

# Heavy Lemon

## Vol. 2



# Credits

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*Feature article by Chris Gough*

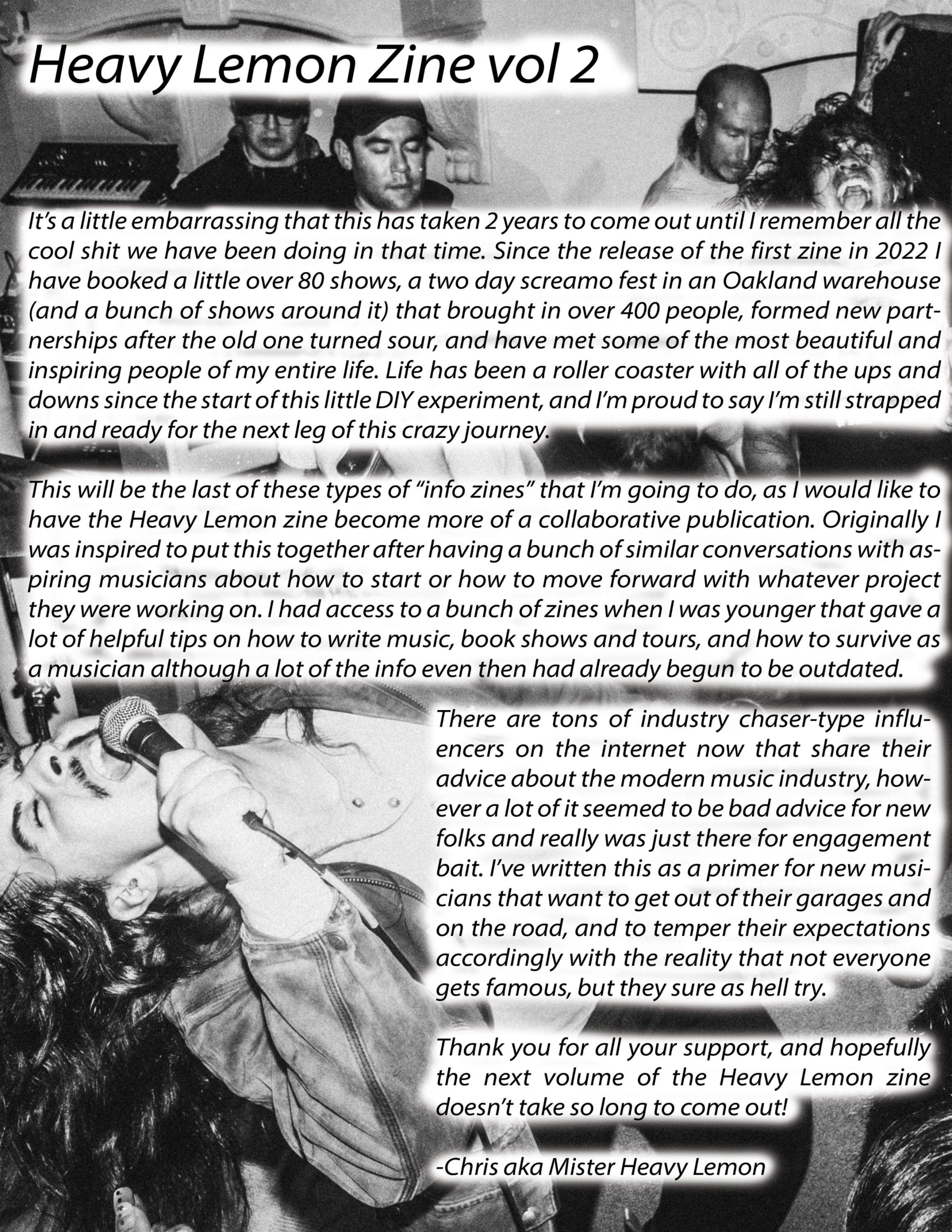
*Punk Time - Supercrushed by Chris Gough*

*Heavy Lemon would like to thank the homies in Crossthread SJ, RnRG Presents, Slang Church, 924 Gilman, Lower Worlds Booking, Ineffable Productions, Bucky Fanzine, Tamper Room, Chromatic Coffee, Jade Cathay and to all the volunteers and show goers that have made the last 2 years so freakin magical!*

*For more info pls go to [heavylemonsj.com](http://heavylemonsj.com)*



# Heavy Lemon Zine vol 2



*It's a little embarrassing that this has taken 2 years to come out until I remember all the cool shit we have been doing in that time. Since the release of the first zine in 2022 I have booked a little over 80 shows, a two day screamo fest in an Oakland warehouse (and a bunch of shows around it) that brought in over 400 people, formed new partnerships after the old one turned sour, and have met some of the most beautiful and inspiring people of my entire life. Life has been a roller coaster with all of the ups and downs since the start of this little DIY experiment, and I'm proud to say I'm still strapped in and ready for the next leg of this crazy journey.*

*This will be the last of these types of "info zines" that I'm going to do, as I would like to have the Heavy Lemon zine become more of a collaborative publication. Originally I was inspired to put this together after having a bunch of similar conversations with aspiring musicians about how to start or how to move forward with whatever project they were working on. I had access to a bunch of zines when I was younger that gave a lot of helpful tips on how to write music, book shows and tours, and how to survive as a musician although a lot of the info even then had already begun to be outdated.*

*There are tons of industry chaser-type influencers on the internet now that share their advice about the modern music industry, however a lot of it seemed to be bad advice for new folks and really was just there for engagement bait. I've written this as a primer for new musicians that want to get out of their garages and on the road, and to temper their expectations accordingly with the reality that not everyone gets famous, but they sure as hell try.*

*Thank you for all your support, and hopefully the next volume of the Heavy Lemon zine doesn't take so long to come out!*

*-Chris aka Mister Heavy Lemon*

# DENIAL IS

## "Start a band," they said...

We all have to start somewhere. For some people it starts in their bedroom or on their computer as they learn to compose music on their own. For others it is an extension of their school life, where they are filled with all the knowledge and language that comes with a formal music education. Support for music programs in the US has been on a steady decline since 1997, so most younger folks today may have missed this opportunity if it wasn't accessible to them. Thankfully the internet provides a ton of free resources to fill in the gaps for self taught musicians, although it can be difficult for folks to communicate about music who have each developed their own language to describe sonic elements. Wherever you fall within this spectrum, there are a few things that are essential for growth and stability for a band to start out successfully.

### Home Base

Every band needs a place to rehearse, store gear, and be creative without fear of interruption. Sometimes this can be the garage of your drummer's parents house, or maybe the basement of your punk house, or a practice space where you know your stuff is safe and secure. Ideally it is available to you in a place where you won't be bothered because you're playing too loud or too late. Most bands can't afford a practice space when they first start, so sometimes need to find interim solutions. Some people have found success in turning public storage spaces into practice rooms or are lucky enough to have tolerant and supportive neighbors that don't mind the volume.

Whatever your situation is, your practice place needs to be a space where people can feel comfortable and safe enough to be creatively vulnerable. Put a couch in there, maybe a desk and some shelves to give yourself some more storage so the space doesn't feel cluttered. Small things like installing lower level lighting and adding art to the room can help put people in the state of mind that helps when writing music. Ideally the space is in a central location for everyone in your band so nobody gets burnt out on constantly commuting. For writing sessions and rehearsals to be productive and enjoyable you want your practice space

## Tools and Talent

There is an endless conversation about the right kind of gear (i.e. amp heads, cabs, pedals, instruments etc) for a specific sound which we can get easily caught up in, but for most people starting out you probably aren't as concerned with that kind of information. When choosing the gear within your budget the first thing you really want to focus on is making sure the gear you are buying is "show-ready", meaning it's loud enough to be clear in the live mix with the rest of your band.

For guitarists and bass players you may want to try out some different pedals to ensure flexibility with tone, effects and volume. For drummers you want a kit that you feel comfortable playing on, keeping in mind that the bigger your kit is the more cargo space it will require for gigs. If vocals are really important to the band, maybe everyone can pitch in for a decent PA and speakers to make sure everyone can hear themselves. If you plan on doing live DJing it might be time to learn about what makes a decent mixer and sound system if you want to get real serious. I don't know shit about keyboards but I know they can break the bank to find the one that fits your sound and set up.

This will be the first major investment most folks make when starting to play music, and some people never leave this phase. There are many hobbyists who just keep buying better instruments and gear to occasionally play for fun and fill up their home offices. Sometimes that can be a great way of finding quality gear throughout the online marketplace at a great price if folks are cleaning out their garages.

But no matter how much cash you throw down on your stuff you will need to put the time in to learn how to play your instrument and/or build on your skills as an artist if you want to be serious. Playing in a band is one of the greatest ways to grow as a musician in my opinion, as you learn so much during the collaborative process of songwriting that you can't learn on your own. With that said, personal practice time is absolutely crucial for beginning musicians. Even for veterans it's a good idea to set aside time each day to practice if possible, if nothing else than to keep new ideas flowing and refreshing the old ideas.

You and your bandmates will find a way to communicate about certain concepts within the song during the writing process, but your personal growth with your instrument is entirely up to you. For some genres of music you may not need to know much theory to get by, but every musician finds themselves learning about it one way or another on their journey. Working to become better in your craft will always produce a positive result. As my friend Mark used to say: "Practice is important."

# NAYASHA CANDI WORMS

## On a road to nowhere

The last concept for starting a band successfully is more of a philosophical one. Everyone has their own reasons for wanting to play music along with different levels of motivation, free time, experience, etc. A very important conversation to have relatively early on is to get on the same page on what you all want to accomplish and what level of commitment everyone would be comfortable with. Not everyone is going to become an international superstar (and statistically probably won't ever come close) but the great news is there is plenty out there for those that look for it. There are bands that just play covers at bars on the weekends, bands that play once every few years, bands that tour every once in a while or maybe all the time! Finding where your band fits in and what the collective goals you and your band share is part of the journey, and as long as it's communicated it makes it real.

There are folks who hate touring and are very content to just release music online to their followers and fans. Some bands try to play a ton and get burnt out really fast, putting a lot of pressure on themselves to get their name out more. It takes a lot of tenacity to start from scratch and keep moving forward. Other bands seem to be unconcerned with the outside world's momentum and only share their music on rare occasions. All of these practices are acceptable and can be successful if that's what works for you. Finding other people on your same wavelength and energy level is easier as you discover that about yourself.

In my opinion, a good start for a band would be to establish a rehearsal space and regular time to practice once every one or two weeks. Use that time to write about 20-30 minutes of music and get really good at playing it. If you have the means, try to record your music and put it online somewhere. Even if you don't have something recorded, I would encourage you to try to find a show in your local area you can open. Try to play once every month or two, but if possible at different places around your area. Find the people doing cool shit in your town and talk to them about how you can get involved. If there is nobody doing cool shit then maybe it's time to do it yourself. Either way, these are good milestones to hit while seeing if the band will last for a year or two. All of it will be good practice if you want to take it further and get serious about your music.

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## In the studio

When you are ready to go to a real studio and record something substantial there are a couple factors to consider when choosing where, how, and with whom. It really comes down to how much you are able to spend and what you are trying to record. For example, a full length album is going to require much more planning and money than a three song EP. If you don't require a whole lot of production or time it's pretty easy to find freelance engineers who are willing to work with you, although not always in the most ideal setting. If you have cash to burn there are also plenty of options for pro studios in most cities, but to ensure your money isn't wasted it's a good idea to have a tight plan and schedule or you could end up broke.

If you have no capital but are very brave you can also try home recording. A lot of musicians have some sort of DIY recording set up (usually consisting of a computer, interface and maybe 2-3 mics) and can come up with some very listenable recordings. While the idea of recording a whole album yourself may seem daunting, it is nice to be able to take as much time as you want on the recordings themselves and really explore different ways of presenting your music that you might not have in a situation where time is money. If you are happy with what you recorded but still want help with mixing and mastering, most engineers are willing to do that at a price, albeit still cheaper than a full recording session.

Outside of where/whom, there is also the question of how you are recording. Most modern music is recorded digitally, although some studios such as the Atomic Garden in Oakland, CA offer analog recording as well. Some bands prefer to record live, which can be difficult and time consuming unless the group is extremely tight. Most musicians will take a layered approach to recording, starting with drums and bass, adding guitars/other instruments, and then finally vocals and post production elements. This allows full control of each instrument without having to worry too much about audio bleed from other instruments in a live setting. This method can be really difficult at first for those that have never had to go through the process before, which is why a home recording set up can be good practice.

A very useful exercise in preparing to record is demoing your songs and ideas before you go spend a bunch of money on a professional recording. It does require a bit of effort from the band, but since you will be rehearsing the songs anyway it probably doesn't hurt to hear them and inspire some ideas for the real session. Even dirty phone recordings are good to keep an archive of songs before they are finalized, but you should have some idea of what it's going to be like to record these songs before the big day. Demoing also offers an opportunity for revision and editing that for some bands are essential before a song can be declared "finished". Ideally, you would record your demos the same way you plan to do your actual recordings, but live demos can also be effective. A simple demo setup will also require a little extra investment, but it pays for itself with the time you aren't wasting on your engineer's dime when it's for real.

# DENIAL IS

# NOT

## Traveling t-shirt store

The band t-shirt has been the traditional main source of revenue for enterprising musicians since the dawn of time (probably). Merch sales are what is going to fuel all of your undertakings as a band and put gas in your tank if you're on the road. It's not uncommon to make as much if not more from merch sales as you would from performing if you're a band on tour unless your shows are busted. If you're playing a bunch of shows locally, it's not always expected to have merch but it never hurts to have at least a shirt and a cassette of your music to sell to anyone that wants to show their support.

Once you start touring however, merch becomes as necessary as the rest of your gear to keep a band going. Not only is it necessary to survive, but it's a way to show a different side of your creativity and identity of the band. Shows are the best way to put your merch in front of someone who likes your band, and there isn't the fuss of fees and tax if it's in cash (at least right away). That money can be used to create more merch, recording sessions, gas and vehicle maintenance, and eventually pay for food or lodgings for everyone. All investment in merch is going to pay itself back as long as you are diligent about it.

Most folks that are starting out usually make their own merch. For this reason an essential skill in DIY is screen printing. Being able to print your own merch means you are saving half of the cost of creating it, although you will lose a little time to trial and error. It's a small price to pay for a sore back though, as it's relatively cheap to source blank apparel or just pick up a bunch of blank shirts from a thrift store. A basic screen printing set up is very affordable, and there are many free resources on how to burn your own screens and get to printing. An added bonus is the nice little feeling when you sell something you created with your own hands, imperfections and all.

# I WOULD SET MYSELF ON FIRE FOR

At some point in an artist's career there will be the question of merch cuts when performing at larger venues. These are usually worked out in agreements before the show, but often bands on tour don't always see those contracts before arriving. The practice is becoming more commonplace as business owners have found ways of extracting more from the artist to be very profitable, especially in the wake of a global pandemic where attendance to live events is higher than ever. Artists already get taxed on how much merch they sell if it's over a certain amount in a year, but this is just an additional tax to have the privilege to play a bigger show. With that said, most smaller scale operations and DIY organizers will make it a point not to require merch cuts or ask for staff to do merch for the artists and require payment for the service. Most people understand that this is one of the only ways for a band to survive and the most direct way to support their favorite creators.

Technology has made selling online very commonplace, with free platforms like Bandcamp offering this service as part of your artist page. Selling and fulfilling yourself is a good way to offload leftover tour merch or to promote a new release. A very cost effective way of making things move is to have a preorder for a merch item up for a week or two, and then printing exactly as much merch as you need to fulfill those orders. USPS has gotten more expensive over the years, but it is still the cheapest option versus other carriers. If you plan your budget right, a successful preorder run can pay for itself and set you up with some money to put into more merch for your shows. It also means you won't have a bunch of leftover merch that gets shoved in a box somewhere and forgotten forever.

The caveats of online stores include procuring packing and shipping materials, lots of labor (packing orders), and the inevitable customer service crisis when an order is damaged or returned. This can get overwhelming pretty quick, so it's good to make this a group effort. If you don't feel like you have the bandwidth for an ongoing store, remember you can always do small batches where you know you can commit to fulfilling in a timely manner. Otherwise the emails are going to be very mean.

## Road Warriors

So now you've got a place to practice, some shows under your belt, some music recorded and you've spent your hard earned cash on some merch and are eager to make it back. You're ready to hit the road and take this act across county lines! Touring can be the most rewarding, exciting, terrifying, grueling, mind-numbing, joyful experience of your life. A person can truly find out some real shit about themselves from jumping in a van with friends and hoping people will come to your show in a town you've never been to before. You'll most likely have a brief brush with death, break down on the side of a dusty hot highway, eat questionable food, and have the absolute time of your life. Or maybe you'll hate it! It's definitely not for everyone, and in modern times it's totally feasible to have a successful music career and never perform live. It sounds boring but it's definitely possible!

If you are inclined to try out a life of a traveling artist, then consider the following:

Typically you want to try to book a tour at least 3-4 months ahead for the best chance of securing a date. This gives you time for the inevitable back and forth between venues and promoters but also make sure the locals you want to play with are available.

If it's your first time booking a tour, your best bet is to find a band from the area you are trying to play and see if they would be willing to help get the show set up. Even if they can't directly help they should be able to point you in the right direction to someone that can. Bandcamp tags are great ways of finding smaller bands from an area.

If you don't have luck with any local bands, you can also try searching through online resources like [dodiy.org](http://dodiy.org) where promoters and venues will list contact information for booking and scheduling. Most of the time these places will require you to put in some of the work on finding a bill but at least you'll have the spot.

Plan your route with driving time in mind. Traveling in the US can be brutal depending on where you are, with some drives between major cities taking up to 16 hours at times. Try to plan breaks for yourselves if possible and keep drives to 6-8 hours ideally (but not always feasible).

Plan for accommodations before you leave. Either you're crashing with friends or maybe with one of the local bands or at a motel but just know what you're doing. Sleeping in the van is a last resort but you can do it without getting harassed in 24 hour outlet store parking lots or at all night diners.

Mode of transportation for many bands is an extended passenger van with the back bench taken out to make room for gear and luggage, but you make do with whatever you get. You can rent vans for around \$250 a day or maybe you know someone that is willing to let you borrow it or rent a van for less than that. If you don't have a lot of people or gear to haul around you can get away with a smaller (but more fuel efficient) car and save a ton of money, or even get away with borrowing gear at shows if you don't have access to a van.

It might make sense for you to fly out instead of driving to get to places that you normally wouldn't get to. In this case, it's ideal to try to tour with a band that is more local to the area and try to share gear and transportation. You should still bring guitars, bass, snare and cymbals as carry-ons but will need to borrow the rest at each show. You can either bring your merch with you or spend a little extra money to ship it to your liaison in the area if it's not an issue for them. Airline tickets can be crazy expensive on top of the gas money you will still have to spend during your time, so try to buy airfare as far in advance as you can so you get a good price.

Go to grocery stores instead of eating out at restaurants or gas station food constantly. Eating right on the road makes a huge difference, and it's really easy to fall into the trap of just eating fast food when on a touring schedule. If possible try to visit a grocery store to grab non perishable snacks and fresh produce. Your intestines will thank you.

A small towel and a small pillow are essential parts of your kit. Small towels are quick to dry and easy to clean, and getting decent rest can make all the difference between a good and awful performance.

# DENIAL IS

Your first couple of tours might be just a week or two long as you get used to life on the road, but it won't be long until you'll be looking to book longer and bigger tours. In theory as long as a band keeps playing shows and putting out records then opportunities will present themselves naturally over time (or you work to create those moments). Focusing on playing shows and releasing music consistently will be the main vehicle to getting more listeners, selling more merch, and getting to tour to new places. But getting people to stick together through rough times (which can be at the start of any band) to make it to that point may take some effort.

LIFE AND MUSIC PODCAST

It's easy to get caught up in social media/streaming data and equating that to success and revenue. The reality is that streaming services are great for major artists but otherwise don't pay out very well to folks that don't have a high number of listeners. 100,000 plays on a single song will net you from \$140-\$400 depending on royalties. The irony of this is that even though streaming your music isn't very lucrative, it's a very necessary part of the industry today to make your music as accessible as possible. It can be argued that a band can get by without streaming or using social media, however the ceiling those folks hit as far as promotion goes will be pretty low.

For a modern band, social media is a blessing and a curse. It requires constant attention if you want your followers to grow, but can also be an incredible promotion tool for just about anything you are doing: tour announcements, merch store advertising, show flyers, new music, or whatever you feel like posting. Online landscapes are constantly evolving which can mean you have to break out of your comfort zone to keep up with it. Media consumer algorithms are driven by short, easily digestible videos and photos with people in it, at least for now. A lot of this is informed according to the algorithm set by various types of platforms, which is driven by engagement data collected from users. This vicious cycle is all to feed advertisement revenue for the company that owns the platform. You can make it work for you at the cost of your time and sanity or you can pay someone to post and promote engagement.

With that said, progression in the "rock n roll" industry today looks something like this chart, although there is a ton of nuance that has been left out. An important thing to consider is that for different genres of music, the ground floor is going to be a little different. For example, a hardcore band probably starts out playing community centers and backyards, while an aspiring pop singer might get their first shot as a feature from a popular producer before ever considering performing live. The opposite can and has been true with pop singers starting in bars and rock bands playing their first shows at festivals. A popular screamo band will average around 20k monthly listeners while a popular pop punk band can be anywhere between 100k-500k listeners. If you zoom out even further to mainstream artists the listener count gap widens exponentially compared to punk subgenres.

So while the greater context of the music industry might be helpful or interesting, you must understand that this is by no means a ladder everyone can climb nor is it a means to measure your progress as a musician. Knowing where you end up on the spectrum can give you a good idea of what to expect and how much commitment will be required, but all a band has to do to be successful is accomplish the collective goal, whatever that is. If your goal is to be a mainstream pop artist, good luck. The top of the industry is a hard nut to crack.

*Top Floor - Major Labels / Mainstream - These days the top floor is dominated by hip hop and pop/country, with little room for anything else. For some genres, the ceiling never goes past the third floor simply because there is demand for it in the Top 40. Indeed, it became hard to discern differences between types of pop music as artists started to sound more homogenized and similar. In many parts of the world (especially the US), pop stars are trained from a young age to be prepared for a life of potential celebrity. "Industry plants" are real and commonplace in popular culture. Breaking into the mainstream organically is akin to winning the lottery. It's possible but it's hard to see a path where that happens for a vast majority of people. But this is the top of the industry, where a band can become a household name if they are lucky, determined, and prepared to sacrifice everything.*

*Third Level - Subsidiary Labels - The big entertainment corporations started acquiring smaller labels that specialized in certain genres of music in the 1990's. Former independent labels would gain new distribution and resources while being able to maintain their identities and brands under a big corporate umbrella. Artists at this level have to treat the band like a job to maintain popularity and relevance, but will receive all the perks of a label that can throw down on support and open doors to bigger tours and distro. It's important to note that for many bands it's easy to get stuck in this stage, which can be a good or a bad thing. A lot of older punk bands have been playing for decades at this level with no intention of growing further to keep the bills paid, while other bands struggle to keep climbing for a better deal.*

*Second Level- Independent Labels - Most bands look for an independent label to help with their first couple releases, and often enter ad hoc arrangements without stringent contracts. This part of the journey usually still feels pretty genuine, as most indie labels come from DIY backgrounds and will practice their business according to those ethics (hopefully). You won't be receiving a ton of tour support or big royalty checks but you'll get your music on vinyl and feel that much more like a "real" band.*

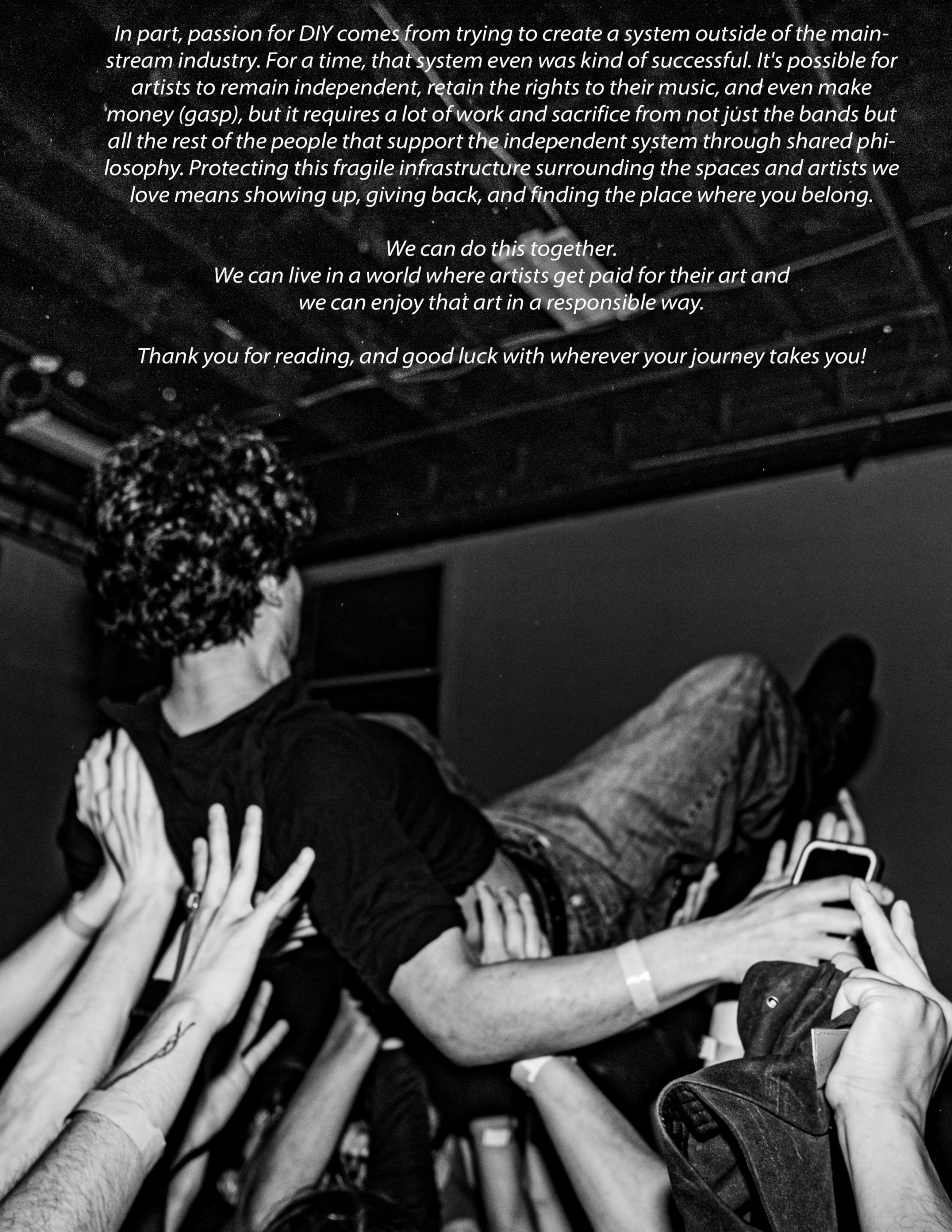
*Ground Level- DIY / Non-affiliated artists - This is where most bands start. Playing small venues and houses, buying blank shirts at a thrift store and screen printing on them, usually paying for everything collectively and making very little money back. If you are breaking even you are doing better than most people at this level.*

*In part, passion for DIY comes from trying to create a system outside of the mainstream industry. For a time, that system even was kind of successful. It's possible for artists to remain independent, retain the rights to their music, and even make money (gasp), but it requires a lot of work and sacrifice from not just the bands but all the rest of the people that support the independent system through shared philosophy. Protecting this fragile infrastructure surrounding the spaces and artists we love means showing up, giving back, and finding the place where you belong.*

*We can do this together.*

*We can live in a world where artists get paid for their art and we can enjoy that art in a responsible way.*

*Thank you for reading, and good luck with wherever your journey takes you!*



# Punk Time: Supercrush

It had been several months of throwing shows at the dingy practice space in San Jose, less than a year since the "shelter in place" mandate had been lifted. The sky had been crying for most of the week leading up to the show, and there was concern about a leak in the showroom. The parking lot was at capacity, and the lobby was packed with people buying merch, most of them there to see Militarie Gun but some taking a look at some of the other band's merch. The rickety, hastily built stairway built to provide access for the room was slick with wet footprints as the attendees clamored up, making the drywall sway softly. The room was lit from the projector on one side of the room, a mixed media display of old anime and analog visualizations holding showgoers mesmerized as they waited for music to start.

I had first seen Supercrush a few months ago at the Crepe Place, a poorly attended last minute show in Santa Cruz but with great food. We had a great time hanging out and talking, stoked to have seen a band we were all fans of in such a tiny place. It made it seem like a special privilege to have been able to play with such incredible rockers, even if the turnout was really light.

That show had been small and intimate. This one was alive and electric.

The lights got turned on at the last second before the band started playing, leaving everyone blinking momentarily. I squeezed through the crowd to get closer to the PA to be able to start adjusting levels, squatting down among the speaker stands to stay out of the way. The room was full from the stairway to the hall, with people huddling underneath the old fireplace fixtures that had been left by the previous tenants and hadn't quite been torn down yet. I felt so proud and happy that people were going to see one of the greatest power pop bands on the west coast, even if they had only come to see the headliner. A couple more friends emerged from the crowd and squatted down next to me, with familiar pats to the back and secret smiles at what we knew was coming.

The Supercrush experience is what it must have felt like to see rock music for the first time in the 60s or 70s, but with all the rough edges polished down. Mark's hypnotic soothing voice crooned over the PA, with words barely recognizable but with people still in the crowd singing along. Every guitar solo, lick, and riff was immaculate and clear and absolutely mindblowing. Sean had a trucker hat on over a bandana with sunglasses on, and after joining Mark on the last chorus he shuffled around into the front of the crowd, stepping in front of the people almost gently. He gave a few rock kicks and started blowing our minds with a flawless solo before taking his place with his band again. The set continued with banger after banger, every song is recognizable in a popcentric way so even the folks not familiar with their songs could still dance along.

At one point, I turned to look at my friends around me, all with huge smiles on their faces while they sang along to "Telephone", and I couldn't help but feel that all was right with the world at that moment. After the set while most of the crowd was outside to get fresh air or to inhale nicotine I ran into Mark in the hallway, all hugs and smiles as we laughed at how awesome that night had been so far. I remember saying something along the lines of "I think this is what I was meant to do..." with a slow smile, and Mark put his hand on my shoulder with a quiet "Hell yeah dude." A moment in my life of such stark clarity that I had been debating for years: I was right where I was supposed to be.

The next day the shows got shut down at that warehouse, probably for the best now looking back in hindsight. It was a dirty deal in the first place, with the landlord not expecting the shows to make any money and a decided lack of safety inspections for the building. I remember feeling so devastated, as if that was the end of the journey after I had just decided to take the first step. The months spent re-building since then have only affirmed the feeling that I'm still on the right path.



Later in the year my friends and I would find out Sean Meyer of Supercrush had been battling cancer and was still undergoing severe treatment. In January of 2024 we learned that he had lost that battle. Being there for that show with Sean and the rest of Supercrush is a memory that will stick with me forever. That room crammed full of people got to see a real master at work and most probably didn't even know it. I feel so lucky to have shared a stage with a living legend like Sean. Rest in peace, rocker.

# ye Olde Punk Points

Attend shows and earn PUNK POINTS to redeem one of these FANTASTIC PRIZES\*

50 Points ... Rare Skramz



100 Points ... ye Olde Butt Flap



100,000 points ... ye Olde SpeedBoat



1,000,000,000 points... ye Olde Castle



\*punk points aren't real but you should still  
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