



**a
&
a**

**The Official Axes and Alleys
Manda and the Marbles
Special Supplement**



\$ 1.99

0.57

Copyright 2004 RTRAMSOM

Axes and Alleys: Half an Issue is Better than None

AXES AND ALLEYS

Official Manda and the Marbles Supplement
01 Justinuary 2005 (N.G.)

Published by the Royal Tractor Repair and
Maintenance Society of Outer Mongolia

118 Egin River Road, Suite 900
Tsagaan-Uul Hovsgol V68-9912
Peoples Republic of Mongolia

CONTRIBUTORS

Publisher

Sir Lionel Buxton Humbridge

Editor in Chief

Delores R. Grunion

Photography

Bernard Roosten

Copy Editing and Layout

I.M. Paye

Graphics and Illustrations

George Herbert Walker Bush (no relation)

Research and Interviews

Samantha Baxter

Select Materials Written By

Lilly Saunders (Age 10)
Hogrid Amanden (deceased)
and
Montezuma

With Special Help From

Dave Aubergine



Here at the old Axes and Alleys offices we've spent many a day putting out this fine publication while our favorite music blared out at us from the common stereo. More often than not that favorite music is by a little group from the Buckeye State called Manda and the Marbles.

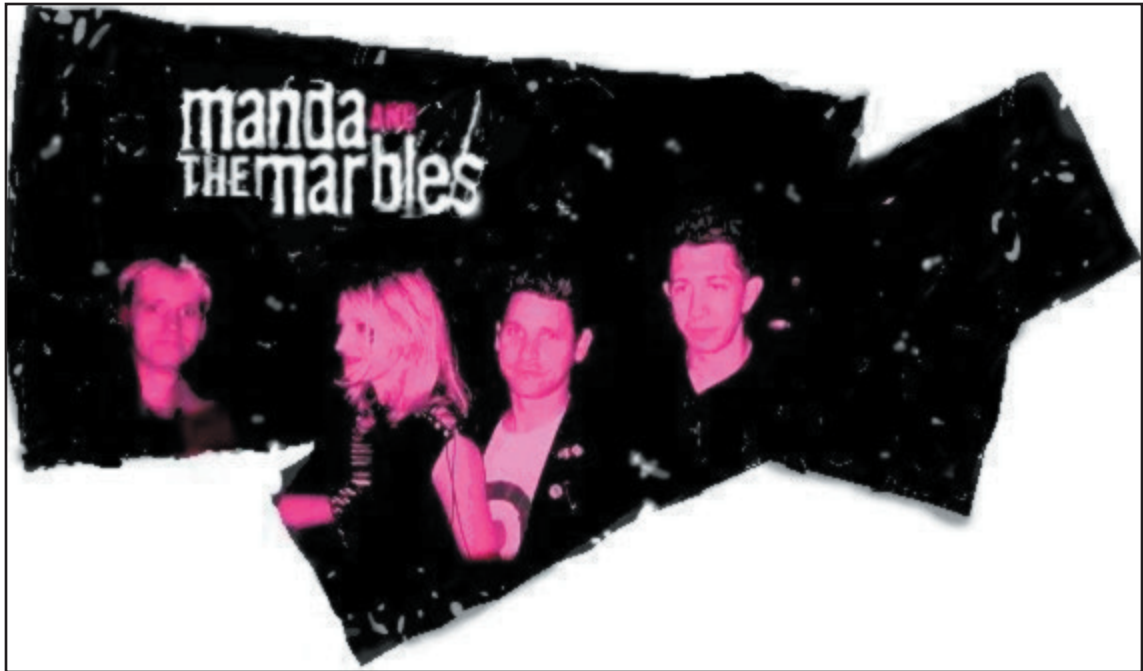
When Sir Lionel came to me and asked me to put together a special music supplement of this magazine to commemorate the 100th Anniversary of the commencement of the Russo-Japanese War, I of course turned to our favorite musical group; yep, Manda and the Marbles.

From "No Direction" to "Let Them Talk," I celebrate the group's entire catalogue. If you were to ask me my favorite Manda and the Marbles song, I would have to reply that I love them all equally. No one else is quite as cool as they.

So enjoy this special supplement to your favorite magazine and please, as you read, let your thoughts drift to the Russo-Japanese War, without which this supplement would not have existed.

Samantha Baxter

AXES AND ALLEYS
PRESENTS
THE OFFICIAL
MANDA AND THE MARBLES
UNAUTHORIZED BIOGRAPHY
SUPPLEMENT



From the sandy shores of Ohio, there has, over the past few years, come a resounding cry of freedom, desperation and hunger (hunger for emotional comfort, not hunger for food). That cry is straight from the diaphragm and vocal chords of one Manda Marble and her rag-tag group of misfits, vagabonds, and sound-pirates known by the simple yet powerful nomenclature of “The Marbles” Although the members of the band came from humble backgrounds they have managed to throw a sonic assault at the world, bursting apart the foundations of complacency, laying waste to the concrete of boredom, and ransacking the rebar of normalcy. With only a guitar, bass, drums and a keyboard they have managed to redefine Western Civilization and have forced us all to review our very idea of a what a “band” can be.

So let us now take this journey, exploring backwards like Cortez with his head facing the wrong way, back into the past, to the beginning so that we can fully understand what the Marbles are, who they are, and how they have reshaped human kind....Let us perambulate through the ages of old, let us look into the sands of time and let us see where from these mythical Marbles came....



BROKEN YOUTH

The Story of Manda Marble



The Marble family traces its history back to Heptfordshire, in England's fabled Middle Country; a land of gently rolling green hills, comfortable little villages and thick old-wood forests.

As far as the historical record describes, the first mention of the Marble family is in the Heptfordshire County Register in the year 1558 AD. Upon these yellowing and aged pages, one finds the simple, yet elegant, name John Marble, a quarry owner whose cottage was just a few furlongs outside the ancient walls of Sanding on the Bun, the old county seat of Heptfordshire.

No doubt John's sur-name was derived from his trade, that of a marble quarriear. For many years past, the Heptfordshire region had been known as the producer of the world's finest marble; for a vein of the purest and cleanest marble could be found just below Himbry's Hills to the north of Sanding on the Bun.

Folklore and legend tells that the Marble family was known for its piety and humility, and it is therefore not surprising that the Marbles were quick to join the growing Puritan movement in there era between the Tudor and Stewart monarchs.

Official battle-rolls tell of one Arthur Marble, perhaps grandson of John Marble, who fought as a yeoman in the army of Cromwell's "Roundheads" during the English Civil War. Although he was killed at the famous Battle of Bither's Bridge, his brother Elucid Marble, a presbyt of the local Church of the Painful Crucifixion, lived through the horrors of the

Civil War and into the tyranny of the Protectorate, a time when Puritan rule dominated England.

After the Restoration, when Charles the Second came to the throne, Elucid's son, Cotton Marble, fled England and its growing resentment of the Puritans, to settle in the Massachusetts Colony in the New World in the year 1651. The Marble family adopted their new home and took well to their surroundings, setting up a prosperous farm outside of Boston.

Little is known of the Marble family, until 1774, when Boston merchant and secret Son of Liberty, Samuel Marble took part in the infamous Tea Party, when angry colonists tossed British tea into the harbor in protest of outrageous Parliamentary passing of the hated "Tea Act."

Samuel Marble, and his two sons, Abraham and Horatio Marble, joined the Boston Militia in the spring of 1775, just in time to hear Paul Revere ride through the town, warning of British troops' march toward the munitions stores at Lexington and Concord.

Although historians disagree on the fact, there are many reputable sources that point toward the idea that it was in fact Horatio Marble who fired the infamous "Shot Heard Round the World" which began the American War of Independence.

Samuel and Horatio both gave their lives to the cause of American freedom at the Battle of Bunker Hill, but Abraham lived through the Declaration of Independence in 1776 and through the bitter winter at Valley Forge.



Son of Liberty Samuel



Ohio Governor Zachary Marble with wife Delores Grunion-Marble

After the Battle of Trenton, Abraham Marble was made a Captain in the Continental Army under George Washington and served bravely through the next few years as the fledgling Republic struggled to win its independence against overwhelming odds.

History shows that it was Abraham Marble who stood at General George Washington's side when he accepted British General Cornwallis's surrender at the decisive Battle of Yorktown in 1781. It was a proud time for the United States of America, and an equally proud time for the Marbles. Abraham settled back to the newly free Boston, where he began a shipping business to provide prosperity for the future generations of Marbles.

The Marble family stayed in Boston until the 1840s, when young and adventurous Andrew Marble left the family home to go West into the Ohio territory. With his wife Elizabeth and his three children; Jonathan, Bertha and Zachary, Marble left Boston on an arduous journey west across the vast expanse of Pennsylvania, to the virgin territories of the Ohio River Valley.

Setting up a homestead in Zion, Ohio, the Marbles began a new life in the west. It was to prove prosperous. Although Jonathan was to die of dropsy, youngest son Zachary was a jubilant spirit who studied the law in Fort Clever (later to be known as Cleveland) and was eventually elected to the Ohio Legislature.

With great skill, fortitude and strength of spirit, Zachary Marble would prove to be a popular legislator, so popular in fact, that in 1858 he narrowly defeated Purvis Godfrey in the gubernatorial election.

From 1858 until 1866 Zachary Marble served as Governor of the State of Ohio, seeing the region through the dangerous times of the Civil War, a time when the country was nearly torn in two.

Zachary Marble's youngest son, Rutherford Marble, was a private in the Third Ohio

Volunteers Regiment which participated in Sherman's infamous "March to the Sea" during the latter years of the U.S. Civil War. It is believed that it was Rutherford who first thought up the idea of torching Georgian cities, a circumstance that developed when he left a cigar burning in an Atlanta brothel in 1844.

As remarkable an achievement as that is, Rutherford was to go on to greater things during the Gilded Age which followed the destruction of the Civil War.

Eking out a clerk's wage in Columbus, Ohio following the war, Rutherford changed vocations, decided that tallying dry goods was not his true calling.

Instead he took a job as a daylaborer at the National-Ohio Ball Bearing Plant in Columbus, where during his lunch breaks, he devised a game which involved rolling the ball bearings about a chalk circle outside the foundry. This game was to prove popular, and throughout the city youths began to play "Marble's Game."

The Blam-Co Toy Company purchased the rights to Marble's Game, and rechristened it "marbles," and the game became an instant hit with young people across the United States. With his earnings and royalties coming in from the ever-popular marbles, Rutherford retired in luxury.

Throughout the Turn of the Century, it seems that the Marble family led a simply Rockwellian existence, a time of fresh apple pie, cool lemonade, and crispy fried chicken served on delightfully antiquated red and white chequered table cloths at church picnics.

It was not until the 1940s that history again met with the Marble family, when Monty Marble went off to fight in the Second World War, leaving his wife Mabel Marble and her two young daughters Martha and Mavis to keep up the fight at the home front. Mabel Marble did what every

civilian did during those dark and dangerous days when fascism threatened the free world; she joined up at her local War Office for a job in a factory; building the machines of war that would enable freedom to survive.

Mabel Marble worked twelve hour shifts at the Ohio Shipyards at the bustling port of Columbus, where she spent long, hot hours riveting the iron plates of Battleship and Escort Carrier hulls. When war photographer Robert Capa visited the Ohio Shipyards, he happened upon young Mabel Marble endeavoring in the cause of freedom. He snapped her picture, which was to become a classic; for it was this picture that would be used as the basis for the popular character of Rosie the Riveter; an inspiration to women everywhere.

Mabel Marble was indeed a proud and tough woman, who never gave up and did whatever she could to help the Allied cause. Although her husband, one of the sailors of the Taffy Three Group which fought heroically against the Battle Group of Kurita at the Battle of Leyte Gulf, was killed, Mabel did everything she could to ensure that her children would succeed as best they could in this crazy world.

Little baby Matthew Marble, born in 1943, just before Monty Marble went off to War, grew up into a proud and strong boy. Eventually, in 1963, while studying pre-med at Faber College, he was to meet Michelle Matheson, whom he wed in the summer of 1965. Matt and Michelle Marble moved back to the city of Columbus in

1974, when Matt opened up what was to be the first in a series of highly successful carpet cleaning store/fried chicken restaurants known as Marblehuts.

Manda Marble was to be the couple's third child. Early in life she excelled at mathematics and Euclidian geometry. At the age of five she was enrolled at Ohio State University where she took advanced math and science courses. On her sixth birthday she was able to provide a proof of Fermat's Last Theorem, and on her eighth birthday she graduated from OSU with a bachelor of science degree in Three Dimensional Geometry of Quantum Fields.

TIME Magazine said of the young prodigy "...she is without a doubt the best chance humanity has for unlocking the secrets of the unification of physics that frustrated Einstein for so many years. Without overstatement, if she were to continue her studies into physics, little Manda Marble will develop of new understanding of the universe not seen since the days of Isaac Newton."

Physics, however, bored young Manda, who instead put her amazing mental powers toward learning the bass. And, on that four stringed instrument, she shows every day, that mathematics is not the only discipline in which a genius can change the world.

With every thump of those thick metal strings Manda Marble changes the way we see ourselves and our place in the universe. Rock on.



Children playing "Marble's Game"



Mabel Marble: She Can Do It.



The Incredible Manda Marble

ROCK N' ROLLER

No band would be complete without the guitar, and for Manda and the Marbles it is Joe A. Damage who provides that rich, bar-chordy goodness that makes their music such a revolution....



The du Mage family has an extensive history in Medieval France. It is thought by many that the name du Mage derives from the fact that the early members of this family were alchemists and dealers in the esoteric arts of necromancy and magics. Unfortunately, except for vague references in historical treatises of the late 18th century, this history was lost in the Reign of Terror after the French Revolution. Alexandre du Prix du Mage was a proponent of Robespierre during this troubled time and abhorred the illustrious history of his family. As such, he destroyed as many records he could find through directives issued in his capacity as Generale de la Records Nationales. The du Mages are, however, mentioned often in later histories.

Homunculus du Mage was instrumental at the Battle of Austerlitz during Napoleon's campaign across Europe. As a Major in the XVI Artillery Corps, Homunculus was instrumental in destroying the 4th Hussars Regiment of Moscow. Later, he helped to loot and plunder that famous city in Napoleon's later campaign into Russia. Homunculus lost his life at the Battle of Borodino, where a severe case of the gout disabled him, allowing the overrun of his position by Russian forces. Homunculus' great-grandson, Pierre du Mage left France to find his fortune in the tropics. Entering French Guiana at the age of 23, Pierre started a successful luthier business, cementing the du Mage's place in music history.

du Mage lutes, guitars and violins were in use across the settled New World and after ten years, Pierre opened a branch office in New Orleans, where his son Balthiel took over in the late 19th century.



Revolutionary Alexadre Du Mage

Balthiel was a great family man and business owner, but suffered from a severe case of clumsiness. He died falling off of a bridge after tripping on a frog. Records of the family are dim after this, but it seems that the du Mage's changed their name to avoid any salacious comparisons to their forebear. Henceforth, in America, the family was known as Damage, which as we shall see, was quite appropriate.

Balthiel's grandson, Steven Damage, escape the Southern draft by dint of his age and his flight to the Western territories, where he amassed a small fortune robbing brothels with his infamous "Gang of Three." Steven later settled down in the Ohio River Valley and died a quiet death in his bed.

His son, another Alexandre, was a noted missionary to the family's ancestral homelands in South America, where he later changed his name back to du Mage and lived a life of piety, but not before siring a son by Bertha Wright du Mage, a sister of famed pioneering aviators, Orville and Wilbur Wright.

Bertha and Alexandre's son was none other than Simon Damage, the Ohio union leader and sometime politician, known as "The Kingmaker of Ohio." He got several governors, senators and congressmen elected before an early death by trampling. No one ever said organizing was a safe profession.

And so, after not many years, came the scion to bring the family back to its greatest roots in music and leadership, Joseph Augustus Damage, guitarist, scion, son, brother and sometime contraband smuggler. Joe Damage, as he is known, paid for his first guitar with the bounties he received hunting escaped nutria on the Ohio River. He spent an entire year in a woodshed, practicing the guitar and standing awkwardly for photos. His prowess grew until he caught the eye of the Marbles in a roller rink in downtown Columbus.

From there, the stars.



Outlaw Stephen Damage



Simon Damage testifies before Con-

ANGELS WITH DIRTY FACES

Of all the forms of musical expression, none is more primal than drumming. The very act itself contains a sort of violent, animalistic savagery; a strike, an attack, an assault. And no person captures this primitive pugilism better than the visionary known as Mark Slak...

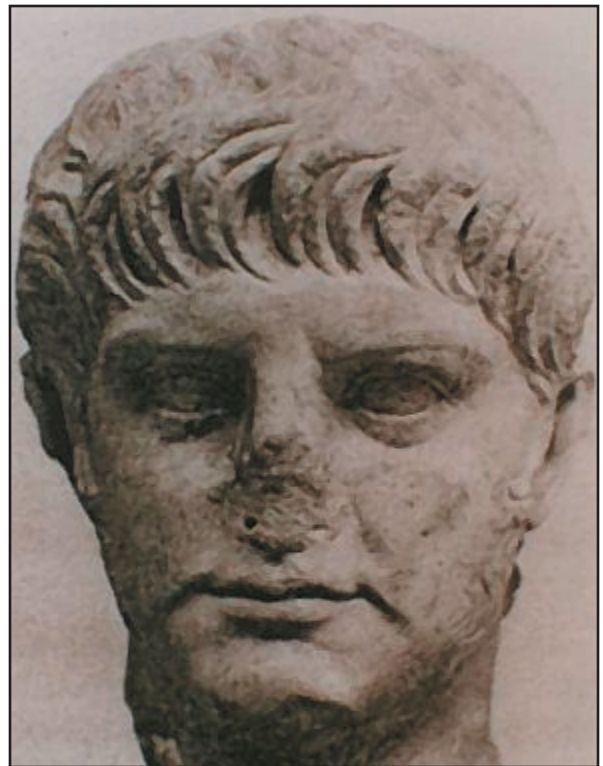


The genealogy of the Slak family is a murky mystery, with a sinuous outer wrapping of enigma, tied with the ribbon of a riddle.

An interesting beginning may have been with Fifth Century B.C., in the city-state of Athens, in the mountain-strewn Peloponnesian Peninsula. For it was here that orator and philosopher Slakostophenes, a pupil of Democritus, advanced a peculiar idea, which is brought down through history as part of the "Dialects of Ephæstolous." In a few short paragraphs of the Dialects, Slakostophenes gives his views on the origin of motion; the peculiar idea that all motion is in fact caused by tiny invisible horses which are harnessed to all matter. It was this idea which perhaps gave rise to current quantum theory, which predicts the existence of a group of force carrying particles known as Bosons, which do imbue matter with kinetic energy and make motion possible.

Slakostophenes was perhaps an ancestor of later Slak Family candidate, an Roman Imperial Governor during the rule of Constantius II (337-361 A.D.). Justinus Slacus ruled over the Roman Province of Denmarcia in Northern Europe, in an age which saw the decline of the power and might of Imperial Rome.

Records of the Slak Family are virtually nonexistent during the Middle Ages, but this is a common occurrence for a time when most of the population was illiterate, leaving only a few isolated monks to provide sparse historical accounts.



Justinus Slacus
(Courtesy of the British Museum)

But, the Slaks resurface in Copenhagen in the early Nineteenth Century, when Hans Slak, son of wealthy cookoo clock merchant Albrecht Slak, began writing down children's stories, fables and folklore. The stories of Hans Slak tell of evil witches lurking in the forests, beautiful mermaids under the sea, and unattractive ducks wandering through public parks. Though his stories captivated many, it is unfortunate for the Slak Family that rival author Hans Christian Anderson was a much better writer, a fact that has relegated Hans Slak to near obscurity.

Jacum Slak, son of literary letdown Hans, was forced to come to America aboard a crowded steamer during the terrible winter of 1848, when Denmark found itself in the icy grip of the Great Radish Famine, when the radish blight decimated the farm-based economy of the Danish Plain.

In his diary, Jacum wrote of the joyous tears which came to him when he first reached New York Harbor, casting his dirt-covered face and hopeful eyes up to the greenish glory of the Statue of Liberty. This was a remarkable feat because the Statue of Liberty was not built for another thirty six years. For many decades following their immigration to the United States,

the Slak Family lived as humble farmers, tilling the earth of the fertile valleys of the State of Montsylvania. After a few decades, however, they eventually realized that there was no State of Montsylvania, so they relocated to Elizibethia, New Highland, Pueblon, Willinois, Calisotta and West Dakota before eventually finding an actual State of the Union...Ohio. It was within the robustly flat borders of Ohio that Mark Slak was born to itinerant pastry chefs Alouicious and Delores Slak. Eventually Mark decided to serve his country, but accidentally got in the wrong line at the registration office, after which he fought for two years in the Belgian Marine Corps' 33d Infantry Division, Tactical Psychotherapy Brigade "The Analyzin' Eagles."

It was as a Drummer Boy (Third Class) in the Belgian Armed Services that Mark Slak learned the important skills which were to guide him well for the rest of his life.

His tour of duty over, Mark Slak returned to Ohio where he met up with his future band-mates one night at the local roller rink.

The rest is history....except of course for those bits that are the future, and the future looks bright for this skin-rattling drumnaut.



The Statue of Liberty Now Exists



Mark Slak: The Drumnaut of the

SEDUCTION

No player could truly be a bass player without a bass to play.



Manda Marble II was fashioned from a single spruce tree, which grew up in the heavily forested Frankfurt, Kentucky region.

Many of Manda Marble II's components are fashioned from a tungstun-steel alloy.



The delicate blueish hues of Manda Marble II were created using enamel paint with a cobalt based pigment.

SIMPLE THINGS

**You've met the players, now be prepared to hear the story of tragedy,
triumph and detente that is**

It was a time of hope, a time for freedom and a time of tremendous possibilities...

**The Soviet Union, which had once threatened the world with its godless communism, was no
more...**

The varied and once antagonistic nations of Europe stood on the brink of economic union....

**The Internet was ready to revolutionize the way humanity communicated, bringing together
people of all religions, nationalities and ideologies into one unified global community....**

And in the State of Ohio, a rag-tag group of rebels was about to start a musical revolution....



It would be a fateful night. The year was 1997, the month was August, the day was Tuesday, the hour was 8, and so on. The place was Phil's Roller-Rama in Columbus, Ohio ("the Buckeye State"). Manda Marble, the master bass-player, had just won second place in the free-style figure roller skating competition and was celebrating with 7-Up and nacho-styled corn chips at the snack bar. It was then that the rink's stage lights went up...the Trucker Hat Banjo Five was about to step up to the microphone. The Trucker Hat Banjo Five had started the previous summer and had electrified the Columbus music scene with their unique mix of bluegrass, hiphop, funk, punk, oi, jazz, and Bavarian chamber music.

Although they were both ground-breaking and innovative, internal problems threatened the band's stability, and as would prove fortunate, their show at Phil's Roller-Rama was to prove their last.

Accordion player Mark Slak and Rhythm-Violinist Joe A. Damage, left without a band to call their own, joined up with the young Marble to form a new band. The trio took their name from William Shakespeare's *As You Like It*, forming up as

**Manda and the “Not see him since? Sir, sir, that cannot be:
But were I not the better part made mercy,
I should not seek an absent argument
Of my revenge, thou present. But look to it:
Find out thy brother, wheresoe’er he is;
Seek him with candle; bring him dead or living
Within this twelvemonth, or turn thou no more
To seek a living in our territory.
Thy lands and all things that thou dost call thine
Worth seizure do we seize into our hands,
Till thou canst quit thee by thy brothers mouth
Of what we think against thee”’s**

Eventually it was decided that it would cost far too much to put this name on a t-shirt, and that it would be darn near impossible to put the band’s name on a legible button. The name would be dropped in early October, just before the band’s first show at the Day n’ Niter 24 Hour Laundromat and Pancake House in downtown Columbus. It was on that chilly autumn night that the world first witnessed Manda and the Marbles. Unfortunately for the band, they had been so busy choosing a new name that they had neglected to write a single song. The audience didn’t seem to mind, since Mark Slak’s hair was so nice to look at. Eventually this slight deficiency was solved, as was the issue of Joe A. Damage’s terrible narcolepsy affliction which had ruined several of the band’s earliest shows. When Manda Marble finally got around to purchasing a bass for herself, the band was ready to hit the big time in a big way. Within a few months of getting together, Manda and the Marbles launched their first attack on the vulnerable music scene, with the release of **Rock’s Not Dead**, a septology of pure sonic force and driving power. So amazing was **Rock’s Not Dead**, that scientists working for the National Air and Space Administration (NASA) chose the song “Louise” as the Official Song of the Cassini-Huygens Mission to Saturn and Titan. When the spacecraft reached Saturn in July of 2004, speakers built into the probe blasted the Manda and the Marbles’s song throughout the Solar System. It was not heard, however, since sound cannot travel in a vacuum. The past few years have seen remarkable and amazing things for the world’s most amazing musical combo. The Marbles’ continue their creation of fine music, putting out the albums **Seduction**, **More Seduction**, and **Angels with Dirty Faces**.

The Marbles even managed to increased their numbers, and their musical prowess by 33.3 (repeating) percent in 2004, when keyboard player Elias donned the Sacred Gilded Daisy Chain of Cleveland and was officially inducted into the Order of the Marbles.

Throughout the past five deci-decades, Manda and the Marbles have forged for themselves not only a place in the music world, but a place for themselves in the pages of history. They have performed before Kings, Queens, Viceroys, Presidents, Arch-Bishops and Chairpersons of the Board. People across eight continents and five hundred countries have rocked out

to their music. Their sounds have been featured in such hit films as “Beach Party Massacre,” “Typeset Titan: The Johannes Gutenberg Story,” and “Don Quixote 3000.” Former President Jimmy Carter has declared Manda and the Marbles “...the best hope for peace in the Middle East.” And, most recently, they were honored at The Slick Spot in Meridian Mississippi when drag queen Ida Bomb performed “Dangerous” on stage in a Manda-impersonation that witnesses could only describe as “...breathtaking...” **Without a doubt, the future will be bright for these shining stars....**

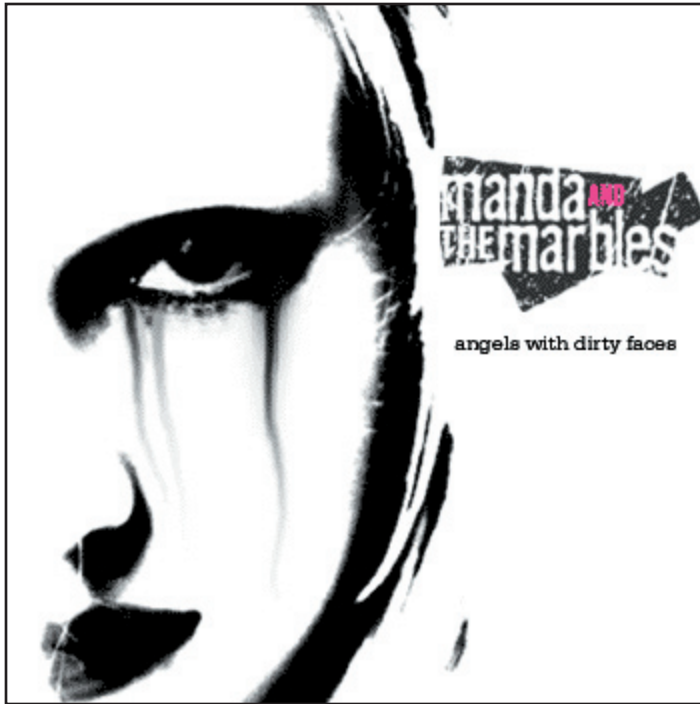


The Trucker Hat Banjo Five's First and Only album
(Courtesy of Creamed Corn Records)



Ida Bomb: A Slick Spot Favorite

ANGELS WITH DIRTY FACES REVIEW



Only a few times in life does one find a perfect album; that collection of songs that gives a voice to the ideas and feelings you have but are unable to articulate, a record that you can't help but sing along with, a record that you love from start to finish, that stays in your CD player and your head for far longer than it ever probably should. When I randomly happened to come across Manda and the Marbles' "More Seduction," I found just such an album. Sure, it was just a small release from some band in Ohio, but for me it ranks among my favorite albums of all time.

Such a work is not easily followed, and it seems that the Marbles were ready and willing to face that demon down and give it a shot with their 2004 release "Angels with Dirty Faces." They seem to have taken the right approach with this new album, which oddly enough shares its name with a 1930s gangster flick that has seemingly fallen into obscurity. Manda and the Marbles obviously did not set out to duplicate the style or substance of "More Seduction," but rather moved laterally, forging a new sonic path that veers away from their punk styling and more toward the experimental fronts of New Wave form.

Departing from the simple crunchy chords, thumping bass lines, and helicopter drums of their previous works, the Marbles have blended the keyboards straight into the forefront, letting their punk roots stay in the background. What results is a mixture of pop, punk and New Wave that seems to have been inspired by the same muse that gave rise to Blondie once upon a

time. This time around, the Marbles are more melodic, more haunting, and seemingly more relaxed. With "More Seduction" the Marbles still had something to prove, to themselves and to their audience, on "Angels with Dirty Faces" they find themselves free to move on, their street-cred established, liberated to experiment, to slow down, to take a stroll through their full speed.

Although "Angels with Dirty Faces" lacks the production values of "More Seduction" it is by far a more interesting and complicated album, both sonically and emotionally. Previously, the Marbles had presented the portrait of a dreamer; someone who sees the world and the pain it brings and is forced to look away to a better and brighter future. Now, the Marbles seems to have woken up from that dream, and "Angels with Dirty Faces" is definitely a more grown up album. It pours its way past hope, past dreams, to a place where longing for the past and for the future meet; a present tense album full of realism in all its forms from the quirky, funny things in life, to the morose dejection we all feel. The album allows the Marbles to confront their lives on their own terms in a sonically complex and alluring expansion on their previous musical styles.

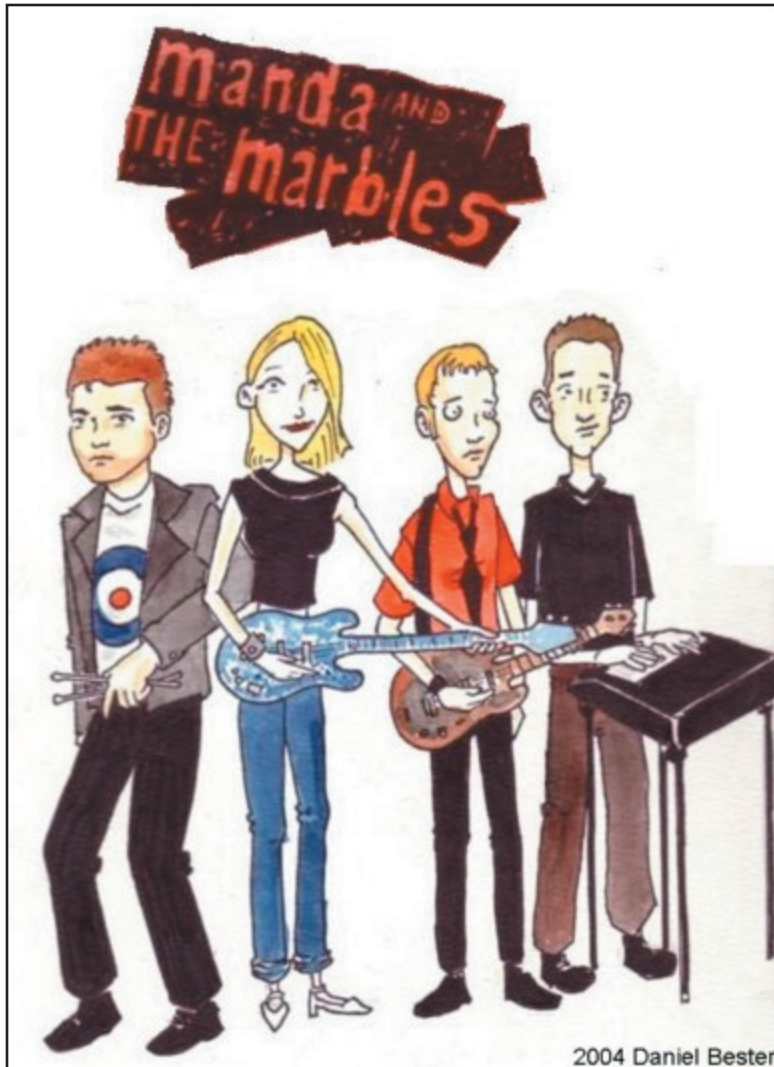
"Angels with Dirty Faces" is not a not a move foreword for the Marbles, but a move inward.

There are definite standouts from the album: "Simple Things;" a dreamy and powerful confrontation between expectation and reality that Avril Lavigne wishes her record company had written for her, "Lipstick;" a fun song about sex, power and how they delicately mix in with life that deserves some serious radio play, "Ode to Rock;" a song that makes you feel guilty for just bobbing your head slightly at Marbles shows, "Let Them Talk;" the natural flipside to "Seduction;" a show-closer that can't but make you feel good when you listen to it, and "Seventeen;" the perfect reminiscences of suburban youth, a song that captures that feeling of longing and loss that we all feel every now and then.

"Angels with Dirty Faces" is not "More Seduction." That's a good thing. Both albums are exactly what they need to be. While departing from their earlier style, Mark, Joe, Mandan and Elias have created a new sound and a new form. Although they've taken to experimentation, although they've mixed a more prominent New Wave sound into their classic and proven punk rock base, they haven't lost their honesty and they haven't lost their ability to put into words what we all feel. Most importantly, they've shown that they can mature, that they can change and that they can move on from their roots while all the while they manage to keep their CD in my stereo for weeks at a time. Manda and the Marbles' "Angels with Dirty Faces" may not be the best album ever made, it may not change the world, but the plain and simple fact is that I've listened to it every day on my way to and from work ever since I got it. Never underestimate Manda and the Marbles.

LET THEM TALK

Cartoon Network to Develop New Manda and the Marbles Half-Hour Show



The show will star the band as a group of kids who travel around the galaxy solving mysteries in their super rock and roll spaceship. The first season has already been written and Korean animators are hard at work getting the show ready. Industry insiders tell us that Hillary Duff will provide the voice of Manda Marble, while Casey Kasem, Billy West, and Hank Azaria will provide the voices of Elias, Joe and Mark respectively. Check your local listings for more information.



LEFT: An exclusive production still from the sixth episode "Manda and the Marbles at Zombie Castle!"

A POETRYITISM
BY MASTER H.G. PETERSON
“UNTITLED #4”



H.G. Peterson is a deep-sea fisherman who is well known for his authorship of Cascading Walnuts: The US Occupation of Wysteria and its Socio-Economic Consequences.



The Marbles
Mark, Manda, Joe, Elias
Touch them

Dirty Angels
with faces
Strike and reverse

Seduce me oh
grandiose
chords powerful

Not another few
escapist
minutae of heart

Rather our citizenry
Expression, deeply
cover Avenged

Loth the Grande
Ohio
State your place

Rock lives
when
The Kids, they dance

Dangerous
broken youth have
no direction

Eight hours
an eternity
wait for it

Combustible liason
turn it upside
down

Axes and Alleys

was

Conceived, Written and Produced

by

Scott Birdseye

and

Jeremy Rosen



2005 A.D.

for more information please consult

www.axesandalleys.com