

# OUTSIDER MAGAZINE

## INTERVIEWS WITH

- ALL OUT WAR
- TWITCHING TONGUES
- RICK 'TA LIFE
- BRICK BY BRICK
- TRENCHFOOT

## FEATURES

UPSTART FEST • THIS IS HARDCORE  
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**ISSUE 27**

**WINTER 2013 / 2014**

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# OUTSIDER MAGAZINE ISSUE 27

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You can also write to:

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 113 Liberty Street  
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## Outsider Staff

**Editor & Publisher, Layout & Advertising:**  
 HK / Holly Berchielli

**Assistant Editor and Master Interviewer:**  
 John Vista

**Graphics/Layout, Associate Editor:**  
 Joe Gagliardi III

**Contributing Writers/Artists & Promotion:**  
 Vincent Manco, Michele Manco, Alyssa Leigh, Michael Scondotto, Sean McCallister, John DeBonis

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**Now accepting submissions for Issue #28 due out Summer 2014**

### THE TOP 10 MOST OUTRAGEOUSLY, OVER THE TOP, INSANE, POLITICALLY INCORRECT, YET FUCKIN' AWESOME BODY COUNT LYRICS Page 15



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# EDITOR'S PAGE



This issue is packed with good stuff. I'm really proud of everything in here from the bands and artists that we got to interview, to the reader submissions that came in and the contributors that I've come to count on. This issue we got to talk with Mike Valente, of Albany's Brick By Brick, Brad Mader of All Out War, the guys in Twitching Tongues (a new favorite over here), the ever interesting Rick Ta Life, and the HV's own Trenchfoot. Screen printer, artist and designer, Skylar Shatz of Skygraphx is featured in our centerfold next to a great recap of This Is Hardcore, by The Last Stand's Mike Scodotto. There's a review of Upstart fest 2013 and Vin Manco, of Planet NY Tattoo, continues with his look at the history of tattooing in The Tattooed World. Pair all this with all the fun stuff that we make sure to cram into every magazine and I'd say this issue is Outsider's best, yet.

This zine is pretty important to me. With all the requests for copies and emails, postcards and submissions that come in from all around the world, it seems that it's pretty important to you guys, too. The last two years have seen so much change for us. We switched to newsprint and doubled our circulation, added interviews with more national bands and recruited some great new writers. It's been quite a successful stretch! From here, there is so much opportunity to grow and make this fanzine last. The truth is the printing costs have gone up so much that I don't know how long we can stay in print. After this issue, some changes to how things are done may have to be made. We may only go to press twice a year from here on out...though I will try to make it possible to keep things going the at the rate they are. One thing that will happen is, the Outsider website is getting a makeover and there will be some regular online only content. We will be looking for some creative ways to raise some funds, to try to offset costs...if you have ideas, please share them with us! It's almost impossible to afford to make this thing a reality every issue. If you've got any ideas and want to help, please drop us a line. Thanks to everyone who has stuck to their commitments and helped make this zine great. A very special thanks goes out to Joey Diabolic, John Vista and my mom and dad for everything they've done and continue to do.

You guys are the best.

# OUTSIDER EDITORIALS

by Michele Manco

This time around I was really determined to talk about something really punk. Although, my head has been so buried in papers trying to finish up my masters in social work, all I could literally think about was school related subject matter. Then it dawned on me, what's more punk than talking about politics? The punk and associated alternative cultures were once a breeding ground for political undertones. I first felt obliged to care about politics when I first felt connected to the alternative scene, which in the grand scheme of things is likely what brought me to write my undergrad thesis on punk ideologies and ultimately to social work. There was a brief time back in the early to mid-2000s that I really noticed a lot of alternative cultures stray away from having anything to do with political topics, luckily for me political discussions have found its way back into alt culture with a vengeance. This time around though it seems to me as though there are a lot of stark divides happening amongst alt scenes political misgivings. There is one topic that manages to divide both alt scenes and the general population alike, and that's universal healthcare. As a soon to be social worker with a pretty significant background in human services, a small but embarrassing stint in health insurance, and importantly a member of a scene that prides itself in humanism, I feel like I'm obliged to discuss this hot topic.

We've all heard the awful quotes from political leaders, both for and against, strewed across social media about universal health care. But here we are as a country, officially moving towards just that, health care as a basic human right. So where do we go from here? I'm originally from the South and I hear a lot more resistance coming from my friends back home than I do in the North. Yet here I am, with all this positive evidence from other countries successfully distributing basic health care rights and the benefits of socialized medicine. It's near impossible to cover all the reasons for reluctance on this topic, but I'm going to certainly try, and in the best way I know how, from a social worker's daily perspective. Some of us have seen the cost of living on minimum wage breakdown versus the "pick yourself up by the bootstraps" mentality, for those of you who haven't it goes a little like this:

In New York State, 40 hours of minimum wage (post tax) is equal to \$1160.00 a month, I feel like that's enough evidence there to convince many of you to side with basic healthcare for everyone, but in case you're still skeptical... Let's say this is a single individual, not even the typical family of 3 1/2 that attempts to live on this income. We all know even if we're rooming with someone and living bare minimum (not owning a car, walking to work, no cell phone, cable, or money for entertainment), \$1160 (reminder, POST TAX), is going straight to basic needs of daily living and you'd be quite lucky to have anything left over for savings. In most cases, these low wage employers find loopholes to not offer you health insurance benefits (usually by hiring you as part time or forcing you to acquire two part time jobs to make a full time salary). If and when they do offer health benefits, they're a down right laughable excuse of benefits masquerading around as employee sponsored health care. Often these job's versions of health care leave the recipient terrified to use benefits with 70/30 coverage splits. Where is the additional income to come up with the uncovered portion of benefits? The next logical argument is, "Why don't they go to school or get a better job?" Well let's discuss that. Assume you are coordinating and working two part time jobs to make ends meet, going to school becomes a near impossible scheduling feat and assuming you're getting full coverage for tuition. Getting a "newer better job" isn't in the cards without a degree or experience. But you still don't have insurance and are still barely scraping by paycheck to paycheck, praying a catastrophe doesn't occur. In order to qualify for Medicaid in NYS, you must make under \$750 a month as a single person, or couple without children to qualify for free and healthcare services. Since this is an op-ed, I'd like to admit, I laughed out loud when I saw that (particularly because they lowered it since last year). Now, the US is one of the only countries without universal health care, we are also one of the few countries to not offer sliding scale government benefits. So here it goes Mr. Bootstraps theory: Say this individual works REALLY hard and gets a job offer! Hooray! The first logical raise is typically a couple dollars... Guess what, they loose ALL benefits if they even make one cent over the minimum poverty threshold. Where's the motivation to do better? In social work, we call that the glass ceiling.

So along comes Obamacare (screams of horror), but how many of us have truly read the literature? I can state I don't agree with every facet of the newly instated plan, but it surely a step in the right direction, and I'll tell you why. The United States has the highest spending on health care in any country in the world because we have FOR-PROFIT health institutions. Conservatives might bark that it is any individuals right to make money off of skills, and while I might agree with them in most instances, it shouldn't be welcome in the healthcare industry. We're the only idiot country still holding onto the ideal that "if you can't afford my invention to save you're life, you didn't work hard enough like me." The irony of it all is that many conservatives are calling Obamacare a "Death Panel," yet what's more of a death sentence? Having basic preventative care or being told, "you're insurance doesn't cover this and you can't afford it, but without it you will likely die."

I hear that last line far too often in my profession and its enraging and heartbreaking all at once. I'm truly surprised at myself that I haven't started a riot some days. But the answer to decreased health care costs for every individual is basic access to care no matter what your status. The economics of costs of care is quite simple. When an individual, currently around 48 million of them, who don't have insurance, walk into a hospital that cannot refuse care, and receive services they cannot pay for, where do you think they recoup that cost from? By raising the cost of your care and raising the cost of reimbursements paid out to your insurance company, whereby forcing us to pay for it anyways.

We all get sick, we all have the potential to have awful catastrophic events happen to us, and some of our population didn't choose to be born into poverty and have these unfortunate circumstances arise. It is beyond our human duty to help those in need, it's our job. Lets remember why we all felt drawn to punk and the alternative scenes. We all felt a sense of brother and sisterhood, let's extend that to all humans alike.

# The Facts, Man... Just The Facts!

I love 80's wrestling and 90's hardcore. Here is where we talk about a great wrestler each issue!

by John Vista



## Brutus "The Barber" Beefcake

\* Before he became a "Beefcake" he was born in Tampa, Florida on April 21st 1957 as good 'ol Edward Harrison "Ed" Leslie.

\* Ok, he is best known as Brutus "The Barber" Beefcake. But, over the course of time he had some of the most ridiculous ring name, such as: The Booty Man. Brute Force. The Butcher. The Clipmaster. Ed Boulder. He was also billed as Hulk Hogan's brother early in his career and went by the name, Dizzy Hogan and Eddie Hogan. But, the most insane character name he went by was, "The Man With No Name".

\* Brutus was trained by Hulk Hogan and Ivan Koloff. Hogan is also credited for getting Brutus into the wrestling profession. He made his ring debut in 1977.

\* At Wrestle Mania VI Brutus became the first person to pin Mr. Perfect, Curt Hennig in a televised singles match ending his 18 month undefeated streak.

\* He was known for his main gimmick of bringing garden sheers to the ring, ya know...As a barber. Duh. After he would pin his opponent he would strut around the ring and cut the hair of the loser of the match with his sheers and an electric razor. Booyaa!

\* By the time 1990 rolled around things didn't go so well for the "Booty Man". In 1990, a serious accident put him out of action. He was helping his parasailer friend prepare for takeoff, when the driver of the boat mistook a cue to take off and pulled the friend's bare feet hard onto Leslie's face, destroying it. Over 100 metal plates were used to repair it to allow time to heal, he put his wrestling career on hold for nearly two years. Fuckin' ouch!

\* Throughout his career he has many managers, including: Miss Elizabeth. "Luscious" Johnny Valiant. The Mouth of the South Jimmy Hart. And, The Booty Babe.

\* When he was in the character Brutus "The Barber" Beefcake his finishing moves were, the high knee and the sleeper hold.

\* After retiring, Leslie became part of the Christian wrestling group, World Impact Wrestling. He also started a wrestling school. Amen, Brother Beefcake.

\* In February 2004, Leslie caused an anthrax scare at one of Boston's MBTA stations, Downtown Crossing, where he was working at the time. He had left a bag of cocaine in his booth, which a subway rider spotted and assumed to be anthrax. The building was evacuated as a precaution. Leslie checked into a drug rehabilitation facility after admitting that it was his cocaine. What an idiot.

\* Brutus the Christian Beefcake cocaine anthrax scare man currently resides in Boston, Massachusetts these days. What a Masshole.

# THE WHAREHOUSE

## 50 TYPES OF BURGERS

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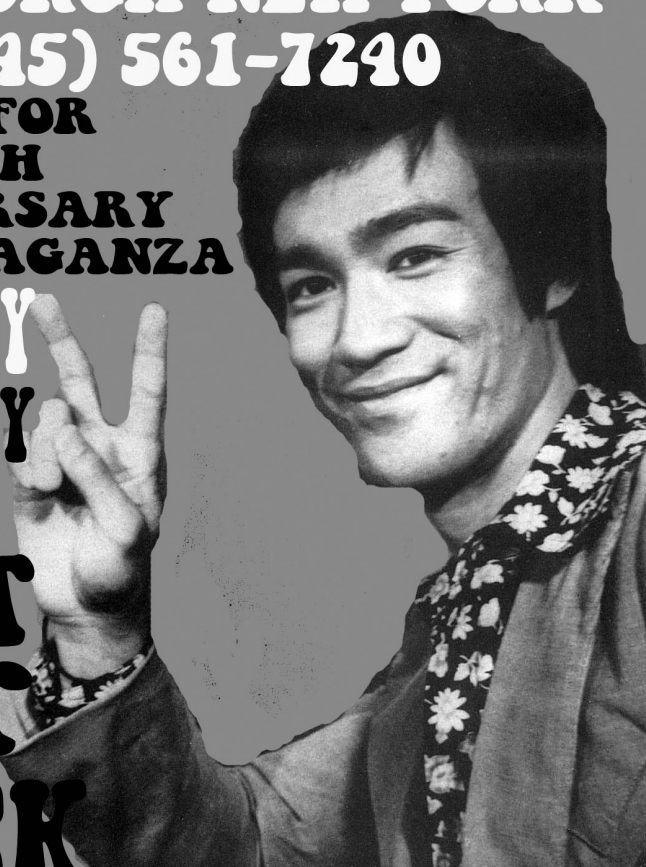
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# UPSTART FEST 2013

## LIFE CHANGING?...MAYBE - MY TWO WEEKS ON UPSTART FEST

by Alyssa Leigh

AMAZING!...Amazing is one of those words that is so casually thrown around that it has really lost all meaning...I mean were you really amazed, by that slice of pizza, or by the last episode of The Walking Dead...No, no you were not, it may have been good, really good, or even great, but Amazing is just that... Amazing it leaves you awestruck, beyond words, it fucking amazes you! Things like the grand Canyon are Amazing, not food, television or even punk rock shows...Ahh, But I Stand Corrected...Please read on.

So sometime in June I get a call from Travis Myers an old Austin buddy of mine, who says they need someone to narrate a video and help with some tour managing for the 2013 Upstart Fest, and want's to know if I'm Interested...I had nothing to keep me from going so I said sure I'd love to...I had heard of Upstart Fest but living in Austin Texas it was a bit of a drive for me to attend the last couple years, so I got time off of work and bought some plane tickets and that's when it all began.

First City was Philadelphia, and it was a rocky start, the NJ Turnpike was shut down by torrential rain and accidents, 5 out of the 8 bands scheduled to play were late, and the club owner and promoter were less than thrilled with the thought of a less than good night. The First band Doomed To Obscurity takes the stage with maybe 15 people in attendance, but one by one they come in, a Punk or two, a couple of Rockabilly Betties no doubt there to see The Koffin Kats, some hardcore kids show up, a real mixed bag of Punk Genres reflect-

ing the variations in styles of the bands who will be playing. And then it happens... By the time the second band hits the stage we have a show, a room full of people from every corner of punk, and all the genres related to punk, all in the same room rocking out to a simply Amazing show...Yes I said it Amazing.

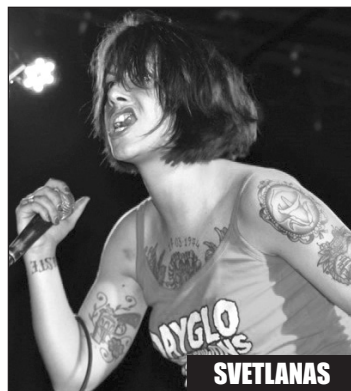
Philly was a tough start with a sweet ending, the following night was an interesting one where we lost a venue Crocodile Rock in Allentown the night before as they refused to honor their contract do to poor pre sales, rather than be cheated, somehow we landed a new venue in 2 days to accommodate 10 bands...it was a small room in Trenton NJ called Mill Hill Tavern, small maybe 100-120 people but it sold out, and magnificent performances were given by every band who played that night, but I'm going to give this night to the Svetlanas who were...Yes, Amazing.

After Trenton Came Asbury Lanes, Awesome venue, Nicest Staff of the tour, great Turnout, and great Performances...The next day was The Knitting Factory Brooklyn NY...it was an early Sunday show, started off slow but grew into a full house by the time the third band Fort Street, hit the stage, and the place was in total chaos by the end of the night...This night was owned by The Jukebox Romantics who were just...Yes Amazing.

After a couple of day's off where I was able to enjoy NY State, and get to know

some of my tour mates a little better. We hit Valentines in Albany NY. It was a Wednesday night, and it was great, who knew you could get that many people out for a punk rock show on a Wednesday night? The room was full and the party was in full effect. Here is where Bourbon Scum joined the tour...I loved them, but I'm giving this night to The Hudson Falcons and The Turbo AC's. The Next night was the weakest of the tour as far as attendance, Thursday at The El N Gee in New London, However what was missing in Attendance was full blown in enthusiasm...maybe 100 kids, but they were rabid, and all the bands fed off of it that night...yes it may have been the weakest of the tour but it was still...you guessed it, Amazing.

By now the tour is in full swing, we all know one another, every band is tied to every other band in some sort of tribal Upstart Fest camaraderie that can't be



explained, The Koffin Kats turn out to be just super loveable guy's, The Svetlanas with their broken English are just to cute, possibly the most intense band you'll ever see, but cute just the same. Two Fisted Law have stolen my heart as well as everyone else's, and we have three days left. The Chance in Poughkeepsie, great show great punx! Boston we played the Middle East downstairs, great room great staff and great locals, new bands were OC45 and The Old Edison...Loved Them Both!...Travis, where do you find these acts? This show in particular was Amazing, yes Amazing, and I will give it to New Red Scare and American Pinup they were just in one word Wow...Finally the last day, Geno's Rock Club in Portland ME. nice room great staff, and great people, new bands were Murder Weapon and The Caught Flies, both awesome! Two Fisted Law, Svetlanas, & Koffin Kats carried the day, I would really like to visit this city again.

Photos: Lyz Manikas

Yes I did it. I used Amazing repeatedly, and in this case I will stand by it. Upstart Fest was truly Amazing. I was Amazed by the unbelievable talent that was on these 9 dates, I was Amazed at how well it all ran and how well every band got along with one another, how great and accommodating the venues were to a herd of dirty punk rockers, amazed by the attendance and true joy that I felt from the attendees who were all blown away by the once again amazing talent that was on this tour...was it life changing?...Maybe.

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**Vista:** Hey. Can you give us some information on what year you joined All Out War & how were you approached to actually join the band?

**Brad:** I've known Eric (Carrillo) for years before he was in All Out War. I met him when was in a band with his brother called Violent Plague and we did some shows together with whatever band I was in at the time. We also worked together at Caroline Records and he always keep me posted about the band. I did try out for them back in the day but for one reason or another I didn't get the spot. Then in 1999 they had a tour of Europe coming up and their guitarist at the time couldn't do it so Eric gave me a shout, learned the songs in week and went on a 3month tour. I still wasn't in the band when I got back, they just recruited Matt Byrne (Hatebreed) and were on tour in the states when they gave me a call to fill in again & fly out to Texas, I really didn't want to go so I said if they wanted me to do this, I want in the band, they called me back 5 minutes later and said you're in. I actually said SHIT, I don't want to fly out to Texas man, you pulled my card ya pricks. We had a laugh and they said, don't worry about it, we will pick you up in NY and on the road we went.

**Vista:** Take us through some of the first practices with the band. Did you already know a bunch of the songs, guitar-wise & what was your first show with All Out War?

**Brad:** I knew the songs from trying out before and hanging with the band. Rehearsals were easy because I am a fan of the band & enjoy playing the music. My first show was that Europe tour at the dynamo open air festival. Went from my biggest show at that point was maybe 1000 people to 15,000. That was awesome. I remember about a minute before we went on and the crowd was getting bigger and bigger and Eric walked over to my side of the stage and said, "this is insane". I look at him with a straight face and asked him how the songs went again? He looked at me with fear saying, "Don't do this now" I said, "just kidding man this is sick" he gave me the "if you weren't my friend I would kill you look" and just walked back over to his side of the stage. He told me later he almost had a heart attack. That's what friends are for right?

**Vista:** Give us some details about the last All Out War record. Where was it recorded & how long did it take to track your guitar parts? You live in the State of Florida. How did these songs come about for the album {"Into The Killing Fields"}? With the band based in N.Y., how difficult was it to make this work for you?

**Brad:** The album was recorded at Big Blue Meenie in NJ. The whole thing was done in three weeks. I did all of my tracks in 12 hours. Yeah, I put in some miles flying back and forth from Florida to NY but it wasn't difficult at all. When you love what your doing, everything just works out. It was funny when someone in the band would complain about driving to rehearsal saying "I had to drive a hour", "I had to do this", "I worked 10 hours", etc... I just look at them and said, "I just took two planes, 1200 miles with zero sleep to get here, SHUT UP!"

**Vista:** One question that I have about the last record

that maybe you might know or maybe not... I had seen some promotional ads for the new album titled, "For Those Who Claim Divinity"? These were Victory Records ads with the front cover artwork with this title. Obviously, that was changed to "Into The Killing Fields". Why the last minute change?

**Brad:** That was just a working title for the album and for some reason Victory put that out. They did that one other time for the working titles of the songs. That was funny, people thought we were doing a cover album or just lost our minds (not far from the truth). When we are working on songs, we end up calling them like, "Slayer Napalm Mosh" - "Obituary Death" - stuff like that but until Mike pen's the lyrics, we do not know what they are going to be called. I still have to look at the album.

**Vista:** Speaking of Victory Records, what is your overall opinion on the label? Are they a good label to work with or are all the rumors & not even rumors... Just from hearing other bands talk about the label in general on how shitty they are? Thought? Also, in 2011... Does a band like All Out War even fit in on a label like Victory? Granted, AOW might not have ever "fit" into what the label was doing but at least many years ago they had bands like: Blood For Blood, Reach The Sky, Earth Crisis, etc. Now it seems that the only type of bands they have a bands that wear girl pants & flat iron their hair and play pop-rock.

**Brad:** Victory Records is a business. You sign your own fate. Sign a good deal, treated well - sign bad, hating life. It's like that with all labels. I cannot speak for other bands but for me personally, I do not care for Victory. Just because I really don't feel like a band like All Out War fits with their stable of what Victory is now. Back in the day it was cool because of the bands that were signed like Blood For Blood - Earth Crisis - Hatebreed but now, I don't get it. Did All Out War ever fit? Answer - NO. But that is what is great about the band. We can do shows with any type of band & oddly enough, we do fit. When did it become cool to wear your sister's pants, be overly sensitive and wear guy liner? Can we grab whoever dreamed up that crap and open hand bitch slap them in the face? They all need to go to man camp and face the world. That is what happens when parents coddle their kids. PATHETIC!

**Vista:** You have been in and out of the band on and off for many years. Many people might not even realize it but you were suppose to record on the album that became "Condemned To Suffer". I know that you even had a hand in the writing of "Hypocrites Of The Revolution". My questions are: 1. Did you help create any other songs that are on that album? 2. I know you and the band {with then drummer, Matt Byrne, who has now been in Hatebreed for many years} were in the studio to record for that album but the recording was aborted. What happened during this recording to bring it to an abrupt halt? 3. Personally speaking for just yourself, how was it to see that album be recorded without you?

**Brad:** I wrote the title track "Condemned to Suffer" Every song on that album has my stamp on it somewhere. I put in a ton of work on that album. When we started

recording (Condemned) Matt and I layed down about 6 tracks and all was going smooth but there was tension in the band. We came back to the studio the following day and Matt had some trouble doing double bass. We did do some long hours the first day so we decided to can it for the weekend. When we were scheduled to go back, I was the only one that showed up. Long story short, I called Matt and basically he had enough with everything (personal and with Victory Records) that was going on and quit. I called Mike, told him what happen, gave him some options on drummers & course of action and he said, "If Matt quits, I quit too." So.... That was it, I moved to Florida. I heard some rumors and internet stuff that they were going in to record the album, I did call the guys about it and they said "no", they were just doing some shows. Couple months later, I get a email from Victory saying, "New All Out War album coming soon." I was hurt, for the time and dedication I had and still have for the band, it would have been nice to finish what I started for that album.

**Vista:** I know you have done a lot of touring with the band. How many tours have you done in America and Europe? Also, I know you went to Japan as well. Are there some highlights that really stick out in your memory from these tours?

**Brad:** The one that really sticks out is when we got to Germany and went to the Berlin Wall. That was a deep moment for me because that is where my family started. I have a picture of me up against the wall right by "check point Charlie" that I got to show some family members before they passed away and I got to hear some stories about my family that I never knew before. That was awesome. Japan was cool but Eric and I were starving on that tour. I'm allergic to fish and I think Eric just doesn't like it so we were miserable until we were in Tokyo and turned a corner and saw a Wendy's. I think Eric and I both ran the 40 yard dash in 3.9 seconds. We ordered everything on the menu and had a feast.

**Vista:** While on tour... What are your three essential items that you HAVE to have?

**Brad:** In Europe - warm clothes because it's always cold somewhere no matter what time of year it is. Shower shoes (some bathrooms are nasty). And, Ipod.

**Vista:** When All Out War released "Into The Killing Fields" the band did a tour of Europe in support of the album. You guys also did a small amount of dates in America. How were the European dates and what new songs from the album did you guys play live? How were the U.S. shows? Also, why so little amounts of shows? Is it as simple as the "age", "family" & "work" priorities?

**Brad:** Europe shows were a blast and really good turnouts. Some of the new songs were "Mercy Killer" & "Apathetic Genocide". We only did a few shows because yes, we are getting older, we have families and full time jobs. I also do that little commute to NY from Florida. Bottom line is that we are just a little more selective on what shows we do. If it is worth it, we will be there.

**Vista:** You not only played guitar on the latest AOW album but many years back you were also on the Victory Records release of a live compilation album with: Reach The Sky & Grey Area. That release was titled "NYC Takeover". From your memory what was the recording of these songs like & What club is this

Continues on next page...



from? Were you happy with the overall recording?

**Brad:** I didn't know that was going to be recorded until we were about to take the stage. It was at the Downtime in NYC during the CMJ Music showcase. I thought they did a awesome job with it because if you listen to that CD, you can hear a faint feed back noise that they had to cover up. That was Taraz's (Apuzzo) amp with a bad input jack. It just cut in and out during the whole show but they did a good job on mixing it out. I was also surprised when I went to Victory and they showed me the cover with me on it. Very cool. Didn't expect that.

**Vista:** If you were to give some honest advice to a young kid just starting out & wanting to be in a band that does original material {regardless of the genre} & wants to tour...What would that advice be?

**Brad:** Have about 2 to 3 back up plans for life after music. Finish school and go to college and learn what you can. Also learn your craft to the fullest of your ability. Music is a scary industry now with all the downloads and the market being saturated. It's hard to make a living at it but it is one hell of a ride.

**Vista:** If All Out War ended today...What would be your fondest memories?

**Brad:** Before I was in All Out War, I really didn't know anything about the "hardcore" scene. So I would have to say getting introduced to it and meeting friends and fans along the way. I also love the touring, seeing Germany & buildings in Europe older than this country. It's been a great ride. One of the funniest memories I do have is when you came on the road with us and we were going into Canada. You (John Vista did merch for All Out War) kept answering the boarder guard with off the wall answers till he got so frustrated that he took an All Out War hoodie and t-shirt and told us to get out of there. I've told that story a million times and still crack up over it. And when you kept asking the toll both operator's if they knew where the V2K was? I'll let you explain that one.

**Vista:** Brad. Thanks for your time. As always it is great to talk to you and be in touch with you. Any final words or thoughts about the band? Anything else you'd like to say?

**Brad:** Same here John, as for All Out War, just keep a ear out because you never know. Thank you.



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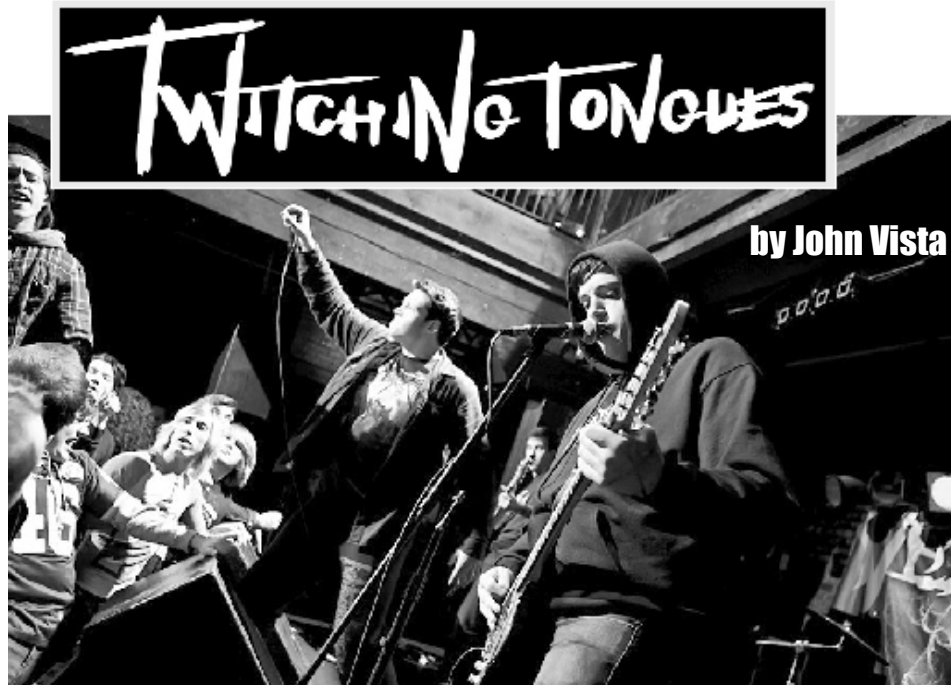
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## OUTSIDER INTERVIEW:



**Vista:** Tell us about the most current release that's about to come out, "In Love There Is No Law". Where was this album recorded, how long was the actual recording from start to finish? Also, I read that Taylor, you handled all the recording, mixing, and production. How stressful was this, if at all?

**Taylor:** The album was recorded in my studio, The Pit, in Van Nuys CA. It took about 3 weeks over the span of a full month. Yes, I handled all of those aspects. It wasn't too stressful, as doing that stuff is my day job as well so I'm used to it, but I was slightly more nitpicky since it's my own band. Mike, Kyle and Leo came very prepared so we actually finished tracking the instruments fairly fast.

**Vista:** I read that Brad Boatright handled the actual "mastering" of the new album? How did you guys get hooked up with him? What were some deciding factors behind this? Brad plays guitar in From Ashes Rise, I'm pretty sure. Did you guys go up to Portland for this end of the recording or did you kinda leave it up to Brad?

**Taylor:** Brad said some nice words on the Internet about the Xibalba record I did for Southern Lord, and it was shocking to me coming from someone like him. I found out he did mastering so his name was in my head already as an option, as I was planning on giving up mastering myself in 2013. Later he mastered the newest NAILS record and absolutely crushed it, so there was no question after that. We didn't go to Portland. He just sent files to me. I'm pretty sure it was all done after the second or third pass. He's the master of mastering.

**Vista:** Can you give us the history of Twitching Tongues? Year started, ex members, current line-up. Also, when the band began were there any goals or ideas to take the band as far as you guys have?

**Taylor:** Colin and I were toying with the idea of doing a clean vocal band while we were trying to be serious with our other band, Ruckus, around 2009. Eventually we pumped out the demo's instrumentals without much effort (obviously) and took a great deal of time to write the vocals. The demo came out in 2010 and shockingly got a great response. It wasn't until then that we really decided to take the band seriously, so we wrote more songs and put more effort into the music itself. After that we wrote the Sleep Therapy LP and started touring for real. Originally we were a four piece with bassist Keith Paull (Creatures, Ruckus) but he wasn't able to tour anymore. We had long term fill in help on bass from Nic Samayoa (Harness) as well. We then acquired second guitar player Leo Orozco (who plays bass in Disgrace with me) after he helped with the guitar solo in the studio on our Candlemass cover song. Also the plan after Keith left was to have Kyle Thomas (Creatures, also in Disgrace with me) join on bass after he finished school, which he did. The funny thing is that now the line up now rounds out to all 4 members of Disgrace (me, Leo, Kyle and Mike - all playing different instruments except Mike) plus obviously Colin. We never intend to "go far" when we write songs, so it's surprising and we're very happy with how far this band had come so far.

**Vista:** I think the cover songs that you guys have done are great. I'm a big metal fan, so it's cool for you guys to choose not so obvious choices that most hardcore bands would do just to get the kids to sing along and mosh or whatever kids do these days. To do Candlemass and Pentagram songs is very cool. What other cover songs have Twitching Tongues done over the years in a live setting?

**Taylor:** So far live we've played Only Living Witness - Prone Mortal Form,

Alice in Chains - Dam That River, parts of Bolt Thrower - Cenotaph, Candlemass - Well of Souls/Betwitched, Type O Negative - Unsuccessfully Coping.../Gravitational Constant, Carnivore - SMD and other random riffs and noodles. We also recorded Type O Negative - Gravitational Constant and there's a hidden bonus on our new album for hard copy owners. We've probably done some other stuff that I can't remember.

**Vista:** Tell us about the lyrical content of Twitching Tongues. Who takes care of the lyrics for the band? What are some of the ideas, lyrically behind the songs, "Sleep Therapy" and "Distance Clause"? Incredible!

**Colin:** Sleep Therapy is about a very strange, very detailed dream. Every line of the song is relevant to the dream. Distance Clause was me being a pussy about a girl trying to communicate frequently with me while I was on tour, but wouldn't say a goddamn word to me whilst I was home.

**Vista:** As I've mentioned, I'm a big metalhead myself. When I had seen the title, "In Love There Is No Law" the first thing that came to my mind is the Bolt Thrower album, "In Battle There Is No Law". Is this a take off on that title?

**Taylor:** Yes it is. Collectively we are all huge Bolt Thrower fans and love every aspect of the band, from their music to lyrics, all the way down to their band's ethics. We debated using that as the album title for a very long time (it was a song title already) and ultimately decided that it had to be done. I look at it two ways, as a tribute to them and putting a twist on an iconic and classic album/song title. Our band doesn't sound much like Bolt Thrower either. I mean shit, I read that another band straight up named their album In Battle There Is No Law. Ours isn't that crazy.

**Vista:** What bands have you guys been in prior to Twitching Tongues? I knew that you guys have other, current bands going on as well?

**Taylor:** Colin and I were both in Ruckus, and we had a small straight edge band before that. I previously played drums in a death metal band called Crematorium from about 2005-2009. Currently I also do vocals in Disgrace with the other 3 guys in the band and play drums in NAILS.

**Colin:** Kyle, Mike and Leo also play in a band called Creatures, and I have a silly solo project.

**Vista:** Colin - As a vocalist that can actually "sing" and pull it off without sounding

like shit, I commend you. I'm wondering, on extended tours in America as well as traveling throughout Europe, how do you keep up as far as strength and conditioning, vocally? I've been through Europe with my band and it was hell as far as show after show and day in and day out. Did you take any formal training? Any warm ups prior to and after shows?

**Colin:** It's a goddamn nightmare. I have a horrible immune system as it is, so it's very easy for me to get a throat infection and then my morale for the remainder of the tour is ruined. I've recently started eating raw garlic thanks to a tip from our friend Luis (Alpha & Omega) to fight infections, and though it is absolutely vile, it works very well.

I am very serious about water consumption and try to drink about a gallon of room-temperature water by the time we are about to play, and I do a 15 minute warm-up before EVERY set.

**Vista:** "Twitching Tongues". I'm assuming (damn, I hate to assume) that band name came from the Only Living Witness song? Why this choice? Was it just an interesting band name or did it fit what you guys were doing?

**Taylor:** Yes, they were one of the original influences when we started the band. We actually had the name before we had written a song. I love the song by OLW, the lyrics to the song and the alliteration of the name.

**Vista:** Every band that you guys list as an influence I can literally hear within songs that you guys do. Another rare thing especially this day in age when bands list their influence and ya think, "Yeah right, bullshit". Ha. I'm wondering, can you say whether lyrically or musically any odd influence that you haven't listed? Is there a band that might surprise us that has somehow influenced you guys?

**Taylor:** Colin listens to a lot of shit that I don't. I honestly only listen to heavy stuff. The band actually often makes fun of the fact that I only listen to death metal in the van.

**Colin:** Hmm\* Ages 18 and 19 I listened to a lot of horrible pop music that might have subconsciously contributed to writing melodies, but not a whole lot. On our new record, though it might not sound like it, a reoccurring thought in my head was "WWKDD?", of course meaning "What would King Diamond do?".

**Vista:** Taylor - You also play drums in Nails. I'm wondering, do you prefer one

**Continues on next page...**

over the other? I guess either way you are lugging heavy equipment around, so that kinda evens out. Ha. But, do are you partial to one over the other? Also, has Nails and Twitching Tongues played shows together? Is that a pain in the ass at all?

**Taylor:** I don't prefer one over the other. The two bands are kind of on different wavelengths, and because I don't play the same instrument in each bands, they're really two separate entities in my mind. NAILS is kind of a "less is more" type thing. We go do 3-5 shows at a time and they're always awesome. Twitching Tongues is more of a challenge and a growing band. We have played together a handful of times, most recently in January with Death Threat and Incendiary. We've got a short conjoined tour in the works for next January as well. Seems to be a pattern so far.

**Vista:** Talk a little bit about the music video that you guys did for the song, "In Love There Is No Law". Where was this video filmed? How long did it take from start to finished product? Is it a pain in the ass to do a video or are you into the whole process?

**Taylor:** It was filmed on the lot of an orchid farm in Santa Barbara, CA. We shot it in a day with our friend Joel Perkins on two RED cameras. Joel did the NAILS video as well. It was a fun but exhausting day. It's challenging to fake it but the payoff is very cool to me.

**Colin:** That was our second music video and it was only slightly easier to do. Still very awkward to do. Joel made it very easy and look very cool though, so it's all good.

**Vista:** Are you guys more into the recording process or getting out there and playing live? Do you prefer one over the other?

**Taylor:** I like both in their own ways but largely I like recording more. I have more control over how to make things sound good in the studio. Live it can be a crapshoot. However, I'd take an amazing live set over being in the studio for a day. It's a give and take.

**Colin:** I prefer playing live, but sometimes it's tough. We recently did a weekend with Comeback Kid and Alpha & Omega. It was the 10 year anniversary of a record CBK put out (On a Christian label) and the shows sold out within days. The crowds at every one of those shows were almost entirely made of the people who you haven't seen at a show in years and forgot existed. So that equated to 4 sold out shows where not one person in the room gave a shit

about what we were playing. It was pretty funny.

**Vista:** You guys have done quite a bit of touring. What are some of your favorite places that you have been so far? Is there any State or Country that you haven't been to yet that you are looking to get to?

**Taylor:** Ah I don't want to pick too many favorites, as that could be rude to some of the places we've played. However I will say that we've never played a bad show on Long Island, NY, the last Baltimore show was absolutely insane and the north west treats us very nicely as well. I'd like to play in Spain and Brazil some day.

**Colin:** Edinburgh, Scotland is probably the coolest place visually I've ever been.

**Vista:** Taylor - When did you begin playing guitar? How old were you and who got you your first guitar? Who were your first initial influences? Also, what was the first song you ever learned on guitar? Where you into drumming before playing guitar?

**Taylor:** I started doing palm mutes on guitars at around age 14 or 15. Growing up in a musical family, there were always instruments around. My dad finally got me my first guitar was I was 15. It was an Explorer shaped ESP LTD that I don't have anymore. First influences on guitar were bands like Grimlock, Sepultura, Hatebreed, All Out War etc. I started playing drums way earlier than that, probably around 8 years old. We lived in Connecticut at the time and I had no like-minded peers (I can be seen in a promo picture of my pop punk/rock band from freshman year of high school wearing a Grimlock shirt). I played drums in any band that would have me but I really wanted to play heavy hardcore. At around 14 years old I started messing with the guitar and playing Sepultura and Grimlock riffs. Eventually I started writing and recording songs by myself for myself on this shitty 8 track thing. That's kind of how I started playing guitar AND recording.

**Vista:** Take us through the process of a Twitching Tongues song. Do you guys have any "set" formula for writing songs? I mean, is it usually music first, then lyrics or vice versa? Who are the main contributors as far as the actual writing?

**Taylor:** There are a couple different ways that a song happens. Sometimes Colin will have a structure in mind, or a type of part he wants and I'll riff it out. Other times I'll have riffs and we'll organize them. Each song gets demoed several times until it's finished as well. The

other 3 guys sprinkle some magic on at the end. Kyle and Leo are both better guitar players than me and contributed awesome leads, solos and little ideas to the songs. The newest record is also the first time that the bass player actually played all the bass tracks on the album.

**Vista:** While on tour, what are your top 3 essential items that you MUST have?

**Taylor:** instrument, clothes, phone.

**Colin:** Testicles, spectacles, wallet.

**Vista:** I saw a picture of you guys at the grave site of the one and only Pete Steele. What was that like, considering that you guys are heavily influenced by Type O Negative? Did you bring flowers or at least sing the chorus of "Black No. 1" or "Everyone I Love Is Dead" a cappella? Any plans to make another visit to the Green Man?

**Taylor:** That was a fun little trip. It's surprisingly on Long Island and not in Brooklyn. We didn't do any singing. When we got there, there was a handwritten letter someone had written that was stabbed into the ground. We almost read it but decided we'd probably be cursed if we did.

**Colin:** When we got there we had to go to the front office and get directions to where he was buried, she gave me a map with arrows and circles and wrote his name at the bottom\* Probably going

to frame it.

**Vista:** It's Saturday night, you don't have any band practice...What are you doing?

**Taylor:** I don't do much. I hang out with my girlfriend and occasionally some other people.

**Colin:** NETFLIX

**Vista:** Who is that in the very beginning of the song, "Distance Claus" that is singing - humming the break down part?

**Taylor:** It's Colin, a sarcastic ode to the intro of Bad Brains - Soul Craft.

**Vista:** I have to ask, cause the song blows me away lyrically and mucially. What are the thoughts and ideas behind the song, "Insane & Inhumane"? You don't have to name, names. Who is this song about? Incredible.

**Colin:** That song is kind of a collage of my experience with women (Girls, I should say) throughout the first 18 years of my life. Different lines are about different people.

**Vista:** Thanks so much for your time. I appreciate it. Any final thoughts.

**Taylor:** Final Thoughts is a great song.

**Colin:** Gunga galunga.

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# BRICK BY BRICK

Interview by John Vista



**Vista:** To start, give us some information about the history of Brick by Brick. Who's in the band and who does what? Ex-members? Year started? What have been released so far and what's still available?

**Mike:** The history of BxB is a simple one: In 2004, I used to own a bar in Troy called the Hudson Duster. This was a place that connected many friends together. At the time, I was in a band that was in the process of ending and was looking to fill my musical gap. My background is rooted in more of a metal genre. I was in a band that was called Attica. We did a ton of shows with Overkil, Propain, Flotsam & Jetsam, Sacred Reich, and even Slayer. I was sitting at the bar having a drink with Sean Green who was in the same predicament. Sean has a large connection with the hardcore scene in the 518 area. He was in Straightjacket, which was big in the 90's for the Albany scene. We shared interest with our 1st drummer Rory who had also frequented the Duster. Rory was in Monster X and 357 Justice. So we all had the same vision. Something that would have influences from Slayer, Hatebreed, Agnostic Front, as well as local Troy bands such as Stigmata and Dying Breed. We wanted to be a true crossover band. We wanted to keep it fun. We were introduced to Rich Roberts after auditioning 3-4 singers. He came and tried out, brought his PA and we just asked him to leave it and to write lyrics to our 1st 2 songs which became "Tearing Down" and "Free For All". The writing clicked right away. We recorded and released our 1st cd with the 1st six months of being together. "Pull The Trigger" has sold over 2000 copies over the past 9 years without any tour support or publicity. I think there's like 30 cds left that we sell at shows. We played a ton of shows locally with a few out of town shows peppered through. Nothing major. As time went by, things get bigger & better. ....in 2005 we were showcasing for a label and an opportunity to be on a MAJOR tour. This is where the cracks started to surface. ....Basically, in a nutshell, Rich (our singer) got shitfaced on bourbon and beer and could not play the show. He disappeared. So we didn't play and we went on hiatus. We tried to forge on with a new singer, Dave G, from Dying Breed. But it didn't have the same feel. We had a meeting with Rich and decided to start over. We kept it real light for the next 4 years. Only playing here and there. We recorded our 2nd CD "Wings Of Angels" with Don Fury in Coney Island. We had guest vocals from Jorge of Merauder on one of our tunes and started to develop a bond with NYHC. This was released on Spare Change records and actually did pretty good, still with no touring support and minor publicity. That CD is out of print as of now with over 2500 copies sold. We wanted to step it up. So we started trying to play a little more. However, my drummer (Rory) had a job that had a fucked up schedule and we could only play periodically. We released our 3rd cd in 2010. "Severed Ties". We did this cd on our own after having to deny several offers from labels because of lack of being able to tour. We played once or twice a month and it was hard for Rory. We still ended of getting rid of 2000 copies of the cd though. Being frustrated we the lack of shows, we parted ways amicably with Rory and replaced him with James Muller. James has played with Bulldog Courage, Hangmen, and Save Yourself. We started picking up with shows and playing more. Then back to Rich. ....again, with a fucked up work schedule. ....so, we are at a point where we do "mini tours" (3-4 days) here and there. We are keeping it fun and are in the process of recording our 4th CD "Piss & Vinegar". We have some shows lined up with Full Blown Chaos and The Acacia Strain for the remainder of this year. Over the past 9 years, we have shared the stage with some awesome bands like Madball, Agnostic Front, terror, TAS, FBC, Sworn Enemy, Neglect, Exodus, Subzero, Merauder, Anthrax, and a bunch more.

**Vista:** Tell us what's going on in the Albany area these days. Besides you being in a band, you also book incredible amounts of shows in your area. What bands up there should people be on the lookout for? Also, which do you prefer, booking shows or being in a band? Both have got to be not only time consuming, but at times a total pain in the ass? For someone like yourself that is directly booking not only local bands but also touring bands, what are some of the unheard about, pain in the ass things you have to deal with as a booker?

**Mike:** Albany has it's ups and downs. ....You never know what the shows will be like up here. I'd rather play in a band then book the shows any day. It's a HUGE pain in the ass with little or no return. I'm only doing it, because it does give me a sense of satisfaction and a feeling of accomplishment for my community. Seeing people get excited that a certain band is coming through the 518, gives me energy to keep going. I would compare it to a gambling addiction. I work a fulltime job, plus booking 3-5 shows per week, which takes up to about 40 hours as well. So, I hit a wall sometimes with being patient with bands that don't promote or have self entitlement issues. Some unheard antics, besides the usual bands being late, not drawing, and being rockstars are pretty limited. But

the new version of Sepultura was RIDICULOUS to deal with. What a bunch of needy, angry, shitty people. Complaining about everything from the low ceilings, parking, opening bands, not enough lights, not enough sound, the deli tray didn't have enough turkey, I could go on. Keep in mind that I had to do \$25 tickets because they were so high in price and they barely had 200 people there.

**Vista:** I was looking through some photos on the Brick by Brick facebook site and saw the picture of a shirt that said, "Mike Valente is an asshole". There has GOT to be an interesting story to this? Why were these shirts printed? Also, how many were made?

**Mike:** Well. ....in 2005, Harley's War played at my bar. Harley traded a shirt that he had for a support shirt for the bar. The shirt that he gave me said "9-11, Never Forgive, Never Forget" and on the back it said "Deport all Muslims". Granted, it was a little bit of an ignorant statement, but I hung it up on our "clothesline". A few weeks later, some "hippie" college kid started making a huge scene over this shirt. He climbed up and ripped the shirt down. So my bouncer wrestled it away from him and threw him out. I did not hang it up again. One more week later, the same kid came into the bar and started shit again. I came up to him and asked him to stop. I tried to be political about the situation and I explained that I wouldn't hang it up again and to knock it off. He started to chant "asshole" over and over again. ....until he got punched in the face by a patron. So, seeing that there was an empty spot on the "clothesline", I printed a joke shirt that said "Mike Valente's an asshole". Someone offered to buy it. ....and since then, I print a few at a time and they seem to sell out everytime. ....I've sold over 250 of them. Either that's good or bad, I don't know.

**Vista:** What have you got planned for the band and booking as far as the winter of 2013 - 2014? Are there plans for a new Brick by Brick recording? What's going on for the near future?

**Mike:** The new cd will drop in the spring of 2014. We are slated to play New England Metal Fest and Black n Blue Bowl for our cd release parties. Biohazard asked us to do Europe with them, and we are trying to set a run in Asia. All is tentative right now and not 100%, but looks good.

**Vista:** Again, as a booker of shows and a member of a band from your perspective what is the best thing about the current hardcore scene? On the flipside, what is the worst thing about the current hardcore scene?

**Mike:** Best thing about the scene is the appreciation and the avenue to make a destination for kids that are up and coming. The worst, is the tough guy bullies that need to be disciplined.

**Vista:** Thanks a lot for taking the time to do this interview. I appreciate it. Any final thoughts?

**Mike:** Please got to [www.upstateblacknblue.com](http://www.upstateblacknblue.com) for show info at bogies and go to facebook/brickbybrick to like us and see what's up!

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# This Is **HARDCORE**

by **Michael Scondotto**



So finally, in 2013 I make the pilgrimage to what I have been told over the years is the “best Hardcore Fest in the USA”, the annual This Is Hardcore Festival at The Electric Factory in Philadelphia, PA. And you know what? In 25 years of Hardcore show going, TIHC was the best fest I have ever been to. Straight up.

Aside from a great stage and sound system, there was a huge outdoor area for merchandise, food, drinks and overall hanging out. Food and drinks inside the venue as well of course. I saw not one fight in the 2 days I was there. I saw a lot of happy faces. I saw no one there to be “ironic”. I saw teens to people in their late 40’s. I saw old friends and made some new ones. A bit more on this later.

TIHC was a four day affair, Thursday August 8th through Sunday August 11th. Work and scheduling commitments took precedent, so me and fellow Brooklynites Hank Hell (Inhuman) and Matty (Skarhead, Crown of Thornz) got there on Saturday afternoon. As I write this, it is early November, so please forgive me for any band order inconsistencies. I did see great sets on Saturday from RINGWORM, NAILS and RIVAL MOB. California’s NAILS have become a new favorite of mine with their lethal mix of Death Metal, Grindcore and Hardcore/Punk. Another personal highlight of Saturday was seeing my dear old friends in ALL OUT WAR literally destroy the damn place and get an amazing reaction. KILLING TIME also played one of the best sets that I have seen them do in recent memory. CEREMONY, WISDOM IN CHAINS and H2O all were killer. Seeing 7 SECONDS for the first time in about 15 years was a real treat. One of the



Porcell (Judge/Youth of Today) Choke (Slapshot) and Michael Scondotto (The Last Stand/Inhuman)



Joe Afee (Maximum Penalty/Lament) Ron Grimaldi (Deathcycle) and Michael Scondotto (The Last Stand/Inhuman)



Craig Silverman (Slapshot/Ramallah) and Michael Scondotto (The Last Stand/Inhuman)

most important bands in U.S. Hardcore history. They were fantastic and inspiring. On to the headliner of the night - the mighty JUDGE. Growing up, I only got to see JUDGE one time, January 1989 at the Superbowl of Hardcore #3. I was 15 years and I remember JUDGE played a great set, and went on only 2nd in the lineup that day, as at that time, they were a new band with just a 7” out. Fast forward to May 2013 @ the annual Black N Blue Bowl in NYC for JUDGE’s first show since 1990 and it was awesome and the energy was incredible. It is never easy to headline a long fest with solid bands, but JUDGE brought it in Philly for sure and the crowd ate it up.

Sunday August 11th. We get to the club just as NY’s own NO REDEEMING SOCIAL VALUE hits the stage and they killed it, one of the best times I have seen them and I have seen them many times. Next up was one of my big reasons to attend TIHC - Boston’s SLAPSHOT. A band I have liked since 1988, yet I had only seen live one time, 1990 in Brooklyn @ L’amour with The Icemen and Biohazard. Holy shit, they were amazing and got a great response. I was singing along to every song and while getting the mic during the “Watch Me Bleed” ( a personal favorite of mine) I caught a sneaker to the face from a stage diver and yes, I bled indeed! HA! All in good fun, I was fine and kept on enjoying myself. Saw some of 100 DEMONS, PAINT IT BLACK and SUICIDE FILE but saw a lot of NEGATIVE APPROACH and my goodness, they are hard as fuck and also very inspiring. NA even went on to play a second show in another part of town that night in Philly at a small club! I did not get to see much of TRAPPED UNDER ICE but the last few songs and the crowd was going ape shit for them as it was one of their last shows for a while. Headliners SICK OF IT ALL and GWAR were up next. I stood on stage for the entire SOIA set, singing along and having the time of my life while one of my favorite bands of all time played a great set. GWAR was the very last band of the night and although I am not really a fan, but I get a bit of a kick out of them. At this point I am dead tired and charging my phone backstage.

I think everyone, old and young, should go to TIHC at least once in their lives, if not every year.

The feeling and the vibe I got from going to it can be explained like this - I felt like I was attending something that was the very essence of the Hardcore movement come true - bands, music, kids, messages, friendships, aggression, positivity and lastly, fun. I had so much fun at 39 years old and 25 years in, I kid you not. My faith in Hardcore is quite solid, but I can say TIHC was a reinforcement for me. If you are a bit jaded or turned off by Hardcore as of the last decade, going to TIHC may bring you right back. A sincere hats off off to Joe McKay, Robby Redcheeks and all involved in This Is Hardcore. I will be back in 2014!

**Holly:** How long has SkyGraphX been around? What got you started?

**Skylar:** Skygraphx has been around since the end of 2007. It started when I was in college at the School of Visual Arts. I wanted to design a crazy back tattoo for myself and showed it to a few people. They asked if I could make it as a tshirt for them, started making shirts and well have still yet to get my tattoo haha.

**Holly:** You, Skylar, are the designer, printer, and founder of SkyGraphx. How do you do it all? What does your team look like?

**Skylar:** Yes I virtually do everything. Design, print, shipping - I pretty much don't sleep.

**Holly:** Who can you look at, looking back to your youth that encouraged you to do art? A teacher? A relative? A kindergarten friend?

**Skylar:** I've been inspired by my mom. She was a graphic designer and always drew stuff around me so I was always around art.

**Holly:** What artists inspired you at a young age? Also, currently what artists out there inspire you?

**Skylar:** There's so many great visual artists and musicians out there that I take inspiration from. I'm particularly fond of Salvador Dali, Marilyn Manson, Keith Haring, James Victore and Damien Hurst.

**Holly:** Your art is clearly politic and religious driven/inspired. Sure, you get compliments for your art. That being said, has there been any negative reactions? Being set-up in a mall there had to have been some type of backlash from an uptight mom or a Fox News loving conservative republican?

**Skylar:** Haha yes my work does get its fair amount of flack. But all that shows me is that I'm getting a message across. One situation in particular - a guy says to me about my Believe shirt, "How do you do that to my Jesus?! I don't see you doing that to Moses or Mohamed..(Back of my mind I'm thinking those are good ideas) But I respond by saying, "You're more fucked up for wanted me to deface other peoples religions! Just be more open-minded and you'll be alright!" He agreed.

**Holly:** How does a design go from your imagination to a printed tee shirt? Take us through the process and tell us what inspires your designs.

**Skylar:** The design process for me is a very long process. I only come up with designs when the inspiration strikes (or I get a commission design in that case I have to think quick!) But it starts usually with a message I want to convey, to mulling over how I want the idea to look. Then I execute the idea by sketching roughly to finalizing in photoshop. Then on to screen printing!

**Holly:** What really sets SkyGraphX apart from other clothing brands is the fact that your images, colors and printing quality are what stand out about your products, rather than a logo or brand name splashed across the front of a shirt. Generally, your logo is tastefully small and on the sleeve or inside the shirt neck, correct? This really does set you apart from other brands. That little difference really makes your garments wearable art as apposed to just a fashion statement. Was this approach intentional?

**Skylar:** Absolutely! I can't stand brands that rely on their logo to sell the shirt. To me, it's just stupid, why would you want to wear a shirt that just says Nike? I try to create designs that have meaning and tell a story. So someone will stop you and ask "whats the deal with your shirt?" I also keep my logo small and off to the side because it acts like my signature.



**Holly:** Your brand is growing very quickly. I found out about you when your shirts caught my eye in the Palisades Mall over a year ago. Today, I'm seeing people all over our area wearing your designs. What are some big plans that you have for broadening your reach and how big do you see SkyGraphX getting?

**Skylar:** Indeed over the last year Skygraphx has grown tremendously! I'm out touring doing conventions, this year I got as far as Chicago and in 2014 I plan to get to the west coast. I'm working with several magazines such as Inked Magazine and Rebel Ink those guys have been awesome and really embraced the brand.

**Holly:** You had a booth at the Westchester County Tattoo Convention, this past September where the Misfits performed. Jerry Only is now wearing your tees! Your design aesthetic suits punk/hardcore/metal music very well. Any plans to collaborate with any bands in the future (Misfits or anyone else)?

**Skylar:** Yea Jerry was a great guy to meet, he saw the shirt and im-

POPULATION FILTER

# Death

mediately had to have it... a punk legend! It was damn cool seeing him wear it on stage. Turns out it was his second Skygraphx shirt - who knew he already my Speechless design. Planning to do some designs for the Misfits as well as a few other projects I have in the works that I can't talk about yet.

**Holly:** Currently, you offer your designs on t-shirts, hoodies and canvas prints. What's the next step?

**Skylar:** Next up for new products I have stickers, posters and in the near future hopefully hats and jewelry.

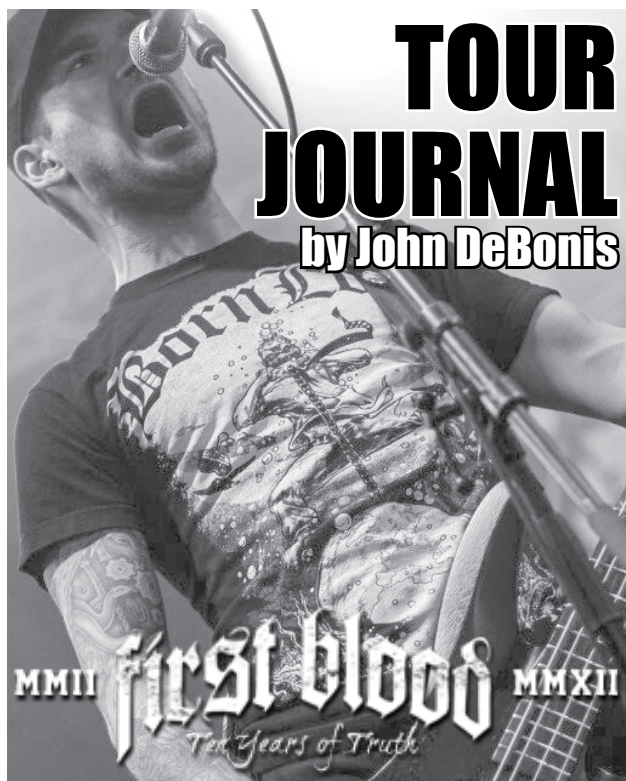
**Holly:** Screen printing is an art in it's self that takes a lot of skill and experience. Your print quality is exceptional. Where did you learn this craft?

**Skylar:** I learned the basics of screen printing in college and then took it upon myself to invest in some equipment and just perfect the art. Screen printing really is a love/hate kinda thing.

skygraphx.com



Skylar and Bobby of SkyGraphx chillin' with Jerry Only



**Apr 10-** left Albany, NY at 7 am for JFK. Got big American lunch at Champs in BK. Plane took off at 3:30. Some lady tried to snipe my window seat. There were little tv's at all the seats so I watched an in-flight movie because the future is crazy. I selected Django.

**Apr 11-** landed in Frankfurt at 5:30 am local time. Sat around airport until the afternoon when it was time to board plane to Warsaw, twenty minute layover, then finally Stockholm to meet up with First Blood. Local time 7:00pm or some crap, fell asleep on bus from airport to Stockholm. Met up with Carl, and met Johan and Lukas, who were filling in on guitar and drums for Swedish shows.

**Apr 12-** Gävle, Sweden - woke up, got in the rental van, met First Blood's regular guitar fill-in, Thord. Rode from Stockholm to Gävle, venue was small DIY space and it was AWESOME. One of the most fun shows I've ever played in my life. Crowd was very cool. The set was my first time ever playing with the band. First Blood doesn't practice.

**Apr 13-** Umeå, Sweden - eight hour drive to Umeå. I had always wondered what shows were like there since becoming a Doughnuts fan in 1995. It was worth the wait. Everyone we met at the show was great, the venue was great, and the set was another one of the most fun sets of my life. Stayed with guys from the band Lesra, really great guys.

**Apr 14-** Örebro, Sweden - ten or eleven hour drive to Örebro. Show was good, crowd was very attentive but not really "off the chain." Made some cool friends. The last of our three dates with Achilles.

**Apr 15-** Göteborg, Sweden - played an awesome venue in Göteborg, really cool vibe. Made some friends, had some good talks. Ate some awesome vegan food. I wish there were people like the Göteborg and Umeå people at more shows in the states.

**Apr 16-** Katrineholm, Sweden - last Sweden show. Thord's hometown. Good show, it was in some old converted train building, pretty cool. Last show with Johan and Lukas, who then returned to The Netherlands.

**Apr 17&18-** two days off in Sweden, hung out with Carl's family and our friend Boris, saw the sights in Stockholm.

**Apr 19-** Oberhausen, Germany. Left Stockholm in the early morning to fly to Germany with Carl and Thord, then met up with our driver and new friend Peter, and got in the rental van we're riding in for the rest of the

shows. Hundredth were already in the van but mostly asleep. We headed to the venue and met up with Stick To Your Guns. For the rest of the tour, Chris and George from STYG are filling in with us on guitar and drums. Double duty, as they say. Anyway, we loaded in and then went to a backroom where there was a lot of food on a table. We all ate some and then the people who worked there brought out more, the table just stayed full. It was crazy. Then at "dinner time," they brought out platters of different food. It was like I died and went to food heaven. Oh yeah and before the show started, there was a dog hanging out at the venue who was really nice. The show was packed, it was hard to even walk through the room, and it was so sick. Then we stayed at a hotel down the road. Wild!

**Apr 20-** Leipzig, Germany. Second date of the Diamond Tour with STYG and Hundredth. We left Oberhausen at 5am to start the drive, then loaded in at the Impericon Progression Fest. This was the biggest venue I'd ever played, and it was sold out at something like 6,000 people. My good friends Emmure were also on the show, and it was awesome to hang out with them. Ate some great food (lunch and dinner were both catered) and thrashed some joe as the kids say with my best friend Mike. Converse was there giving free sneakers to everyone that played. What planet is this even.

**Apr 21-** Nottingham, UK. Ok, so we actually started the drive to Hit The Deck fest at 9pm on Apr 20, before that fest was even completely over. Did a straight 15 or 16 hour voyage, including a ferry ride to England, arrived at the fest about an hour before Hundredth had to play. The Sheriff of Nottingham tried to give us a parking ticket. Show was good but really hectic. A bunch of people went off for First Blood, and some people told us afterwards that they had never seen the band before, but that they thought we were one of the best bands they saw all day which was really cool to hear. There were four stages and nine million bands. Bleeding Through played and we got to catch up with them a little bit.

**Apr 22-** Glasgow, Scotland. This show was cool, but the venue had a barricade in front of the stage which is always a bum out. I went on a vision quest for a bit and explored Glasgow, really pretty buildings.

**Apr 23-** Manchester, UK. There was so much cool shit near the venue. I went to the store Forbidden Planet and got some gifts to bring home for my family. The show was sweet, we got a good response from the crowd for sure. People really went off for STYG, man their set was so great to watch. It is every night, really.

**Apr 24-** Bristol, UK. This show was good, our set was a lot of fun. A couple people wanted to take pictures with me afterwards which is not something that happens to me on a regular basis.

**Apr 25-** London, UK. Started the morning by discovering that Peter the driver is at least as big of a Beastie Boys fan as I am, we bro'd down about seeing them in the 90s. Then we listened to a lot of Beastie Boys on our way to damn STONEHENGE. Stonehenge was so awesome. Thord and I were the only ones who spent the £8 to get in which is bananas but whatever. Then we went to the venue, which was awesome, loaded in and then went to a vegetarian buffet and then a vegan ice cream joint. Oh man it was so great. There were a lot of people at the show, and they were really off the hook as the kids say.

**Apr 26-** Trier, Germany. Another overnight drive with a ferry ride, then we arrived at Ex-Haus, which has got to be one of the coolest venues I've ever been to. I can't even begin to describe it here. It was raining all day which honestly just added to the vibe. The room where the bands played is one of the hottest rooms I've ever played. We all lost 70 pounds during the set and then gained it all back by eating before bed. The venue has rooms for the bands to stay in, which was great. They also fed us and took really great care of us.

**Apr 27-** Hamburg, Germany. Stuck in traffic on the way to Hamburg. Vans full of children keep driving past us on the highway and pointing and laughing at Carl sleeping in the front seat. Making the world a better place. Van is smelling pretty gross. Two shows today; evening show sold out a couple of weeks ago, so the venue booked a second show, in the afternoon. Afternoon show good, but realized a couple songs in that I hadn't had much to eat today. Not feeling great. Ate dinner, second show much more enjoyable. Great crowd response! Wandered around town a little bit. No, none of us visited prostitutes, but we did have some awkward encounters.

**Apr 28-** Meerhout, Belgium. Played at the all-day Groezrock festival. Five stages and something like 16,000 people. We played on the one stage that didn't have a barricade, which was awesome. So many stage dives! I broke my low B string during the first song because I'm a goon, but I adapted and persevered. Saw my old friend Mike D for a minute which was awesome. So much vegan food all day holy moly. So great. Johan and Lukas hung out. Killswitch Engage killed it.

**Apr 29-** Berlin, Germany. This city is so cool. Only able to hang out for a couple of hours before the show, but in that time succeeded in getting lost with Thord, finding a sweet record store (Coretex), and getting directions back to the venue. Other highlights: ate at the famous Yellow Sunshine, got offered drugs in a park. Show was good, too!

**Apr 30-** Wien, Austria. Ten hour drive, cut through Czech Republic, got a gigantic fine at Austrian border. Show was rad but really fucking hot. Stayed at building in yard of venue, found old Recon graffiti. Hung out with dogs in the morning, heck yeah.

**May 1-** München, Germany. So after hanging with some dogs, hit the road back to Germany. Not feeling well on drive. Loaded in at venue, laid down for awhile, feeling sick. Played set, really hot, sweat out all my illness I guess, feeling much better. Carl kind of did a Cornholio thing onstage. Finally asked The Haverbrook Disaster, who are on most of these shows, what their name means. The answer is awesome. These guys are cool. Another venue with an apartment for bands to sleep in, yeah!

**May 2-** Zürich, Switzerland. Stopped for about an hour at Dacchau. Even a quick walkthrough like that is pretty brutal. Damn. Quickest border crossing into Switzerland ever. Venue in Zürich is in a really beautiful neighborhood right along the river. Show was off the chain. We got asked to play an encore! Thankfully, we knew one.

**May 3-** Karlsruhe, Germany. This was one of the most fun sets of the tour. So many stagedives! So many singalongs! Some people were making out in the front row which was awkward but hilarious. Some people asked me to sign their ticket stubs and t-shirts, and to get pictures with me. This was without Carl even telling them that I played in the band, ha! Best food all tour. We stayed at a four-star hotel, woah.

**May 4-** Schweinfurt, Germany. Last day of tour. Venue is in an old train station. Found lots of graffiti from friends. Broke a string during the first or second song, but Haverbrook let me borrow a bass. All the bands' sets were a lot of fun. Saw some people who had already been at multiple stops on the tour already! Returned the rented gear at the venue which was convenient. Stayed up till 5am then rode to Frankfurt airport. Our goodbyes were staggered throughout the night and early morning, depending on which bands were leaving at what times. I feel like, in addition to having fun and playing some good shows, we hopefully inspired some people to think a little differently about some things, through what Carl said onstage at these shows. That's something I haven't really felt in other bands I've played in. I like it. I have a couple days off before my flight home (long story), so I'm taking a train to Paris to see what that's all about. PEACE.

# TRENCHFOOT

Interview by John Vista

**Vista:** Give us some background information on the band. How did the band come about? Year started, ex-members and current members, who does what and what has been released so far and what's still in print?

**Travis:** Trenchfoot started in early 2011 when Danny our guitarist and Andrew our drummer's old band dissolved and I heard they were jamming and it was heavy. Our 1st bassist Bill was also in said, previous band quit right after the tracking of our 2nd 7". Then Mario (guitarist of Colony) started playing bass for us, we played few shows and recorded 4 songs for our split 7" then he moved to California. He'll be rejoining when he moves back this winter. We've release a demo, 10 song s/t 7"(self released), Endless Disgust (Frequency Deleted Records), and a split 7" with Old Wounds (Melotov Records). We have copies of everything on vinyl/download aside from the demo.

**Vista:** Most of the songs I have heard from you guys are really short, all under the two minute range. Do long songs suck? Is it a punk rock thing? You guys are way to HEAVY and way too METAL for that theory, no? Take us through the writing process. Is there any set-formula when it comes to the music end of writing? Also, do the lyrics come after the music or before? How does it generally work out?

**Travis:** I guess we do deviant from the norm in terms of song length but there's really not much thought put into that. A song should be as long as it needs to be. As for the writing process our guitarist Danny comes up with the riffs/song structure, then him and Andrew jam for a while seeing what works. I think both of them are very talented musicians and I'm honestly honored to yell at guts out to what they come up with. Lyrically I'm always writing, most of which is scribbled out or thrown away.

**Vista:** Speaking of lyrics, do you take care of all the lyrics for the band or do you collaborate together? What are some of the lyrics dealing with?

**Travis:** I write and arrange all the lyrics. The lyrics are very personal and expressing emotion is hard for me but I'm fortunate in the fact that I can use this band as an outlet for that.

**Vista:** I know you booked shows up in New Paltz (New York) for quite awhile. Talk a little bit about that. You have since moved, right? I know it was a few people who booked D.I.Y. shows together? Did traveling bands also stay at the house where the shows took place?

**Travis:** I'm actually still living in New Paltz but I moved out of the house I was booking which we called The Mosh Depot. I lived there for a year and booked most of the shows myself. The house itself was shit hole, but it was my shit hole and I have a lot of fond memories there. Bands are always welcomed to crash with me, literally last night a band from Canada called Exalt stayed with me, very nice dudes.

**Vista:** Trenchfoot...Where did this band name come from and what does it mean, as far as the band (besides a band name)?

**Travis:** It was our guitarist Danny's idea. Our guitarist Danny always wanted to start a band called Trenchfoot, so he did and here we are.

**Vista:** You guys have released a few different record-



ings on a few different labels. As a band that is smaller in comparison to bands that are out there on the road nine months out of the year and moving tons of merch, I'm wondering what your thoughts are on downloading? Does it piss you off? Is it just the way it is? Ever want to punch some creep in the face who just downloads your material?

**Travis:** I'm pro-illegal downloading. If I could download a car, I would. And honestly if you gave enough of a shit to try and get it, you deserve it. And if you like it maybe buy it on vinyl.

**Vista:** If you could pick three bands that you would say influenced the overall sound of Trenchfoot, what bands would they be?

**Travis:** Converge, Cro-Mags, and Black Flag.

**Vista:** What are some upcoming plans for Trenchfoot? As far as the winter, early spring for 2013 - 2014?

**Travis:** We'll be writing and demoing material for our next release and playing shows locally as well as doing a few weekend tours.

**Vista:** What was up with the tour you guys were going to do in Europe? Why did the tour fall through? I heard that one of the members of the band didn't want to do it. Is there any truth to that? Speaking of touring, what advice would you give a younger band who wants to tour?

**Travis:** We had planned to spend two and half weeks touring Europe, but the situation turned sour when the band we were going with bailed last minute. We tried making work but in the end the promoter for the tour had to cancel it. Everyone wanted to go and we even all bought our plane tickets. We also lost more than \$400 per band member on flight cancellation fees. Its a shitty situation but things happen and we're not gonna let it slow us down.

**Vista:** Speaking of touring, what advice would you give a younger band who wants to tour?

**Travis:** As for touring, we haven't toured much ourselves so I really don't have any advice, its defiantly fun though. I guess it would be book weekends first and see how that goes, meet new people and don't be a dick.

**Vista:** Travis, thanks a lot for taking the time to do this interview. Any final thoughts?

**Travis:** Shout out to the HVHC for always keeping it real.

## THE TOP 10 MOST OUTRAGEOUSLY, OVER THE TOP, INSANE, POLITICALLY INCORRECT, YET FUCKIN' AWESOME BODY COUNT LYRICS.

by John Vista

10. "Walked in the club all the ho's gave me the sex look - They like a nigga like me 'cause I'm a known crook - And my posse's down, we don't mess around - You fuck with us, you'll be six feet underground" ("Bowels Of The Devil")
  9. "I like to wait 'til late nite -'Til you muthafuckas sleep - I crawl in through your window and I muthafuckin' creep - I catch you little punk ass kids asleep in your beds - And I take out my knife and I cut off your muthafuckin' heads - I want your last breath" ("Last Breath")
  8. "Cause they know we stand for three things - Truth, justice and fuck the American way" ("Born Dead")
  7. "I love to smoke crack - I love to shoot smack - I love to fuckin' drink - I love my smoke when it stinks - I need it in my veins - I need it in my brain - What has it done to me - Street lobotomy" ("Street Lobotomy")
  6. "She had an old doll - She had a long shiny needle - She held the doll in the air - It looked kinda like me - She took the needle - Stuck it in its eye - AHHHHHHH-HHHHHHHH - My eye, bitch" ("Voodoo")
  5. "We're here - We ain't goin' nowhere - We're movin' right next door to you - Body Count, muthafucka - And those of you that don't like it can suck, my muthafuckin' dick" ("There Goes The Neighborhood")
  4. "So if you got a mutha or a grandmutha or a father who wants to carry on the same racist bullshit that's fucked this world up from day one - you can either look 'em in the face and tell 'em to suck your dick or do like Body Count does" ("Momma's Gotta Die Tonight")
  3. " Out on tour yo - I been all around the world went to Georgia, met this fine assed white girl - blonde hair, blue eyes, big tits and thighs - the kinda girl that would knock out most guys - She got wild in the backstage bathroom - Sucked my dick like a muthafuckin' vacuum - She said "I love you, but my daddy don't play - He's the fuckin' grand wizard of the KKK" ("KKK Bitch")
  2. "I know your family's grievin' - Fuck 'em!" ("Cop Killer")
- Hot damn! It's a tie. As you can see EVERY Body Count song is insane, yet these two are a the best of the best. Enjoy:
- 1 - A. " And when evil dick has its way - It sounds a little like this - AH, AH, AH, AH, OH, OH, OH, OH - COME HERE BABY, COME HERE BABY - AH, AH, AH, AH - YEAH, YEAH, YEAH, OH SHIT, OH, OH, OH, OH - DAMN DICK" ("Evil Dick")
  - 1 - B. "A porno star, you're in 3-D - You're right in front of me - Under the strobe lights, moving that ass right - Lap dance - I'm 'bout to bust in my pants" ("Strippers")

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# OUTSIDER INTERVIEW: RICK TA LIFE

by John Vista

This interview was done July 2013.

**Vista:** Tell us about your most recent album, "Drugs Destroy Dreams". When was it recorded and how long did the entire process take?

**Rick:** I had the title back in the day. Nothing was rushed. We took our time with the record. We did it at a studio in Virginia. It was crazy cause it was when the recession hit and the guy who owned it, lost the studio. We went from a studio to like, a guys basement finishing the record, yo. After all this happened the guy ended up getting his studio back, so finally towards the end we finished it at the studio. That's what took so long with the record. He got evicted from his studio, then he got in a bad car accident and he got all this money and he got his studio back. It has been like, three year just getting the record out yo. That's a long time for a hardcore record, ya know what I mean.

**Vista:** A lot of people have wondered, including myself...Where have you been for the last few years?

**Rick:** Ahhh, John man...I just been living my life, ya know what I mean. For years I put so much into hardcore. I sacrificed a lot of stuff. I was touring non stop and it's a rough life. It's not a glamorous life. I mean, it's a lot of fun. I've done a band for over twenty years and toured all these crazy, little countries. It was a labor of love. It wasn't something I did for money. I did it cause I loved it. As I got older I felt like it was taking a toll on me. Like, physically and mentally ya know what I mean. After that point I wanted to make my life more about my family and me, first. Ya know what I'm saying. More focused on myself, and my health. And, my mental well being. I'm older man, ya know what I'm saying. You become more aware of things that disappoint you. The more you learn about people ya just don't want to be around that scene. That's one lesson that happened to me. Besides the mental part of the hussle man, 24 - 7, hardcore, I got this tour, I gotta get ready to travel, I gotta do this record, I gotta get this stuff ready. It was non stop, kinda like a snowball rolling down a hill. Ya know what I mean. I had to take a break, ya know what I'm saying John.

**Vista:** How did you initially become involved with hardcore? How old were you and what bands were you into from the very beginning as you were coming to age?

**Rick:** My older brother would always take me to shows, like when Ratt would play. Must have been 1985 or 85. I was 14 or 15 years old. We would go see Metal Church with Metallica. We would go see Accept on the "Metal Heart" tour. We'd got to arena shows, like Motley Crue with Loudness. The next week we would see W.A.S.P. with Anthrax opening up. Just, fucked up shows ya know what I'm saying. My brother would go to NYC and I'd always ask him to bring me back something crazy and he brought me back a Plasmatics record. With Wendy O. Williams. Like, old school Plasmatics. That blew my mind. It was called, "Metal Priestess". It had Wendy O. on the front. It was wild and I was young. From there I just started to get into more extreme music. Anything that was weird: Dayglow Abortions, Circle Jerks, Dead Kennedys, Exploited. Minor Threat. The D.C. scene had a big influence on me. Govern-



ment Issue. Besides the metal shows, I would go to L'mours. I would see Motorhead there. I would see other shows like, King Diamond with Cro-mags. Shows that really stick out are the show that my brother would take me to at Madison Square Garden. The big metal shows. My brother was more into the metal shit, so that's what I got into.

**Vista:** When 25 Ta Life began, what were some initial goals?

**Rick:** For me it was to just play some shows and do a 7 inch. Ya know what I mean. Do some demos. Who would have ever known?

**Vista:** Do you ever keep in touch with any of the original members of 25 Ta Life?

**Rick:** No. Not really. The only one I talk to and it has been awhile now is Beto. He was the guitar player. He came in after 1994 for the "Keepin' It Real" record. I kinda lost contact with those dudes. I more or less met those dudes at shows. Ya know, Harry, Frank and Fred. I would see Fred at more shows than any of the rest. They all lived in Queens and I lived in Jersey. We'd practice in Manhattan. Frank left the band cause he had kids and it was hard for him to do shows. Harry's dad got sick and he had to be home to help out his mom. With Fred. We did a long ass tour. It was like, two and a half months. Ya know that was a long tour and they say it either makes you or breaks you. That was pretty much the end of that era of the band.

**Vista:** What were your favorite songs that to you, defined the band? Are there a couple that stick out in your mind that summed up 25 Ta Life?

**Rick:** "Strength Through Unity". It was about bringing everybody together in unity. That was what was gonna make the scene strong. Ya know what I'm saying. Ya know, everybody in the scene had different ideas and different opinions but to me that's what made hardcore so special. Everybody had a different message. I always pushed the idea of taking control. Doing it yourself. Put out your own records and demos. I like the song "Hardcore Rules". Hardcore meant so much to me. It still means so much to me, ya know what I mean. Because of hardcore I got to meet so many cool people. I got to go to so many great countries. I got to play so many bands that I loved. The traveling and hanging out with friends. It was a crazy experience. Let's do 5 songs. "Keepin' It Real". Just cause the song is simple and fun. We tried to have fun at shows. The sing-alongs and the pile-ons. And "Where It Begins" and "Make It Work" man. Cause those are just fast, circle pit songs. Those are my favorites.

**Vista:** I'm sure you have been asked a million times about the incident that happened at the Negative Approach show.

You were jumped. Looking back on this incident after all this time, in your opinion was this a random attack or was it planned by someone? If so, who? And, why?

**Rick:** Ahhhh, I would say. John, ya know what at this point man...It definitely was planned. And, the people that did it were just haters yo. Ya know what I'm saying. Just jealous people ya know what I mean. Who ain't got shit going on in their life. Just envious. To me, I feel like I'm somebody that created a band, created a record label. I took control of booking shows and booking our own stuff, ya know what I'm saying. I just think it was totally about jealousy. Haters man. It's what I've dealt with for years with dudes being jealous...Of our fans. The message. The way we did business. Ya know, just nosy mother fuckers. Now, I'm older and wiser and yo, these people are just pure jealous niggas yo. They never really accomplished shit in their life... Or...These people have been handed shit to them. They were hooked up and they didn't work for it like somebody like myself who actually worked hard to create a label, worked hard to create a band and worked hard to put records out. I feel like, in life what ever you do will come back to you man. I believe in karma. Fuck, ya know I'm not the first person to be jumped. I'm not the first person someone has been jealous of. It's just about overcoming these things. Like an obstacle, just working your way through it. I wouldn't change a thing in my life. The way that everything has happened in my life has made me who I am today and made me a smarter person ya know what I'm saying....And, a stronger person.

**Vista:** So much has been said about the merchandise you had in your distro. Again, I'm sure you have been asked a million times about this but what was up with all the merch?

**Rick:** It's like this, just like with fuckin' people on the internet. People just complained about certain demos. These people are pathetic. They have no life. The majority of the people (in bands) thanked me. People were appreciative. It was the jealous people. People can say whatever they want. I don't even really care anymore man...Everything I did, I know in my heart I did because I honestly loved hardcore, ya know what I'm saying. And, what I did was out of love. People are gonna love you or hate you for what you do. People are gonna say what they say and think what they want to think. It was all people who don't know, that wanna talk shit. They just wanna have something to talk about. Just mother fuckers who I never even met, yet they damn sure knew who the fuck I was ya know what I mean. It became like, something that people "heard" and they put their own spin on it, ya know what I'm saying and added "this" to it. It was almost their way of "being involved". I don't give a fuck. I look back and I laugh at all that shit. I'm 43, I don't give a fuck what anyone says. It was just years of shit that I put up with. I was always quiet about it. I was always a humble person and tried to unite people. And, get along.

Continues on next page...



There are certain people in life that are gonna hate you for whatever reason and that's when people all come in together. They say, "Oh, that person or that band, fuck them". It's just these fuckin' losers that don't have anything going on in their lives. I've had plenty of time to think about what the fuck is wrong with these people. Why are they so fuckin' focused on me? I think that every scene that we went to people love - hate my life. They talked about Rick's distro and other people that were jealous just want to tear down who I am ya know what I'm saying. I'll tell you John, just like I tell anyone else. Am I an angel? No, I'm not a fuckin' angel. I did my best. All I gotta say is thanks to all the people who supported 25 Ta Life through the years and stuck up for me, bought a record from my distro. Thanks for your support and thanks for your love of hardcore.

**Vista:** Do you still follow what is currently going on in the NYHC scene and the scene as a whole these days?

**Rick:** Man, I love hardcore. But, we work jobs. I don't have time anymore to be worried about the scene. To me hardcore is a luxury. If you have time to see all these bands and see all these shows, that's a luxury. Me and my son have a record store and I'm focused on that. I listen to music all day. Our thing though is we listen to all kinds of music. From country to outlaw country. Rap, death metal. All the new metal bands. Hardcore. We listen to everything. I know all the new bands that are out. I know what's going on in the hardcore scene as far as shows and all that. I'm not an active participant as far as going to shows or playing shows. I don't think I'll ever be involved like I was ever again. It's so different now ya know what I'm saying. I'm still involved in a way cause me and my son have a record store. And, I'm proud of that.

**Vista:** What type of stuff do you have at your store?

**Rick:** Everything man. Nothing new. We do cassette tapes. 8 tracks. Vinyl of course. Vinyl is big. Cds. A little bit of everything. Rap. Metal. More heavy metal. Hardcore is maybe like, 3% of what we carry. We do a lot of country. 70's rock. It's awesome. It's going good. I love to be around music. It's my passion. It's what I love the most.

**Vista:** What was the first record you bought with your own money?

**Rick:** Fuck...I'm trying to remember. My mom would always go to Pathmark in New Jersey. And she would allow me to get one record. This is when they sold fuckin' records in the food stores. So, I would get all the KISS records. Judas Priest. It was probably one of those. I still have all those original vinyls my mom bought me when I was young. Any record that looked crazy that was the record I wanted. Just like when my brother would go to the city I would tell him...Anything that looked odd or crazy, get it for me.

**Vista:** It sounds like your upbringing was pretty liberal and carefree? Did your parents liberal with you or were they strict?

**Rick:** Nooooo. No, my mom was always cool with me man. She would let me dress how I want and listen to music that I want. My mom and dad were both like that. When I was younger I was crazy. I wore a fuckin' upside down cross to school. A big upside cross with spikes on it. My mom had to come to school and I was brought into the principals office. They said If I want it back my mom had to go to the school and get it back. I remember my mom being all embarrassed, looking at me like...My kid is wearing a Goddamn upside down cross to school. I didn't even really explain that. I dunno man, my mom and dad were really cool. They pretty much let me do what I want and let me learn from my mistakes. My mom is awesome. My dad passed away, may he rest in peace. My mom is still alive and is still awesome as ever.

**Vista:** What was the best advice you ever got? Either a friend, relative or music.

**Rick:** I don't think it was a person. It might sound crazy but I think just from lyrics. I would say through music, hardcore, and punk. It definitely helped out my life. Not to be dissin' my parents or my school teachers. I would say I got my best advice from punk and hardcore records. And, rap. The rap shit ya know, it tells you the real deal.

**Vista:** What rap groups did you like growing up? You better say N.W.A.!

**Rick:** Yeah, yeah. Definitely N.W.A.. Public Enemy were always on point. Eric B & Rakim. KRS One. Scott La Rock. BDP. Old school shit like that, ya know what I mean. That was the stuff I listened to.

**Vista:** Ok, another rumor I wanted to ask you about just so you can set the record straight. We know how the internet idiots love to say shit. I read somewhere that Rick from 25 Ta Life was involved with White Power organizations. Is there any truth to this?

**Rick:** (Laughs). No. 100% no. Definitely not. That is the biggest joke man. If you just listen to message that we pushed, ya know with songs like "Inside Knowledge" ya know what I'm saying. I was always fighting fuckin' racists at shows. That's idiotic man. People again...They just want to create rumors and act like they're "in the know". I always tell people like this...Half my family, like my nieces and nephews who I love with all my heart are all half Puerto Rican and Peruvian. So, for me...That's a smack in the face yo, ya know what I'm saying. That anyone would even say that.

**Vista:** We spoke earlier before we started this interview and you were telling me that you don't keep up with anything on the internet these days.

**Rick:** Right. Think of what the internet is...For the most part it's for people who don't really love and they want to voice their opinion and say what they want and than other people read it and take it as something real. Me, I've always been a live person, whether it has been playing shows. People that really know me know what I'm about. If there is anything that I'm against it's drug dealers and child molesters. Those are the fuckin' people that I hate. And, I don't hate a lot of shit in life ya know what I'm

saying but if it's anybody it's people that are ruining other people's lives or have ruined their lives due to their selfish actions ya know what I'm saying. The internet though, it's full of cowards. It's for losers that are too afraid to do anything. Just to stir up shit. All these people who spoke shit or talked shit or made up rumors about me would never even say this shit to my face. All they do is talk shit behind my back.

**Vista:** Back in the 90's I know you were very vocal about religion in the hardcore scene. Now, I see you with "I love Jesus" knit hats on. What's up with that. Also, there are rumors...Aagin...That Rick is a "Jesus freak". Tell us what's up with this?

**Rick:** Well. Ok. A lot of stuff you see...(Laughs)...I'm not making fun of religion. But, I want to go along with all the stuff people try to say "I am". Like, "Yo, this guy is fuckin' crazy". I have my own fun in my own way. Not that I'm mocking religion. I believe there is a higher power. People need something to believe in. I know there are people out there that think I went off the deep end...It's just my way of having fun with them. I take myself serious but not THAT serious ya know what I'm saying. (Laughs). Whatever people think man. I'm just a down to earth person. Like, when 25 Ta Life was our biggest...I never had a big head about it. I know that I can look in the mirror and be proud of who I am. I can live with myself ya know what I'm saying.

**Vista:** Do you think you became an easy target for the hardcore scene to take cheap shots at you?

**Rick:** Oh my God. So easy. Ya know why John...I'll say it like this. I talked to everybody. I was cool to everybody. Everybody else fuckin' hides backstage. Ya gotta be in their little fuckin' smoke parties to fuckin' be backstage to hang out with them. Me, I was right there. I was cool. I'd talk to anybody... And everybody. Because that's how I felt. I'm one of the people. I'm not some fuckin' rock star. That's not me. Whatever man. I probably created a lot of my own shit too, so whatever. When I had my little incident...How I felt was, fuck all these people ya know what I'm saying. I was tired of hearing shit man. I was tired of hearing all this bullshit. I was sick of all these losers having no life talking shit about me. But, towards the end I didn't give a fuck. I am living my life. I wouldn't change anything. I'm so happy. That pretty much says it all. I learned how to deal with things. I've learned what truly makes me happy. It took me a long time. For all those years and everything that I've been through I wouldn't change a thing. It's just about getting older and getting wiser. You only have one life. You have to do what makes you happy, whatever that is. I apply that to my life.

**Vista:** What are your top five albums of all time?

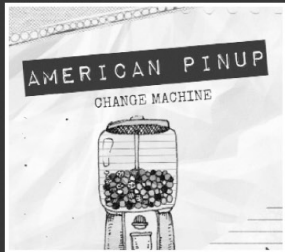
**Rick:** Definitely the early Iron Maiden stuff. The early Slayer stuff. The early Celtic Frost. All the old rap stuff. And, all the early Minor Threat stuff. Those are my favorites man.

**Vista:** Final question. When all this is said and done, what will be written on your tombstone. One sentence to sum it all up?

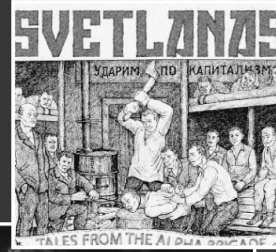
**Rick:** Ahhh man. Ya got me...I would put, "Tried. Failed. Conquered". That's been my life. I've tried ya know what I'm saying. I've made plenty of mistakes in life but that's what life is about. Learning your lessons. Life is good.

# ROCKY SEZ

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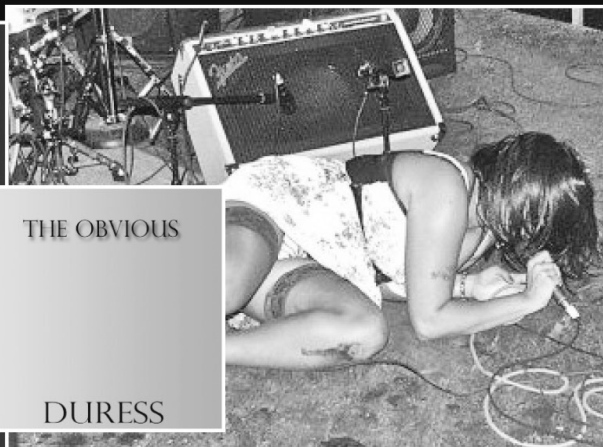
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'CHANGE MACHINE'



THE SVETLANAS  
'TALES FROM THE ALPHA BRIGADE'



NEW RED SCARE  
'WAITING FOR A SPARK'



THE OBVIOUS  
'DURESS'

THE OBVIOUS  
'DURESS' OUT JAN 2014

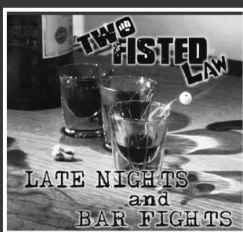


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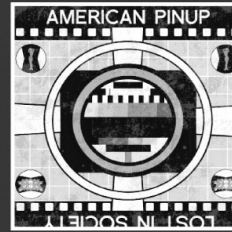
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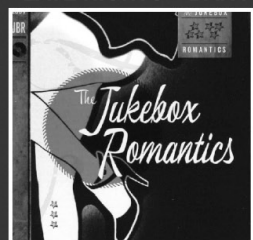
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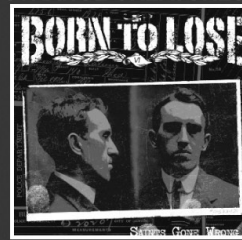
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# THE TATTOOED WORLD

By Vincent Manco



*(redo of a piece of Bert Grimm flash by me)*

In the last few issues we've focused mainly on the East Coast and the tattooers that helped put tattooing on the map of American culture that were native to the the East Coast cities. For this issue I'm taking us across the nation to the West Coast to talk a bit about Bert Grimm. Many details of Grimm's early life are obscured by the dust of time, and there are a lot of conflicting accounts of his early history in the tattoo world. This makes any statement hard to verify. While researching the story one must account for the dust of time. Despite the inconsistencies, one thing is certain, Grimm was undoubtedly one of the most important forces in the history of the American tattoo. While Grimm was alive he dedicated over 70 years to tattooing, and his influence lives on. Since the tale has become legend, and legends grow over time, I am going to go with the second hand accounts of people who knew him, and of his own words to tell his story.

Bert Grimm was born to parents John and Carrie Reardon, and given the name Edward Cecil Reardon. According to records, Grimm was born in Springfield, Missouri, although most information out there puts his birthplace as Portland, Oregon. As for the name change, some accounts say he changed it after a run-in with an angry uncle who felt he was sullyng the family's good name by tattooing, yet others say he was avoiding the army. At a young age Grimm's family had relocated to Portland, where his story more or less began and ended.

By the age of 11 or 12 Grimm was hanging around the Portland tattoo shops that were operating in the early nineteen hundreds. Grimm ran away at 14 (according to his grandson Wes, also a tattooer in Kansas City), and some say that he ended up a paperboy in Chicago. Legend has it that a man named George Fosdick discovered Grimm through his tattoos on the other paper carriers, when he was 14. Fosdick became a client of Grimm's and set up a shop for him. With the money he made from selling newspapers and tattooing he opened his own shop at the age of 16. He was then allegedly picked up by Buffalo Bill Cody's Wild West Side Show as a tattooer, and traveled through the circuses in Michigan and Wisconsin tattooing, eventually ending up in Kansas City Missouri where he opened a shop and stayed for 30 years.

in 1952 Bert opened "Bert Grimm's World Famous Tattoo" at 22 Chestnut St. In Long Beach amidst the dusty bones of the Nu Pike, an amusement park that operated during the the mid 1800's. By the time Grimm settled in the Nu Pike he was already a powerhouse in the tattoo world. He operated there through the 50's and 60's before selling his shop to Bob Shaw, one of his many protege in 1969. Bert Then retired to Portland Oregon, but soon caught the bug and opened another shop where he worked until he fell ill in 1977. In a letter to Paul Rogers, Bert wrote of how he could not stay away and was still tattooing roughly ten clients a week out of his home. The shop in Portland was purchased by another tattooer, Don Wheaton, who was profoundly influenced by Grimm and is still in operation today under the name Sea Tramp Tattoo. In 1983 Grimm was the second tattooer inducted to Lyle Tuttle's Tattoo Hall of Fame. On June 15, 1985 Bert Grimm passed away in Portland, Oregon after a long and prolific career.

Grimm was the self-proclaimed greatest tattooer to ever live and would tell everyone he got the chance of his list of famous clientele, From Bonny and Clyde to Pretty Boy Floyd. His word spread with his work and he was the most in demand tattooer in his day. His protege live on, spreading his legacy. Through his surviving work and flash designs American tattooing blossomed into what it is today. So many of the tattooists that are now household names like Norman "Sailor Jerry" Collins and Don Ed Hardy are inextricably tied to Grimm through the imagery he helped make part of the culture. These pioneers of tattooing took the reigns that Grimm fashioned by hands to the next level. Tattooers Grimm taught like Bob Shaw and Don Wheaton carry his stories and his ideas forward. Wether or not you agree with Grimm's claim to be "the greatest tattooer that ever lived", one thing is clear, Grimm left an indelible mark on tattoo history and on Americana. Without the legacy of Bert Grimm the world of American tattooing would be vastly different than it is today.

## COMPLETE CONFUSION



Complete Confusion is a Pleasant Valley based band that plays a mixture of musical genre's. Mainly, Complete Confusion plays a mixture of rock, metal, punk and, grunge. Since each member of the band has fairly different tastes in music, it brings out a unique sound in each of the band's songs. Although there have been a few line-up changes, the current members of the band are Adam Crash (Bass/Vocals), Jake Parise (Drums), Chris Bengough (Lead Guitar/Back up Vocals), Nick Bringman (Vocals). We are a group of dedicated musicians whom are willing to work hard to bring you all great music.

For Booking inquires, questions, or anything else, email us at: [completeconfusionband@gmail.com](mailto:completeconfusionband@gmail.com)  
[facebook.com/COMPLETECONFUSION](https://www.facebook.com/COMPLETECONFUSION)

## THE LAST STAND



**Mike Scondotto:** Vocals **Dion De Nardo:** Bass **Stephen Della Croce:** Guitar  
**Jimmy McCormack:** Drums

New York Hardcore has an undeniable past, present and future within the ranks of all of the members of The Last Stand.

The Brooklyn based band features Mike Scondotto of the long running Inhuman on vocals, along with Dion De Nardo on bass, Stephen Della Croce on guitar & Jimmy McCormack on drums, all members of the band Shutdown, who spent most of their recording career on Victory Records. Since the band's first live show in October of 2010, The Last Stand has been playing all over the Northeast, sharing the stage with the likes of legendary Hardcore bands like Sick Of It All, Madball, Agnostic Front, Murphy's Law, Youth of Today, Maximum Penalty and Terror - as well as newer Hardcore artists like Wisdom In Chains, Suburban Scum & Trapped Under Ice. In 2011 the band released their debut 7" ep on 1124 Records. In 2012 TLS entered Nova Studios with producer Jerry Farley to record their debut full length "The Time Is Now", featuring guest appearances by Lou Koller of Sick of It All, Dave Franklin of Vision & Joseph James of Agnostic Front/Inhuman.

"This band came together for two reasons in 2010 - the first was for the love of Hardcore", says vocalist Michael Scondotto. "The other was to have fun playing with friends, who are more like an extended family. In the tradition of the many bands that came before us and continue to inspire us, The Last Stand hopes to carry the torch and show the world that New York Hardcore is alive and as vital as ever. We are very happy and excited to be releasing "The Time Is Now" on Eulogy Recordings, a label we have all admired and respected over the years."

Look for "The Time Is Now" to be released worldwide in January 22nd 2013 on Eulogy Recordings - 13 tracks of 100 % New York Hardcore!!!!

[www.thelaststandnyhc.com](http://www.thelaststandnyhc.com) • [www.facebook.com/thelaststandnyhc](https://www.facebook.com/thelaststandnyhc)

## ALL THESE YEARS AND NOTHING



ALL THESE YEARS AND NOTHING was formed in 2012 by 4 friends who had a common love for fast, direct and catchy hardcore music. Jaaron, Dave, Mark, and Joe were all previously members of the Midwest hardcore band, BLOOD IN/ BLOOD OUT. But they also played in various other regional punk/metal/hardcore bands before reforming as ATY&N. With all the members now married, with children, and living as "adults", that maturity shone thru in the song writing. With fast paced, in your face riffs, catchy enough to sing along to, and lyrics dealing with everyday life, struggles, annoyances, and fun - the band is now focused on writing for themselves. Us for Us being the mantra.

Once the band had written enough material to record, they enlisted the help of long time friend, and former band-mate, Eddie Cantu, to record the debut effort. Recorded in 2 days in Illinois, the band blasted through 11 songs and quickly pressed it to vinyl. Eddie says ATY&N "sounds like Sick Of It All meets Good Riddance meets Indiana".

With the help of yet another friend, Chris Zibutis, ( How Soon Is Now Records) they self produced the records in the basement. Now needing to "thicken up" the sound the band added Steve Rodgers on 2nd guitar, and the lineup was now set. With the addition of Steve the band quickly has been writing new songs for their 2nd album and are playing shows around the Midwest. Grab a FREE digital version of the bands 1st record at <http://alltheseyearsandnothing.bandcamp.com> or get the vinyl version at <http://www.howsoonisnow.storenvy.com> and be sure to like them on facebook so you can follow all the latest show, album, and merch info.

Contact info: [facebook.com/alltheseyearsandnothing](https://www.facebook.com/alltheseyearsandnothing)

## HAND THE MATCH



Ian. Johnny. Brad and a new guy Mitch. Musically, along the lines of Leatherface, The Blackout Pact, and Alkaline Trio. Lyrically, generally down trodden down your sorrows in booze type stuff. But also bitter old guy fury mixed in. Hand The Match, kids...Learn it.



Let Me Show You Something  
 Featuring Amanda Pascal, Justin Norrow, and Ed Ciarella.  
 We are a local non for profit radio show based out of Warwick NY. We love being able to support the local scene and share upcoming events and shows. Broadcasting every Tuesday night from 10pm til midnight! Tune in on 93.5fm WTbQ or stream online anywhere at [wtbq.com!](http://wtbq.com!)

If your band wants to be heard or you are a local business who wants to support contact us at [Facebook.com/Letmeshowyousomethingwtbq@gmail.com](https://www.facebook.com/Letmeshowyousomethingwtbq@gmail.com). Or email us at [letmeshowyousomethingwtbq@gmail.com](mailto:letmeshowyousomethingwtbq@gmail.com). Supported by Eddie's Roadhouse located on 18 Main St. Warwick, NY; John Collura of Silent Owl Studio based out of Pine Island, NY and Rushing Duck Brewing Co. of Chester, NY

# Reviews Reviews Reviews Reviews

by John Vista

## Alpha & Omega - No Rest, No Peace (Bridge9Records).

These guys have been at it for a long time now and clearly have their signature sound down. They are from L.A. yet sound exactly like a N.Y. band. I'm not mad at that. I'd say this would be for fans that aren't worried about "groove mosh", "style mosh" or whatever lame ass term all the hip scenester kiddies throw around these days. This is straight up, in your face, hardcore with a metal edge. Lots of double bass, heavy breakdowns. At the 1:46 mark I know I hear a total All Out War breakdown part in the title track (C'mon, don't deny it guys). I'm a big fan of metal and I have done all my homework, and I without a doubt hear a complete Metallica ("Ride The Lightning" era) solo bite in the song, "Counterfeit". Ehhh, whatever. I can overlook it cause 95% of anyone in the hardcore - metalcore scene will have no clue about this. If you are into bands like, Cro-Mags, Terror, All Out War and "Urban Discipline" era Biohazard should like this. All in all, a decent band with a lot of potential.

## Philip H. Anselmo and The Illegals - Walk Through Exits Only (Housecore Records).

Alright all you idiots out there that don't recognize the name here in the band title. We love metal here at Outsider Magazine (always have) and this review might not be for you, so go count your "limited" color vinyl of whatever crappy band that is the flavor of the week. After obviously a long running history as vocalist for Pantera, Down, Superjoint Ritual, this New Orleans nut job comes out literally crushing with this album. The entire album is caustic, grating, over powering, and chaotic (these are all compliments). I'd say this is closer to Superjoint Ritual in music structure, with a little bit of "Great Southern Trendkill" Pantera era mixed in. They are clearly influenced by Black Flag, Crowbar, Eyehategod and this band just speeds it all up to come up with their overall sound. Young bands, take notes. Give this album (and band) your time and attention. They are keeping heavy music interesting while literally breaking new ground. Metal is alive.

## Motorhead - Aftershock.

Fuckin' hell, Motorhead is like that your best friend. You know, you can always count on them to be there for you, they never let you down, they lift your spirits and can do no wrong. THAT'S Motorhead. Literally. 21 albums into their incredible career and not much has changed and that is a great thing. I'd describe this album as nasty, horny, attitude, and as tight as Lemmy's pants straight out of the clothes dryer. "Aftershock" ranks right up there with some of their best material. Sure, we all want to hear "Iron Fist" part 2 and "Ace of Spades" part 2 but guess what? Lemmy and crew have no interest in retreading old ground. Instead, they take the listener down new dirty, filthy roads and I enjoy every second of it. "I know I've got to live, I know I'm going to die". Right on Lemmy. Rock, punk, metal and blues flavored songs that are to be held close to your heart. Give "Aftershock" a listen. You won't be disappointed. And enjoy the ride.

## Soulfly - Savages (Nuclear Blast America).

Hmmm, I'm not sold on this new album from the Brazilian nut himself. Let's face it, everything guitarist - vocalist Max does is all conjured up in his dreadlocked head. Much like Hatebreed, every damn heavy part sounds exactly the same. Who the hell am I to judge it though cause Soulfly has done the exact thing since their 1998 debut. This new album is closer to the way Soulfly originally sounded, I think. Still mixing that old school thrash with a tribal drumming vibe, along with a heavy dose of notey guitar parts. Vocally, Max has retained all the power he possessed in his youth. And he always does sound "possessed". Not bad. Not great. Somewhere in the middle. Now I'm bored.



**THE DAZZLING DOOMS**

**Self Titled EP**

by Holly Berchielli

The Dazzling Doms want to make you dance. And, dance you shall. This EP is a fuzz box of catchy, tunes that will have your toes tapping and your head bobbing. It's just simple, three piece, rock n'roll with a great beat and some low end, layered flavors. I hear bits and pieces of Queens of the Stone Age, The Cure and straight up "garage rock"...in other words, five simply good songs here. This is a band that could play on any stage and rock it.

THEDAZZLINGDOOMS.COM

# SHIT TO POWDER

by John Vista

..... Metallica. The song "King Nothing" is pretty much a rip off of another Metallica song you may have heard, "Enter Sandman". The song structure and vocal pattern is almost identical. At the very end of the song, if you listen very closely you can hear vocalist James Hetfield sing "Off To Never, Never land" which is obviously lyrics from "Enter Sandman".

..... Black Sabbath. Before guitarist Tony Iommi became the guitar GOD that he is, little Tony (age 9) was being chased by another kid and fell and cut his upper lip severely. Tony got the nickname "Scarface" because of this incident. And you thought Tony has that bad ass porn style mustache cause he wanted a flavor-saver. Nope. Blame the shitty kids for making him feel insecure. I wonder what those asshole kids who picked on him did with their lives? Ehh, does it matter? Not at all.

..... Have you ever seen the movie, "The Warriors"? If not, you're clearly clueless. Originally the leader of the "Warriors" (Swan) was suppose to be captured by a rival, homosexual gang called the "Dingos". Fear not, Swan was due to escape.

\*Bonus info: During the initial theater release three people were murdered in two separate incidents as well as numerous incidents of damage to many theaters. Extra security was put in place and many theaters pulled the movie and refused to show it.

..... Does anyone remember when Michael Jackson's greazy head caught on fire when he was filming the Pepsi soda commercial? Well, you can relive it right now on Youtube (Michael Jackson Pepsi Commercial Accident). Homeboys head lit up like the grand finale on the fourth of July. He is shown STILL dancing and spinning in circles while fire is two feet off his head. What a Thriller. See what I did there?

..... A Nightmare On Elm Street. Creator Wes Craven's inspiration for the "Clawed Glove" Freddy always has and uses came from. Hold on...Wait for it...Wes Craven's...cat. Ahhhh, shit.

..... Halloween H2O. This movie was originally titled, "Halloween 7: The Revenge Of Laurie Strode". It is also noted that director John Carpenter WAS going to be involved with H2O but demanded 10 million dollars as his fee. Carpenter claimed his high asking price was in part due to his feelings of money he never received from the original Halloween movie. Bummer. More money more problems.

..... Dead Kennedys. The original "DK" logo was created by artist, Winston Smith. Smith also created the Alternative Tentacles logo. He has done many album covers for Dead Kennedys such as: "In God We Trust, Inc.", "Plastic Surgery Disasters", "Frankenchrist" and more. Original frontman and screwball Jello Biafra said he liked the simple "DK" logo cause he hoped that people would "spray paint it everywhere". He wasn't wrong.

..... Mister Roger's Neighborhood. Mister Roger's always wore a sweater on the t.v. show. All of them were knitted by his mother. Momma kept it real.

..... Ramones and Paul McCartney. When Paul (Before he was "Sir Paul") was in a small band called, The Beatles (you may have heard of them?) he would check-in hotels as "Paul Ramone" to hide his identity from millions of hot babes. This is where Ramones got their band name from.

..... My So-Called Life. All the real emo boys and girls worship this show. Quick facts: Sure there were only 19 episodes (to worship) but during these episodes there were two characters that were never seen yet often talked about. Tino and the Chase's cat. \*Bonus emo facts: The show took place in Pennsylvania. Alicia Silverstone (then very much unknown) was considered for the role of Angela. Rayanne's middle name is Marie. The school they all attended was, "Liberty High School". Jordan's band was called, "Frozen Embryos". I could go on forever about this topic and in person I usually do. Oh, check out the book "Dear Angela".

## AMERICAN PINUP CHANGE MACHINE

by Sean McCallister

American Pinup are a White Plains band that have been kicking around and making some noise over the last few years. Their first release Strange Creatures received a little radio play and they landed a few dates on last years Warped Tour, and recently toured with Northeast mainstay Upstart Fest for two weeks this past September.

Their most recent release Change Machine has what it takes to continue them on the path that they have been cutting for themselves, track after track is a winner on this album, with several of them not only being radio worthy but having the potential to be mainstream hits if not classics in years to come. Two of these are New America and Far Away.

New America in particular which addresses the disgust and general apathy most young Americans are feeling about the situation our nation is in, what is really interesting about this song though is that it doesn't just complain about how tough things have become with unemployment, healthcare, politics and the like, but has us all look in the mirror and point the finger at ourselves as Americans who simply shrug it off as business as usual, and play the blame game instead of attempting to take part in a solution.

Change Machine is a refreshing and poignant album that should be heard.



**Sun-Thurs 1-8pm, Fri-Sat 12-9pm ' Walk-ins welcome 7 days  
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