

ZOOLRECORDS.COM

THE NEW EP  
OUT NOW



ISSUE 001



FEATURED :  
**PASCAL WILL NOT SURVIVE THIS**  
(AKA DANNY)

- CAREERIST - GOD ALONE
- PAT DAM SMYTH
- BANJAXED RECORDS & more!



welcome to  
issue 001



Both of us  
are equal parts  
nervous and excited  
to finally launch forth the  
first issue of this, the Zool Magazine.  
Hopefully you enjoy what we've put together.  
If you like what you see and fancy getting featured  
or helping us create future issues,  
email your ideas to  
zoolmagazine@gmail.com

Lastly, a final thanks to our Zool family  
for supporting our endeavours - especially  
you for picking this up and giving it a read -  
biggest love and gratitude x

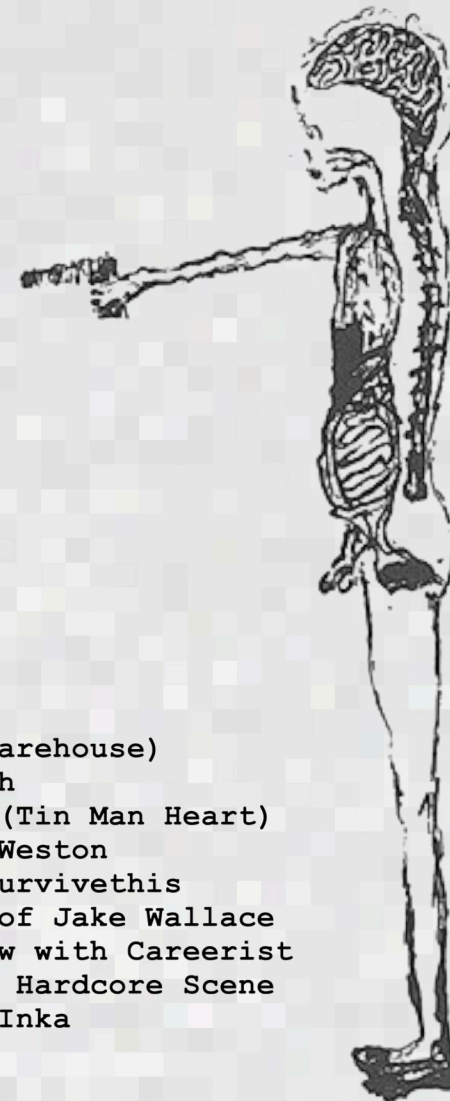
Nolan & Ash  
(Roadkill & Hellview)

#### contents

- 1 intro.
3. Zool X Banjaxed
7. God Alone (Live at The Warehouse)
9. Track Talk: Pat Dam Smyth
10. Pedals Are People Too! (Tin Man Heart)
11. Introducing Adam Sacha Weston
13. FEATURE: Pascalwillnotsurvivethis
19. Phantom Limb: the work of Jake Wallace
21. A Career Move: Interview with Careerist
25. CBC: Unity In the Irish Hardcore Scene
27. Introducing Zool: Evan Inka
29. ZOOOL MIXTAPE 001

All photos and design by Zool unless credited otherwise  
Huge thanks to Banjaxed Records for the live shots,  
To Naomi Hamilton and Robin McLoughlin for the Pascal shots,  
To Sasha Samara (@gigpuppy) for the back cover illustration  
Also keep an eye out for a couple of sketches from  
my darling boy Calum Ward throughout.

(@a\_gaggle\_ofspooks)





Zool recently had the absolute pleasure of hosting one of the most exciting acts in the country for their highly anticipated self-titled EP launch.

God Alone.

Where to even begin? The young lads from Cork made their way up to our little slice of Belfast to put on what was one of the tightest, heaviest and most impressive musical performances the warehouse has ever facilitated (or that I have ever witnessed, for the record). They really are capable of giving you a little bit of everything, at times you go from feeling an ethereal weightlessness and warmth, until all of a sudden they shift into high gear and bombard you with punchy, droning, meticulous riffs and mind bending time signatures, all the while accompanied by aggressive and cutting vocals that keep you present and right where they want you: on the very edge of your seat.

The self-titled EP itself, which zooligans in attendance will have gotten a taste of on the night, is absolutely phenomenal. Their ability to fit as many different parts and moods together throughout the entire EP, shows how accomplished the band are as musicians and songwriters. This EP could very well be a contender for most impressive release of the year for me, and if you haven't heard it yet, go follow the guys and then check it out!

## **GOD ALONE.**

### **LIVE AT THE WAREHOUSE**

**BY ASHLEY HELLVIEW**

In support on the night we had the enigmatic Dreamreading who blew me away with an air tight bombardment of noise and determined riffs, which when it all comes together gives me the same feeling I get when an airplane suddenly accelerates for take off. Opening the night, Nolan and I brought our new iteration of Sex Hardcore to the warehouse crowd for the first time. We got good pal and confidante Eamonn Doherty up to lay some guitar down for us at the end of the set and it felt great to be back on the stage with those guys after a long time away from gigging myself.

Zool are planning to have God Alone back up to Belfast in early 2020 for something really exciting and you won't want to miss it.





# TRACK TALK: PAT DAM SMYTH

WITH NOLAN ROADKILL

I really want to share some thoughts on Pat Dam Smyth's latest album, 'The Last King' - you could easily talk in depth about any of the 10 tracks and what makes them worth checking out, but I've chosen to focus on my favourite three (they're great in sequence too, so turn shuffle off!).

We got the chance to support Pat and his band when they launched the album at Ulster Sports Club earlier this year. I can remember the exact moment when they played their track 'Juliette' at soundcheck and I was immediately hooked - even so far as hassling the drummer out in the smoking area trying to hum the melody at him between draws (he had no idea what song I was talking about but I found it on Spotify later). It was our first time experiencing Ulster Sports Club's vintage aesthetic and interior, and the music went along with it in a way that made the whole thing feel like we were crowd extras in a Tarantino scene. I'm a huge fan of the dark, desert psychedelia vibes in Juliette, particularly the descending vocal harmonies around the pre-chorus lyrics - "tired in the morning, tired in the night," etc. Just oozes cool.

Being fair, I also want to point you in the direction of some things I love from the next two tracks on the album, 'Dancing' & 'Teenage Love' - the former with its ultra-catchy, r&b-esque verse sections that remind me of those found on Arctic Monkeys' 'AM', and the latter with its beautiful bridge section that is an actual dream to come back to. The magical journey these songs take you on, and equally the live versions performed by Pat's band are truly something to behold. Get on this train with Pat (and I)!

LISTEN TO 'THE LAST KING' NOW!

PatDamSmyth.  
The Last  
King



## PEDALS ARE PEOPLE TOO

DANIEL LYNCH (TIN MAN HEART)

I can't be the only one who goes to a gig and can't leave without checking the guitarists' pedalboards. Peering over the stage monitors for a glimpse of the secrets of their tone is a crucial part of the gigging experience for me now; sussing out which fuzz or overdrive they use to boost the signal, which delays and reverb give their tone depth and how the hell they pull off that three octave dive-bomb mid set.

It's about understanding the musicians' role in that song - where they fit, how they pick out their territory and stamp their mark on it - guitar tone is something I've always been fascinated with, both as a guitarist and as someone who writes about music. It's that borderline obsession that inspired the idea for Pedals Are People Too. Each episode of the series is a look into the engine that runs guitarists here in Northern Ireland. I want to take that experience I get peering over the stage monitors and share it with a wider audience. Sharing that with fans of the bands creates a deeper connection, but I also hope to win those artists more fans among the hoards of pedal fiends on the internet.

Pedals Are People Too is not just about guitar tones for live performances. What's on a pedalboard will inform how a guitarist writes their music.

Both Danny McClelland and Jonny Woods get inspired when they hit on a combination of pedals; the noise they make will progress into a whole new song. For Luke Kerr it's the opposite. He writes his guitar lines with a clean tone, then decides which "flavours" he can add from the board to enhance what is already there. For Andy Murray of Malojian it's about fitting into the mix, being a layer behind the more prominent lines in the song.

Our focus is on musicians at the amateur or semi pro level. They don't have hundreds of pounds to throw at equipment, instead they make do with what is available, cheap or second hand. Crucially though, we become attached to our gear. Guitars, pedals and amps can represent a memory - of a song, a gig or a friend. The loss of a pedal or guitar can fucking hurt. Hence the name; Pedals Are People Too. So, we're on the hunt for great pedalboards, great tones and great stories. We've found a few so far which we hope you'll enjoy, and we hope to find a whole load more as the channel grows.

*You can watch PAPT now, with episodes featuring Jonny Woods (Wynona Bleach), Andy Murray & our very own Danny McClelland, with the next episode also available soon!*

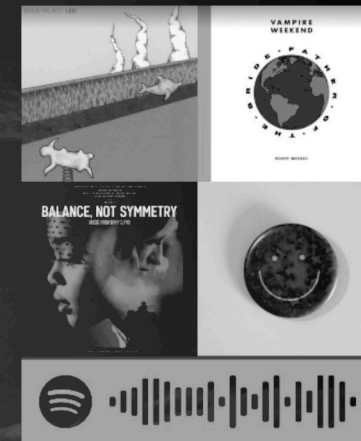


# INTRODUCING

THE ZOOL TEAM : ADAM

This year we had the great pleasure of teaming up with Adam via his solo songwriting/recording project 'SACHA' - which we hope to be bringing to a gig near you in 2020! Stemming from a conversation at practice, we asked Adam to write us up his year in review, as he had been following his new years resolution of listening to 2 records a week and happened to have notes about his experience. A brief quote follows this introduction on the next page but for the full article, go to [zoolrecords.com/sachasbestof](http://zoolrecords.com/sachasbestof)

- Hellview



## SACHA'S BEST OF 2019 and uh... other years

“It’s nice that I’m still figuring out exactly what I like, while simultaneously maintaining respect for the music I grew up with. And the year is not over yet - I’ll be listening to a few more records and adding highlights to the playlists until 2020. Then I’ll start the whole wretched process again, except next year I’ll aspire to write a paragraph on each as I go along instead of pulling an all-nighter in mid-December. Thank you so much for reading. x”

Read the full article now on  
**ZOOLRECORDS.COM**



DANNY (PASCALWILLNOTSURVIVETHIS / JEALOUS OF THE BIRDS)  
PHOTO BY HELVIEW

ISSUE 001







# DANNY MCCLELLAND

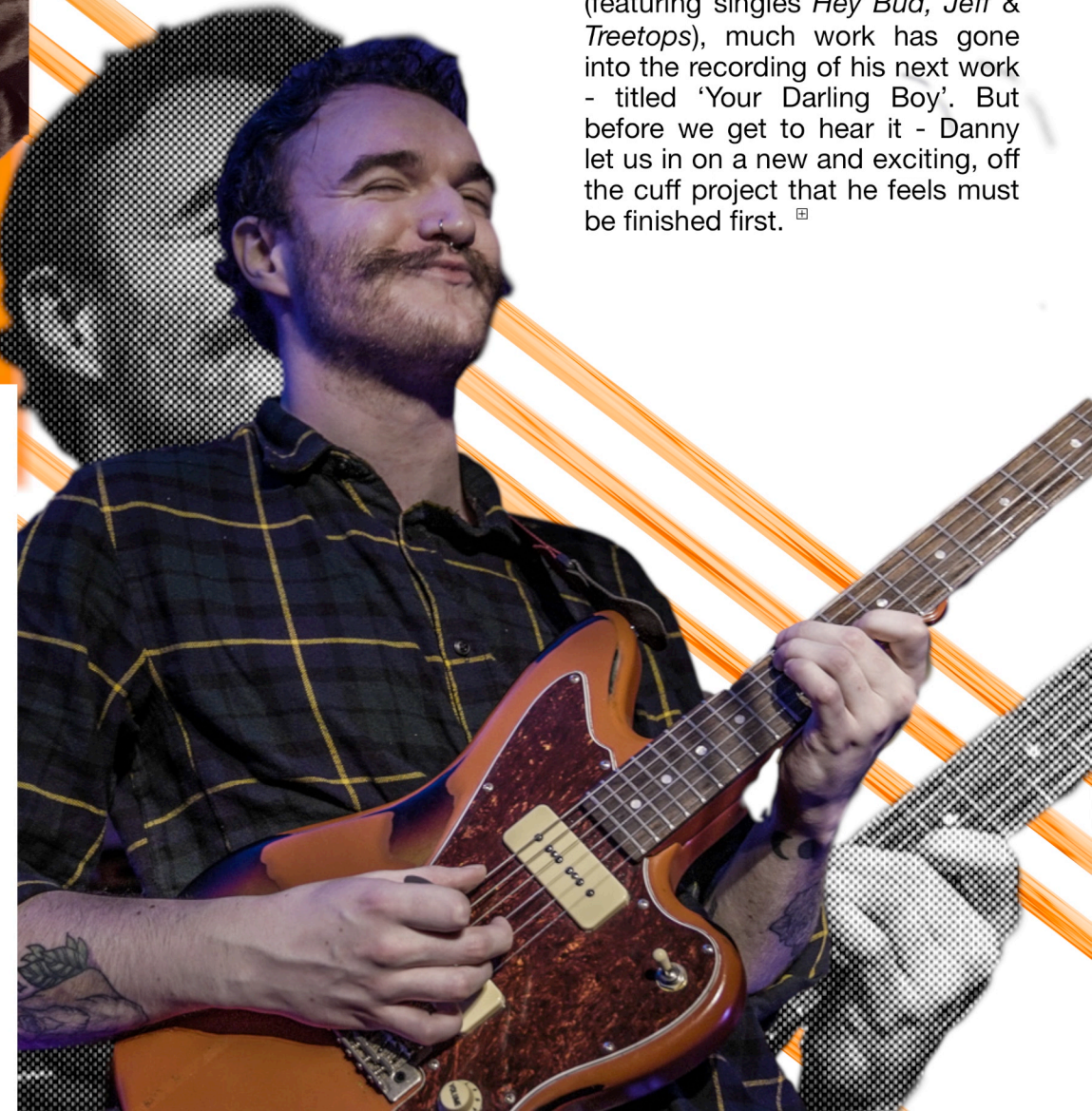
PASCALWILLNOTSURVIVETHIS, JEALOUS OF THE BIRDS

Initially fronting the anthemic post-punk band **Born Only Yesterday** before moving to the city, Danny McClelland really started making a name for himself when **WASPS** (his self described 'odd time math punk duo' with drummer Charlie Cairns) teamed up with Zool Records and broke out onto the Belfast scene. Currently touring the US & UK with Jealous of the Birds, providing guitar and vocals as part of an extremely talented backing band hand-picked by the ever so cool Naomi Hamilton, we got a chance to ask him a few questions about his solo project, how he's been dealing with touring life - and how he manages to fit it all in.

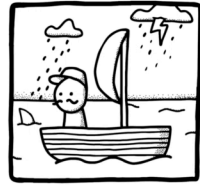
“  
I've spent  
enough time in  
local bands  
worrying  
about how to  
take the band  
further  
”

His latest project sees him taking to the stage under the name **Pascalwillnotsurvivethis** - an alias he has been using on the down-low for years, creating his most personal music yet.

Coupled with an eclectic set of genre-spanning tunes, Danny's darkest thoughts and strongest emotions are laid bare for his followers (old and new) to indulge in. Having recently released his EP, 'Lost At Sea' earlier this year (featuring singles *Hey Bud*, *Jeff & Treetops*), much work has gone into the recording of his next work - titled 'Your Darling Boy'. But before we get to hear it - Danny let us in on a new and exciting, off the cuff project that he feels must be finished first. <sup>Ⓜ</sup>







PWNST.

### How's tour life going?

"It's been a wild one, we started our US East Coast residency late September which is kind of "old school" as an idea - as opposed to a full scale tour.

We lived together in New Jersey for a month in an Air B&B whilst frequenting the same venues in New York, Philadelphia & Boston.

My favourite shows of the entire residency took place when we supported Josh Ritter in Easton and when we played WMTD's block party. Huge energetic audiences that just wanted to delve into what they were hearing. Very honest folk. Woodstock is so beautiful, it's total retirement vibes, absolutely huge trees, independent businesses, little diners and a grand old history that goes along with it. Just like last time, we closed out our US run with Baltimore and honestly there's just such an energy there which is so funny to actually play after hearing every single pop punk band reference Baltimore in songs."

### Where's next?

Well as I write this we're travelling to London for a show in The Lexington! We're on UK tour with fellow Canvasback act Briston Maroney and his beautiful boys - they're genuinely one of the best live acts I've ever seen! Last night we played Brudenell Social Club in Leeds and that was the best show yet, the crowd was very energetic and forward enough to chat and get pictures after the performance too. After this tour we're in Montreal, Canada before we close our year out! It's been a dream so far.

### What have you been working on?

We recorded 'Your Darling Boy', full band - with Declan Legge (Jealous of the Birds' manager/producer) at Take Six Studios. It was wild having Declan as my sensei after knowing him so well via JOTB. It really forced me to be on top of my game. He produced and was a great creative force to have around. My band and I can already see ourselves torturing him again for our next big full band EP.

### What are you trying to achieve with this project?

I've spent enough time in local bands worrying about how to take the band further, where its going to be in 3 years from now etc, etc and I wasted so much time on those thoughts - now with Pascal I feel like if people walk away from a show or a listen and see that we're having a good time doing what we do and can relate to the music then I'm happy.

Jealous Of The Birds is my family and main gig but PWNST is me and it's always going to be me, so as I progress as a human so will it and as I go through life's twists and turns it shall too. I'm happy enough playing around Ireland and I'd really love to be on the road with the guys showing our music to everyone that we can someday, thats honestly the dream there. Maybe a canal tour in a boat too but an actual tour is more likely.

### Can you tell us about some of the collaborations you've worked on and any that are currently in the works?

So I actually started working on the next Pascalwillnotsurvivethis EP in New Jersey with Jamie who drums for JOTB. I had some old songs and new ideas that I was dying to record, was going through some stuff mentally and this was a rad way to spend our down time.

We spent the month inbetween days recording the spiritual follow up to "Lost At Sea" called "Castaway". It was recorded on Garageband on Jamies iPhone - working with our disadvantages and making everything as lo-fi as possible, Jamie produced and I wrote the songs. I look back on all the memories we spent recording super fondly, we became as close as brothers through it.

This EP is my own personal eulogy for love following the theme of being alone.

Then there's 'Prettikute', an electronic "sad boy" ep I recorded with BLXXD - which was the other side of the coin for me personally. I'm very happy with what we've got laid down especially with that being my first endeavour into that field as a musician. I've also been working with a few friends on the visually creative side of things for our videos. Apart from that I'd love to record a track with Bairie! Emily's a hugely underrated songstress and I adore everything she shows me, so maybe we'll get that surf infused folk ep yet.

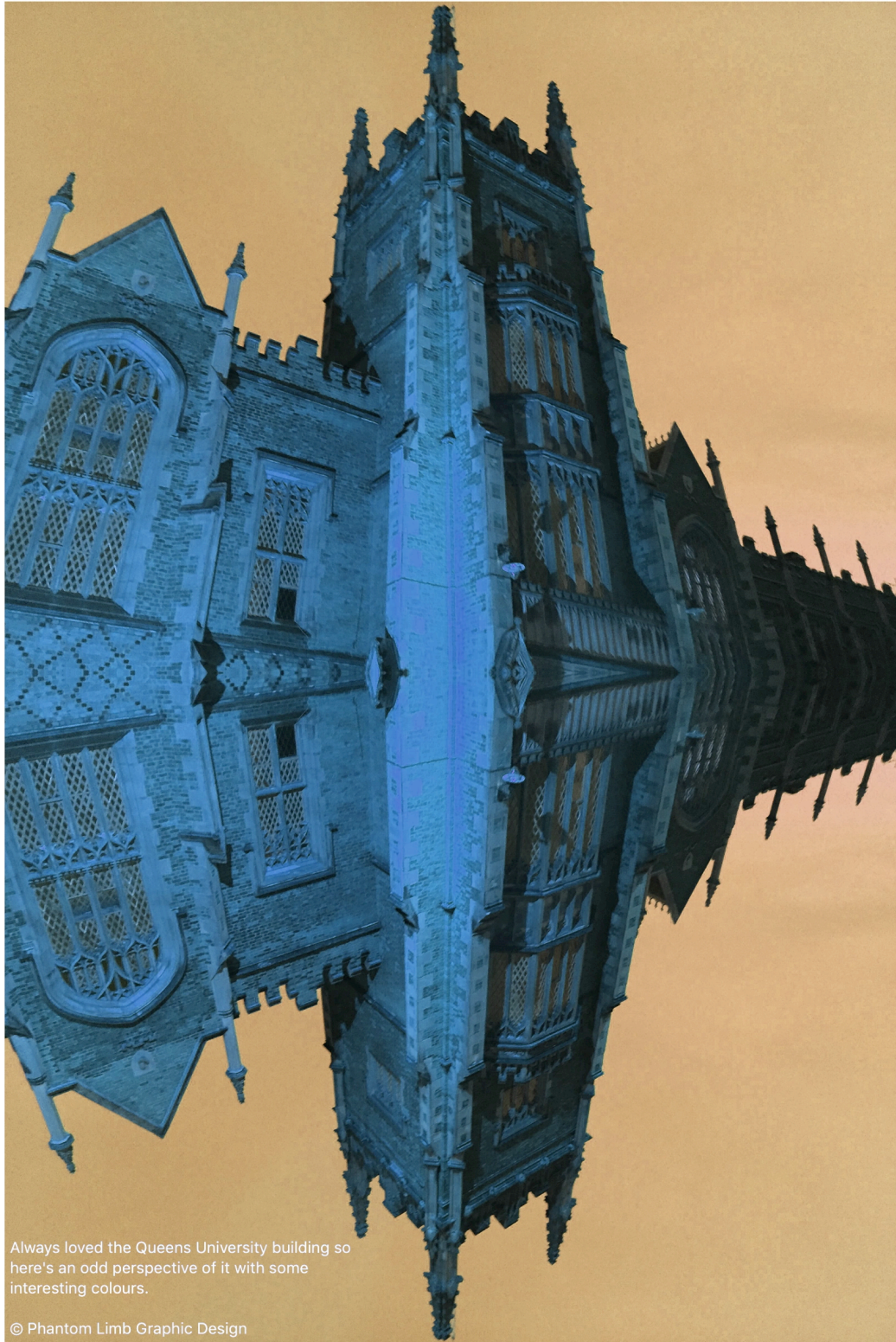
### When will you be back performing in Belfast?

So Jealous of The Birds are playing Palm House on 6th of November with support from Alice LA and my good friend and zool affiliate act, EVA.

Then Pascalwillnotsurvivethis are playing a headline show in The Berliner, Belfast on the 13th of December then we're playing Bennigans, Derry on the 14th too. Bairie will be supporting us at both shows!







Always loved the Queens University building so here's an odd perspective of it with some interesting colours.

© Phantom Limb Graphic Design



## A LITTLE BIT DARKER THAN THE OTHERS

This issue we're featuring art from Jake Wallace, guitarist for Elder Druid and the mind behind Phantom Limb Graphic Design





# THE CAREER MOVE

AN INTERVIEW WITH CARL ECCLES of CAREERIST

INTERVIEW BY JOE MISKELLY  
PHOTOS BY WILLIAM WOODS

Alt-rock trio Careerist are bearing forwards with a clarity and focus which is sure to make waves. Their standout debut album *Weird Hill* was released earlier this year. The announcement of which coincided with the news that the band was now called Careerist, shedding its old moniker *Hot Cops*. I was able to speak with lead vocalist Carl Eccles, listen to his thoughts and discuss the album.

**The band was previously called Hot Cops, why the name change and why now?**

Short answer: it was a career move (badum tss)

Long answer: The name change was on the cards for a while. I had never been happy with the name *Hot Cops*, it was a teenage decision to make a somewhat niche reference to the show *Arrested Development* and I think it was off-putting and made us seem like a novelty act. Also there's like 30 bands named *Hot Cops*.

**Did you think the album fit being released under a new name?**

I think the name change was a reflection of how ourselves and the songs have matured. For me the album felt like a fresh start like everything up until now has been practice. We've been playing together for about 5 years and we worked really hard to make "*Weird Hill*" so I hated the thought of all that effort being immediately dismissed as a joke, even though there is quite a lot of humour in the tracks.

**I'm interested in your process, and how a track comes to be. Is each song tackled differently or is there a formula to create the Careerist sound?**

Typically I'll make demos and show them to Conor and Nathan. Sometimes the demo is a close-to-finished song, other times it'll require some editing or whole structure changes and we work on that together in practice and discuss what we think needs to be addressed to make a song interesting. For example "*Negative One*" and "*Doors*" have pretty much been the same since their first demos (sans drums), whereas songs like "*Piran*" and "*Slasher*" had whole

sections removed or rearranged for the final song. We also did some co-writing, like Nathan showed me a chord progression he had written on bass which I thought sounded like something the band *Broadcast* would write but he never listened to them, so I changed it slightly and it became the verses for "*Idle*".

**I came across the *Weird Hill Cheat Sheet* on Spotify and was pleased to see artists like David Berman on there. Can you tell me more about the influences on this album?**

**Maybe some we may not expect?**

David Berman was a key influence for me, he had an extremely unique understanding of poetry and language that I find really difficult to explain, like he could make a very mundane setting sound sacred but also make totally alien concepts seem familiar. "*Ring of Hands*" is probably my favourite song from the album. It was inspired by Silver Jews' later work, Ennio Morricone and the kind of 60s/70s choral sound of "*Suicide is Painless*" from *M.A.S.H.* (which I've never watched). That Spaghetti Western guitar sound also appears in "*Slasher*" and I was trying to emulate the beautiful Bass VI solo from "*Wichita Lineman*" by Glen Campbell. I went through a period of fascination with Robert Fripp's guitar work on the David Bowie album "*Scary Monsters (And Super Creeps)*" especially "*It's No Game*". That got me into King Crimson and the stuff Adrian Belew was doing on "*Elephant Talk*" and both of those songs lead to "*Doors*". The more jangly indie rock aspects like on "*Weight*" come from listening to the R.E.M. album "*Fables of the Reconstruction*" and also a little known band called *The Necessaries*, Arthur Russell's cello blends surprisingly well with the guitars on their record "*Event Horizon*" and partly inspired the use of Mellotron cello sounds featured on "*Piran*", "*Ring of Hands*" and "*Party Up*". A collective influence for us is definitely the band *Deerhunter* so we'd use them for mix references, particularly the albums "*Monomania*" and "*Fading Frontier*", they're vastly different records but their sense of texture and melody really resonates with us.



**Does Careerist have influences outside of music?**

I was watching a lot of David Lynch films at the time. "Wild at Heart" and "Twin Peaks: The Return" really stood out to me. I liked how there was a musical guest in each episode of The Return and I was obsessed with the scene in Wild at Heart where Nick Cage sings "Love Me" by Elvis. I have terrible reading habits, I'll fall asleep or get distracted, but "Homesick For Another World" by Ottessa Moshfegh is this incredible collection of short stories which contain wonderfully realised/often disgusting characters and depth despite their brevity. "House of Leaves" by Mark Z. Danielewski was also a touchstone, the concept alone is intriguing enough but the execution and attention to detail is overwhelming, I hadn't seen anything like it. Travel, geography and relationships were always going to be an important influence. My partner lives in Chicago, which is a flat grid, and I usually go out to visit them twice a year and the nature of it can be pretty surreal, airports are like a liminal space, I feel like I'm dissociating from the moment I check my bag until I land. I'm used to it now but had pretty bad culture-shock on my initial visits. "Doors" and "Piran" were written and demoed in Chicago, but "Piran" came about because one of my friends there has family in Cornwall, half the lyrics might as well come from the wikipedia page for Cornwall.

**What are your thoughts on the other music that is being made locally?**

I think it's drastically improved in both quality and variety in recent years. When I was in my teens I had zero interest in local acts, which is my fault because I never looked into it and I wasn't comfortable leaving the house, so it's great just to see so many people making whatever they want just because they want to, but then the occasional success stories are interesting to follow.

With impeccable instrumentation and lyrics that denote the band's maturity and confidence with their own sound - Weird Hill is an unmissable album to add to your end of year lists.

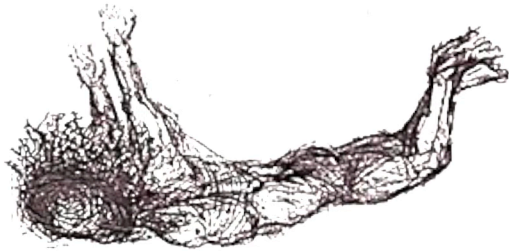




# CROSS BORDER CREW:

UNITY IN THE IRISH HARDCORE SCENE

One of the most striking things we noticed about starting to play heavy music in Belfast is the feeling of comradery between the bands who've been playing the scene for a while, and how welcoming everyone was to us as we were shitting it before our first few Sex Hardcore shows. Unsurprisingly this collective dece-ness isn't a Belfast exclusive: there's a crew of bands from North and South of the border who team up for shows in their hometowns as often as they can, offering a chance for each band to reach new crowds - and these guys are the creme of the crop.



No Great Loss, Done Wrong, Towers, Bitter Pill, Wardomized and the recently disbanded Order Sixty Six are some of the players in the 'Cross Border Crew' - you can spy 'CBC' showing up at the end of a lot of the aforementioned bands social media posts. I was chatting to Ross (Order Sixty Six/Done Wrong) and he shed light on the fact that the CBC is more inclusive than I first thought, saying "anyone could be CBC... it's not just for hardcore. If we're all mates it's CBC."

Illustration by  
(@a\_gaggle\_ofspooks)

# gAS HANDS

december tour

THU 19th // ZOOL WAREHOUSE, BELFAST  
FRI 20th // BENNIGANS YARD, DERRY  
SUN 22nd // FRED ZEPPELINS, CORK  
FRI 27th // FIBBER MAGEES, DUBLIN



f @gashands

ZOO!



# INTRODUCING,

## THE ZOOL TEAM : EVAN

We've met some amazing people since we started branching out and opening our doors to bands from further afield, and with each issue we'll try and get you acquainted with more of these folks. For the first issue, we thought, "why not start with the newest member of our crew?" - introducing the extremely talented, endlessly kind and genuinely hilarious Evan Inka - a true representative of how friendly and supportive the whole Cork contingent have been to us so far. We met at a mutual show in Fibber Magees (Dublin) when his band Worn Out were being supported by our band SXHC. This inspired a 'gig-swap' kind of affair, with Worn Out playing our warehouse and Sex Hardcore making our first journey to Fred Zeppelin's! But the coolest thing was how inspired Evan was by Zool, and how passionately he spoke about wanting to help us spread our vibe down to Cork - which is now a reality! Evan will now be representing Zool Records in Cork, with our first official collaborative show coming up this month. Pints will be had. Word on the street is Buckfast is .5% less strong down there so make sure to buy two.





h e y b u d  
b u l l s  
d e p e r s o n  
t w o s e v e n t y o n e  
h e l o v e s y o u  
l u m i n a r y

PASCALWILLNOTSURVIVETHIS  
MOSMO STRANGE  
SACHA  
FERALS  
NEWT  
WILLOWARE JACKSON

## MIXTAPE 001

*Part 1 of our new collections featuring the best tracks from Zool artists!*

Tracklist:

Hey Bud – Pascalwillnotsurvivethis

Bulls – Mosmo Strange

Deperson – SACHA

TwoSeventyOne – Ferals

He Loves You – NEWT

Luminary – Willoware Jackson

Every purchase of the mixtape is in direct support of the artists behind these songs. £6 for 6 tracks, with each band getting £1 per sale – more than the cut we get from larger distributors and we feel like every little helps.



BUY YOUR MUSIC DIRECTLY FROM THE ARTISTS AT

**ZOOLRECORDS.COM**



