

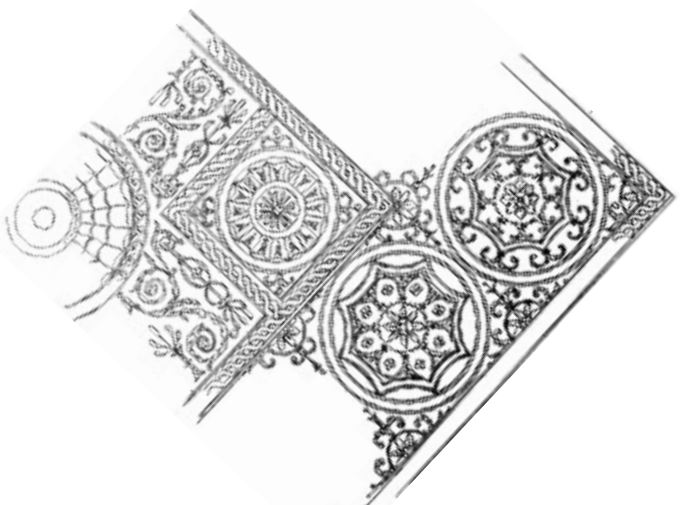
my life was changing, thrilled to have escaped the unrelenting misery of middle school for this exciting new hellscape.

I bought *Let the Blind* on the day it came out, which involved talking my dad into driving I to two different record stores. When Cheapo didn't have it, I had to convince him that another album wouldn't do, we had to drive to Electric Fetus immediately, that very night. I needed to own this album RIGHT AWAY.

*L.T.B.L.T.W.C.S.B.C.F.* came out at the exactly right moment for me. I needed something that I could love enough that I could make it a part of me, enough that loving it could become a part of my identity. I haven't shut up about how much I love this album for eleven years now, and I don't see that changing.

I'd like it if after reading this zine you all go and listen to *Let the Blind*, and understand why it means the world to me. But I'd love it even more if you find anything that can be as important to you as this album is to me. I want you to have that constant companionship, that absolute amazement, that total immersion in an album.

May it be so.



Lockett Pundt, who releases music as Lotus Plaza, is Deerhunter's guitar player. He sings "Desire Lines," which might be my favorite Deerhunter song ever, and they're one of my favorite bands, which makes it one of my all-time favorite songs. He's cute in a messy-haired, sleepy-eyed way.

I just re-read this interview, and the way Bradford talks about their friendship, the

loneliness that came before, the intense desire to make this person a friend or a boyfriend or a co-conspirator, still resonates so sharply. Reading about their first meeting, knowing that they'd grow up to live in each others pockets, was so satisfying.

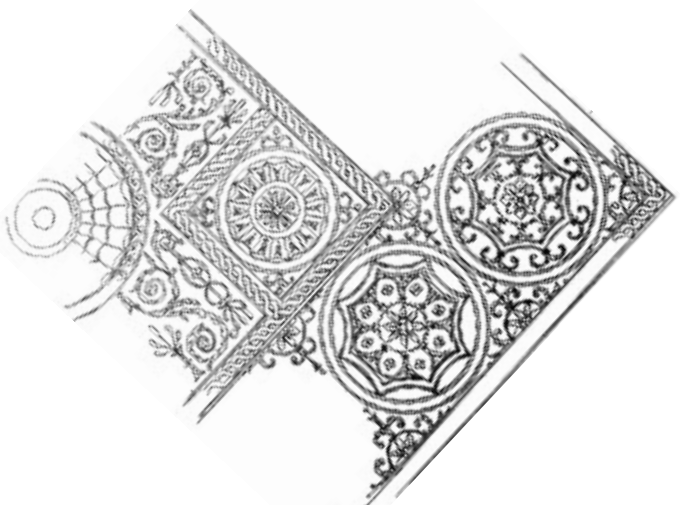
The best/most accessible/my favorite song on the album is "Ativan." It's about how their friendship has changed

*L.T.B.L.T.W.C.S.B.C.F.* came out in February my freshman year of high school. I listened to it constantly, even when I wasn't supposed to. Most of what I remember from that spring is walking through a windowless building, all cement and partition walls, the crush of bodies, Bradford Cox's voice coming through my earbuds. I was deep in a hopeless crush, overwhelmed by how fast

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now that Lockett has a moh and a girlfriend, she doesn't want to deal with that, so she's, she's self-medicating and sleeping instead. It's a song, simple lyrics, bouncy, with a great little guitar solo. I've listened to it a thousand times. It lives inside of me -- the music, and the feeling of a friendship that means so much, a friendship that must be held onto so tightly.

I started writing this zine because that latest

My best friend of high school is still my best friend, and Bradford and Lockett have been making music together in Deerhunter for almost 15 years, and sometimes we get to keep the people who matter the most to us. Life might be terrifying, but we aren't alone. Deerhunter's new album is called *Why Hasn't Everything Already Dissappeared?*

**MAY ALL THE SAD GAY TEENAGERS FIND AN ALBUM THAT MEANS AS MUCH TO THEM AS ATLAS SOUND.S LET THE BLIND LEAD THOSE WHO CAN SEE BUT CANNOT FEEL MEANT TO ME**

**FEBURARY 2019  
A VERY SMALL BLESSING TO CELEBRATE THE 11 YEAR ANNIVERSARY OF THE DEFINING SOUNDTRACK OF MY ADOLESCENT ENNUI.**

When *Let the Blind* came out the music wouldn't have been enough. It didn't sound like anything I'd ever heard, and that was both enticing and alien. My understanding of the music grew because I knew I wanted to appreciate what this gangly queer shit-talker was putting out in the world. My love for this album comes down to more than a cult of personality, and lord knows Deerhunter are more than their frontman,

but this was my way in. By the time *Microcastles* came out that August I was a believer. I remember watching all of the drama around the release, with the leak and the surprise addition of *Weird Era Cont.* I think *Microcastles* is a better album than *Let the Blind*, and I'm WAY more likely to put that on if I'm just existing and listening to music today, but *Microcastles* didn't blow my mind the same way that *Let the Blind* did.

Bradford said so many outrageous things, and he described the motivations and techniques behind his songs in such detail, and the whole vibe is so queer in subtle but super important ways. It wasn't an interview about being queer, it was an interview about his new album, and that meant talking about the lovely boy on the cover, and some boy who bit him at a party, and about his friendship with Lockett.

I had already heard it, because it was streaming on the band's myspace (this was 11 years ago!), but I needed the CD so I could rip it and put it on my ipod and carry it around in my pocket all day. I needed this music to spread through as many moments of my life as possible.

I became obsessed with Atlas Sound when Pitchfork ran an interview with Bradford Cox a month before the album came out.