the hidden voices and untold stories of punk history. Her art permeates with personality, movement, texture, and passion, and her contributions to the scene can be seen everywhere.

Her book "**The Secret History of Black Punk: Record Zero**" is newly released in its second edition as of February 7th, and compiles 64 full color pages of her emotive and impactful drawings and writing, including interviews and history lessons about punk's unsung heroes – the Black folks who built the movement.



Buchanan's other project, **POCtober**, is an annual drawing challenge taking place every October in which artists are encouraged to depict one Black or POC artist or band for every day of the month. Going on its sixth year, she works alongside fellow artist **Frank Lawson** to manage and produce a sketchbook of their illustrations, which includes essays by each creator.

Her punchy and personable ink drawings draw you to her projects, and her earnest, deep love for the genre and the scene keeps you coming back. She's one of the most diligent and creative artists out of Columbus right now, and I heavily recommend her art to anyone who's interested in punk, Black history, or history at all.



photo: Maxine Wallace

The Secret History of Black Punk: Record Zero is available at <https://store.silversprocket.net/>.

Keep up with Raeghan's work at @peppermint_raygun, and at @POCtoberart.



GROUPIE PERSONALS

written by I. Cover

LONELY BILLIONARE LOOKING FOR LOVE. Direct inquiries to 4500 Kitzmiller Road, New Albany, OH. Google "frotting" for more info.

HANDSOME DRUMMER WITH FREE TIME. Please provide cover letter with application.

OSU FRESHMAN MOSTLY INTERESTED IN FREE BOOZE. Personally closed two house venues. Computer Science Engineering major.

CHARMING SENIOR CITIZEN (22). 'member the Vatican?

UNEMPLOYED BASSIST SEEKS PERSON WHO THINKS HE'S COOL. "It's this really badass place, where, like, they play music -- at a *laundromat*, man. My band's playing there on a random Wednesday in July. Can I hit your vape?"

NOT A COP. Looking for open minds eager to share hearts and addresses.

VISUAL STIMULATION FOR THE EARS.

Now broadcasting 24/7
on Channel 198



UPCOMING SHOWS in COLUMBUS, OH

February

Dirty Dungs:

2.22 - Punk and Prose
2.23 - Will She May,
Sverker, Arachnid, Us
2.24 - D Bloc, You Die
First, Knife Wound,
Violent Nature, Slice, No
Shot
2.25 - White Wall,
Anemic Royalty, Ohio
Fog, Faucet Mouth, Ink
2.29 - Rat Bath, Vulning,
Ope

Café Bourbon St.:

2.23 - The Exhausted,
Prime Detective,
C.R.A.P., The Ted
Dansons
2.24 - Wax Teeth,
Hollow, Pickpocket,
Starling
2.29 - The Sleeveens
(TN/FMO Cheap Time,
Sweet Knives), w/ The
Whiteouts, Goblin Smut

Ace of Cups:

2.23 - For Your Health,
No/Mas, Mouthbreather,
Bandit, Pains, Salt

March

Dirty Dungs:

3.1 - Mile End, Minuet,
Salt, Chain Rule
3.2 - Blatant Finger, The
Plan B's, Safety Off,
Broken Barcodes
3.3 - Triceratops, Louse,
Wasp Factory, Brain
Cave
3.4 - Chromarama,
Native World, Brave
Face, The Entire History
of You
3.7 - Pincer,
Narrow/Arrow, Kind of
Kind
3.8 - Teratogen,
Scrub, The Frans
3.9 - Aight Bet, Sawmill,
Nothing Like You, Ill
Will, Bodily Harm
3.10 - A Tiger Made Of
Lightning, Manor Gates,

Dimwit, Middling vs.
Pickpocket

3.13 - girl songs, The
Flightrighters, A House
Fire
3.15 - Your Arms Are
My Cocoon,
Awakebutstillinbed, Kill
Gosling, Insignificant
Other

3.16 - Rejoice Release
Show
3.17 - Snuffed,
Innervision, Salt, Minuet,
Severed Legs

3.18 - Don't Bite Your
Tongue, Ink, Stellar Sire,
Common Pleas

3.20 - Unrecovery, To
You, Deary, Rug
3.24 - Goroh, Nailed
Shut, Sawmill, Leba

3.29 - Samarra, Church,
Desolate Remains,
Casketborn, Camouflage
Scumbag

Marlboro Manor:

3.8 - Morr Azbeztov,
Total Loss, Cum Jar,
Fleshpile

Café Bourbon St.:

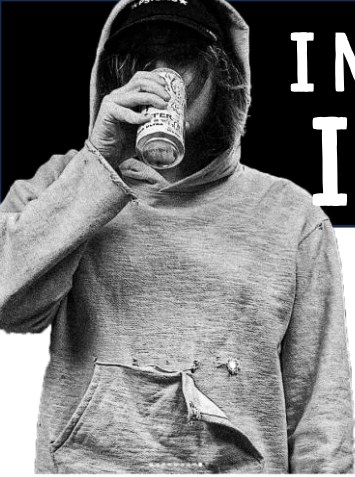
3.3 - Advance Base,
Young Moon
3.8 - Big Girl, Space
Kid, Tetchy, Dairy
Family Band

3.14 - Inoculation,
Violent Nature, Carrion
Vael

3.23 - Villagerrr w/
Julianna Money, Wished
Bone, Mukis

Ace of Cups:

3.19 -- They Are Gutting
A Body Of Water, Sign
Language, ABEL,
Winston Hytwr
3.21 - Courtney From
Work, Unseen Keys,
The Stereoflowers



INTERVIEW WITH IZZY DAVIS

local legend and vocalist for *invasive species*

If you've been to Dung's, you've met Izzy Davis of Invasive Species. She's unmistakable, with her baggy band hoodies, shiny leather jacket, and chunky kitten heels, Izzy was one of the first faces in the crowd I came to recognize at shows, and then on stage.

In mid January on a dark Friday night, I ran out to a show on a whim and only managed to bring my JBL noise cancelling headphones, which didn't do much to keep me from the virulence of the metal band performing. "Do you have earplugs?" Izzy had helpfully spoke up, breaking the hum of the night with a smile. "Sorry, not to be a mom, I just don't want you to lose hearing like I did."

It's small acts of looking out for each other that I love in the Columbus scene. Whether it's shouting out each others music, tossing in a free sticker with a merch purchase, or just checking to see if that person alone at the show is comfortable or needs a friend, I've seen more kindness in the Columbus music scene than most places.

So, to preface, thank you Izzy for being so cooperative setting up this interview, and for being a friendly face and a mosh mom to many! Your kindness does not go unnoticed.

G: First off, could you introduce yourself? Briefly tell me what you do and what you're involved in.

I: Yeah, I'm Izzy Davis, I'm a 24-soon-to-be-25-year-old student at Ohio State University. I write about fashion professionally and I *really like* hardcore, noise rock, and the community around them.

G: That's awesome, what do you write for?

I: I write for @archivepdf on Instagram mainly, I also have a Substack that's kind of dead right now.

G: Oh man, if I had more time we'd go into how those two worlds intersect, but I'll leave that for now - we could talk about that for ages. Let's get to Invasive Species though, what's the conception story of that?

I: So it got started back in September of 2022. I wanted to just start a band, do something with music, and originally, I wanted Invasive Species to be like punk in its first incarnation - kind of like the New York Dolls or Richard Hell stuff. Thankfully, I got Adrienne and two other folks involved in the band, who were really helpful. After that, everything changed, thank God. Thank God we were not a Ramones-esque band.

G: Aw, no Izzy Ramone?

I: No, God no.

I: My best friend Anna joined the band after we needed a new bassist, and she really introduced the idea of it being noise rock. She pitched the idea to me like Sonic Youth, The Jesus Lizard, or Scratch Acid, which are all bands that I love so I was on board. Adrienne was like "thank God" and our drummer was on board too.

Before our first show our saxophone player Jackie got added and you know, it just worked well.

G: That's the thing that stands out to me the most - the fact that you have a saxophonist. I'm sure they exist, but I've personally never heard of a noise rock band with a saxophonist. Has that caused any issues with performing?

I: Oh yeah, it always seemed like a pain in the ass for Jackie because who else is doing a mic'd up sax with pedals and effects? She did a really good job figuring out how to work around that, and we usually made it work the best that we could.

G: Is there any particular inspiration behind the inclusion of the saxophone?

I: Hm, you'd have to ask Adrienne about that.

G: Haha, I'm sure the reasoning exists somewhere. I guess that covers your personal inspirations and favorite bands?

I: It does not actually -

G: Oh, go on?

I: So, my favorite band of all time is Nirvana, I took a lot of inspiration from Kurt Cobain's lyrics when I wrote the lyrics for Invasive Species, and then besides that my other big inspiration was a band with a *very* cancelled drummer, Drunkdriver. If you haven't heard of them, look up "Drunkdriver Self Titled", it's a good album! Also "Born Pregnant", really good, very abrasive.

G: That's awesome! Circling back around to Invasive Species, what's the experience playing for Columbus compared to anywhere else?

I: I've really only played outside of Columbus twice so I don't really think I can speak on how it differs, unfortunately, but I *really really* think that if you want to play hardcore or hardcore-adjacent music in the Midwest, Columbus is the place to be. Like, the fact that people love local bands seemingly more than the touring acts, it's just not like that everywhere. As an artist, I'm extremely privileged to have experienced that and hopefully to continue experiencing that.

G: That's so awesome, I remember when Spotify Wrapped was going around and everyone who loved hardcore music had their "music location" in Columbus, Ohio. It's the center of the world.

I: Looping back a little bit, I think that's the way the scene was built by people in and around Delayed Gratification Records, to make it a better place that felt inclusive where different voices mattered, where you can come to a show and be safe. Those people worked really really hard because the culture in Columbus was not like that before them, in terms of hardcore. I think that level of attention and care is reflected in how much people love the local bands.



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G: So, you've done a good handful of shows over the past year, is there one in particular that if you could, you would revisit?

I: The last Forest Fucker show. Forest Fucker is still one of my favorite Columbus bands, they were the first band I ever saw at a DIY show, pretty sure I still have hearing loss from that - the first and last time I didn't wear earplugs. They changed my idea of what live music could be. The set we played that night was also really good, it was just a fun time for all of us.

G: I love that everyone I've talked to whose been in the scene for more than a year has a story of "yeah, that's the show that gave me hearing loss".

I: Wear earplugs!

G: I noticed on Bandcamp you have one song recorded - Freak Bones - and I was wondering; for those bands that are starting to record, what's your experience with recording?

I: What I want to say is you don't need a shitload of money to record, you need a good producer, a good friend or someone you know that's willing to share some equipment and record in a basement. I don't think I'm really the right person to speak on this though, but that's my best advice. Where there's a will there's a way.

G: So, as the lyricist for Invasive Species, any comments about how you write the lyrics and what inspires them?

I: To be clear, I didn't write the lyrics for Freak Bones, Apocrita Two, or Nightwatch, but the rest were mine - so Jenny, Hair Song, Heroin/Girl. I really wanted to share experiences that I tend to hide about myself, whether it was being groomed as a teenager, being a heroin user, or being scared about my hair falling out as a transgender woman, it's really about the uglier side of my life. I think being vulnerable is really good for people, and I would recommend being vulnerable with those around you (if you're not comfortable doing it in front of everybody at a laundromat).

G: That's really raw, thank you for sharing that. I feel like a lot of hardcore music can be depersonalized in favor of a larger, grandstanding sentiment or emotion.

I: I think some of it is, but noise rock can be different. I think it's a lot more personal. My personal vision for Invasive Species was always "I want you to see the hurt I hurt", as well as it being good music - as goofy as that probably sounds.

G: No, that's perfect. Finally, now that Invasive Species is coming to a close, do you have any plans to continue performing in the future?

I: I don't think within the next couple of months, but definitely sometime in the future. I have a band I'm starting, name TBD. Originally it went under "Lavender Scare", but we decided to change the name and we haven't yet figured it out. I definitely want to keep playing music, and I probably view that as one of the most important things in my life outside of my fashion work, my friends, and the people I love.

G: Closing things out, do you have any shoutouts?

I: Yeah, I wanna shout out Sniper from Wasp Factory, Tim from Crime Light, there's a lot of really good bands in this city, just go to shows and find them. Forest Fucked, Salt, I'm also really excited for Severed Legs, but again, there's just too many bands to name them all. I really do want to say thank you to everyone who's been supportive of me, and extra special thanks if you've been supportive of Invasive Species. That project, and especially the lyrics I wrote were very vulnerable for me, and people listening to it and liking it means a lot to me.

G: Is there a particular show you're looking forward to in the next couple weeks?

I: I'm really excited for the Rejoice release show on March 16th, Rejoice is a really good band. Also, all the music DGR is putting out right now is good.

G: Well, that's it, thank you so much!

I: Thank you for taking the time!



...WAIT, HAVE HEART'S BACK?

Have Heart, straight-edge hardcore from Massachusetts, have just announced their plans to perform at five shows across the U.S. and the UK between June 2nd and July 24th of this year, 5 years after their last show and 15 years since their breakup in 2009. If you've listened to their work, you know why this matters so much. If you haven't? Well, how do I put this succinctly...

Have Heart totes an impressive following and lasting legacy surrounding the slovenly violence of the Boston hardcore scene intermeshed with mature and utterly tragic poetic lyricism. Their album *Songs to Scream at the Sun* covers topics like addiction, coming of age, and family, with surgical strikes that spark emotion and still prioritize the hardcore style over falling into screamo stereotypes.

Have Heart's music is evocative and sentimental, furious and palpable, and captures what I love most about straight edge hardcore. They're majorly inspirational even to this day, seen here in Columbus in local band covers like Tailspin's rendition of Lionheart. That is to say, the lasting impact of this band is no joke.

Have I won you over yet? If so, consider checking out the remaining tickets available or checking out recordings of Have Heart's live work, and join me in the beauty of the fact that this band is coming back from the dead once again.



“Some things just fall apart
Some families stand like November trees: barren and stark
Some things just fall apart”

Hard Bark on the Family Tree - Have Heart



One last thing,

Thank you, Robert, for being there for me over the past month, and being the best hardcore boyfriend there is. Groupie exists and persists because of you, and you've shown me the kindness of this city in a way I've never experienced before. I love you so much, and I'll be holding your phone & wallet each time you go in the pit. I can't wait to start a life with you.



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 dreams of electric sheep.



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