



mara'akate

SCREAMING FOR VENGEANCE

I remember when I first heard the term 'screamo', I thought it was an excellent, descriptive play on words. It's lost almost all of its original meaning, though - these days, screamo is almost as dirty a word as emo itself."

Note to quasi-genre trainspotters: screamo *already happened*, despite other major media-outlets' reports to the contrary. A cruel twist of irony, too, that latter-day screamo-resurrectionists Mara'akate have already called it day upon the release of their eponymous EP. Although essentially a sum of its perceived parts - Mohinder, Angel Hair, Clickatat Ikatoiw, and any other band who once called Gravity Records and/or San Diego home 'back in the day' - for the better part of five years, this Indiana entity succeeded in transcending mere hero-worship by channeling *the vibe* so

obituary likewise worth seeking out.) Depending on whom you talk to, the exact reasons for the band's dissolution differ, but let's not mull over an irreparable reality - rather, let the semantic debate begin.

"Such a shift is unavoidable," continues vocalist Josh Drew about the screamo's paradigm shift from angular, neurotic noise-punk to hand-wringing, whinging metalcore. "Bands submit their one-sheets and bios full of popular buzzwords, whether accurate or not. Those buzzwords make their way into reviews and interviews, post-show conversations, and AOL chat rooms."

"Screamo fits as a description of the sound, but not always," qualifies drummer Ben Traub. "Is Ministry screamo? Sure. What about Bikini Kill? You bet. But are they 'screamo' bands? Hell no. Due to use of musical craft and talent, I think Mara'akate is both within and bigger than said genre. I think they all wore black to one show, before black had become the new black, but it wasn't on purpose. I think that says it all."

"Emo and screamo are now so vague in meaning that it's just as descriptive to say you're in a 'rock' band," pipes in bassist Derek Black. "Therefore, I almost never use either word anymore. Now, I pretty much think that anyone who uses these words to describe music obviously knows nothing about music."

Duly noted. But the point must be addressed: When Mara'akate *were* around, were they *consciously* 'bringing back' said sound? "None of us were consciously trying to sound like any particular band," reasons Black, "and if we

were, they definitely weren't any of the bands we constantly get compared to. I think the Midwest isolated the East and West Coast from coolness - the inverse is definitely *not* true. The coasts have always been boring wastes of trends, while the Midwest has always contained a wide variety of interesting and fresh bands. Bands like My Lai, Ice Nine, Racebannon, and Panopoly Academy have always been more inspiring to me

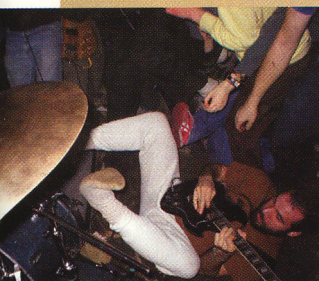
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than records by Antioch Arrow and Nation Of Ulysses that I've never heard nor own."

"We still live in a contemporary age," Traub ponders allegations of a certain genre - or any *genre*, for that matter - being *passé*. "N.E.R.D. still use 808 drum-machine sounds, and they're seen as the future. I don't think anyone can say anything is gone or dated until they've really grown up and seen how few new things are really out there. This scene is post-modernism in the sneakiest sense."

NATHAN T. BIRK

'MARA'AKATE' IS OUT NOW ON ONEDAYSAVIOR WHILE 'A SIGNIFICANT PORTION OF OUR DISCOGRAPHY' IS OUT NOW ON HEROINE
[HTTP://MARAAKATE.JOSHDEW.COM](http://maraakate.joshdrew.com)



integral, so *special*, to spastic, arrhythmic early/ mid-90s artcore.

'Mara'akate' is testament to this fact, and a fitting epitaph: nervous, alienated, wiry yet burly, sh-sh-shaking its caffeine-addled frame to a beat transmitted in code by art-school alchemists. (The concurrently released 'A Significant Portion Of Our Discography' CD is an