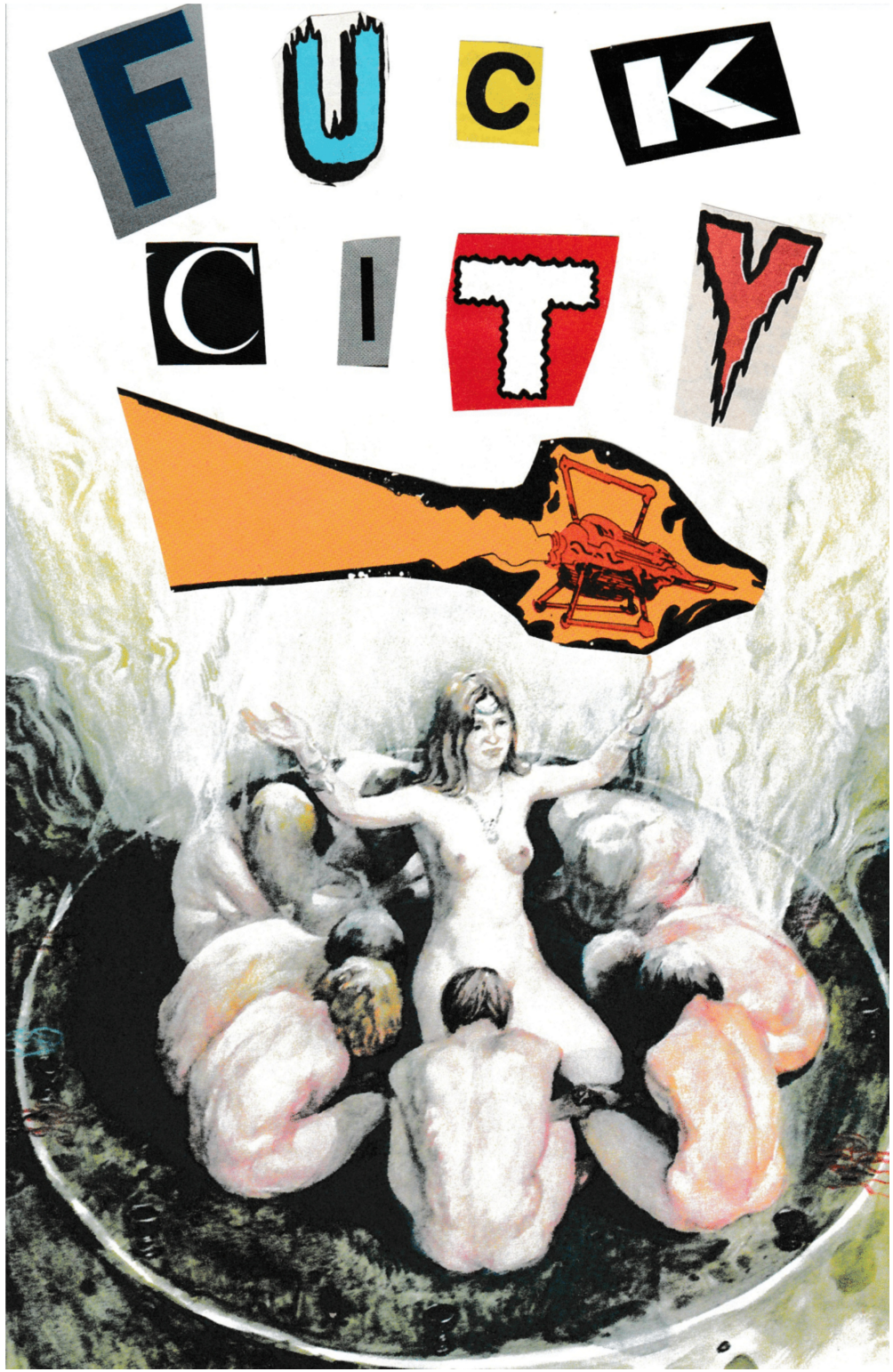

FUCK
CITY

Curated by,

Error

Snake Eater

Young Frankenstein

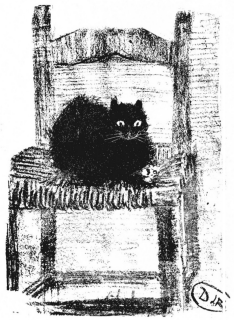
Your Local Clowncer

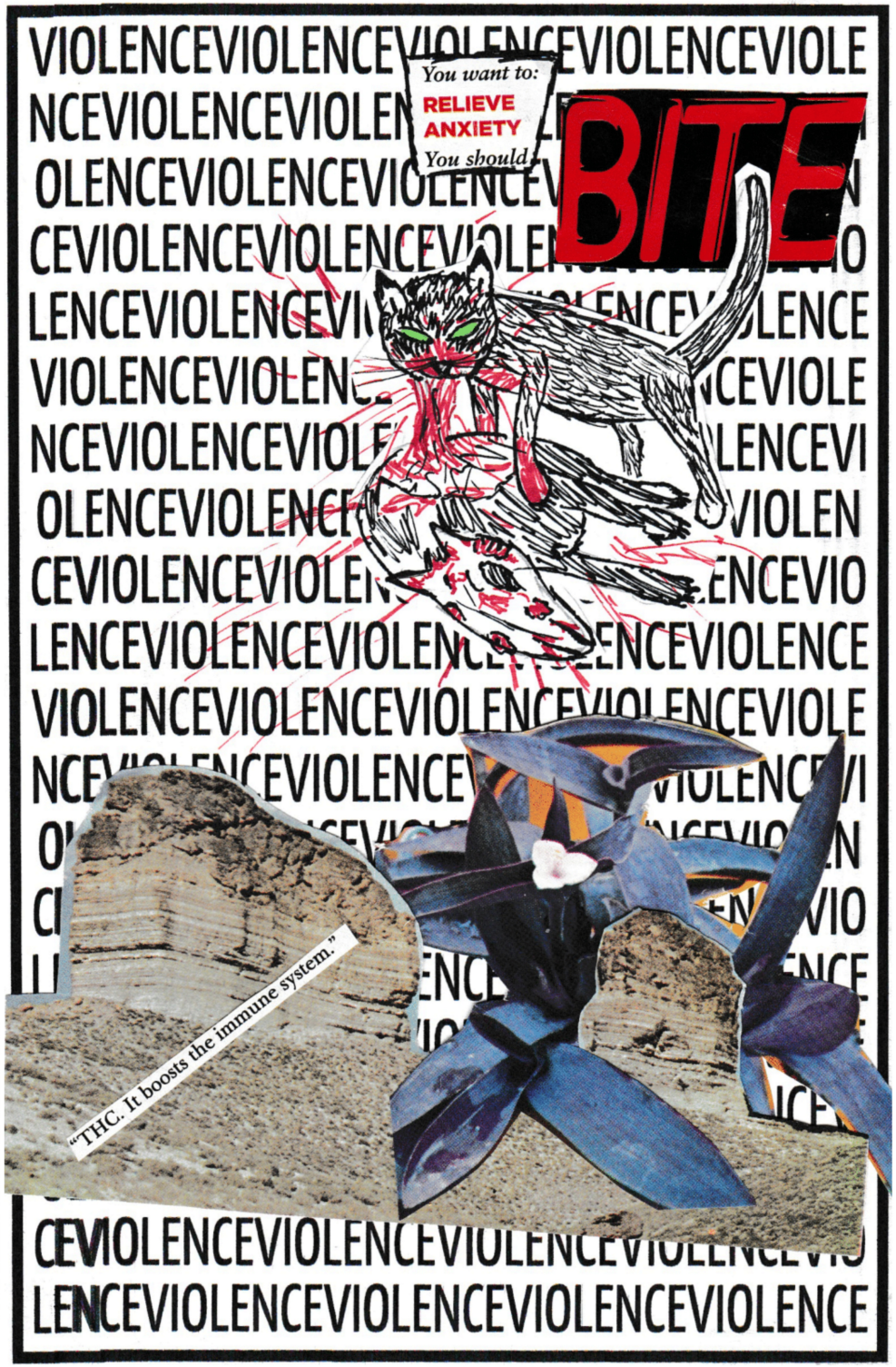
The Hidden Cowboy

Les Reine Des Fromages De Paris

Radiowhore

High Priestess of the Central Warehouse





EVERYBODY THAT LOVES YOU

INTERVIEW



[This interview was recorded in a living room somewhere in Albany, NY. The interview was closely monitored by a Wizard Cat to ensure everything was within OSHA regulations]

Jordan: You hit him up? [Sam]
Avery: I did. I did text him. He said he's got something marinating so he should have some free time.
Jordan & Error simultaneously: What's he marinating?
Avery: I don't know. Something good. He's out in California hanging out.
[Sam calls into the interview]
Frank: Hellooooo?
Avery: Welcome to the party
Sam: …… Ey!
[everyone giggles]
Sam: Hello? Who- Who's there?
Avery: We got some friends here.
Frank: Hellooooo.
Sam: Who is that? I can't see. It's like 240p on my end.
Frank: It's Frank.
Error: Hey, I'm Error. Nice to see you.
THC: Howdy, I'm [REDACTED].
Sam: Howdy. Hey, Avery! You haven't commented on my bald face yet.
Avery: I didn't see it….. Oh. It's bald. Nice.
[Everyone laughs]
Sam: Actually, there's stubble now-
Avery: This just in: Sam Shave.
Frank: Oh, shit.
Avery: That's the breaking news of the interview.
Error: Oh fuck. We've got the scoop, holy shit.

THC: Alright, we're the Transgender Zine Mafia. Welcome to hell.
Jordan: Yesssssss! Best intro ever.
Avery: Pleasure to be in hell.
Frank: Who are y'all? What's your names? What instruments do you play? What do you do?
Avery: Uhh. I'm Avery. I play guitar and sing in 'Everybody That Loves You'.
Jordan: I'm Jordan. I play drums and sing sometimes in 'Everybody That Loves You'.
Avery: That's true. I'm trying to make you sing more times.
Sam: and I'm Perch Crapland, I play synth, and other various things when needed.
Frank: Awesome. So what's new with the band? Any new exciting shows coming up soon?
Error: Yeah, or any other projects you're working on, albums, tours, songs, anything like that?
THC: Any hot scoops?
Avery: [very quietly] Sam shaved.
[everyone laughs]

Avery: We, um, I don't know. We're working on some new stuff. We have like one new song that we've been playing like at the last two shows that we played. And we have a lot of- this kid [Jordan] writes lots of riffs. So I just have to like write lyrics and then we'll have that… more.
Frank: So you guys like working on a new album?
Avery: Trying to-
[The zine mafia all exclaim in excitement]
Avery: Tring to figure if we could put out another, at least like a strong five song EP or something this year. It'd be nice to have a release like three years in a row, because we put out our first album in 2022 and then the last album last year.
Frank: Yeah that'd be dope. So you guys like planning to do a tour with the new album or? Just gonna vibe?
Avery: I think the vibe this year is lots of weekenders. We're going to try to hit. Yeah, just like work willing and stuff. And professor here [gestures at Jordan] and it's tough to get time off from my job sometimes to like fully tour.
Frank: You teach?
Jordan: Yes.
Frank: Where do you teach?
Jordan: I teach at [REDACTED].
Frank: Oh shit, what do you teach?
Jordan: I teach one class but it's called Digital Music and Beat Production.
Frank: Damn, that's really cool.
Jordan: We mainly use Ableton, we just kind of cook up beats and stuff. Yeah, it's cool, I like it.
Error: We can- we'll redact that, don't worry.
Jordan: Yeah, alright. The show I'm most excited for coming up which hasn't even totally been… announced yet.
Avery: Oh yeah, it's a scoop.
THC: Oh we got some good Fuck City scoops.
Jordan: We may or may not be doing, and I cannot confirm or deny, the WCDB Battle of the Bands.
Frank: Oh shiiiiiiit.
Jordan: Soon. Some time in March at Nofun. That might be happening. That might be a thing. That's what I'm excited for. That's gonna be crazy.
Frank: Who is it against? Who are you battling?
Jordan: I don't knooooow~
Avery: We'll have to wait until February 1st to find that out. We're not at liberty to say. We also, we just booked kind of a, not super last minute, but the prom. That's going to be really fun. We're going to do some like limited, only available at that show merch.
Frank: Oh cool! Is that stuff you're printing yourself?
Avery: Yeah.
Frank: Oh awesome! Uh, editor's note, I am currently wearing ‘Everybody Loves You’ merch and it's really good. It's really good. Hand-printed.
Avery: Sam printed it. I held it. Jordan sat there dazed.
Jordan: I probably put it on a hanger.

Avery: He did, he probably put it on a hanger or distracted the cat during that moment.
Frank: I was so glad- I put this on and I was like, there's already cat hair on it <3 That’s so sweet.
Avery: Yeah, definitely. All of our merch comes preloaded with cat hair, so if you have a cat hair allergy let me know so we can lint brush it first.
Error: So you said you're trying to cook up a new EP. On that topic, what's your songwriting process like?
Avery: It's a mild shit show. So I have a tough time writing lyrics that I think... matter or mean anything. Like, I... I don't know. I take way too long. I'm never happy with any of the lyrics I write until I am, I guess. So most songs are just like some stream of conscious bullshit. Like I'll just wake up in the middle of the night and be like, “okay, let's do this” and just write up a bunch of bullshit that's in my head and then kind of like trim the stuff I don't like later. And then maybe there's a riff I've been playing around with, or maybe there's a riff Jordan's been playing around with, and I'm like, “how can I jam these words into like cool music sounds?” We're trying- God willing, we're all in every band imaginable- to do some more like collaborative writing sessions at some point. Because we've never super done that. We did it once, Sam, Jordan, and I got together and got halfway through something that was pretty cool that I don't think I remember.
Jordan: But we recorded it.
Avery: We did record it.
Jordan: Yeah, so we got it. Doesn't matter if we forget it, we can always go back and be like, “Oh, that's what we did! That's how that song is.”
Error: So it's more like you come with your own ideas, then bring them all to the table and combine them?
Avery: And try to patchwork them together. The last album got recorded, crazy, um just because like, Sam and Gabe wrote their parts on the spot while recording. Sam was by himself, like with a cold just-
Sam: Can confirm. They gave me too much freedom. I need to reel it back this time.
Frank: In the fever dream, writing.
Avery: Yeah it was Sam unfettered cough medicine edition.
Sam: It was like “all right time to time to get it down and get it to the mixing stage.”
Avery: Yeah, it was crazy.
Error: Yeah, as someone who also writes lyrics, I definitely identify with what you said about having to write lyrics that feel like they don't suck.
Avery: Yeah, because you can just spew out any bullshit onto a piece of paper and sing it, but I don't know, I feel like... a lot of the time it's like how you feel when you sing it. It's like, does this actually mean, I don't know, like yeah. Yeah. I don't know, it's weird.
Error: Yeah, like 99% of the time when I'm writing lyrics, I’m just like…. this shit sucks.
Avery: I felt that.
Frank: Can you talk specifically about your process writing ‘Hey It's That Thing Again’? Cause it's like the last song on your album and it's-

Frank: It feels like it takes a really interesting direction, which I really love, because it starts out kind of like a similar vibe, and then it just goes really wacky.
Avery: So, have any of you ever heard of the band Standards?
[The zine mafia gives a collective “no”]
Avery: Like an instrumental math rock band from... fuck, somewhere. California. California somewhere.
Jordan: The lead guitarist is like a Berklee guy, or was a Berklee guy. Yeah, two-piece math rock band. And it's like two-hand tapping on the guitar and then a drummer.
Avery: Yeah. I bought his tab book when I first moved up here in 2019. And I was like, “these are some silly tunings, this is not your average”, and I tuned into one to learn a song. Kind of learned it. He's really good at guitar. I'm less good than he is at guitar. And then was just like bullshitting around in that tuning and wrote most of the riffs for that song like summer 2019. And I didn't know what to do with it, but I had showed it to Jordan, and I’ve played it live since then at any solo show I've played- I've tried to play it. It's really hard. It's very difficult to play. It's kind of scary. Every time we play that song I'm like “this sucks” And then when we were finally recording this album Jordan is like “We have to write it. We have to figure out how to write it.”
Jordan: Yeah, cause that was one of my favorite things. When you were showing me stuff that you were working on I was like “oh this is like cool, this is a cool song” but THAT I was like- this is instrumental and it's all kinds of different things. I was like “this is different and I really love it.”
Avery: And we didn't know if we should put any like vocals in it or anything. And I was like “let's write a Chugs reprise type verse at the end just to hammer it in there.” Yeah, that's kind of how that went. That was just like yeeeears in the making.
Jordan: We had to put the hidden track though.
Avery: The hidden track, yeah. Have you heard the hidden track on the album?
Frank: Isn't that the first one? No?
Avery: But yes, that's the hidden track. So that song that's called ‘Hidden Track’ is legitimately hidden on the first album in ‘Why I Cut My Hair’, but like on Organ. And then if you listen to ‘Hey It's That Thing Again’ but let it play- like that song is nine minutes long on Spotify, if you let it play there’s a surprise in there for sure. There's definitely like some disco type beat on a tune hell that happens. Yeah, for sure. Yeah, look into that.
Frank: So I guess that kind of plays into like, what's your guys' favorite song to play live?
Avery: Sam, what's your favorite song to play live?
Sam: Mine? Uhhhh. That's a toss up between should I do my favorite ones now or the ones that have been like... because there's been some that have been kinda creeping in like ‘Hey It's That Thing Again’ has very quickly turned into one of my favorite to play funny enough um... but I think other than that, I love ‘Monster’ because it's just a fucking psychopathic crazy show the whole time. I think ‘Breathing’ just cause it's- I'm very personally just proud of the parts that I wrote for that song.

Avery: Yeah you killed it in that one.
Sam: and honestly “Grump’ just because of the-
Jordan: Yeah, I was gonna say that might be my favorite
Sam: -of the theatrical nature of the song now, because you know we do our doom bit with it, which I just love eternally. So, I'd say those are my top.
Avery: Yeah, I think- I really like playing ‘West Coast’. ‘West Coast Blip’. I really, really love playing that song. That one means a lot to me. And it's also- I get to tap and sing at the same time, which is-
Frank: Oh, is that the one where you go like bewbewbewbewbew [does finger tapping motion]
Avery: Yeahhh, I do do that.
Frank: I love that one.
Avery: That's actually exactly how that goes. We almost cut that song off the album because I was just playing the kind of power chord-y bullshit. It's just like... I only am ever really- besides the tapping part, playing one note. Like as far as what I'm fretting, it's just like two of the same strings- two strings tuned to the exact same, played on the exact same fret, and I just move it around. And I was just like, “Yeah, this song is lame. I got to do something to this.” And I was like, “what if I try to just like tap my way through this second verse?” And then Jordan was like, “Nah, let's keep it.” I was like, “all right, yeah, no, you right.”
[Avery motions at Jordan]: What's your favorite to play?
Jordan: It might be ‘Grumpasaurus Rex’ because every time we play that it starts off with like, it's quiet and you can tell in the room that people are like ready to go crazy, because they know it's gonna come. And you get to that point where we all hit it and we go into it, and you just see everyone just like, “alright now it's time to go!” You know, it's really fun to see like that dynamic moment happen.
Avery: So speaking of Grumpasaurus Rex and speaking of cum. Um-
[Everyone bursts out laughing]
Avery: I- I don't say that- that word in that song. Regardless of what any of these people would tell you, the line is “shit, piss, and brush” you know, morning routine: you take a shit, you take a piss, you brush your teeth. But these lovely fellows, they like to yell “shit, piss, and cum” So I'd like the record to show that I don't say that.
Frank: Nooo, cause I was at your last show, and people were screaming it, and I was like “...I don’t- I don’t think that’s right.”
Avery: Just like, um, West Coast Blip. We're recording the guitar parts with Gabe and he just goes. “What's that- What’s that line? Total nut and pre??” And I said, no dude “Total and utter reprieve.” And he goes, “that makes way more sense.”
Error: The scene is just too horny.
[Everyone agrees]
THC: So speaking of cum… what do y’all think about docking?
Avery: Uhhhh. I feel good about it.
Jordan: Yeah, it's solid.
Sam: I'm a pro-docker.
Avery: Sam and I were talking about it the other day actually.

Frank: Really?? I wrote this because I was talking to Will at the Cera Palin show about docking and we were having a very deep conversation.
Avery: No, I'm pro-docking. You can put that on the headline. “Everybody That Loves You: Pro-docking.” That's actually the name of the next release. 'Pro-Docking'.
Frank: Oh shiiiit. Scoop!
Error: Do you want to continue with silly questions or get into less silly questions?
Avery: We can weave in and out. You want to weave in and out?
Jordan: Yeah, I like that.
THC: So Y’all just played with ‘Michael Cera Palin’, hell yeah, how was that?
Avery: That was sick. Makeout Reef got like capped. People were told to like- they couldn’t come in anymore, cause there was too many people. But they said, “just like… go to the corner store for a little while and come back, someone will leave.” Yeah, so we capped Makeout Reef. It was crazy. Sam Rowe destroyed an exhaust pipe, a little bit. Someone punched a light bulb and it exploded. We played in two bands [gestures at Jordan], which is ridiculous. It was awesome. I'm listening to them a lot now, because they just- they got the riffs.
Jordan: Yeah, they're awesome. Their energy is amazing. Like, they're really cool.
Error: You played in two bands that night?
Jordan: Yesss. We were doing ‘Everybody That Loves You’, but we also did ‘Senior Living’
Zine mafia, collectively: Oh yeahhh
THC: So, Fuck Marry Kill: Michael Cera, Sarah Palin, Michael Cera Palin.
Jordan: Whooooa.
Avery: I'm gonna kill Sarah Palin.
Jordan: Yeah, me too.
Avery: I'm gonna end it right there.
Jordan: This is starting to get hard, but I-
[Everyone giggles]
Jordan: Yeah, I didn't mean it like that. So basically, I think I would marry Michael Cera. I feel like Michael Cera is probably gonna hold me down.
Avery: That's what I was thinking. I feel like he could take... I don't know. Actually, I'm gonna fuck Michael Cera, because I don't, I can't look at him every day. And I'm gonna-
Jordan: If he was here right now, would you say that?
Avery: No, I wouldn't say that! And then I'm gonna marry ‘Michael Cera Palin’, because I talked to all three of them for like a good amount of time and they're all just so lovely. Like- all three of them could keep it together for me, I know they could.
Frank: That's fair. What about you, Sam?
Sam: I'm right there. Yeah, Michael Cera can get it. ‘Michael Cera Palin’, I would ring up, I would waifu up all of them. And then Sarah Palin can go back to Alaska and freeze in the water.
Jordan: Ohhoho my God.
Frank: Fair.

Sam: It's true.
Frank: We are running out of- we got one serious question left.
Jordan: I like that though.
Frank: We made a lot of silly questions.
THC: Also Will not being here has deleted at least one question.
Avery: We can call Will too. You wanna call Will? [gestures at Jordan]
Frank: Just to ask him one question hahaha.

[Will calls into the interview]
Sam: Is that Will?
[everyone giggles as the two phones are put next to each other]
Jordan: Hello Will. Welcome to the interview.
Will: Sorry about that. I totally forgot that was happening.
Sam: Hiiii Wiiiill!
Will: Hiiiiiiii. Hi Sam.
Sam: Greetings from California. Yep,
Jordan, giggling: Two phones talking to each other right now.
Avery: What is the world coming to?
Sam: This is the future.
Will: This is the future.
Frank: Alright. Do you want to introduce yourself and what instrument you play?
Will: Hi, I'm Will and I play bass.
Frank: Dooooope. I guess we'll go to the question that's specifically for you. So you're a new addition to the band. How has that transition been and has there been any unforeseen hiccups or joys related to that?
Will: I mean, there's nothing but joy with this band. Everybody is amazing and they are everybody that loves me. Getting to be part of this band is just amazing and I think the biggest challenge is probably just how hard this music is and how deceptively difficult a lot of this music is, but also because everybody in the band is so good at what they do, it does make playing very hard music very enjoyable.
Avery: Aww, that was sick, I didn't even know that.
Jordan: Yeah, I was gonna say that, that was so touching. Wow.
Avery: Really, thanks for like literally hopping in like at a moment's notice and then just being like, “yeah, I'll just like be the bassist.” And I'm like, “oh yeah, word fucking sick.”
Will: I wouldn't have it any other way, I'm so glad that you asked me to do it and it's been nothing but- just so much fun to learn all these songs and now to write new music. It's just so sick.
Avery: Hell yeah. I think we played West Coast live for the first time ever with you when you filled in like at El Dorado that one time.
Will: That El Dorado gig, El Dorado trio! It was a time ago, like July or June or some shit.
Will: Yeah, it was the very first time we rehearsed once in your back living room with Jordan on an electric drum set.
Avery: Yes, that was pre-Sam too. Yeah, this band's been through some changes.

Sam: I think about that a lot too. I am still such a freshie. Like, you know, I'm just young blood in the band, you know? Like, I've been in this for a whopping, I don't know. Like six months now I think.
Avery: I think July was your first show with us? July 12th?
Will: Yeah, you really, you uh, added a lotta us to the ranks there pretty quick.
Avery: Yeah, we always talk about it and you always goof it up and then I always go and look at the flyer and you say, “Ohhhhh yeaaaaaah! That's cause I was in England.”
Sam: You're right! Oh- actually, this is a little retroactive, but now that Will- since Will just said that very beautiful, beautiful piece about like, you know, how we've all been playing together. I do have sort of a retroactive answer for like the writing process for stuff. And I do think that, at least because, like this was the first record that I've gotten to plan, it was a little bit of like a huge learning curve for me, especially because, as Will said, this music is hard, and it's also a genre that I personally have not really played a whole lot. So it took a- at least for me, it took a lot of courage and a lot of me getting out of my comfort zone to write and figure out how to play this kind of music and write bars for it. And I also think that in the last six months the fact that we've been doing- we've been working through all of this music as a team, and we've also been working through all of these other bands playing all of this other music. I feel like that's been just helping us as musicians, as well as we've been starting to write all this new music everything's meshing a little bit better, I feel like, because we all kind of understand the nuances of how we all write and how we all just create. And so it's been a really, really fun process getting to hang out with these chaps over here.
Frank: Mmm, definitely. I really like the synth addition to the band. Like the first time seeing y'all play with the synth, I was just like, so hyped, like, so good.
Avery: I almost fucked that whole show up so bad. Because like we had jammed a few times and then yeah, Sam was just like ripping and I was just like, what the fuck? Whoa. Because like being such like a Jeff and like ‘Bomb The Music Industry’ fan, like having keys has always been part of the plan and Sam's making dreams come true.
Jordan: Yeah. He really did too because like we, you know, jam with a couple different key players and stuff like that and we had the vibes, but Sam is exactly what we needed and more like it's absolutely awesome, you know.
Sam: Wooo! Its been fun!

Avery: Ay Will.. A question that came up earlier before we called you. Uh… Docking?
Frank: Ohohoho, I forgot.
Will: [Laughing] What's the power dynamic there?
Frank: Exactly!!!
[Everyone laughing]
Will: Like, there are tops, like who's... Who's ex- what's the power dynamic? I'm just wondering, asking for a friend.
THC: This is the people's sexual maneuver because there is no power dynamic. This is sex under communism.

Will: See this is the most egalitarian of all the sexually positions.
Frank: Exactly! Equality.
Jordan: That's so true.
Error: The more you think. Never thought of it that way.
Will: I think it’s one of those great philosophical questions
Error: God, what's our next question?
Jordan: Uh, next question.
Frank: Okay, serious question. You all have been in the scene for a really long time. How do you think the scene has over time changed and what are some things that you think it's better for or worse for now?
Sam: Oof
Jordan: That's an amazing question.
Will: God, a reallyyyy long time, Jesus.
Jordan: Yeah, my first shows in the scene was about like 2013, and it's like one of the first places I started playing at Bogies, which is, you know, it used to be on Ontario, funnily enough,
Will: Bogie’s no more.
Jordan: But 2013 is now closer to 11 years ago. So I've been playing in the scene for over 10 years. And so I've seen all kinds of different people coming in and out, and all kinds of venues coming in and out. But honestly, the Albany scene's always been really cool. I've always been like really happy that we actually have things going on here. There's a lot of people who don't have stuff in their town. So the fact that we actually, at least we have things, is like awesome. And the fact that we have things that are cool is awesome.
Will: I feel like the old head, I may be new to the band, but I think I'm the old guy in the band. Obviously, I came into Albany like 10 years ago playing in bands and everything. I think for all of the things that Albany has lost or gained, it's much stronger now than it ever has been.
Frank: That's sweet. What about you, Sam? What do you think?
Sam: So I guess with a little bit of context, I've been playing in the scene since 2017, so not as long as Will and Jordan, but I feel like ever since I kinda stepped foot into it, my whole, like... my whole sort of desire for it was just to play as much as possible, which I feel pretty damn confident in what i've done so far, but I'm kind of with Will, in the fact that I think what albany is doing now is a lot stronger and feels a lot more like community driven and everyone seems to be a lot more supportive than they were, like at least when I first hopped into it, but at the same time it does kind of suck that like- just as someone who went to the school, we lost St. Rose which was a huge poll of just like you know, maybe not always the best people, but at least it did sort of like bring a ton of musicians to the area that I just- I hope, I really really really hope that this area does not lose that. I hope that people still come here because of what we're doing right now and I honestly feel like this is now more than ever time to really like double down on what we're doing, just at the bare minimum like, just make a statement of like “hey we're fucking rocking out we're making some cool shit” and uh... you know just because a bunch of crazy things are happening doesn't mean that we can't continue just to rock out. It's been kinda crazy, but it's one hell of a roller coaster I'll say.

Avery: Uh... so my experience with the Albany scene is a little weird, being in that I was kind of weaseling my way into it for like a year and a half before I like even lived here. Cause I'm from Connecticut originally and then I played my first show in Albany at the Low Beat in 2017 with Jordan's old band 'Great Pacific Garbage Patch' and then I don't know. I just really liked it up here and I just started hanging out with Jordan the rest of the 'Great Pacific Garbage Patch' a lot, until I was driving up here every weekend or one of them was driving down to Connecticut like every weekend, and I'm like "alright this doesn't fucking make any sense anymore". And I've definitely felt more at home up here in this scene than like anywhere I think in like my whole life, because I moved up here with kind of like a vision of you know, meeting some cool people, writing some cool music, being an active member of a community. And I'm fucking thriving with that plan here right now, and it's really cool. So yeah, I think this scene has probably been one of the most important things to ever happen to me. Ever. Honestly.
Frank: That's awesome
Avery: But that wasn't the question.
Error: It was very wholesome though.
Will: I was heartfelt as hell.
Avery: Uh, before COVID, I felt like things were more spread out, like, as far as, like, people, honestly. Like, I felt like everyone kind of knew each other, but no one really knew each other. Like, post-COVID, everyone really kind of knows each other more. Yeah, that's more of an answer to the question, I think. I got off track.
Frank: That's alright. What are some like old venues or bands that you miss?
Will: I know I miss Low Beat, like honestly that place was a vibe
Avery: I miss Nightosphere. It was the first iteration of Buddies Basement.
Will: Ohh Buddie's Basement. Orange Peel too.
Avery: I never went to Orange Peel or Rice House.
Sam: Orange Peel as the scariest basement you ever felt safe in. Also Byrdhouse
Jordan: Yeah, I miss Birdhouse.
Sam: Byrdhouse 2 specifically.
Will: Byrdhouse 2 was the best Byrdhouse, that just is what it is.
Avery:I don't specifically miss Sheep Town.
Will: I think there were some things about Sheep Town that made it fucking awesome. And you did a great job with that, Aves.
Avery: I don't miss how expensive it was to heat that place. I don't miss how much of a fucking gamble it was, about whether or not you can get out of your driveway for six months of the year. And I don't miss the fact that there's just a bear situation at all times.
Jordan: And it was haunted.
Avery: And it was haunted. I think I might have to go take this phone call.
Frank: No problem. I can pause the recording for a minute.
Avery: Word. Sam, I'm gonna let you go for a minute.
Sam: Honestly, I do have to get going. This might be devine intervention.
Avery: Perfect. Well, I will talk to you later. Good stuff.
Sam: Thanks for having me y'all!

Jordan: This is so fun that like y'all got this going on. Like this is so cool.
Error: Oh, thank you. Yeah, I'm glad that we're not messing it up.
THC: Don't worry, I can make that happen. Yeah, if y'all hung around through the docking questions, you're probably fine.
Jordan: Nice. Yeah, we survived the docking question. We were thriving with the docking question.
THC: Yeah, you hit those pretty well.
Jordan: Once Will showed up, I was like, this is the answers we needed. Yeah. This is the insight.
Error: We ask questions that, like, mainstream journalists are too afraid to ask for real.
THC: We're not in the lamestream media.
Error: We ask hard-hitting questions.
Will: Yeah, what is the power dynamic in docking?
Frank: Can you dock without a foreskin? I'm curious. We need to know.
Error: We need journalists who are not afraid of this knowledge. And that's what Fuck City is for: Hardcore docking journalism.

[Avery rejoins the interview]
Frank: Do you want to ask your question that you were so excited for?
Error: Would you like to say anything that you would regret having put in print?
Jordan: That's an incredible question. What?? I wish I asked myself this sooner so I had an answer prepared. This is my first time ever thinking about this. What should we say??
Frank: We don't actually have to put it in print. We can censor it.
Will: I think I already said mine. I was asking about the docking dynamic.
THC: Oh, that's getting printed.
Frank: Yeah, sorry, that one's getting printed.
Jordan: Yeah, we already printed it actually.
Will: Oh, okay, alright, good, that's good. Make sure I get my grandma to read this article.
[After a long pause]
Frank: Oh their brains are whirring, this is our most deep cutting question yet.
Jordan: I have one quote. Someone told me today is opposite day, but that's exactly what they said last opposite day.
Error: Shit that's deep, that's deep.
Jordan: If anyone's like, "did you say that?" Imma be like, "no."
Avery: Okay, and I guess this isn't like I don't want people to know this or like I wouldn't want people to hear this, but like I wouldn't want like people of authority or like government or feds to hear this.
Frank, excited: Okay!
Avery: But I have like little to no self-preservation and don't really give a fuck about what's going on. If someone like asked me to, and like persuaded me enough, I would kill [REDACTED].
[THC and Error die laughing]
Frank, laughing: Oh my god.
Avery: Like in a very serious, legitimate way.
Frank: In parentheses, quote, this is a joke.

THC: This is a parody satire non-actionable situation. This is protected by copyright.
Avery: Yeah, no, I can be swayed. To do most things that are like- If it's like for the greater good, I'll do jail time.
Frank: That's good to know. Yeah, I'm on the same page.
Error: Anything else-
Will: I've never paid taxes in my life.
Frank: Based. Soooo based.
Jordan: I believe that too.
Frank: I think there's one last silly question. It's the one about ghouls.
Error: Y'all thought about goblins and ghouls lately?
Jordan: Not since Halloween, I'm so sorry.
Avery: That's like a Charlie Day ass question. I think about goblins and ghouls most of the time.
Frak: What do you- Do you just think about them?
Avery: Yeah...
Jordan: Yeah, so I've never really had that many... I haven't really had any paranormal experiences for at least a long time. And I was like, probably people have had spooky stories or whatever, but like, I've never really had anything. I was like, I don't know if I'm believing in this ghouls.
THC: You say this not for a long time, so that implies that something happened before.
Jordan: All of a sudden I was at Avery's old place, Sheep Town, the house venue. And I'm standing at the stairs, it was one of the last times I was there, I'm at the top of the stairs with our friend Sean. We're both standing there and the way it worked was you had a staircase that was for the basement that came up, there was a door to that, that led to the kitchen. So you're standing in the kitchen, you can hear people coming up the stairs from the basement. So we're standing there, we're kind of in the way of the door and someone's coming up, so we step out of the way. And we're like, still having a conversation and we're like... "Someone there?" So we open the door. No one's there. We're like, "where did they go?" We go downstairs. No one's there. And I was like, this is crazy because I experienced this with someone else.
Avery: All of us were there when it happened too. It wasn't just you and Sean, it was like everyone in the kitchen heard the stairs, y'all moved out of the way and no one came up the stairs.
Jordan: And then we're like, there's gotta be something down there we look and we're like, "what just happened?"
Avery: But yeah, ghouls. Sheep Town was full of ghouls. I had an experience in which... My roommate told me this because I said, "hey, what the fuck just happened?" Because we were sitting outside having a cigarette on the back deck and we were talking, and then from what they said, I looked past them into the woods, went completely blank face, and then started sobbing. And I came to crying and I was like, "what's going on?" I just blacked out and didn't know what was going on. Weird.
Jordan: WHAT?
Frank: That is a mega haunted house. Holy shit.

THC: Do you all have anything to say to the ghouls?
Avery: It's all good. We're chilling. We are ghoul friendly.
THC: Pro docking. Pro ghoul.
Avery: Yeah, and I'll throw in: pro pegging. I'm just gonna throw it in there.
Avery: Yeah, no, I'm tight with the ghouls. I made my peace with them down in the basement at Huck Finn. There was some crazy shit down there. My buddy got, like... choked. It was crazy. He like so 9 o'clock coffee break like this kid like just started with us and I would go up and I'd go to get coffee and shit with everyone else. So this kid… Redacted… He would just sit down there for coffee breaks in like 15 minutes, and he would catch a couple you know moments of sleep and I come down the stairs one day, and I'm coming down I hear him like coughing and gagging. And I'm like 'what the fuck' and I come around the corner- like down the stairs, and he's, like super out of breath, his face is all red and I'm like, "dude, what the fuck's going on?" He's like, "dude, you're not gonna believe this, but like I was literally just passed out in the chair like this, and then I like woke up with the, like the feeling of pressure on my neck and I couldn't breathe." And I'm like, "dude, what?" And he's like, "yeah". I'm like, "you look like you couldn't breathe". Like he's like sweating, his eyes are bloodshot, and I'm like, let me look at your neck. And there's like a, like, [puts hand up to neck] it looked like someone got him with the left. There was like a big like thumb print, on his neck. True story. Nope, I don't like-, I don't fuck around. So I've made my peace with the ghouls. Goblins never seen them, never talked to them. We'll figure it out later. That's how I feel about goblins and ghouls.
THC: This was a much better question than I thought it would be!
Frank: Yeah, I was like "why- why do you want me to write this one down?"
Avery: You've come to the right place.
Jordan: Yeah, you have come to the right place.
Error: Well, I'm glad that we could turn this into a little mini coast to coast AM here.
THC: Hell yeah. Alright, I think that's actually all the questions we had.
Frank: Yeah, I didn't think we'd actually get through all of them.
THC: Y'all were lovely. We really appreciate you all coming over and having a little chat with us.
Avery: Thanks for having us.
Jordan: Yeah, for real.
THC: We'll make sure to publish this in the least flattering light possible. We'll be taking extensive creative liberties.
Avery: I expect to see you in court after what I've said.

This interview was way too long to fit all of it in one zine. Most of the silly questions ended up here in Fuck City. While most of the serious questions ended up in Frog Hop Mag. If you liked this interview check out Frog Hop Mag's first issue for the second half!





Photo by: Pine Hills Photo Lab



We are taught to produce until we die, but when do we ever get to enjoy?



Written by, Sydphian

At the foundation of capitalism there is alienation and isolation. Alienation from others, from nature, and the self as a whole. If we work and self-deny long enough, surely we will have accrued enough capital. And for what, you may ask? For our future families in regards to the traditional western family structure, of course! You have the husband, the bread-winner: laboring, making physical capital, and bringing it back to "the home", which is composed of the wife and the kids. The wife is responsible for the child bearing and rearing, and is expected to perform continuous labor in the domestic sphere.

In a heteronormative society with heavily enforced gender roles and regulations, capitalism is able to succeed from a white supremacist perspective. Where there is struggle, we as the collective can look down upon the person who has failed and say, "well if you had denied more, if you labored more, if you had performed within your gender role, you would not be here", thus shifting blame away from the society that created these conditions and onto the individual. But what if we took the opportunity to reimagine society as something that fits us, instead of a one-size-fits all model that we must shrink ourselves down for and force our way into?

As long as everyone is heterosexual, cisgender, able, and prescribes to all assigned gender roles, this concept looks great! But of course this is not the reality in our society. As more and more people question the patriarchal, homophobic, transphobic, racist, classist and ableist confines of everyday society, we begin to notice shifts in history. U.S. marriage numbers are 60% lower than they were in the 1970s[1]. Could this have something to do with the fact that women could not open their own bank accounts without a signature from their husband until 1974[2]? With these radical changes and the national struggle for equal rights in the US during the 1970s, we saw more women entering or returning to the workforce. In fact, the numbers of women in the workforce rose from 41% in 1970 to 61% by 2000[3].

[1]Karsit, Idil. "Why Are People Not Getting Married Anymore?" CNBC, CNBC, 21 July 2023,

[2]Rose, Ian. "A Bank of Her Own." JSTOR Daily, 11 Jan. 2023.

[3]"Record Number of Women in the U.S. Labor Force." PRB, 1 Feb. 2001,

Women as a part of the workforce shift the entire idea of capitalism. However, when we hear that women traditionally stayed home with the children, we are only referring to white women, and largely, upper-middle to upper-class white women. We must note that working class women, specifically Black and Brown women, have always been expected to perform labor in the ways that privileged, middle-upper class white women are not. This concept is highlighted in Sojourner Truth's speech "Ain't I a Woman" from 1851, where she describes society's view of women on a pedestal, and how Black women are excluded from the narrative. The shift we are likely seeing is due to the fact that middle to upper class white women, regardless of reason, are joining the workforce like never before.

If women are working, who is to perform household duties? If there is no man in the equation, who is to perform paid labor to bring back to "the home"? We have seen a great deal of social change since the 1970s. The LGBTQIA+ movement has exploded. Gender has always been a construct, but we are at a point where the numbers of out gender queer people are growing. Because of this, and to the point of the homophobes, the scope of the traditional home and family is rapidly changing. The more I talk to elder Gen Z's and younger Millennials, less and less people are interested in having children and upholding the picture of the traditional home. Capitalism survives on the idea that if you are a man who cannot provide for his wife and children you are nothing. But what if there is no man? Or no woman? Or no binaries? Or even, no children? Now we're looking at a different equation all together.

If less and less people are choosing to have children, and thus choosing not to spend around 13k annually to care for a child,[4] the result would be that childless people and partners end up with more capital in the end. With the power to not only produce to sustain yourself but the choice to use your capital outside of the confines of the traditional view of "the home", the narrative of capitalism is rewritten. The structure of "family" is drawn away from the idea that family is created only by blood, and instead is created upon love, respect, and mutual understanding. We are able to shift our view of "the home" to include communal living and emphasize "the value of intimate relationships, personal growth, spiritual rebirth, and cooperation over competition, return to nature, and rebellion against the establishment"[5], all key factors of the free-love movement in the 1970s where we first saw these massive cultural shifts away from capitalism.

Capitalism survives by creating a set of cultural norms and demonizing groups that deviate these norms. Queer people and non-monogamous folks are labeled sexual deviants. Communal living and community in general undercut the idea of self-preservation and competition. If we are all working together, there can be no "winner". Much of how capitalism survives is based on people knowing that they may be perceived negatively for resisting the status quo. When people start to realize that society is simply a construct that can be challenged and re-established, capitalism and the powers at be begin to lose the stronghold they have depended on for centuries. If we can reject established norms like binaries, heterosexuality, and monogamy, what is stopping us from rejecting the entire system? Because self-denial is at the core of capitalism, there is an ingrained idea that we can never have what we truly desire because our desires prevent us from accruing capital. If love, connection, and community needs are at the forefront, being "the best capitalist" becomes irrelevant.

We are able to reassess from the "should" to the want and need. If we are safe in a moment, able to slow down and not work but to just be, why wouldn't we? Because there is an ongoing hope that we, especially the working class, never slow down long enough to listen to our bodies or our minds. If we are just acting as robots to produce in our prescribed roles, we become too ingrained to consider to challenge any kind of societal expectation. However, this leads to imbalance physically, mentally, and energetically.

With the shift in the traditional home and the roots of capitalism, I challenge us as a society to continue to disrupt the expectations. Take time in stillness any chance that you get. If it doesn't seem possible for you to be still because you are forced to continuously produce to survive, I challenge you to slow yourself, even in times of labor. We are taught to produce until we die, but when do we ever get to enjoy? How is there time for art and beauty and love and relationships if we are working our bodies into dust. Breathing is radical. Moving our limbs the way they are supposed to twist and rotate outside of office chairs or semi-trucks is necessary for our survival as an entire species. We cannot keep forcing ourselves into prescribed boxes, binaries, and seats and expecting to live the best versions of our lives under capitalism.

[4] USA Facts Team. "How Much Does It Cost to Raise a Child?" USAFacts, USAFacts, 14 May 2023.

[5] Sheff, Dr. Elisabeth. "Three Waves of Non-Monogamy: A Select History of Polyamory in the United States." Sheff Consulting, 23 Oct. 2012

Poems by The Hidden Cowboy



i would rather lay down in the wet frozen street than be here. This is worse than a waste of time. i am actively being made worse for being here. i am back in high school without the ability to be a teenage shithead. A fox caught in a trap can gnaw its foot off to escape i, alas, cannot. i value my feet too much. instead i must wait until this trap is released and sit through hours of insipid, meaningless drivel designed to do nothing but make me a more compliant cog in the machine. i must allow this pass over me as water passes over a rock. This is not hell - but purgatory. Mind-numbing boredom. Strip away all meaning from all words. Unwind my skin and unlatch my muscles from my bones. Tenderly wash and dry my bones and tighten all my joints. Flush all the poison and filth from every tiny piece of me so i may be put back together holy and clean again.

drowning in sludge. america is a hellscape. no hope. no future. counter to the prevailing narrative we are surrounded by rot and decay. the world burns while we give more money to oil developers and coca-cola to exterminate indigenous nations and union leaders and more money to authoritarian regimes to inflict death and destruction upon the marginalized and vulnerable. a country founded on the twin pillars of genocide and chattel slavery is rotten at its very core. this is not a system that can be tamed, softened, or reformed. dissent is met with the end of a baton and the organizers of a better world are snuffed out beneath a steel-toed boot. conform or die we are told. conform to christofascism. conform to white supremacy. conform to patriarchy. conform to a hierarchy based on violence, humiliation, and servitude. i stand within the ribcage of a rotten corpse. corrupt and decaying flesh falls around me. ghastly hands hold me in place - bidding me to embrace the rot. embrace the nothing. hustle. grind. produce. endless growth. cancer is what it is. there is no room for beauty in the world's workshop. parody of a nation. we produce nothing and sell everything. rancid curs baying for blood and soil climb to the exposed skull of our rotting corpse hoping to turn its awful power inward. they would drown their enemies in their own blood. cowardice manifest. America's bloated corpse is on the verge of total collapse - we will drown in its sludge if we don't eat each other alive first



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