



ARTIFACTS

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Dear Serpentine

chuck OH SHIT, YOU'RE ON FIRE! HOLD ON, I'LL CALL THE FIRE DEPARTMENT. STOP, DROP, ROLL! STOP, DROP, ROLL!

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(This is actual binary. Have fun!)

Dear Serpentine,

I was waiting in 2N a few weeks ago for my class to

start. I was reading your magazine, the one with the black and white cover, and wanted to ask a few questions. First off, you do realize that apples don't bloom flowers like that, right? I mean...come on, it was a little ridiculous. Second off, you have a story about a child molester. There was nothing in this story about him getting in trouble, or the girl reporting him or anything, what is up with that? I understand that art can push limits, but there aren't any real lessons, at all. Third, your centerfold sucks. I've used that program before, and it takes five seconds to do something like that. I say you get your asses in gear, find some REAL literature, and stop sitting around all day playing that stupid werewolf game that isn't as dramatic as people think it is.

Dear Reader,

Thank you so much for giving us actual feedback. We were about to give up hope. We will try our best to answer you concerns.

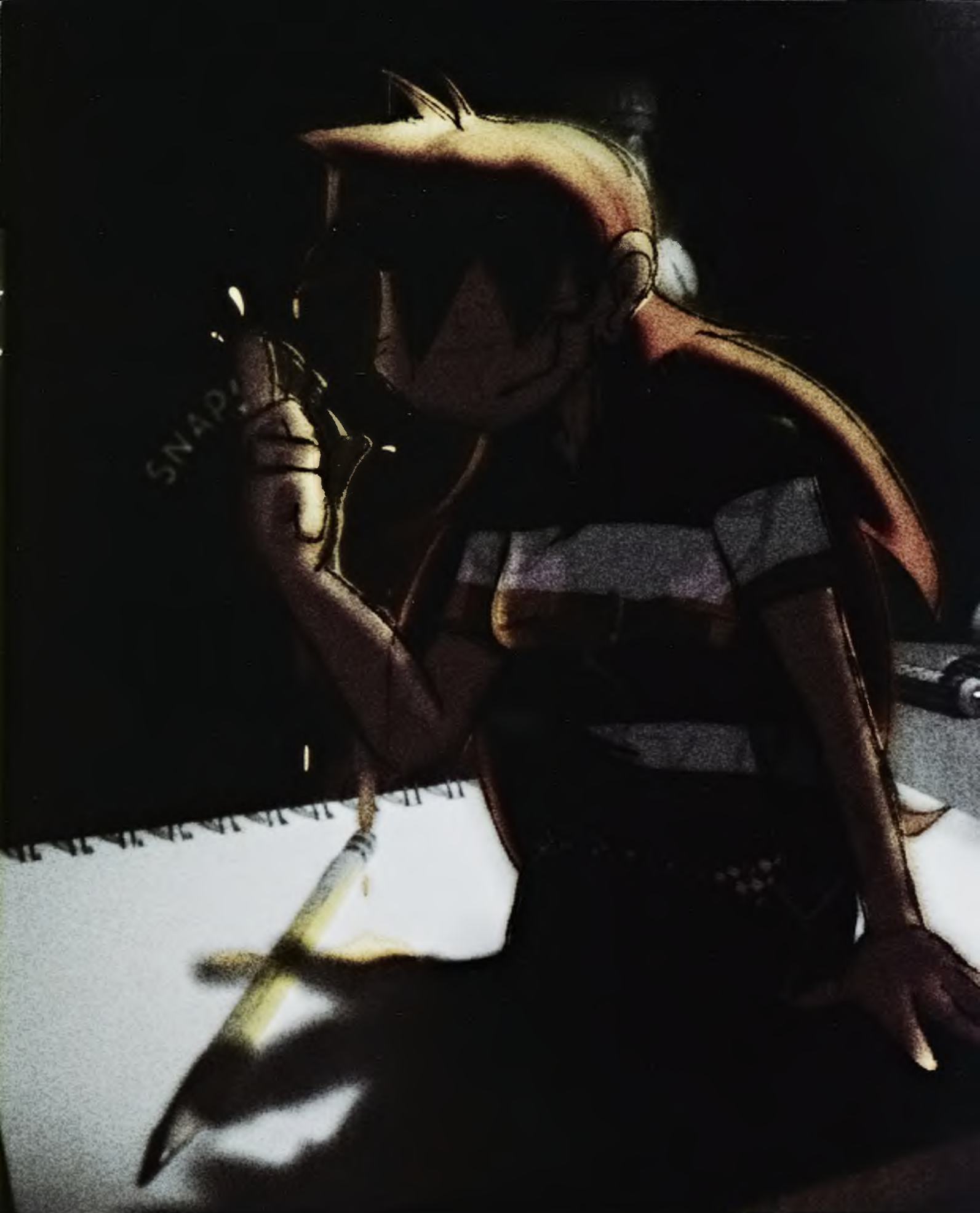
Yes, we realize apples don't bloom like that. Our layout editor who did that, Ilia, is a bit stupid. But we thought it looked kind of nice so we let it go. We're sorry if you are an apple and were offended by that picture.

Now, as far as child molesters, you're right. But we have no control over that. If you have a problem with it, feel free to take it up with the author. She's often in our office. We also have bladed staff weapons and dramatic music if you want to fight to the death, Star Trek style.

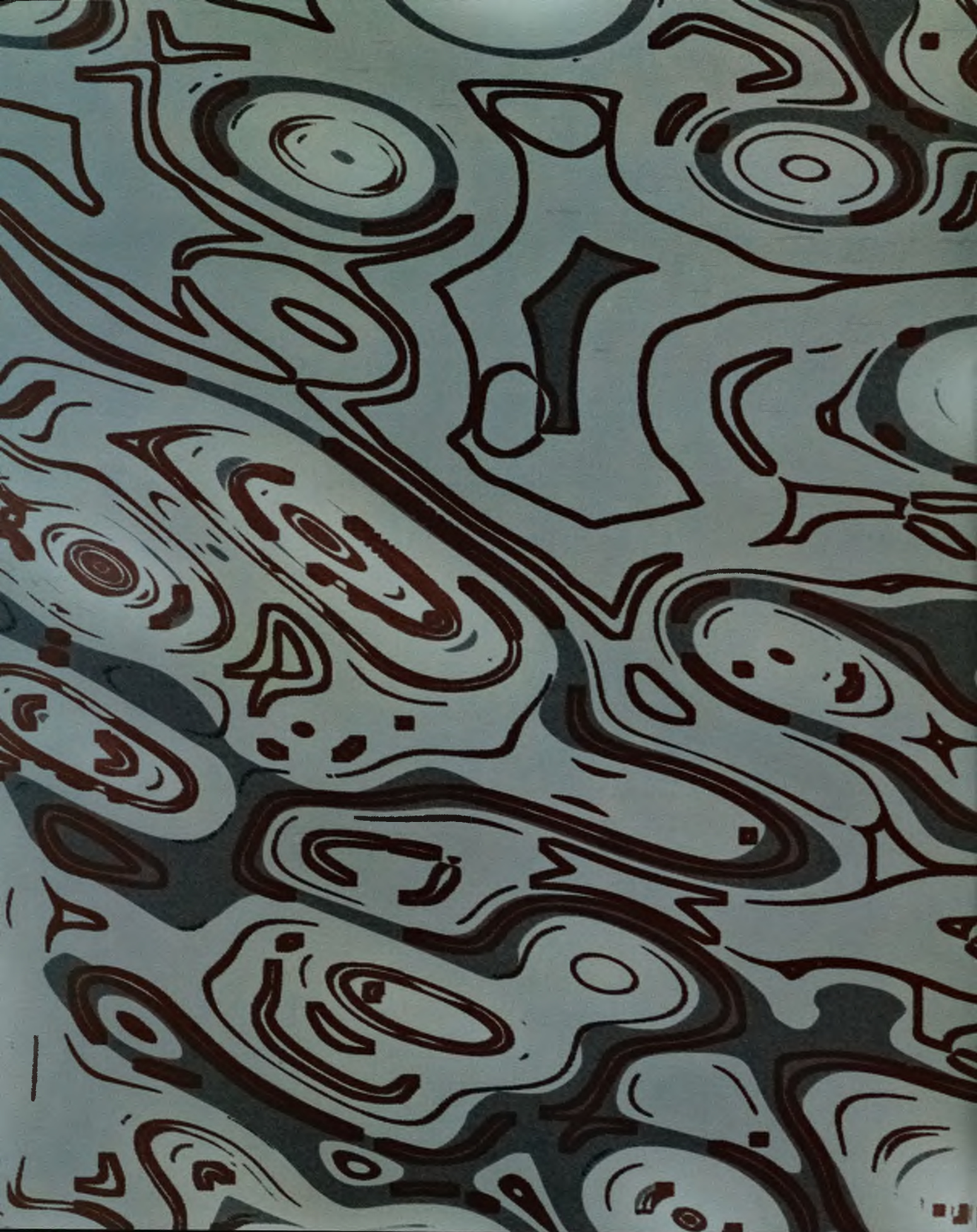
The centerfold, again, was Ilia. You can stab him once you've finished with the other author you've been fighting to the death with. He's a pansy and won't put up much of a fight.

However, we take offense to your last point. If you think you can do better, or give us something better to put into our magazine, then please, submit it to us. Here, just so you don't lose it:

magazine.serpentine@gmail.com
1C Room 226
Sincerely,
Serpentine



“COMING TO LIFE” BY EDWARD PEPPE





"A WALK IN THE GARDEN" BY LILITH OYA

An awesomely awesome interview of awesomeness with the amazingly awesome,

ANAMANAGUCHI

Anamanaguchi is one of the most interesting things you'll ever listen to: "Loud, fast music made with a hacked NES from 1985." They've appeared at the Penny Arcade Expo (PAX), opened for Ra Ra Riot, and in the Scott Pilgrim: The Game soundtrack. In fact, they wrote it. You'd be hard pressed to find a more interesting and fun act to see if given the chance. Andrew Oppenheimer sat down with guitarist/Game Boy-ist Ary Warnaar over the internet to answer some questions about this amazing chiptune-punk band.

Serpentine: What is the writing process like for a chiptune band compared to any other, do you write your individual parts separately and program them in or do you record using a midi-based input?

Ary Warnaar: Pete does the majority of the writing. The process usually goes something like this: come up with a part on guitar and bring it into Nerdtracker 2 or Famitracker (composing software for the NES) and 'orchestrate' the idea on the either 5 or 8 channels available on the NES. The way the software functions is similar to the way a player piano works, but on the NES. You type in every note and define every sound. It's a very limited sound chip, but that's what drives you to work hard on making your sounds as original as possible. Coding within such strict audio limitations really makes you work on every element of the song. Once the NES track is fairly complete, we all write our instrument parts around it. And voila, YOU MADE AN ANAMANAGUCHI SONG!

Serpentine: What kind of musical backgrounds do you have?

Warnaar: Music has always been a central part of our lives. We were all in bands in high school in a pretty wide variety of genres (punk, hardcore, ambient, dance rock... etc.) Luke was in more bands in high school than most musicians are in a whole life span. I personally grew up on a pretty wide mix of stuff. My parents are both classical musicians, so that was a big part of my musical upbringing. I started playing guitar early on, and would play Nirvana in my spare time, but I also studied classical and jazz guitar for many years. I also got into electronic music fairly early on (computer music, as well as like circuit bending stuff.) After that, I met the Pete and James at NYU studying music technology (which covered everything from formal music theory and composition to building audio circuits and studio recording.) Suffice to say, between the four of us, we have a pretty vast musical background.

Serpentine: Can you tell us what it was like trying to get recognized initially?

Warnaar: Um, I don't think there ever was much of a conscious attempt to get 'initially recognized.' When Pete first started writing chip music under the name Anamanaguchi, he kinda just casually put the demos up online, and they immediately got a lot of attention. After the positive feedback, he got together a whole proper band to keep it going. I guess everything we do can somehow be tied to getting recognition, but there has never been a 'yo guys, we gotta do everything we can to get this out there and become famous' attitude behind anything we do. We just make jams we like, so we can have fun and party hard with our bros (no matter how many bros that may be.)

Serpentine: The energy the band has live is carried over reasonably well in the album recordings, despite the apparent lack of recorded instruments in the albums. Do you feel it's more of a challenge to replicate the live feeling than bands with vocalists would?

Warnaar: I'm not sure what recordings you heard, because our live setup is the exact same as our recording setup! Live instruments + NES! We work closely with our friends Gabe Liberti and Nate Ritholz whenever we record stuff. They know what we sound like live, and tend to carry it over well to recordings.

Serpentine: Video games have obviously had a major influence on the band, what games and bands do you feel had the biggest impact in shaping the band's sound?

Warnaar: Everyone in the band will have a pretty different answer to this question. The reason I got into chip music in the first place was mainly an attraction to the sound aesthetic. I got so bored with super complex, over-produced digital sounds in current electronic music. Hearing something as raw as 8bit sounds in a very musical context, was/is a very new thing to me. It's the re-contextualizing of those chip sounds that really inspires and influences me. The actual consoles and hardware play a much bigger role in shaping the bands sound than video games. The sound of the Nintendo 2A03 sound chip is what inspires me. I love the concept of something as out-dated, simple, and banal as a Game Boy or an NES becoming totally awesome

and essentially the lead singer of the band. Dancing to someone pressing buttons on a MacBook is... expected and kind of boring. Seeing people mosh and crowd surf to sounds created by an NES is what I'm into.

Serpentine: You have been alternating between niche shows like PAX East and opening for relatively mainstream bands in Brooklyn, how has the transition been between alternating locations and audiences?

Warnaar: Yeah, we don't quite fully fit in anywhere haha. In all fairness, we don't really care to either. It's awesome being able to play a huge video game convention like PAX, a concert with 8 bit artists from all over, and open for a big indie band like Ra Ra Riot in the same month. We love all those worlds pretty equally and don't find them to be mutually exclusive. I've gotten used to being made fun of for being a 'nerd' on Brooklyn Vegan one day, and a 'hipster' on Kotaku the next. I hate both terms equally but I take it as a compliment that I get called both. I guess :) I have no problem not being a perfect fit anywhere.

Serpentine: An avid fan before your show at Death by Audio informed me that most of your music is available freely using the Creative Commons license. However, Dawn Metropolis is also available for sale at the live shows in CD and vinyl format. Do you find it difficult to make money doing something you enjoy with these circumstances?

Warnaar: Well, we honestly don't really have anything to compare these 'circumstances' with. (We're too young to be like 'remember when people bought our CDs instead of just downloading our music?') We grew up downloading music online, and while there may be a dark side to that, there's also a positive one. I feel like we get a lot more respect and support from people that like our music, because we give it away for free. People come out to shows, buy CDs, buy T-Shirts... they're very supportive. (I know I'm like that with bands that give their music away for free.) Plus, 1000 people downloading a song of ours for free is worth a lot more than 100 people paying for it in my opinion.

Serpentine: You recently wrote the soundtrack to Scott Pilgrim: The Game, which I believe to be one of the best soundtracks I've heard for a video game in recent years. What was the process like to write paring your music with another medium, and would you consider doing something like this again?

Warnaar: First off, THANKKSSSS!!!!!! :3 It felt very natural

to write for the game. The themes and topics around Scott Pilgrim were extremely easy to relate to, in terms of writing original Anamanaguchi stuff. Besides that, we also enjoy and have experience working with other people's ideas. I know we'd all love to do something similar in the future... I really want to score a skate video, haha.

Serpentine: The question I'm sure you get often: how did you come up with the band's name?

Warnaar: It came from our three favorite clothing brands. When we were all six years old, we took a trip together to Milano and shopped in some of the most exquisite fashion stores in the world. We immediately chose our favorite designers. Pete loved Prada, I was obsessed with Armani, James was way into Gucci, and Luke also really loved Armani. We decided to name our band after our favorite designers. Since Luke and I BOTH liked Armani, we decided to put it first. Armani-Prada-Gucci. H gear after though, on James seventh birthday (when we all hit puberty) we decided we hated fashion. So we changed our name to a similar sounding one with a different spelling: Anamanaguchi.

Serpentine: You played a lot of new material at the recent shows, how soon can fans expect the next album? How do you feel about the new material?

Warnaar: In the past, it used to take us forever to get music out. When we realized we could record like 20 tracks of music we reprod. of in about a month, we decided to keep the ball rolling and write more stuff. That's when we started the free "Summer Singles" which was basically a personal challenge to get our new material twice a month. We were sitting on a bunch of unreleased, ummashed material that we had no reason not to release. In terms of a new album though, we plan on really stepping our game up. We're gonna try and push our limits in terms of style and variety (Prada was a 'best-of' everything we can possibly do, haha.) We're not going to abandon the NES or anything, but expect a lot of new and different sounding stuff sometime next year!

Serpentine: Your music is in heavy demand for user-generated games as well, with some of the most insane stuff available on Audiosurf and Rhythm Zone. Have you ever considered your music in something like Rock Band?

Warnaar: We actually just announced that we're putting out one of our newer tracks (Hit brushed) on Rock Band!! I'm probably gonna suck at it though. I'm terrible at Rock Band guitar. I rule at vocals though... maybe I'll sing the square wave parts, haha.

Fortune's Fool

By Sarah Greis

Those of us that are used to, and love tabletop roleplaying know that the only things you really need are a set of dice and an expansive imagination. 'Fortune's Fool', the new game by Pantheon Press (<http://www.pantheonpress.com/>) replaces the usual dice with something much more interesting: a deck of Tarot cards.

I had the pleasure of speaking with Rob Trimarco, one of the creators of Fortune's Fool. He answered a few questions about this groundbreaking game.

What made you decide to use Tarot cards over dice?

Fortune's Fool is very much tied to the concept of fate and fortune. The tarot deck itself besides being a great randomizer and nifty mechanic it is used as a divination device in some circles. The art, ideas, and concepts contained in the tarot work very well and underscore the theme of the game.

What made you decide to create your own game?

Well I have been playing these types of games for over 25 years. I love them. When I met my partners Jason Keeley and Jay Stratton and they had the same love for the hobby we saw it as an opportunity to actually start to create a game for the hobby we loved so much.

Would you say that DMs have more or less control in 'Fortune's Fool'?

I would say Fortune's Fool is much easier to prepare for than many other games out there so the GM has more control to improvise and come up with an adventure on the fly.

Would you ever consider making a science fiction campaign, or is 'Fortune's Fool' strictly fantasy?

I think Fortune's Fool fits best in a campaign where magic and fantasy themes are strong. The game concept was originally set in a modern day setting with magic where angels and demons were prevalent. We settled on the fantasy renaissance because we love the era and thought it would feel more authentic when people play in it.

In that sense, then, do you feel that female characters would be more limited? Or would the gender inequality only make for stronger characters?

The game does take place in an era where there is much inequality. Gender inequality, racial, and even religious inequality. We do not limit the roles a female character can play since it is a fantastical version of history but if a group wants to explore those themes with the game they are certainly free to.

The character creation process is really extensive. What would you say players that aren't as imaginative would be able to create a character that could survive in a world based on chance?

I think the Fortune's Fool character creation process actually helps people think about and create their character's background and aids their imagination. Because each step is defined from gender, to religion, to age to size, to social class, etc. it actually forms the skeleton of a character history. Once those pieces are in place its very easy to come up with other things to flesh out the character and fill in the small gaps that are left before the game starts.

Speaking from personal experience, the most fun I've ever had roleplaying is when I'm playing Fortune's Fool. What game is the favorite amongst the Pantheon press crew, and do you feel it had any influence on the game's creation?

I think we all love the genre of fantasy and all the swords, sorcery, and heroism that go with it. We also are big fans of guns and fencing which we have put in both of the product lines we have created. As far as what other game influenced it I think a myriad of games have. D&D, Champions, Deadlands, and Burning Wheel just to name a few. I think all of our gaming experience helped us write Fortune's Fool.

Could you tell us a bit about the fencing part of the game?

Yes! In the game are many martial skills. Among them are the fencing maneuvers your character can use if they have the training. It takes into account many types of fencing combat forms like using a parrying dagger, the Florentine style which uses two swords, and incorporating quick maneuvers and skillful strikes into your character's fencing ability. Adds a great feel to the game. A great heroic flare.

PANTHEON
PRESS



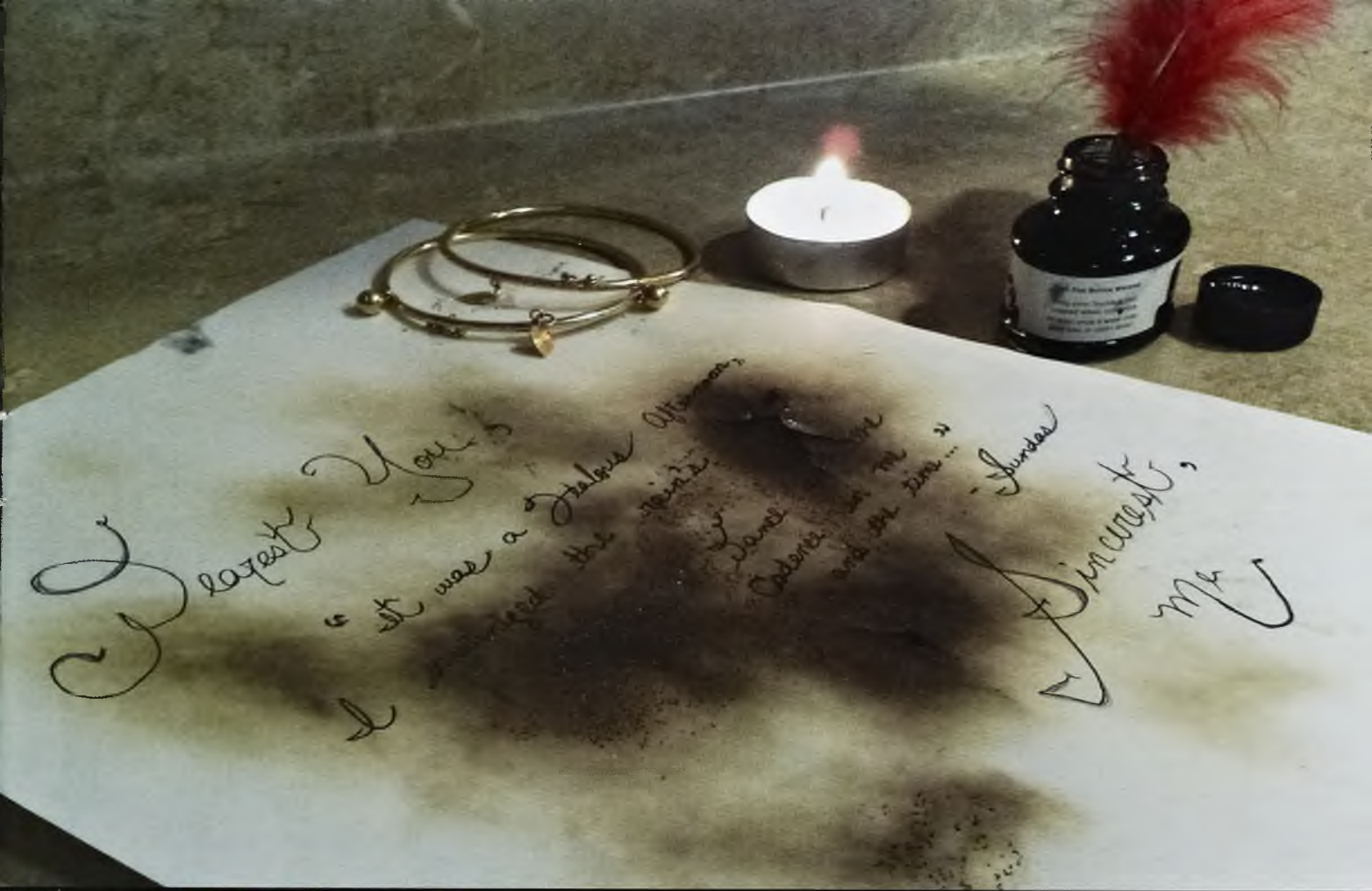
“UNTITLED” BY JAVIEL PRYCE



Geisha
Amanda
Tousson

“GEISHA” BY AMANDA TOUSSON





"SINCEREST ME" BY SUNDAS NAZIR



"CROSSROADS" BY STEFANIE CANDELARIO



ULTRAMARINES

A WARHAMMER® 40,000 MOVIE

Some of our readers may be well aware of the Warhammer 40k universe, but many probably are not. Hopefully this interview with one of the producers of the new Warhammer 40k Ultramarines movie will spark an interest and desire to learn more about the lore of this fantastic and bloody universe. Ilya Goussev located and interviewed Producer David Kerney at the 2010 New York Comic Con.

You are the executive producer of Ultramarines?

Nah, I'm one of the producers on Warhammer. My colleague Bob Thompson is the other producer. So now for anyone who doesn't know, could you tell us a little bit about Warhammer?

This is a movie about Warhammer 40k. It's one of the most successful IPs that a British company called Games Workshop owns. It's an amazingly detailed and vast history of the world of 40k. Fantastic novels and artwork. And this is the first movie of the 40k universe.

Are there any plans to do more movies after this one?

We very much want to do more movies. We've raised the money to make this movie. Codex Pictures is an independent British film company. We've also raised the money to make a limited edition box set which we're selling directly to the fans on through our website, www.ultramarines.themovie.com. So it's very important that it's a commercial success. Games Workshop have seen the movie and critically have said it's fantastic and far exceeds their expectations, which is all we can ask for. But, you know at the end of the day it's also a business and hopefully loads of fans are going to buy it whether they're Ultramarine players or they've got another army. Maybe movie number two will be their army or their chapter. We hope to get there in the end. There is a lot to get through.

Could you describe some of the inspiration for doing an Ultramarines movie?

Well, Ultramarines really were the army to start with from the point of view of bringing the 40k universe to perhaps a more general public. You know, even the name tells you sort of what it might be about. So, you know, there are some fantastic other armies and chapters we could have done that have got a lot more detailed history and people would argue are far more interesting in their own way. But as a starting point, Ultramarines, they're the first army games workshop would get people to play and build and play with, so it's a good starting point for it. People just have to accept that the movie's been a long time coming, and if you're a 40k player I hope you're really going to support this movie, even if you're not an Ultramarines player, because as I say for there to be more which we

want to be, it needs to be successful and hopefully we'll get to your army in the end.

What was it like working with Dan Abnett, one of the premier 40k novel authors?

Dan Abnett was working with us initially on the project and then we suggested he might like to have a go at writing the script and he's written a fantastic script. It's been a real pleasure to work with Dan. He's a fantastic professional. He absolutely knows everything about the 40k universe, so it was a great working experience and I know he'll be the first to say how excited he is to see what we've done with his script.

Piracy is one of the most common problems for movies. Are you worried about that happening to Ultramarines?

Yeah, you have to be. Piracy is a problem for any business. It's a problem for any moviemaker. It will happen. I very much hope the fans will be people who won't want that. They'll want the very best quality. We're producing a high end picture. The box DVD set is fantastic quality, still book, hard book, graphic novel, and have viewers view something like this as something that people should be proud to have alongside their army.

I guess then we can kind of wrap this up at this point. Is there anything you'd like to tell fans or people who would read this who don't know about Warhammer?

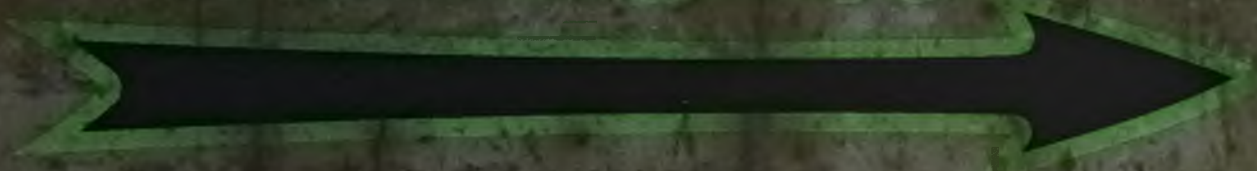
I think for the fans all I would say is we tried to put everything that 40k represents up on the movie screen. It may not be a character, it may not be an event from history that you might be expecting, but hopefully it captures the very essence of what 40k is about. And for people who don't know anything about games workshop or 40k, it's really worth exploring. The more time you invest in it, the more time there is to find out more interesting stuff.

Lastly, as a more personal question: what is your preferred army and/or chapter?

Haha, I would class myself at this point as an honorary Warhammer fan. My son has played a little. It's not something I've personally done but you can't help but get sucked into this world and appreciate the depth and the fantastic narratives that are there. So it's been a real pleasure to work around 40k and its exciting chapters and armies so maybe I'll have the time after the movie is finally out there to do something properly.

COLORING CONTEST FOR FUTURE CENTERFOLD

Over there on the opposite page



is an incredible drawing from a former
Serpentine member, **Chris Jones**.

Chris is curious to see if you're up to a challenge, and so are
we. Can you color Chris' drawing? You could win your
colorized version as a centerfold in a future Serpentine
issue.

Email your completed entry to
magazine.serpentine@gmail.com or visit us in person at
IC 226 (Campus Center, second floor)

Visit www.serpentinemagazine.com to find a printable
PDF of this image, or you can just cut this one out.

Whatever makes you happy.



KILL AUDIO CO-AUTHOR CHONDR A ECHERT

While New York Comic Con was incredibly crowded this weekend, there was an advantage to coming early enough to beat the crowd. In the far back corner, lumped into the “Culyard,” was the Evil Ink Comics booth. It seems odd for any other comic booth to be so secluded, but Evil Ink draws a very different, tenacious sort of audience. Signings for writers and artists associated with this company stretch back five convention blocks (roughly two cross-town blocks anywhere else). Being able to visit Evil Ink without the throngs of rabid fans also allowed time for conversation with Chondra Echert, co-author of the bizarre humor series Kill Audio.

Chondra stands out at NYCC not only because she is a female creator in a predominantly male industry, but also for her wit. The conversation started on the subject of satirical twitter feeds, and why Jesus M Christ is more interesting than Drunk Hulk. This shifted into discussion of the current hot series, Kill Audio. Kill Audio takes place in the fantastic place of Sight and Sound, “a fictional bizarre universe where creativity is an illegal substance.” K. A. is the DEA of music, though he doesn’t fully realize it. The first volume – now collected in a hardcover trade – earned critical acclaim and brings a unique brand of bizarre humor in both Chondra and Claudio Sanchez’s writing as well as Mr. Sheldon’s art style. Echert informed me that Kill Audio is soon to get his own weekly comic strip, “Rad Weekend.”

Also mentioned was an upcoming project “Subway Series,” which involves zombies, local politics, and baseball.

“When the zombie apocalypse strikes, things break down into houses: there’s Yankees and Mets. There’s various political figures, and this guy come in and wants to shake things up.” It’s essentially real life... with zombies.

Chondra – as a relative newcomer to the comic industry – has also been subject to more attention than the average fresh face. Kill Audio’s co-author/Chondra’s husband, Claudio Sanchez, has brought a large following from his band (Coheed and Cambria) to the whole company, including Kill Audio. However, it would be remiss to attribute the success solely on Sanchez’s fame. “Coheed and Evil Ink have the best fans, but we’re really working on the books as books. As writers and creators we make sure the books stand on their own. Yesterday we had the biggest signing of any Comic Con we’ve ever done. We just want to make good books. We don’t want to make books to turn into movies, we just want to make books.”

The conversation shifted to early influences. “When I was little I read Archie and Veronica, and as I grew up and got to high school I fell in love with literature.” She cites Jane Austen, Bill Willingham, and Janet Fitch among others as past and present sources of enjoyment. “It’s really difficult to be a writer if you’re not a reader. Consume other people’s art and find your own voice out there.”

Interview by Andrew Oppenheimer



Kill Audio Crew: Co-Author Chondra Echert and Artist Sheldon Vella
Photo by Stefanie Candelario

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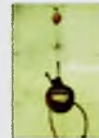
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ARTIFACTS 20



"ONE FOR HUMANITY" BY COURTNEY KENNEMUR

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12 hours ago via Facebook for Remembrall Comment Like

Albus Dumbledore likes this.



Harry Potter DUMBLEDORE?? How are you on Facebook right now?

12 hours ago Like



Albus Dumbledore I'm fucking Dumbledore, that's how. ;-)

11 hours ago Like



Hermione Granger I'm sure your revenge involves Ron and I? *sigh*

11 hours ago Like



Neville Longbottom Wait... SNAPE KILLED DUMBLEDORE??!

about a minute ago Like



Jesus Christ, Neville...

"AFTER THE FACT" BY DANIEL RICHARDSON





"COSTCO SHOPPING CARTS" BY DARLENE LIVINGSTON



"GAME NIGHT" BY IMAN-AYEESHA PLATT

