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CHRISTMAS 1995. PHOTO BY KATHRYN GAGLIARDI

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OUTSIDER MAGAZINE

ISSUE 29

OUTSIDER INTERVIEW:

by John Bryan



ROBO IVES OF PROBLEM WITH DRAGONS

*Problem With Dragons is a stoner metal band out of Western Massachusetts, comprised of Robo Ives (Guitars, Vocals), Joe Magrone (Bass), and Eric Cunha (Drums). Their 2012 release "Atomics" is a fuzz-laden blend of classic-rock influenced riffs and stoner jams that'll leave your ears ringing with an always tounge-in-cheek sh*t-eating grin. I got the chance to sit down with frontman Robo, right before they leave for a west-coast tour.*

Start at the top. Tell me about your band.

Robo: We are a 3-piece stoner-rock-metal band from Easthampton Massachusetts. I started the band in 2007 primarily because I wanted to do something with the 10 years of demos I had accumulated and to get on the road more often. Also, so Joe Magrone (bass) could rock.

Who do you cite as your main influences? who has been influencing you recently? I guess some of my influences were monster magnet, qotsa, prong, danzig, kiss, slayer, refused, king diamond, d.r.i., hall & oates, lionel richie, and pat benetar. Recently? The sword, paradise lost, pentagram, netherlands, major lazer, EARTHRIIDE, blood ceremony, baby woodrose, krayshawn.

What were your highlights for 2014 as a band? There were some highlights! Opening 2 shows for the truckfighters. Those were probably the most packed out of town shows we've done. RPM Fest was a large amount of excitement. Finishing the new album was also something important.

You've always treated me well when I've been out there, and it seems like bands and artists are thriving by you. How would you describe the scene in Western MA? And how would you compare it to the Boston scene? Just about every Boston band that's played out here has told me western mass rules. The scene here has gotten far better since Promotorhead Ent/John Gulow has been doing his thing too. Western Mass has always been pretty relevant. Tons of bands have come outta here over the decades. For not being a major metropolitan area we do pretty fucking good.

Anything new coming out in 2015? "Starquake" tape/cd/vinyl and much road.

What do you do outside of PWD? Robo sound, of course. I play drums and synth in a band called "Speak!" with Jeremy Dubs (ex-Bennies, Bunnies, Pixies, Rabbit Rabbit, ex-Problem With Dragons). I also play drums in a cover band we like to call "Jesse and the Rippers".

Tell us about the ohm. Is that too big a of a secret to discuss? The Ohm is a rehearsal complex that a dude named Bryan started up about 5 years ago. Recently, I have started building a recording studio in there. Well, Bryan has been building it, I'm just paying rent. Should be rad when it's done.

How many last names does Robo have? Infinite.

<http://problemwithdragons.bandcamp.com>

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OUTSIDER EDITORIAL SINK, BETWEEN HERE AND THERE BY TESS COOPER

How deep can a punk get? This question I ask has a million punch lines, so take a few moments to laugh at your own jokes.

Punk music has forever been a platform for social statement, change, and general social discussion. Social well-being effects personal health, and this idea is not foreign to punk either. When a power or an authority disregards the experiences of those who are ruled over, punks are quick to call out the injustice. Here lies where a punk is either effective at solving a problem, or will continue to struggle. How deep will a punk go to understand the issue before they attempt a solution? The same holds true for any individual person looking to improve their life--How deep within themselves can they travel in order to understand their position in the world outside of themselves? How far do they want to go?

The history of the world has reached a new era, defined by the fact that it now is an undeniable global community. Social issues are now at a level that have to be solved with the mindset that all reaches of territory and resource are being watched and guarded for ownership, and the world faces the reality that it has a limited amount of resources to offer humankind. There is also no denying that political structures, philosophies, and governments are fighting for which will rule over this new era.

At a more local level, citizens of the United States are tired of not having the influence they were raised to believe they had--the power of opinions to work collectively in the democratic model of government.

If our democracy has now been replaced by a governing body directing itself through violent coercion, directed by wealthy individuals who hold the same faith in capitalism as they do in Social Darwinism, then the ruling authorities of the U.S. lack faith that the rest of the country's population have the maturity to participate in governing the country. In this instance, I say "maturity" as I would also use the word "evolution."

Meanwhile, the development of spirit sciences have continued into this new era with intention to advance humanity out of the perplexing issues of governance. A concept that is central to spirit science is the discussion of "control dramas," the methods of how energy is ineffectively exchanged from person to person. In societies where there is an emphasis on competition over collective teamwork, the energy people have to get through a day is constantly being taken and not necessarily being returned. Hence, energy is being competed for. This effects physical, emotional, and mental energy.

Spirit science and metaphysics teach another important element of energy: humans are all in fact from the same source of energy and are thereby eternally bound to each other. We humans are literally extensions of each other. There is empirical scientific evidence that "doing unto others as you would want done for you" holds actual benefit and consequence. If a person nurtures another person's well being, they are also keeping an extension of their own life healthier.

Looking at the situation the U.S. currently has upholding a system of democracy, control drama brings clarity to how this country is practicing democracy. Contemporary U.S. democracy is a competition of which opinions will win influence, and the populations with the "losing" opinions will be directed to follow opinions they do not believe in. Protests against ruling opinions aim to change the direction of ruling decisions, but they too frequently lack principles of collective work just the same as the ruling power. Anytime a person is expected to work against their honest beliefs, their well being is compromised.

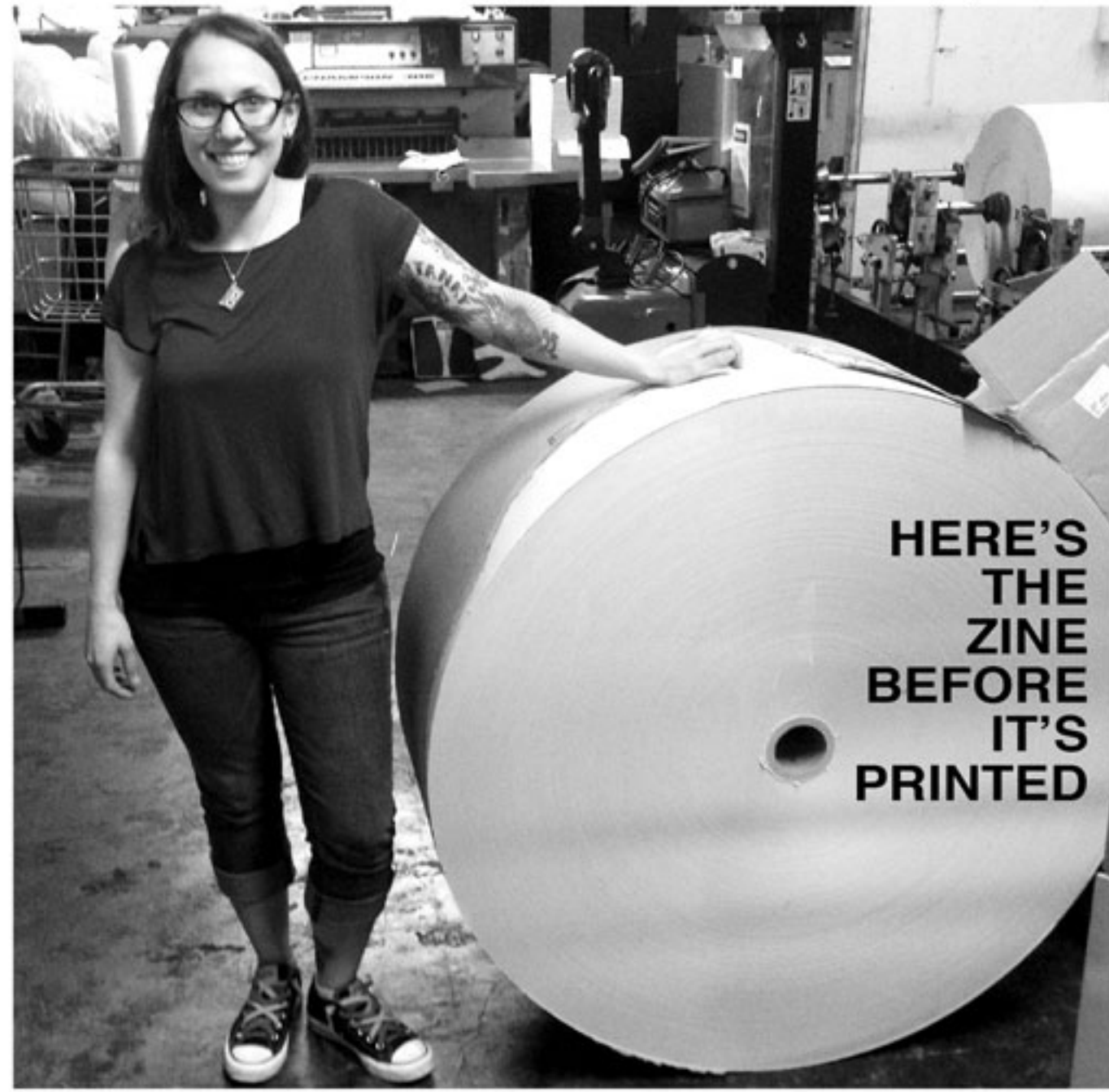
If punks can hate on hipsters for walking on one leg of irony and the other leg being too vague that they need a crutch to walk, I hate to say it - but many punks may be hating on themselves. There is a difference between a punk that can see an enemy, and a punk who will "know" thy enemy. This is a difference marked by courage. This is also a stance that will ultimately lead a person to have a greater sense of their own involvement in a conflict. By stepping outside of oneself and seeing the opposite side through the perspective of the opposite, no matter how threatening it is, a clearer sense of motive will surface. From there, decisions for how to interact with the energy of the conflict will have advantages of being educated and feeling more human.

This level cannot be reached if a person chooses to stay within the comfort zone of only their individual experience and shy away from the details of how that comfort zone has the ability to exist. The United States has an unchecked priority for material security--such as to prove that stability can exist in life by means of physical evidence. However, how often do we catch ourselves wandering into an ugly memory of a time that taught us a little something about life? How often do we feel like only one part of us grew while another was left to die? There is another level to be reached by having the willingness to go in deeper within situations that seem to have no purpose or seem on the surface to strip purpose away.

Visit centeredonautonomy.com for more discussion.

EDITORS PAGE

Just before this issue went to press, Joey and I were the latest guests on the Punk-Cast for Pod People. It's a new podcast, run by two great friends of mine, Danny and Carla Cuciti. Their mission is much like mine: to promote and celebrate all the music and art from our Hudson Valley and beyond that they think is worth putting out there. We talked for over two hours in what Danny has deemed an "Epic" episode... it was a ton of fun. I'm happy to have them as my peers in



every sense. To have another fully DIY entity along for this journey is exciting.

One of the strongest topics we talked about on the episode was the absence of all-ages shows and the impending consequences of that absence. What happens when there is no place for kids to gather and see live music? You must remember what it was like going to your first shows. You would get dropped off, or perhaps sneak out and bum a ride, and going in having a giant black "X" drawn on your hand by someone at the door as a sign to all that you are a kid. Once inside, how should you act? Maybe you were there with friends. You would stand together, trying not to look obvious. Everyone else seemed to know something you didn't, some secret of punk rock that they had earned their knowledge of. The air would grow thicker with anticipation...and then, the first band would begin their set. It was so loud! People would begin moving and you'd have to think quickly or be knocked to the ground. The fury and intensity of the situation you have put yourself in changed you a little bit in that moment. Woke you up. Then, you noticed that for the very first time you could walk right up to the merch table and talk to the band that you just watched play. If you had the guts. They were just people. Really cool people that played really cool music. After that first show, you were changed. You knew something that other kids didn't. You had a taste of what music should be. That rock stars weren't just the people on tv, they were people you could meet and watch and learn from. You would go to school the next Monday with that permanent marker still staining your hand, proof that something now sets you apart from the others.

Outsider Shows have always been all-ages. I'm a firm believer that as a music scene, it's our job—in part—to welcome the younger kids and give them an "in" to this sub-culture we call home. Currently, I am working on getting us into a new space to have our shows and gather as a community. If we don't start welcoming the kids back in to our scene, it'll die out, grow tired, get boring, too loud, too late. We won't want to leave our houses to stand around and stare at a bunch of other old, jaded hardcore "kids".

With all that being said, I'm not planning on growing up (old) anytime soon. There's just too much fun to be had. I think that as long as I still get excited by the prospect of seeing a band that I love or hunting for a cassette tape to add to my collection, I'll want to be a part of this music scene. After all, isn't the best thing about music it's ability to connect you to a time, a place that's all your own?

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OUTSIDER EDITORIAL

I'VE GOT TWO TANGENTS AND
A MICROPHONE / FEB 2015
DO YOU LIKE PANTANA?
PART TWO: THE WORST GROUPIE
EVER... BY JOHN BRYAN

Lucking into Pantera backstage passes was like winning the lottery to any greasy 90's metal kid. I most likely spent the day of the show in a buzz of illicit substances and livejournal posting. I don't even remember getting to the show or much of the actual sets by the bands- I'm sure it was highlighted by clouds of weed smoke, Philip Anselmo's usual rants on the state of metal and stopping songs in an attempt to goad the crowd into "not being pussies", Soulfly doing classic Sepultura covers (which let's face it, was 50% of why I showed up) and morbid angel's trademark self-inflicted stage wounds. I do remember as the show was wrapping up, looking at my friend Mike and having a stomach that was tied in knots as we nodded at each other and grabbed our backstage passes, ready to cash in our proverbial golden tickets.

We walked over to the stairs that headed to the locker room that has graced such greats as Cyndi Lauper, Twisted Sister (in both full makeup and without), and the classic ECW roster of professional wrestlers. We were greeted by two burly security guards and a guy whose face I recognized from the Pantera home videos - "Kat" Brooks. We waved our passes and they let us through, but not before letting us know that next time we should bring a big bag of green "backstage pass" and they'd let us through much more quickly.

We scurried down a flight of steps into the backstage area, found a corner next to the door and parked ourselves there- content to observe, biding our time until we got to meet our heroes. Suddenly, we heard a booming voice yell "SHOTS!" And in another seemingly slow motion moment, Vinnie Paul from Pantera comes around a corner holding a tray of whiskey shots. That's when things got real. In a total fanboy moment we smiled and raised our hands as he walked right over to us, looked us dead in the face, said "Nope!" and quickly passed by us and handing shots to the other partygoers.

We hung around for a little while attempting to talk to a few strangers before leaving sober and dejected. Turns out the other members of the bands had been doing an autograph session in another room of the building the whole time. We left a conflicted mix of rejection and excitement, walking out into the cold March air to meet our friends and went off in an attempt to unsuccessfully erase that memory forever.

Where are those passes today? Who knows. Probably should have held onto them. Like so many other poor decisions in my life at the time it never occurred to me that I was in a room filled with drunk touring metalheads who were expecting the intoxicated college girls they had given those passes to the night before- and got us instead. Funny thing about hindsight. Maybe I would've handled it differently, but probably not.



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"SO COME ON AND TAKE A JOURNEY WITH US!"





SEAN YSEULT

THIS INTERVIEW TOOK PLACE ON FEBRUARY 5TH 2015 BY PHONE // INTERVIEW BY JOE GAGLIARDI III

So bring up to speed on what you are working on. Starr and Dagger, the Book Tours, Rock City Morgue, the White Zombie stuff... what keeps you busy these days?

(Laughs) All the above (laughs). I'm still playing shows with Starr and Dagger and occasionally with Rock City Morgue. I'm working on a new photography show. I've had two solo shows in the past couple of years and I've got a new open coming up this April. So, that's mostly what's taking up my time right now. I'm also working hard with our new management. We have management for White Zombie even though we haven't been together in a long time, just to help manage the catalog and stuff and they are doing some interesting... I can't say it yet because it's not completely, the deal is not completely sealed but we should be having some interesting White Zombie vinyl box sets coming out of some earlier releases that, you know...

Oooooo... A lot of people couldn't get (laughs)

Yeah, that's awesome.

Yeah, that's something that I've been really working hard on and I've been working with Danny Goldberg and his office on this. So, it's exciting.

Yeah, that sounds amazing, I think White Zombie fans are like gonna go nuts.

Yeah, No, it's pretty cool, it's you know, we're going with original packaging and there will probably be re-mastered just so there not completely crappy, y'know what I mean? (laughs) But we won't be like, we won't be editing or re-tracking or messing with the tracks or anything. Anyway...

All of that was recorded on tape right, analog tape?

Yes. Yes and like as quick as we could because time was money.

Yeah, yeah.

But like "Oh, this studio is only \$15 an hour, let's record the record in one hour" (laughs).

Exactly.

Y'know, that was our mentality back then, so yeah. But anyway, it'll be great to get that all back out. They already got us our merch back out, which is odd for some reason. We didn't have any White Zombie t-shirts or merchandise out for decades and that's back out now on firebrand. So you can get the classic White Zombie, y'know the logo, kinda circle logo thing with the monster face and a few other things. And we have got a few more other things that we're going to reissue, so all retro original White Zombie stuff.

To find out that you guys actually have a website was like finding a gem, like a hidden gem, cause for so long...

Oh, Thank you. We'll that's new also, we just got that up a couple of months ago and that's thanks to Danny Goldberg's office also, so they've been helping us out a lot.

For the longest time I would search WhiteZombie.com just hoping to see something and it would always redirect to Rob's site and then one day, it's just like... "there's a website". Yeah.

And a little while longer...

And if anybody's wondering, WhiteZombieOfficial is the url, that's us (laughs)

Now was all of that put together through management or did you guys... You, J and Rob like kind-of all pitch in a little bit?

We've all been pitching in, but it's thanks to Danny Goldberg's management that we've been able to get this finally happening, so it's been nice. We've been working with him for a year or two now and it's taken a little while to get things rolling but we're finally, after all these years (laughs), getting websites, merch and re-issues out, so it's exciting.

Yeah, and when the White Zombie box set came out, hearing your catalog, like, as a kid, the only albums that I was able to have access to were "La Sexorcisto" and "Astro Creep" and then the remix album, but to hear your older recordings was like "This existed?" (Laughs) Yeah.

Like, I didn't know, it was like "Whoa" and just hearing you guys from the beginning to each stage. Each release, you guys kept like stepping it up and stepping it up and... Thank You (laughs) We were, we were trying hard. Yeah, we were working as hard as we could to get better and better and kind of just kept morphing into what we became.

Yeah, and that's what happens. A lot of bands do that too and even y'know that's how all bands start out. They start out and keep pushing themselves, pushing themselves and they either stick with it or just let the next band go through.

Yeah, no, we almost practiced every night of the week. We'd practice for a couple hours every night. I mean, we were really hard workers if nothing else (laughs).

And I thought, when you came out with the "I'm In The Band" book, that it was amazing. Oh, wow, thanks so much.

I actually had the opportunity to go to your book signing in New York City at Barnes and Noble.

Oh, wow cool. Yeah, it was a real cool experience and just going through the book and everything like that, I always thought that it would be a great companionship piece to the box set cause it's pretty much what was missing from the box set. Y'know, that's funny that you say that, that's kind of why I put the book out. That box set came out with out me or J's approval and we were sent that thinking that we were kind of going over what could change and whatever and we gave our comments and the answer we got back was that "it was too late and it's already being press" and I was like "Oh my god, there's no liner notes, there's no..." y'know? Yeah, there's photos of all the band members but it's a big jumble but nobody could tell who was who or who was in the band when and what they played on it. It's like minuscule point 5 type, as far as crediting anyone. So it was just kind of a drag. And also at that point I've been through Katrina. I've been based in New Orleans ever since White Zombie broke up and my roof got torn up and there was a lot of damage and that's the floor where I keep a lot of stuff in storage including all my White Zombie boxes of photos and everything... gold records, all that stuff. It somehow didn't get destroyed even though there were holes in my roof but I thought "I need to start scanning all of this" and saving it and I kind

SEAN YSEULT CO. NT.



of started off just making like... y'know how Macs have iPhoto?, you can make photo albums (laughs). I was just gonna put it together and make myself a book but people started seeing what I was doing and friends and stuff and there like "you gotta get this out to the fans" so that's kind of what happened. Originally I was just gonna save it for myself and then it was also after that box set came out, it was like "Hey, there's a whole story here that wasn't told" and it's my book, it's my story it's not every member in the bands story, but it's the only story that I can tell (laughs).

So with that, are there any ideas of maybe doing a second edition, maybe having an edition available through the White Zombie merch store because it ties in so much of that history?

Yeah, well I appreciate that. We could do that, right now I've got that on... I've got a shop on my website, that's just SeanYseult.com and you can buy it there and you can request to have it signed and I can sign it and all of that (laughs). It's available, but yeah we should probably have a link through the White Zombie website.

You've got a lot going on your site as well. You've got Rock City Morgue, the Book, your fine art, you have photography, merch, you've got your story. Is there any idea to do maybe like a Famous Monsters re-release?

(Laughs) I'm probably... that's one band I not really working on right now. As far as immediate future, Starr and Dagger have been working on songs for the past year. We have a ton of new songs, so as soon as my photography show opens up in April, we're gonna get together down here in New Orleans and record a new record for Starr and Dagger. That's going to be my focus and at my opening I think Rock City Morgue is gonna play a couple of songs at that opening along with a few other bands. So... those things are still kind-of constants in my life. And like I've said, I'm mostly... this photography show is just knocking me out. I've had two sold-out shows that did really well and this one I'm trying to get more on a national/international level. I'm doing really large-scale pieces and it's overwhelming but I'm really happy with how things have been turning out. The show also tells a story of a secret society group in New Orleans up to the 1800's and it kind of ties-in a lot of actual history in New Orleans, some of it's political, some of it's rather occult, and there's just a lot of crazy things were going on here around the time of the Civil War so... Anyways, it's fun, it's kind-of two parts history, one part fairy tale and a good dose of Edward Gorey. There's some story telling going on in the first show, so I'm really excited.

It sounds very multimedia, in a sense. Do you think there will be the idea .after you do the tour for the photography. maybe doing a DVD or Blu-Ray release where you're kind-of incorporating all those elements into it, like a film essentially?

I love that, I haven't thought of it that way but it definitely could be turned into a short movie or something, if somebody wanted to (laughs)... that's definitely not a realm I ever want to tackle but definitely tells a good story and I have written out little 1-page stories that go with each photo so I am going to have a limited edition of hand-made books at the show also. So yeah, I'll keep that updated on my website.

That's very cool. Thanks.

You're saying that you're going back to the studio in a little bit? Yeah.

Now when you guys record, what is your preferred method of recording, like the medium? Do you prefer analog, do you prefer digital, do you mix them both or...

It kind-of depends on where we are and who we're working with. I'm not really that picky. If the sounds are good I don't really... I mean, analog's nice, but you don't always have access to that. We have our own pro-tools setup so we could actually turn... I've got a pretty large house in New Orleans and downstairs there's a parlor... or we could do a little bit of "Exile on Main Street" style recording setup here, which is nice, it's super leisurely and laid-back and everyone can come to town and have somewhere to stay, we've got extra bedrooms, and all of that... it's kind-of nice. I think we'll probably do that, we've never done that before. The last record, we went out a couple of times to Joshua Tree and recorded at two different studios there, mostly a Rancho De La Luna which is just such a blast. That's an option also, I think we're gonna try to do it in New Orleans this time. It's fun because we all have a lot of friends who are producers and stuff so there's a few options. We recorded once here in New Orleans with J, our guitarist from White Zombie for a little boutique labels here in New Orleans called Last Hurrah Records and it was just a 3-song vinyl that they only pressed 500 of, and at that point J had a studio in the middle of a graveyard... and I'm not kidding. There's

this strange little street, it's almost like a fake set from out of movie of like an Italian little row of houses. One or two of the houses actually have really walls and electricity and function, and he had the top floor of this house in the middle of a graveyard (Laughs).

That's awesome! So yeah, that was our last recording.

So speaking of graveyards and things you find under it. I remember you came out with the Coffin Bass in maybe '96 / '97 when you came out with your first version.

Yeah I think '95 / '96 cause I was using on tour during the last... during Astro Creep.

Yeah.

So, I had it maybe, not for the entire two years of touring but close to the entire time and I had my coffin bass.

So now that you have it available now again through Schecter and available to people to purchase, what is the differences between the original and then the version that is available now?

Hardly anything. There's just a slight... the very first one they built me they had some very really innate hardware that they put on there and that not on the new one. I'm trying to remember... I have one of the new ones but it's up in New York. It's very slight, the pickups, everything is just like mine and it works great. I've gotten compliments from the widest range of bass players.

So is there ideas or any plans to introduce a 5-String or 6-String version or it specifically for a 4-string for that bass?

No, no, just sticking with the 4-string (laughs). I've got a 5 and 6-String bass and I just find that I never need that extra string or two, I don't really ever use it, and also it makes the neck fatter for me which it's harder for me with smaller hand so. that's part of the beauty of the coffin bass so that people with smaller hands, like girls and some guys like a thinner neck too.

It has a thin radius?

Yeah it's a very thin neck, so it's really easy to get around and it's a fairly light-weight bass too. I mean it's got a heavy sound.

Did you weigh it?

(Laughs) Y'know, it doesn't weigh too much (laughs). You know, I'm pretty sure that they have the specs in the Schecter catalog, I don't know how much it weighs but I know it weighs a lot less than the other basses that I use to play (Laughs).

So as far as using other basses... Touring. What does touring smell like and how has it evolved from scraping by to becoming successful?

I'm sorry, so the question is "What was touring like"?

What does touring smell like? Like, what is the touring scent?

(laughing) Oh god. Well, in the beginning it smells like a stinky van where no ones washed their clothes for 5 weeks (laughs). I'm trying to think later, it kind of smells like bad air conditioning when you're on a tour bus, and backstage and the arenas is that kind-of sterile, kind-of nothing smell. Ok, so I told you the smell, so what was the second part of the question?

How has it evolved from scraping by to becoming successful? Like upgrading...

I guess we were lucky, I mean there's bands that jump from just scraping by to all of a sudden being superstars overnight and that certainly did not happen to us, although it may have appeared that way to certain people. No, we toured to the smallest of clubs to like 0-5 people and then we started packing those clubs then went up to bigger clubs and we moved up to theaters. It was so gradual it really wasn't obvious to us that we were getting as big as we were getting until we were starting to get a lot of airplay on MTV. Back when MTV mattered and when there was Headbanger's Ball and Bevis and Butthead and we started getting a lot of airplay on that and we were touring with Anthrax and we were just the openers but then at some point on that tour, we were getting a really strong response, like almost as strong as the headliners. That was kind of... we just realized... we can't believe that Anthrax fans like us this much and we kind-of reached that level and then at that point we could sell out 10,000 seaters ourselves and that was just incredible...

Yeah, I mean, I can only imagine.

I mean, we seriously would just fill a club with, we always toured with the money that we scraped together to tour. Rob was so into KISS as a kid that he wanted lights on everything and smoke machines. So we had sirens on top of our crappy amps that we bought on Canal Street in New York for like \$30 we had cheap siren lights and a \$50 smoke machine and we would just fill the club up with smoke cause we didn't want to look at the empty room (laughs). So yeah, that's how it started, but it was really not overnight. Like I said, we circled around the United States many, many times and we had a big long crappy van tour in Europe and did a tour for Danzig, opening for them, which was of course great as far as comfort level and size of the crowd but the crowds weren't really into us. So (Laughs) y'know, we definitely payed our dues.

Yeah, definitely. So, you're talking about getting airplay on MTV, people finding you through MTV and then coming out to the shows. How do you discover new music?

How do I discover new music today or during that time?

Today, with the age of the internet. Do you think the internet kind-of floods everyone out there all at the same time. Is it hard to find new music that really jumps out at you?

Yeah, (Laughs) Yes it's too much. I really can't handle it. It's too much information, I can't sort through it all. I really depend on friends. J's great, like I said, our guitarist from White Zombie he lives here in New Orleans and he's constantly turning me on to cool stuff. I mean, we live in a music town, so I go and see live bands like 2 or 3 times a week, there's great clubs here. One Eye Jacks, Circle Bar, just a ton of great places. I see bands passing though, but it's like you said... I mean, for me (laughs) maybe because I'm not 20, I can't... I can't sort through all the chaos on the internet, it's just too much. Back when we played, there was

SEAN YSEULT CO NT.



a good amount of bands. You go from town to town and you'd stay on the floor of whatever bands were compatible with you because there was only 2 or 3 bands like you in that town and now it's like everyone and their grandmother has a band. I don't know how you can tour or figure those things out or maybe they don't tour 'cause they put a video up on YouTube, I don't know (laughs).

What are your favorite albums, your Top 5 favorite albums of all time and on what medium do you prefer them on... Vinyl, Cassette, CD or MP3? Wow. Well, ok... first of all I already told you that I'm not too picky, like I'm not an audiophile, like crazy person picky about sound, I grew up with cassettes (laughs) My sister got the stereo and I only had a cassette player. I'm kinda fine with a CD/Cassette, I don't care. As long as I can hear the rest, I can hear the singer, I'm happy. That said... whew, Top 5 records. This is something that I'd like to sit down and ponder over for a minute, but right off the top I'd have to say Black Sabbath record for one and maybe that's "Volume 4", Let's see, hmm... Rolling Stones "Some Girls", I don't know why, I just always have to go back to that, it just takes me back to a time and a place, being a kid. Hmm... that's two (laughs) let me think, let me think, let me think.

Take your time.

Ah, God, y'know., I don't sit around listening to it all the way, though I did for many, many, many years, "Master of Puppets" is just such a fucking amazing record.

Yeah.

Metallica. Right now, I don't know if I'd say that it's one of my Top 5 records but it's just in my head. It's something that I really listened to a lot at the time and I... just really blows me away. I love Cheap Trick, Cheap Trick in Color and Black and White. I've listened to that constantly throughout my life, a million times... Oh God, I can't believe I left out Bowie, is that already up to 5?

Bowie would be 5.

I didn't say which record, but "Diamond Dog" Bowie. I've worn out very many versions of that... cassettes, CD's. I have to buy a new one every 5 or 10 years. Yeah, ok that's 5... I don't know, I mean, I might replace Metallica with... I know there's other bands... I mean, I really like Metallica and I think that's a brilliant record but there's probably somebody I listen to more that I'm not think of right off the top of my head. So I'll leave it at that for now.

That totally works. Ok, good.

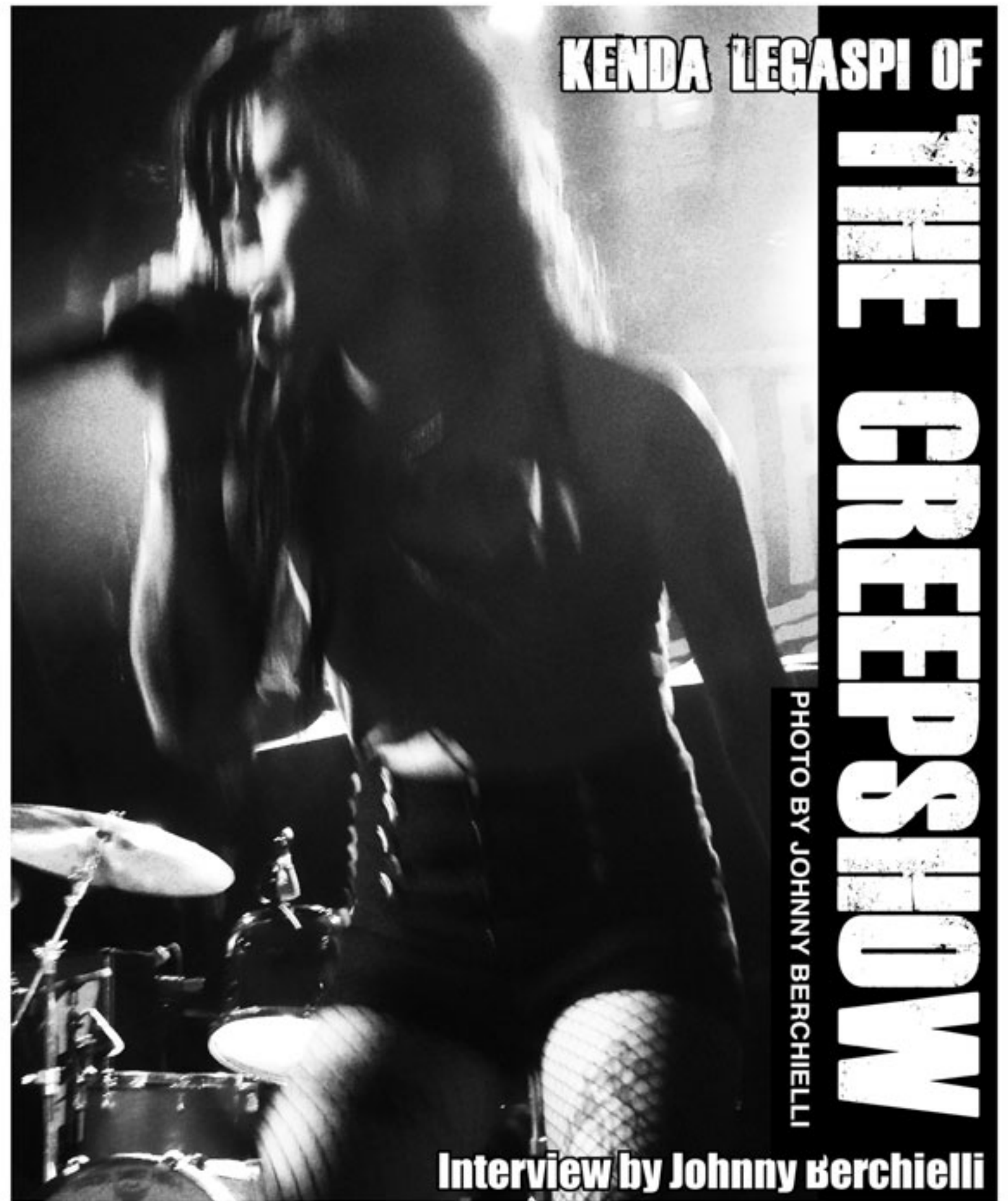
Ok, last question. Do you have any business advise for the independent, unsigned bands that want to take their hobby and build it into a career?

Oh lord. I mean, I wish I could give some advice but (laughs) everything's changed so... I mean, our band broke up in '96 and no one was even carrying around a laptop or a cellphone back then (laughs) everything has changed so much. I feel silly giving anyone advice these days. I mean it seems like the internet is the way to go and promote yourself there, it certainly saves you a lot of grief, trying to drive a van around all over the country (laughs) thousands of miles, breaking your back, but I don't know. No, I really don't have any advice, do it if you love it... but if you don't love it, don't bother because it's not going to pay off (laughing).

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Kenda, how did you and The Creepshow find each other when they needed a new singer? Did you know each other before you joined the band? I had seen them a few times when I was younger. I was actually a fan of the Creepshow. A friend of ours had messaged Sean with a YouTube video I had posted and Sean had sent a friend request. I was extremely excited when Sean had messaged me and asked if I wanted to try out for the band.

You have a very energetic live show. When I saw you play with The Rev. Horton Heat last year in NYC, you hurt your foot jumping around with the crowd during your set. What happened? Were you hurt badly, and have any of you ever hurt yourself on-stage before? I think that might have been my knee. I have a bad knee as it is. And when you get into the energy and awesome vibes the crowd sends it's easy to just lose yourself. Injuries happen but it's always well worth it. I've hurt myself a bunch of times. From bruised ribs, hurt ankle to a busted lip. But that's the way the cookie crumbles when you're having fun at a punk/rock show. It wouldn't be as fun if I just played it safe on stage all the time. We always wanna get in there with the crowd before and after shows because we're all there to have fun!

What are your favorite cities to play and why? It's hard to say. Every city and country is unique and bring different things to the table that make them memorable and fun.



The members of the band can often be seen in the crowd or at the band's merch stand at the shows you play. How important is it to be able to connect with the fans at such a personal level, and are the kids surprised to see you up close? It's VERY important to us. It's important to us because we want to thank every single person who supports us in person. We are unbelievably grateful for every shirt, cd, or ticket bought. We wouldn't be where we are without them. They've become our supportive friends and we want them to know that in person.

A couple of my favorite Creepshow songs, "Hellbound" and "Born To Lose" are about being a band on the road. Do you write most of your songs on the road, in the studio or at home? We write any chance we can. Sometimes we'll toss ideas around while sitting in the van or sometimes you'll catch Sean humming vocal melodies into his phone while we're driving.

What can we expect from the Creepshow in 2015 and beyond...? Touring and a lot of writing. We want to get a new album out as soon as we can.

Thanks for the interview and being a part of the zine! Is there anything else you would like to add? Thanks for being awesome! And hopefully we'll all be able to hang out and party together. You are all very much appreciated by every one in this band. We couldn't do it without you!



DEADLINE

by JOE FLOOD

BASED ON AN INTERVIEW WITH HOLLY BERCHIELLI.



TWENTY PANELS AND NOT EVEN ONE ROBOT EXPLOSION WHAT A HACK!

ABOUT THE ARTIST: JOE LIVES IN THE HUDSON VALLEY WITH HIS FAMILY. HIS WORK INCLUDES THE GRAPHIC NOVELS "ORCS; FORGED FOR WAR" AND "THE CUTE GIRL NETWORK."

OUTSIDER INTERVIEW-

by Holly Berchielli



MIKE SCORE OF ALL OUT WAR

Holly: So, bring us up-to-date. Tell us who's in the band currently and how things are going with you guys.

Mike: All Out War is Andy Pietorlungo/Guitar, Taras Apuzzo/Guitar, Jesse Sutherland/Drums, Erik Carrillo/Bass, and Mike Score/Vocals. Everything is going really well. We are always busy.

All Out War has been playing out a lot. Has this been a full-fledged tour and where has it taken you? We haven't done a full-fledged tour, but we've been playing a lot. We did five dates in Europe and went as far west as Chicago here in the states. We are headed out to California at the end of January for two shows, then a short east coast run in February. We've been lucky enough to play a lot of great shows since we've been playing again. We've done This Is Hardcore, The Black n Blue Bowl, A389 Bash in Baltimore and Heart Fest in Canada. This coming year, we have some festivals lined up both here and overseas. Japan is also in the works.

You have a new album, "Dying Gods" coming out soon, which is creating a lot of buzz. What was the writing and recording process like? When is the release date? We had a great time writing Dying Gods. It's along the lines of what we've always done. It is probably the closest thing to For Those Who Were Crucified that we've done. We recorded it in New Windsor at Alan Douches' place, West West Side. We were honored to have Steve Evetts come out from L.A. to produce it. He did For Those Who



photos by Danielle Dombrowski

Were Crucified, so we sort of came full-circle in that regard. I don't know when the release date is. It should be out no later than May.

The artwork for "Dying Gods" is quite different from other AOW albums. Who is the artist and where did the concept originate from stylistically? Alexandre Goulet is the artist and he did a great job. He was awesome to work with and very patient with our constant changing ideas. He's a great guy. The art is different from what we did in the past because we all felt we needed a change. We've been into the imagery of bands like Discharge, Nausea, Napalm Death, etc., so we were trying to capture something like that. Sort of political and sort of metal.

Except for a Facebook page, the band doesn't have any Internet presence. Online searches result in Wikipedia, MySpace, and Victory Records. Why is this? Does Victory Records have something to do with this? I don't know. We have never been a popular or trendy band. All Out War really hasn't been an active touring band since 2003, so we are really under the radar at this point.

So, All Out War is originally from Newburgh, NY. Outsider is also based in Newburgh. Is most of the band still local? How do you feel about our scene after all these years? Are you still participating, going to shows and would you like AOW to play in Newburgh again? When we first started, everyone lived in Newburgh except me. Now, we are spaced out all over Poughkeepsie, Goshen, New Paltz, and Queens. The other guys go to more shows than me. Family obligations keep me pretty busy. We would love to play in Newburgh again. Some of our best early shows were in Newburgh. We played there with bands like Sick of it All, Biohazard, Type O Negative, Wrecking Crew...just to name a few. It was a great time.

It's safe to say you've been involved in hard-core now for about 25 years, correct? With that said, here's a two-part question: Over 25 years at this point, unbelievable.

What inspired you to start/sing in a hardcore band in the first place and what inspires you to keep it going? I just love the energy of the music. The first band I was in was a short-lived band that I tried to play bass in. Then I was in a band called Step Back with a bunch of my crazy old friends that was sort of like Raw Deal/Outburst type stuff. All Out War grew out of an old Newburgh band called A.W. O. L. . The love of the music and hanging out with the guys in the band inspires me to keep going. I'm having a great time.

What are the biggest changes you see in the hardcore community, best and worst? Speaking specifically on local history, I think we all fall victim to revisionist history. Early on, it wasn't a utopia around here and there were always plenty of idiots who were not into it for the right reasons, or the long haul for that matter, but there were a lot of positives back in the 80's and early 90's around here. It was a different time. It was easy for a 16-year-old kid to rent out a VFW or have a show in a warehouse. It was a great time in the Hudson Valley, especially Middletown. We didn't know it then, but Middletown was awesome. Out-of-town bands like Sheer Terror, Underdog, Token Entry, Raw Deal, Kreator, Sepultura, and many others were playing here, but there were also cool local bands like Affirmative Action, Prime Evil, A.W.O.L., Violent Plague and others. It was a real underground-type scene. You really felt part of something. The mid-to-later 90's came and things started to change a bit, a little less underground and a lot of the old guard moved on. Shows moved from VFWs, Warehouses, and the Skatepark in Newburgh to the Chance. There were still plenty of shows, but it all lost something along the way. Today, I think we are seeing a bit of a return to form, being that shows are moving to smaller venues locally and that's cool. The worst thing, without a doubt, has been the internet. It's great for spreading information on bands and shows, but it has also made people a bit lazy because they sit at home and watch shows on YouTube and not have to go out and find bands on their own. The internet also allows people to spread gossip at will and not have to back up anything they say face-to-face.

Thanks for your time and for being a part of the zine, Mike. Is there anything else you'd like to add? Thanks so much for the interview. You do a great job with the zine.

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13 YEARS OF BEER AND BANDS, **SNAPPER** **MAGEE'S** KINGSTON STANDS THE TEST OF TIME **BY KELLY MCGOWAN**



Snapper Magee's

Pubs are Located in Kingston NY and Torrington CT. The Kingston Location has just celebrated its Thirteenth anniversary and the Torrington Location will soon be open for seven. To its many regulars it is much more than just another dive bar or watering hole, it has become a way of life, a hub of the respective neighborhoods it serves. In full disclosure, Snapper Magee's has been a long time advertiser in Outsider magazine, but it was after a recent visit and a few questions had been answered that I became particularly interested, even enamored by this simple little punk and roll gin mill.



What's With The Shoes?

Several years ago there were a pair of Converse that had been left at the bar, after about 10 – 12 weeks the owner Travis Myers nailed them to the ceiling. Soon, another pair found their way onto the ceiling and no one knows who put them up. After some time had passed there were several pairs of shoes on the ceiling. One regular who was moving away wanted to put a pair up so he would always have a piece of himself in the bar. A couple of bands have left pairs for the same reason... I don't know? It just became a thing" Myers said.



Punk Rock & Roll!

The Owners and long-time manager, Becky will tell you right away that Snapper Magee's is not a venue, just a little pub that does a show a couple times a month. And that's pretty accurate. In fact, perfectly accurate. But, what sets Snapper Magee's apart is the quality of bands that perform. A quick who's who of punk and roll bands would include Teenage Bottlerocket, Svetlanas, Say Hello To The Angels, Electric Frankenstein, The Jukebox Romantics, Cobra Skulls, Lost In Society, Tim Barry, American Pinup, Two Fisted Law, Total Chaos, The Murder Junkies, Nothington, Hudson Falcons, The Sharp Lads, the list literally goes on and on. But some things you will never find in this joint are a Karaoke Machine or

a Cover band. In fact, bands who play are forbidden to even play cover songs. "All songs must be 100% original or they'll pull the plug on you" says Kyle of the band Two Fisted Law. When asked why so many national acts want to play such a small venue Kyle replied "Because Snapper Magee's is the most honest and fair venue you will ever find, and they always treat you right"

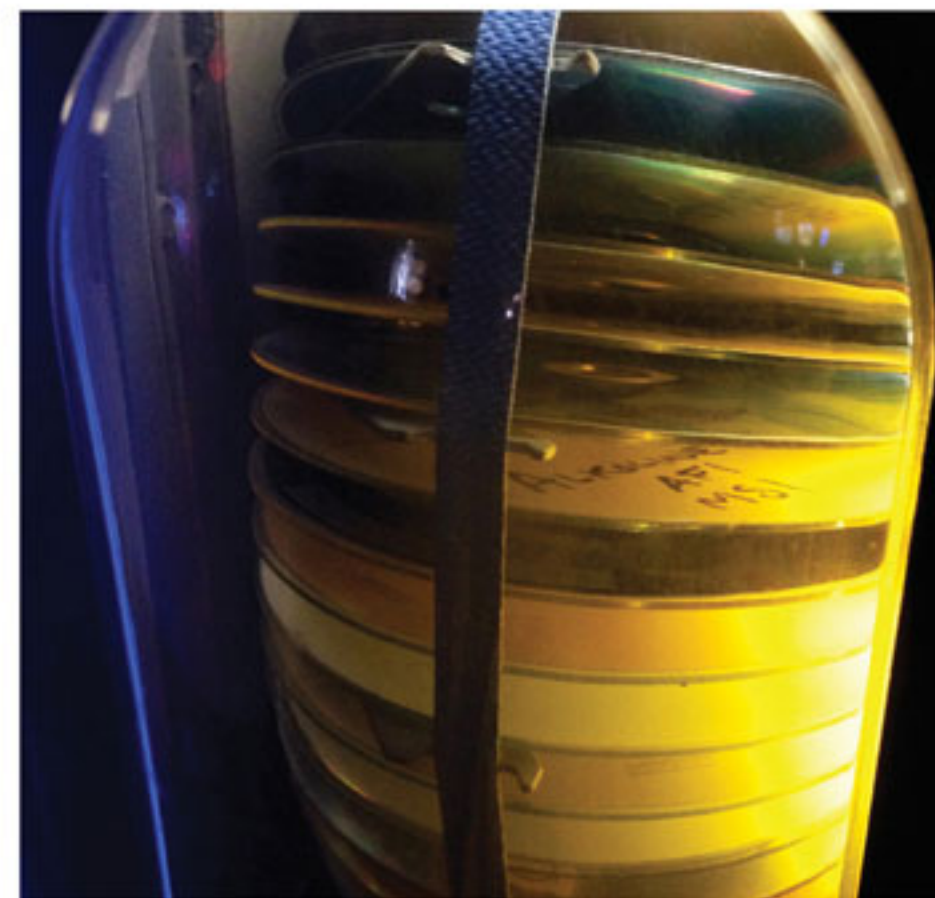
Be Good Or Be Gone

When I asked about the success of Snapper Magee's Pubs Myers put it very simply "We don't try to be what we are not, in fact we don't try to be anything at all other than an inexpensive place to get a beer...and we only have one rule here & it hangs behind the bar" And that rule which does hang behind the bar reads "BE GOOD OR BE GONE" Myers continued; "Everyone is welcome as long as they behave" and from what I have seen that is also true. The bar is filled daily with old retirees, young tattooed and pierced rockers, construction workers, cops, drag queens and red necks, who all seem to be perfectly comfortable with one another. Manager Becky said "Everyone here gets along great, and when someone gets out of line we ask them to leave, and then we never ever serve them again...it's a very simple way to keep things nice, and the regulars respect it...Be Good or be Gone!"



The Jukebox

Snapper Magee's of course may not be for everyone, and their Jukebox may not be either, but from where I am standing it just may be the best Jukebox on the planet...first of all it is a CD Jukebox not a Digital one, you get 15 plays for five dollars and it is packed with great rock & roll, punk rock, rockabilly and ska, as well as some obligatory oldies and classic rock. I have seen some awesome Jukeboxes in my travels but, I do believe this is the best I've come across yet.



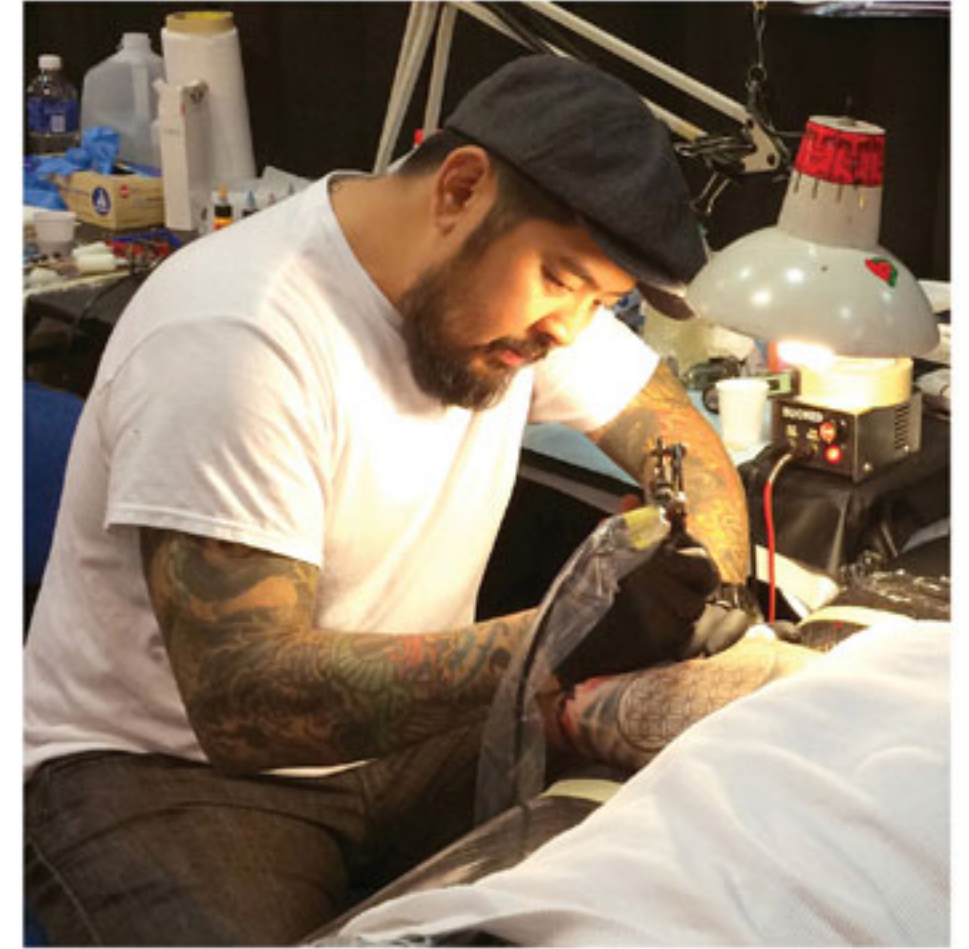
Staff

Myers said it best himself so I will quote him again here "You don't have to know me, and if you know me you don't have to like me, but you will like our staff, they are all honest decent people who do a good job for us, and I'm proud to employ a crew like this". From what I have seen, Myers is right on target. I have on occasion frequented Snapper Magee's for maybe four or five years and will attest that they have the friendliest staff around. They are unpretentious polite and quick with a smile and a beer, and what more could you ask from a bartender?

2014 WESTCHESTER COUNTY TATTOO CONVENTION



INTERVIEW WITH CONVENTION FOUNDER CHRIS WILCOCK BY HOLLY BERCHIELLI



Clockwise (from top right): Outside of the Westchester County Tattoo Convention, Ariel Salgado of Millennium Tattoo, Betty Rose of Tattoos by Betty Rose, Suicide Girls Burlesque and Overview of Convention Floor.
Photos by Holly Berchielli and Joe Gagliardi.

The Westchester County Tattoo Convention is a full-scale, three day, totally interactive event. How many artists and performers were involved this year and what does it take to prep for this huge event?

This year's event had somewhere between 400 and 500 Artists/Vendors/Performers spread across all of the booths. The prep involved is spread over the course of about 6 or 7 months before the show. We have a small but hard working team that all concentrate on their own areas of prep and then we all pitch in on the overall planning and scheduling. Approximately 1 billion e-mails and text messages are exchanged, or it at least feels like it. Each year comes with its own set of challenges and issues that arise. You would be surprised how much stuff can come up on the fly and I think one of our main strengths is how we are able to respond and deal with each issue as it arises. With each passing year, things become a bit more streamlined and I think we are one more show away from having things as optimized as we can be, aside from external issues we have no control over.

The WCTC has enough of everything to keep you entertained all day. There are artists, performers, vendors and yet it all feels entirely inclusive. It's the type of atmosphere where anyone - tattooed or not - can feel comfortable and discover new things. How does this all come together in such a cohesive way?

We definitely try to keep people entertained throughout the day, so thank you for noticing. We do our best to find the right combination of artists, vendors, suppliers, and performers where there is not too much of any one thing or overlap of particular styles, etc. and then we stagger the performances over the course of the weekend so there is something unique each day for people to see. We also want everyone to feel welcome and comfortable at the event because they are welcome whether they have zero tattoos or one hundred. The stigma of tattoo shops and people within the scene being all rough and rowdy types has greatly dissipated over the past decade and it all has become extremely mainstream. We had toddlers all the way up to 90-year-olds at this past convention and its cool to see entire families embracing it these days and even getting tattooed as a bonding experience. We will be expanding our performances and events even more in our upcoming show, so keep an eye out.

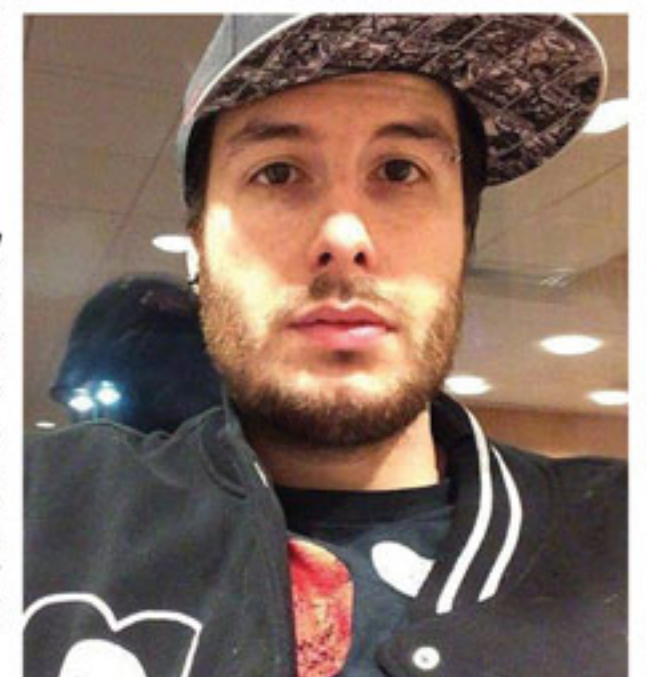
Putting this whole thing together is going to come with a lot of good times, as well as the bad. Give us your best and worst about hosting this giant party.

I would say the worst thing is probably when scheduling conflicts come up whether it be with the dates for the event itself, certain artists, or especially when booking musical acts. I spent months working on some big name acts and due to the show having to move back a few weeks because the venue needed to switch up the dates, we just missed landing them by a few days, one way or the other. That can get deflating sometimes when you spend so much time and get excited but, unfortunately, it is part of the process. On the flip side, the best part is sometime on Saturday afternoon, when you take 30 seconds to stop running around like a maniac and look at everyone from above in the rafters and see it all together and working smoothly, as well as all the people having a great time. It makes the months of hectic, hard work all worthwhile. It is also very gratifying to hear everyone who had a great time at the event in the weeks afterward.

What can we expect for the next Con? How can people keep up-to-date and in touch with the event?

You can expect all the things you already love about the event but bigger, better, and more refined. We hope to have even more entertainment programming throughout the days, more big names and more good times in general. People should definitely like our page on Facebook at www.Facebook.com/WestchesterTattooCon and follow us on Instagram @WestchesterTattooCon and the official convention page www.WestchesterTattooCon.com

Chris Wilcock is co-owner of Addicted To Ink Tattoos, The Westchester Tattoo Convention, and Undiscovered Realm, which is a card, gaming, toy, collectible, etc. shop. The tattoo shop is located at 38 Westchester Avenue White Plains, NY 10601. Undiscovered Realm is located at 44 N. Central Avenue Hartsdale, NY 10530 www.UndiscoveredRealm.com. You can follow his adventures on Instagram @xxclandestinexx



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TALES FROM THE TURNBUCKLE by Johnny Berchielli



DEMOLITION

1. Demolition are 3 time WWF (WWE) Tag Team Champions. They defeated Strike Force, The Brain Busters, and The Colossal Connection to become Tag Team Champions.

2. Demolition added a 3rd member, Crush, during their last reign as champions. They utilized the "Freebird Rule", which meant that any 2 of the 3 members of the team could defend the belts in a match.

3. Demolition was managed by Mr. Fuji at various times.

4. Mr. Fuji turned against Demolition at Survivor Series '88 and joined rival tag team The Powers of Pain. Demolition later defeated The Powers of Pain and Mr. Fuji at Wrestlemania V.

5. Barry Darsow was not the first wrestler to portray Smash. Randy Colley was originally Smash, but was deemed to be recognizable because of his previous role in the Moondogs tag team.

6. The Demolition theme song was performed by Rick Derringer, who was famous for "Real American," Hulk Hogan's theme song.

7. Their finishing move was called Demolition Decapitation. Smash held the opponent in a back breaker, while Ax came off the second rope with an elbow drop.

8. WWF announcer Gorilla Monsoon claimed on many occasions that he could "find something illegal" about Demolition's black studded wrestling gear.

9. They still hold records for longest Tag Team Championship reign and most combined days as Tag Team Champions.

10. Although retired from active competition for many years, Ax and Smash occasionally reunite for matches on the independent wrestling circuit.



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OUTSIDER INTERVIEW:

by John Bryan



NICK LEE OF MOON TOOTH

Moon Tooth is a high-intensity rock band founded by Nick Lee (Guitars, Vocals) and Ray Marte (Drums) featuring Vincent Romanelli (Bass) and John Carbone (Vocals). With their performances and blistering natural talent garnering them well-earned respect and seemingly blowing up all over the place, they are currently balancing an East Coast tour down to SXSW and recording the follow-up to 2013's "Freaks EP". Nick was kind enough to answer a few questions on a van ride back from Philly.

So, let's start with the basics here, get a little background. So, how long has Moon Tooth been together? How did you all come together, and what were you up to musically before starting the band? Ray and I have been playing music together since we were thirteen. We instantly bonded over being the only two metal heads in our first period spanish class and never really looked back. We started a band with some friends that eventually became known as Exemption, along with our friend Tom Moran on vocals and bass. We self-released three records and did some touring from roughly 2005 to 2012. When Tom decided to pursue other styles of music, Ray and I immediately went to work on Moon Tooth. At the time, John Carbone was drumming for another band I play in (Rice Cultivation Society). I knew he had a great voice and he felt very strongly about working with me and Ray on our new project. Vin Romanelli was our old friend who had played bass for Give Up The Goods & briefly for Painted in Exile. His first real rock show was coincidentally seeing Exemption open for the Misfits at the Crazy Donkey on Long Island, before he had met us. He was our first choice when it came time to look for a bassist. We all got together constantly for the rest of that year, getting our first batch of songs together. We played our first show together as Moon Tooth in December of 2012 and have been hustling ever since.

What I love most about Moon Tooth is how much work, thought, and passion clearly goes into your songs, but you perform them in a way that they always come across so effortless and enjoyable. Can you talk a bit about the songwriting process? Nowadays, the writing process is much more spread out between the members than ever before. Most of the songs on our first EP, I wrote and finished with Ray before we even had a name for the band. Many people don't know this, but Ray is a KILLER guitar player (and bassist, singer, engineer..) as well, so most of our songs start with a riff that falls out of one of our brains and then grows from there. Sometimes I write a whole song and bring it to the band, sometimes he writes a whole song, or sometimes he'll start one and I'll finish it, or vice versa. Our new album is a huge deal for us because it will finally give people the opportunity to hear John Carbone's wild energy come through his own melodies and lyrics, as opposed to the EP where he was singing ideas that were already written. I'm still singing a bit and have some lyrics on this one, but we really wanted John to take the ball and run with it this time and he really did. He approaches lyrics like a storyteller would, and feeds off the vibes of the music to write his story.

How is recording of the new stuff going? Excellent. We are recording at Westfall Recording Co. (Farmingdale, NY), which is Ray's studio he co-owns with our friend Anthony Lopardo. A lot of blood, sweat, and tears has gone into this one and we are starting to see now, as we approach the end of recording vocals, that it definitely paid off. We recorded the drums with no click; I just plugged in and played along with Ray while he tracked. The goal was to let the album sound "alive" and as far from the rigid, mechanical sound that is prevalent in heavy music recordings these days. We went pretty crazy with guitar tones, usually running at least three amps at a time to cultivate a rhythm tone and constant pedal rearranging. It was fun, if not a little grueling, especially for Ray who has to pull triple-duty as drummer, engineer, and songwriter simultaneously at every given moment. He's great at it, though. Vocals have been fun because the sessions are very open. Usually, John knows exactly what he wants, but when any of us hit a wall, we're all in there throwing ideas out and it's very rewarding and enjoyable.

How do you think your new material compares to your original EP songs? What are some of your influences - both during the course of this current recording, and what are a few of your all-time favorite albums? Ray and I really wanted to hit the ground running with this band and wasted no time making up the time we lost when our old band called it quits. You can hear that on the "Freaks" EP. Everything's so urgent and aggressive and it never lets up. The four of us learned how to be a band and play together on those songs. With this new album, we all got a chance to take a deep breath and focus more on dynamics, mood, space, and building tension in a song. As I mentioned, John now has a whole level of expression he didn't get a chance to have on the EP. The album is really just a way more accurate representation of the band. There is still plenty of skull crushing going on, but there's more beauty, more melancholy, more fun, more patience, more guts, more everything on this one. We really can't wait for people

to hear it. As far as influences, you would get different answers from everyone in the band. Ray and I cut our teeth growing up learning Pantera, Slayer, Metallica, Sabbath, AC/DC, Zeppelin, & Mastodon covers. John and I both grew up loving Tool. I know John and Vin bond over growing up listening to Coheed. The last few years, I've personally listened to a lot of Melvins, Tom Waits, Torche, KEN Mode, Fugazi. Recently we've been cranking the new Dead Empires album in the van nonstop!

Any fun new tech toys you guys have gotten recently? After the third time I snapped the headstock off of my Les Paul, I bought a Reverend Sensei FM guitar with Railhammer pickups in it and it's all over the new album. It sounds great and can take a beating. Ray picked up an Electroharmonix Super Ego, which is a super wavy pedal that was used a bit on the album. I just picked up an EHX Pitch Fork, which is a cool pitch shifter. Ray recently acquired a Danelectro Baritone, which we used on a lot of overdubs for some extra beef. I've been running a 1974 Hiwatt Custom 100 DR103 since last year that I'm in love with. I also have two Fuzzrocious Pedals overdrives (Demon & custom clean boost) and they are a huge part of my tone right now, in addition to a Wampler Compressor.

What's coming up for Moon Tooth in 2015? We just announced our first ever SXSW show! March 19th at The Dirty Dog Bar in Austin and a two week tour down there and back from March 14th - March 29th. We are playing Saint Vitus Bar opening for Enabler March 8th, and we are opening for Weedeather & King Parrot at Saint Vitus Bar on April 13th. We are hoping to have our album fully finished by Spring and we will see if anyone out there is interested in helping us release it.

When on tour, who is the worst offender when it comes to noxious smells in the van? Bear in mind, I have some personal experience with this, so I'll know if you're lying. If you're in the van and John says "Sorry..." for no apparent reason, you better roll that window down and close your eyes for a few minutes.

Do you have any other side projects? I have been in my buddy Derek's excellent prog-indie-psych-folk project, Rice Cultivation Society, since 2010. John played in that band with me up until last year. I also have been in classic underground metal legends Riot (now Riot V) since last year. Check out the albums "Fire Down Under" and "Thundersteel", if you don't already know. The other guys don't have side projects at the moment, but John has some excellent solo stuff and Ray is about to fill in on drums for Long Island Hardcore home boys Johnny Booth next week at Knitting Factory. He also ends up playing drums, guitar, bass, and whatever else on a lot of bands who come through Westfall Recording Co.'s records.

What's the next step in the career of the Tooth? Well, we have the tour and some cool shows coming up but the big thing on the list right now is finishing the record. Once that's done, we want to shop it around and see if anyone will help us put it out, and by one mean or another get that motherfucker on some sexy 12" vinyl and then pound the pavement on tour, playing any shack that will take us in for the next year or two and growing together as musicians and as friends until we're ready to conceive the next Moon baby and start the process all over again!



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ZINE SCENE **MEET YOUR LOCAL SCENE**

THE PUNK-CAST FOR POD PEOPLE officially launched this past January with an inaugural episode featuring artist and long time friend Charles Fetherolf. Carla and Danny are life-long residents of the Hudson Valley and met each other in the local punk scene of the late-1980's. They are also the hosts of this Hudson Valley-based podcast focusing on DIY musicians, artists, writers, film makers, activists, and anyone else following their own unique vision in life. Episodes can be found on iTunes or through RSS feed if you have another type of podcast app. We are always on the lookout for people to bring on the show. Our focus is the Hudson Valley (from Albany to NYC and all points in between). If you would like to be on an episode to promote your band or project or to just hang out and talk about whatever comes to mind, you can get in touch with us at the contacts listed below or just walk up and talk to us at a local show. Episodes are recorded in the kitchen of our home and released as often as we record an episode.

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With a mixer of East Coast Hardcore and American Thrash Metal, the band **TRUTH IN NEEDLES** has become one of the bands to look out for in 2015. Founded in 2005 by former member of DevoteeNYHC, brothers Will (drummer) and Wellington (vocalist), along with guitarist Keith Hart at UltraSound in Manhattan, NY. Bassist Jonathan Henry joined the trio after many hit and misses with unsuitable players that had a difficult time filling out the heavy and groove oriented sound of the band.

Highlights of Truth In Needles career have been many. From working with super producer Joey Z. (Stereo Mud, Life of Agony), appearing on "Live at JSM studios" on Woozyfly, just to name a few. Along with the commercial hit record tracks such as "Boots of a Working Man", "Against the Grain", "Had to Murder" and "All Bets Are Off", Truth In Needles has accomplished reaching audiences all over the world. Through every form of media, from television to radio.

Constantly writing new tracks and working on their third studio album release (to be released later this year). this band is coming out swinging strong with their new tracks "By Your Rules", " Drive-by" and "Crime Scene" ready to be recorded with 9 plus more tracks in the works. The band, when not touring, stays busy recording behind-the-scenes Vlogs and music 'videos, helping run a music label and scouting new, up-and-coming bands for their label Pride Over Pain Records.

Truth In Needles is currently seeking their next music producer for their next monster hit album. They're in talks with major licensing for film and television shows, all while planning their 2015/16 Puerto Rico and European Tours. Visit TruthInNeedles.com, Facebook.com/truthinneedles for more information and tour dates. Purchase their albums "Hardcore Liberation Front" and "Turning Gray Black" on Apple iTunes, google play, and physical CD album on Amazon.com. Check out their videos on Vimeo and Youtube.



BRICK BY BRICK from NY have recruited longtime front man and singer Ray Mazzola from Full Blown Chaos to handle the reigns on vocals. Brick By Brick began recording in December to start the recording process for their next album titled, "The Burden Of Life". Brick By Brick just completed some dates with Madball in Canada and Western, NY where Ray filled in on vocals to replace the fired, former front man from BxB. It was apparent that Ray fit in too well and it was decided that the only choice was to have Ray permanently. Everyone is excited and it has recharged BxB's batteries to continue on for another decade. You can check out Brick By Brick on Facebook or Instagram @brickbybrickhc.



EXIT 17 is a punk band that mainly writes about the downward spiral in life. Most songs being about mental health and addiction, with a few humorous takes on the unfortunate state of the world around them. Based out of New Paltz, NY(yes, we know what exit we're from). The band started in 2011, yet didn't start anything until 2013. Originally, as an early-morning drinking game with the name Halftime Heroin and the Exit 17 Blues, the group's intent was to write tunes that would make us laugh, cry and hurl all at once. We set out to sucker you in with a good joke that will trick you into thinking about the world outside of TMZ, Burger Kings and the general sad state of affairs that afflict their own personal lives and the world they love and hate to live in. <http://www.facebook.com/exit17ny/timeline> • <http://exit17.bandcamp.com/>



We are **LADY DAZE**. We aspire to inspire. We have listened to music for years, and about a year ago decided to make it. The vision of Lady Flow blossomed into what some would say rebel, some say radical, but her passion and dangerously raw vision of empowering a new generation of idealistic punks won't quit. Lady Flow, Red, and Boots are still in the adolescence of learning their instruments but this raw energy has made us what we are. Lady Boy has guided the entire progression of what is Lady Daze. There are so many important friends and fellow musicians, who not only supported our idea but placed the stepping stones toward our journey to outer space. We are Stoner Rock meets Riot Girl and a Hip Hop Queen in between. Prepare to bang your heads and feel like you have something to believe in again, even if it's just music. www.LadyDaze.bandcamp.com • <https://www.facebook.com/ladydazekills>

ZINE SCENE

MEET
YOUR
LOCAL
SCENE



100ANDZERO, based in Beacon, NY are three guys digging a ditch between hardcore, grunge, noise and some other unnameable genres. The bass is heavy and wants to be a lead guitar, the guitar wants the traditional bass role by holding the groove and the drums want to be the lead vocal. Fast most of the time, slow some of the time and loud all of the time, **100ANDZERO** is searching for that perfect two minute song that puts PRIMAL fear, nerves and a tiny kernel of truth into a tight package.

The most recent release – the EP “Two”-complicates matters begun on their first self-titled full length album. More fast, more slow and more loud, “Two” heads toward the sun a bit more quickly and with more desperation. This isn’t pop, it isn’t illegible, and it’s not jokey... it sits on the edge of where 1989 could have gone for a lot of bands. See ‘em live, see ‘em sweat the changes and see ‘em escape the traps they’ve set for themselves. That is where the songs become something.

100ANDZERO are Mark (drums), Jed (bass and vocals), Jim (guitar and vocals). The self-titled debut and the new EP can be found at: <http://100andzero.bandcamp.com/> Also you can listen to us on Spotify, iTunes, etc. You want us in your basement or your club or you just want to say hello, send us a note: 100andzero@gmail.com



LILA IGNITE is a punk rock band. Which is exactly why their latest release is titled Not Punk Rock. It only takes a few seconds to recognize this, whether you’re listening to their songs, watching their live show, or even just talking to them. In a world of artists competing on obscurity, irony and cliches, Lila Ignite is reminding you that when you strip it back to its core, punk rock has always been about not being afraid to do what you love, and not giving in to the latest trend. Lila Ignite has taken the music back to the street, by packing up the van, hitting the road, recording songs with their friends, and playing wherever and whenever someone will listen. This genuine dedication has led them to have a presence beyond their expected “scene,” playing a 2-hour-long bar set one night and a 30 minute all ages show at a community center the next, living on the road during multiple DIY tours, and even an opening spot for Motley Crue. You can’t stand with your hands in your pockets at a Lila Ignite show. They won’t let you, and you’ll thank them for that. From selling out a hometown pizza shop (complete with flyers going out on pizza delivery runs the week before) to celebrating the release of their ambitious third album, Not Punk Rock, to a crowd of over 180 paid attendees, 2 hours from their hometown, Lila Ignite is the kind of band that is never afraid of who they are, where they came from, or where they are going. <http://facebook.com/lilaignite>

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THE TATTOOED WORLD



AUTHOR, VINCENT MANCO IN FRONT OF LYLE TUTTLE'S SAN FRANCISCO SHOP

To this point, we've looked at many of the early forefathers of tattooing to understand where American tattooing came from. In this installment, we are going to fast forward to where we are today. One extremely influential character in history, whose impact cannot be overstated is a man by the name of Lyle Tuttle. Lyle's career took tattooing from the streets to the nation's homes, appearing in countless magazines and television programs, effectively making tattooing much more widely acceptable. It was hardly as safe as it is today and the essence of rebellion was still strong, but the exposure got a lot of people to accept tattooing into American culture. Tuttle left his mark on celebrities of his time like Cher, the Allman Brothers, Joan Baez and Janis Joplin.

Tuttle was born in 1931 in Chariton, Iowa. However, he spent his early life mainly in Ukiah, California. Tuttle was raised by farmers about two hours drive north of San Francisco, where he traveled to at the age of 14 and got his first tattoo. By 1949, at the age of 18, Lyle started tattooing professionally for none other than Bert Grimm. In 1954, Lyle Tuttle Tattooing opened its doors next to a bus station in San Francisco. In the shop, he had his vast collection of tattoo memorabilia on display in a museum. Tuttle is a devout historian of the craft, boasting the world's largest collection of memorabilia related to tattooing acquired through worldly travels. The shop stayed open for nearly thirty years until the historic Loma Prieta earthquake of 1989 rendered the building too dangerous for occupancy.

Tuttle brought tattooing into America's homes through mainstream media coverage, being the first tattooer to be featured in a magazine or television broadcast, appearing in Rolling Stone, The Wall Street Journal and on Late Night with Johnny Carson. Tattooing was in the public eye and like it or not, it was here to stay. Tuttle, himself, attributes tattooing's rise in American culture to the Women's Suffrage Movement in many interviews, stating that this was an addition of half of the population as potential customers, but he undoubtedly played a major role in the very history that is his passion. In 2014, Lyle Tuttle became the first tattooer to tattoo on all seven continents, making a special trip to Antarctica to complete his goal.

Lyle Tuttle officially retired from tattooing in 1990, but still travels to conventions, teaching seminars on tattoo machine building and maintenance and occasionally tattooing his signature on tattooers and friends. I was lucky enough to meet Lyle and have a chat for a few minutes a few years ago at the Richmond Tattoo Convention. My coworker, Sag (at Planet New York) got a Tuttle signature tattooed on him under a mini portrait of Lyle Tuttle he had gotten tattooed on his leg, previously. He was there in all his glory, trademark red socks and all. He was funny and fun to be around, very sharp still, just a few days after his eightieth birthday. Lyle Tuttle is a giant figure in tattooing. His collection can be viewed at the newer location of the shop in San Francisco, and occasionally on display in various museums. His mark on the world of tattooing is indelible.

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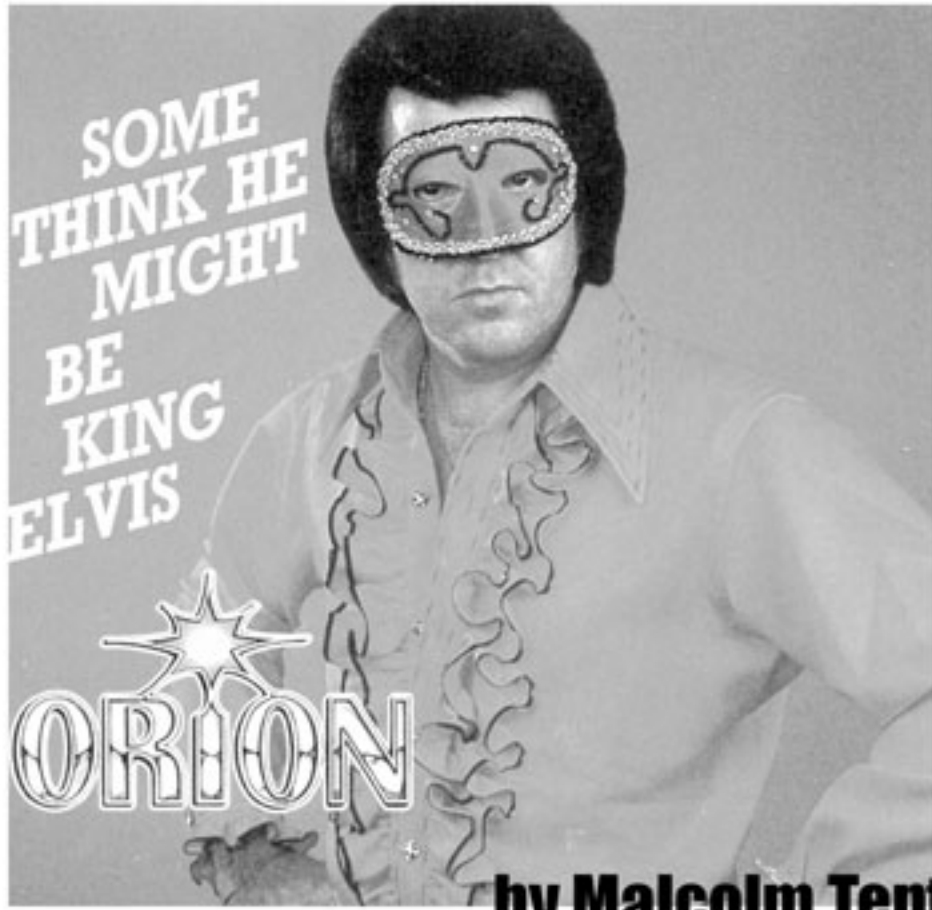
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entropyhardcore.bandcamp.com/album/so-it-goes

SOME THINK



by Malcolm Tent

HE MIGHT BE KING ELVIS

August 16, 1977. Elvis Presley, his poor heart overburdened by the demands of life, shuffles off this mortal coil and mounts the stairway to heaven, on his way to assume his rightful place amongst the angels of rock and roll.

So goes the official story. But some people think that this scenario does not ring true. Some people think that Elvis was sick of being pushed around by the Colonel. Some people think that he was tired of singing "Hound Dog" for little old ladies in Las Vegas. Some people think that he simply had enough of being a prisoner inside the gated walls of his own home.

Some people think that Elvis concocted a clever plan to win his freedom from being The King. Some people think that he faked his own death and slipped quietly out the back door of Graceland on that fateful night. Some people think that he donned a mask and assumed a new identity. A new identity that would allow him to continue performing without being hassled by all the sycophants and miracle seekers. A new identity that would allow him to shop for peanut butter and Crisco at his own leisure. A new identity as a mysterious masked singer called ORION.

Some people think that the incognito Elvis recorded a string of albums for the resurrected Sun Records. "Reborn", "Fresh", "Feelings", "Glory", "Sunrise", "Country", "Rockabilly"... all of which sport the unforgettable image of Orion (who is not Elvis) in his mask. The mask which doesn't quite hide the familiar sneer and the unmistakable dyed black quiff.

Some people think that Gail Brewer-Giorgio, who authored a remainder's bin worth of Elvis exploitation books (including "The Elvis Files: Was His Death Faked?", "The Elvis Cover Up", "Is Elvis Alive?", and "Elvis Is Alive And He's Coming Back") was a prophet. They think that her debut tome, "Orion, The Living Superstar Of Song", was uncannily prescient. They think that her torrid account of a boy named Orion Eckley Darnell foretold the future. Dig the plot: A poor Southern boy named Orion is born. His older twin dies at birth. Orion is given a guitar by his overprotective mother. He becomes a singing sensation, is drafted into the army, attains stardom in Vegas, and then fakes his own death. (It's important to stress that Gail Brewer-Giorgio, who describes her book as "fact- or- fiction", did NOT base her book on the life of Elvis. No, really.) And then, less than a year after her book is published, the real life Orion appears!

Some people don't think that Orion is really a journeyman crooner named Jimmy Ellis. A journeyman crooner who happens to sound a bit like The King, although that he can usually only hit one note, which he gargles from the back of his throat. A journeyman crooner who was consigned to putting his voice on Elvis tribute albums that could only be bought at truck stops on 8 track tape. A journeyman Elvis soundalike whose career was stalled until he threw his lot in with some "interesting" showbiz characters who steered him in an "interesting" direction.

Some people think that Shelby Singleton acted in good faith using the talents of Orion. Shelby Singleton released some fascinating albums when he purchased the rights to the Sun Records name and back catalog. Among them was "Trio Plus". "Trio Plus" is credited to "Jerry Lee Lewis, Charlie Rich, Carl Perkins, and Friends". The cover depicts Lewis, Rich, and Perkins in the studio with a mysterious masked figure lurking in the shadows behind them. The listener will hear Lewis, Rich, and Perkins singing along with someone who sounds somewhat like Elvis. Of course, there's no claim that it actually IS Elvis on the album. But neither is the name of Orion mentioned anywhere.

It's important to stress that Orion was not an Elvis imitator or impersonator. Rather, Orion picked up where Elvis left off. Orion sang standards, contemporary hits, and scattered originals in the style of the Las Vegas Elvis. He fronted a big show band with horns and backing singers, all of whom were quite competent. He wore jumpsuits and big belts. He usually didn't perform Elvis songs in concert, though he was known to play occasional sets of nothing but Elvis tunes.

Even after he doffed his mask and started performing as Jimmy Ellis (he said he was tired of the whole "secretly Elvis" schtick), some people still thought he was Elvis. Even after he flat out denied that he was Elvis, grew a mustache and started to look like Wayne Newton.

The world may never know the true disposition of Orion, for he was shot to death in a holdup at his combination liquor store and pawn shop. But the legacy of Orion lives on in the cutout bins of fine record stores everywhere. Just look for the masked man with the big belt who some people think might be King Elvis.

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I MAY NOT KNOW ART BUT I KNOW WHAT I LIKE: A SHALLOW ATTEMPT AT UNBIASED MUSIC REVIEWS

BY JOHN MORIARTY

Music becomes a badge of honor for which reflects our self image. Our preferences crystalize as we form an identity based on our personal tastes, oftentimes making us subscribers to genres or subgenres we hope speak an infinite volume for our character. While this may not be the case for everyone, it certainly is for me. I have practically maintained the same playlist since 2007 and rarely discover new music that takes me aback. I possess a limited musical vernacular, considering I have no talent of my own nor have i ever even dared to pick up an instrument. Despite my limited understanding of music and staunch inflexibility, I will be making my first attempt to remain open minded, objective, and compassionate in these following music reviews... Oh, the humanity.

Exit 17

I know i've been here before. In the basement of my friend's mom's house, drenched in Olde English and peppered with Southern Comfort, arbitrarily nodding my head and tapping my foot while my boys howl and beat their instruments. Those were the days of wasted youth and a hapless misunderstanding of the history of punk rock. As I listen to Exit 17, I can already taste the lingering staleness of beer in my mouth the morning after.

Exit 17 is a trio hailing from New Paltz, N.Y. who stoke the fire for the punk rock demigods. Their current compilation of songs is without an overarching album title, for it is more than likely a work in progress. Consisting of Lunchbox, Jimbo Bloomingfield, and Josh Towers, these boys are traditional punk rock through and through; savage vocals, three chord progression, and unapologetically frank sounds and screeched words that unforgivingly pierce your ears. Their musical cadence is both archaic and blunt; eat, fuck, kill, and everything has, does, and will continue to suck. The angst-ridden, conflicted teenager within me is drooling.

Each song is a two-minute-or-less elbow that throws bitter rage in your face, leaving you grinning with a bloody nose. Currently, Exit 17 have only released three tracks, but it is a fair assumption they will maintain their unflinching sound and reverence for punk rock history when they hit the studio once more. For more information on the band and free downloads you can visit their page at www.exit17.bandcamp.com.



Orange No. 9 // Straight to VHS!

Oftentimes when one calls attention to one's own uniqueness, it leaves the individual open to the possibility of being categorized by someone who falls outside from the crowd. We all have our place, despite the pride we take in being individuals. Nonconformists conform to nonconformist ideals; this cycle is inevitable and houses each of us in a group, whether we want the label of ownership or not. If you visit Orange No. 9's page, their biography addresses how distinct they are from other genres of music and ultimately suggests they CANNOT be identified as anything but novel. It was only until i listened to their cd, Straight to VHS!, that I was able to eke out some truth within this unabashed statement.

Certainly, when you listen to the six track album, you can readily conjure which bands may have influenced the trio's sound. Comprised of Tod Eglis as vocalist and guitarist, Cheyenne Moore behind the drums, and Christopher "Trey" Liranzo on bass, an overarching influence of 90s alternative rock, early 2000s garage rock and touches of ambient can



readily be detected. It is the band's blending of these influences, however, that truly make listening to these folks an enlightening experience. Listening to this rag tag group gives a brief glimpse into music history itself. Tod's voice has a tremendous range, extending between a sardonic growl and an echoing wail, accented by the way the band recorded their album. It almost seems as though the band is playing in a vacant corridor, their instruments bouncing back at them as they compose articulate and thoughtful notes. Their writing is ironic, romantic, painful, and nostalgic. Their image, an amalgamation of retro throwback and unbridled passion, is brave, emotional, and intense.

Im dying to hear more from these guys. While their six songs are gratifying, my thirst for more has yet to be sated. For more information on Orange No. 9. check them out at orangeno9music.com.

Talking Machine // The Hammer and the Dove

Take me to a place I've never been. Envelop me in words of damnation, equip me to face a world i'm not fit to brave. Some music takes you to places that transcend the surreal, guiding your hand through an unfamiliar territory that leaves an everlasting impression upon you. The journey can be both terrifying and enlightening.

Talking Machine is a rare gem of a band whose technical musical prowess and ethereal sound that transports the listener through a darkened path. Comprised of the married duo Chris "Tin Monk" Holub and Dianne Holzhammer-Holub and hailing from Newburgh, N.Y., this couple has a clear succinct synergy punctuated by their individual talents as musicians. Whether it is the elegance of their guitar work, ambient percussions, or bravado-laden vocals, it is very clear that they are well educated and articulate in their craft.

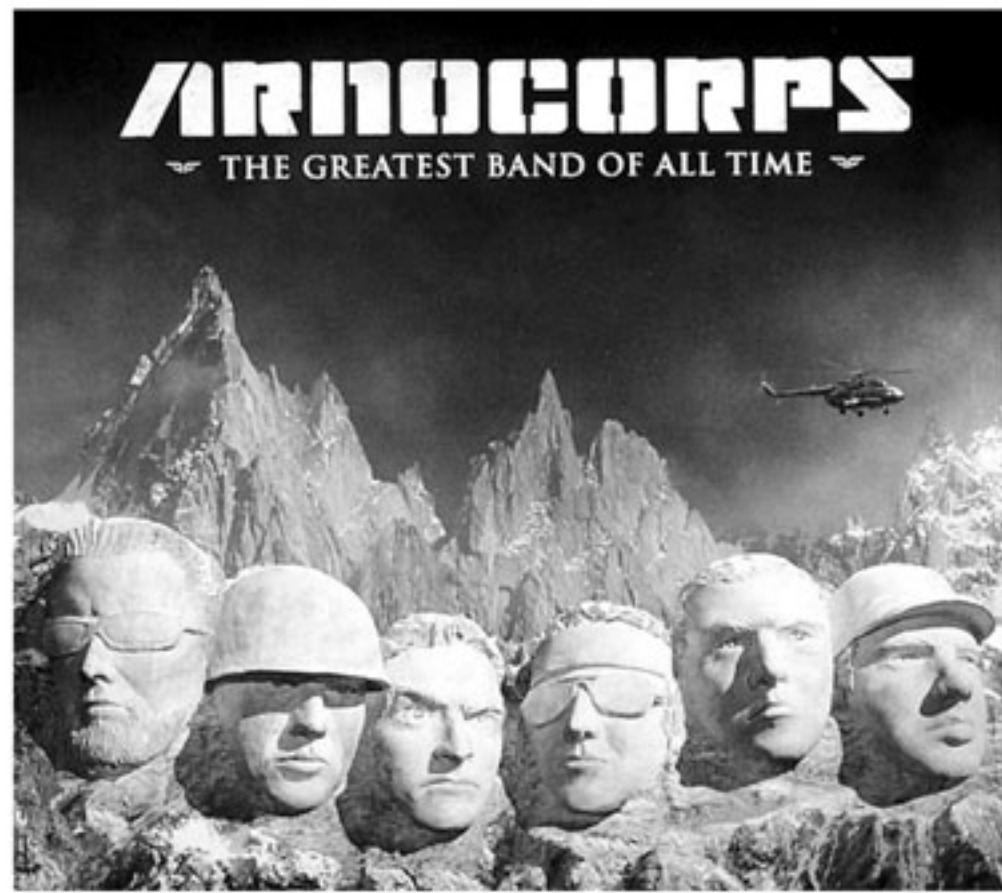
The duo's opening track to The Hammer and the Dove takes you by the hand with Flood, a somewhat folkish foray with intonations of biblical proportions. Traversing the remainder of the album is a balance of brooding incantations and melodic overtures, giving the listener an unsettling yet beautiful feeling that percolates within the gut. Chris's voice billows and pronounces itself with impenetrable strength, while Dianne's melancholic tones are both whimsical and encompassing. The duo's voices trade off to tell stories unfamiliar to the common human experience. Their lyrical narrative is intoxicating and elaborate, exploring the darkest recesses of the human mind, welling up challenges against myth, religion, empowerment and transcendence.

Talking Machine's raw talent cannot be emphasized enough. Chris plays a guitar that pinpricks the spine with jolts of melodic energy, while Dianne is proficient and graceful behind the hides. Their connection is unparalleled, arresting the listener in a grasp that cannot be broken. Their booming voices with incredible range will shake you to the core, combined with their meticulous manipulation of their respective media.

Closing The Hammer and the Dove is Little One, a lullaby that will lull you into a sombre state of peaceful despair. Their use of a maraca to simulate a baby's rattle is inventive and unnerving, especially when you couple the sound with lyrics such as "what the flesh may have forgot, let the spirits remind you". This isn't exactly the traditional advice you impart upon a burgeoning life, yet seems to make sense within the bounds of this mystical environment cultivated by the duo. For more information on Talking Machine, as well as links to all their social media conduits, you can find them at www.talkingmachineband.com.



MUSIC REVIEWS



ArnoCorps // The Greatest Band of All Time

Around a decade ago, these "Austrian" hard rockers/freedom fighters released a balls-to-the-wall, relentless onslaught of boulders to the eardrums called 'The Greatest Band of All Time'. But this is not just any hard rock album. Listen carefully a few times and you may be eerily reminded of jungle warfare, bionic villains or apocalyptic nightmares. That's because ArnoCorps demonstrate a special admiration for, reverence of, or downright obsession with the former Mr. Olympia himself. That's right, all of ArnoCorps' lyrics are Arnold Schwarzenegger movie lines.

One could write these revolutionaries off as just another cheesy concept band but the music will make you think otherwise. Part Turbonegro, part Misfits, these uber-dudes pack a sonic punch that will leave you reeling. Every track is a heavy hitter but "Predator", "Total Recall", and "End of Days" are sure to be repeated many times on your little sissy shuffle! Arnold's words...not mine. All jokes aside, this is one badass, steroid-fueled, iron-pumping album. (X.F.)



The World/Inferno Friendship Society // This Packed Funeral

The most recent release from the Brooklyn-based collective WIFS is a sonic and lyrical collage: a psychedelic circus, a dusty dive bar encounter, a drunken Coney Island

sunrise floating in the mind soup of bandleader Jack Terricloth. 'This Packed Funeral' is glamorous and flamboyant at times, yet contemplative and tender at others. Terricloth, in his raw vibrato, lays bare the tensions and struggles of relationships in a modern city but does so with a sharp sense of humor.

Mariachi horns, airy strings and surf guitars match the howling harmonies of Terricloth and vocalist/bassist Sandra Malak. "The Faster You Go, The Better You Think" stands out as an anthem with its straight up punk rock beat, distorted guitars and super-catchy chorus: 'Go faster! Think better!' It's followed by a swanky, soulful, old time bar tune, "Don't Get Me Started, Don't Get Me Wrong" and a hell jazz/punk anecdote "Dr. Dracula Who Makes You Get High".

The title track is a ragged, energetic gypsy punk rocker but the album closes on a tender note. "So Long, Saving Grace" is a passionate, regretful reflection and the final track sounds fragile and delicate. I think of albums as having a life of their own. 'This Packed Funeral' enters like a lion and exits like a lamb but it has an eclectic and eccentric lifetime in between. Maybe that's how a life should be lived. (X.F.)

REVIEWS BY:
 Holly Berchielli (H.K.) Joe Gagliardi III (J.D.)
 John Moriarty (J.M.) Xander Folsom (X.F.) and
 Johnny Berchielli (J.B.)



JD McPherson // Let the Good Times Roll

JD McPherson's long awaited new album "Let the Good Times Roll" lives up to the hype. While not the greatest hits type quality of his debut album Signs & Signifiers, LTGTR is a strong album that should be listened to from start to finish. The album gives a good representation of JD's live sound and really showcases his live band. The album was produced by JD and Mark Neill (The Black Keys). Fans feared that this would indicate a change in JD's sound, but the album sounds exactly as it should. While lead singles "Bossy" and the title track have a black keys sound to them, songs like "It Shook Me Up" and haunting ballad "Bridgebuilder" offer listeners the classic psychedelic '50's sound that only JD McPherson can provide. (J.B.)



100ANDZERO's self titled E.P. is a cassette release. It's six songs on side A are the same on side B, except there are short bursts of drum solos in between each song. I'm also convinced that the two sides sound different. The straight-up punk style echoes that on their first album, but these

songs are grittier. The bass and drums are higher in the mix. The vocals are layered and fuzzy, gruff. Only after multiple listens are they coherent. This E.P. sounds great. I listened to it in my car over and over again, then on my home stereo and finally broke out my Walkman and with fresh batteries, enjoyed it most through headphones. For me, "Lifer" and "Hole" are standout tracks. If the Pixies and Mudhoney wrote some songs together in a small bedroom, I think the result might sound like those two tracks. The band included a download code in the case, which I rarely ever use, but I may just have to see how this sounds in digital format. I do wish there was a lyrics sheet, but part of the fun might fade a bit if I didn't have to figure things out myself. Buy this tape...and a tape deck, if need be. Tell me if the two sides sound different to you. (H.K.)



Itchy-O // Burn the Navigator

Everyone's favorite 32-piece masked marching band is back with 'Burn the Navigator', a mass sacrifice of sound offering to their tribal deities. This full-length release is chock full of, you guessed it, percussion! Throbbing drums dominate almost every cubic millimeter of sonic space! Digital sound effects like robot voices, police sirens, and farm animal noises would be oddly paired in many other settings but on an Itchy-O track, anything goes.

Everything goes, actually: logic, reason, structure. All tossed asunder in favor of the almighty beat! Listen to this album a few times and you're sure to become entranced, dancing around your living room in just your undies and a lot of war paint, chanting "I got an itch! I got an itch! I got an itch!" When you finally settle down you'll realize that you have joined the cult. Itchy-O has initiated you and there's no turning back! (X.F.)



Hard Soul - Fairer Shores EP

I so fondly remember the days of my youth. Don't you? Days spent adorned with long bangs and tight band t's, ruminating in my contempt for misunderstanding the firecracker trapped under the bucket that was my hormonal instability. During my adolescent years I so strongly held onto misanthropic ballads that somehow spelled my angst so succinctly, funneled through a sub-genre of music relegated with the same endearment saved for 80's hair metal. Emo was my safe haven.

Emo certainly has seen a decline in its presence within the music scene within recent years, virtually eradicated from public attention almost entirely. However, there still seem to be bands honoring the efficacy of the sub-genre to well up emotions for the current generation. Take, for instance, Hard Soul, a five piece group from upstate New York who, probably begrudgingly, hold the torch to my musical past. These gentleman articulate everything present within the aforementioned genre; self-deprecation, hopelessness, coping with lovelorn sicknesses, and the nostalgic universals held within our memories, of times when things seemed more simple, more blunt, more acutely felt.

It is without doubt Hard Soul will not appreciate my oh-so-thorough effort to categorize their art. Despite the lasting effect emo music may have had on us collectively, we will likely be the first ones to deny it. Emo simply doesn't seem relevant to us, with our evolved tastes that pick up on the more meta lyrical and instrumental nuances from bands we currently pay tribute to with our undivided attention. Emo seems so immature and selfish to us today.

Yet it is that realization of the genre, its inherent me-ness, that should allow it to assert its relevance in our lives today. Its hard for us to acknowledge the self involved pieces of shit we once were when we were young. Our suffering was to be owned solely by us and no one else's pain compared to our own. Emo music freed us from this tendency to rely selfishly on our own angst to define us and brought us together, linked arm in arm, to scream into the void together. Hard Soul holds on to this sentiment beautifully. Their lyrical style has an approachability that will automatically allow you to relate to their experiences directly without being too vague. John Salka's singing has a familiarity that likely echoes through the hundreds of songs you illegally downloaded through Kazaa or Limewire, but still feels personal and genuine.

Despite Hard Soul's sound being akin to the emo genre, there is a quality to their music that does deviate from the expected norm: the bands' mature sound. Hard Soul is a collection of gentleman who are knowledgeable of the instruments they play, craft-fully articulating some excellent, rhythmic work with balladic undertones. The sound is comprised under some excellent recording and engineering, providing the band with an aural cleanliness that adds to their overall approachability.

I have a strong feeling my evaluation of the band's sound, which pigeonholes them with the stigmatizing label of an emo band, will be treated with reverence and cynicism. Yet I leave you with the promise that Hard Soul is a mature, self-aware group of guys who not only understand their roots, but celebrate them. You can check Hard Soul out at www.thehardsoul.com. (J.M.)

MUSIC REVIEWS CONTINUED

REVIEWS BY: Joe Gagliardi III (J.D.) John Moriarty (J.M.) Sandy Folsom (S.F.) and Johnny Berchielli (J.B.)



Slipknot // .5: The Gray Chapter
Deluxe Edition

When I discovered Slipknot, it was sometime in July 1999 after they really blew up on the '99 OzzFest Tour and released their self-titled album (which was produced by Ross Robinson, who was responsible for the debut albums by Korn, Limp Bizkit and Soulfly). Their self-titled album steamrolled over everyone in the metal scene. Many peoples reaction to that album was "Holy shit, did you just hear that"? Yeah - it was THAT album and a large part of that mastery lied in the bat-shit crazy, studied and unique drumming of Joey Jordison.

I'll be honest, I have always felt that many of their albums after their initial release weren't that great as a whole. As far as individual songs on their other albums, there are really stellar tracks in their catalog, but when you've got 4 amazing songs on a 14-track release, you are polluting the listening experience and doing a disservice to your fans. ".5: The Gray Chapter" is kind-of a big deal for many reasons. Between the death of their beloved bassist Paul Gray and firing founding member, songwriter and drummer Joey Jordison, I was skeptical of what they could produce, since the last album they released was "All Hope Is Gone" back in 2008.

I decide to pick up this album on a whim and see what they're doing now. When listening to it, you can tell they decided they needed to shake things up a little bit. The mix reminds me of the self-titled release, only in the sense that it sounds more like a live mix. Musically, there are some gems on this album... my go-to tracks are "Sarcastrophe", "The Devil In I", "Killpop", "Goodbye", "The Negative One" and "If Rain Is What You Want". All-in-all, this is a pretty decent album for Slipknot... they're getting back into the swing of things. Essentially, it's more-or-less a transitional release for the band, but I'm interested in where they will go on their next album. Having said all of that, I do have some complaints...

My biggest complaint is the drumming. It sounds like they straight-up did sound replacement instead of stacking. Sound-replacement is the process in which you replace a live recorded sound with a perfectly sampled sound. If done correctly, it sounds and feels like a real kit, when done incorrectly it sounds like someone is using mediocre drum software (A prime example of this going horribly wrong is the album "The Industrialist" by Fear Factory). Stacking is when you blend both a live recorded sound and a sampled sound on top of each other, to essentially fuse together two different sounds and create a new sound. This has been common practice in music production since the early 2000's.

Characteristically speaking, Jay Weinberg's drum performances leave something to be desired.

It's unfair to expect him to fill Jordison's shoes on his first record with Slipknot, but I think that sort of pressure will push him to create his own style, not to do what has already been done. Technically, Jay's drum performances are flawless, but I believe he isn't actualizing his creative potential.

As far as complaints about the actual album, "The Burden" (bonus track) should have been on the official track listing, easily much better than many of the official tracks. I feel that if they had cut back the album to 8-10 tracks (and not go for the full, yet wasteful 74 minutes available on a CD), it would have been an amazing release. 14 tracks is a bit long-winded especially we are in the age where the single has become the masterful king. (J.D.)



Dead Empires // Secret Snakes / Silent Serpent - CD Release

"Secret Snakes / Silent Serpent" by Dead Empires sounds like the deconstruction and recreation of a universe.

The performances on this release, in comparison to their previous full-length "Waiting In Waves" is a monumental jump forward. I think they officially trademarked the term power-trio because no one else even comes close to them.

John's 6-string style is a fusion of soundscapes and multi-dynamic musical passages while incorporating a planet crushing rhythm section. D.J. lays down the sonic mortar, slathering the low-end growl throughout the frequencies and all up in your brain. I am convinced that Phil uses hammers when playing drums. I hear and feel that he's totally beating the shit out of his drums on the super-heavy extreme parts while still retaining tone and a gentleness towards the lower-dynamic musical contours of this infectious material.

Did I mention that there are no vocals? It actually doesn't matter... the way they write music completely works without them. The interesting thing that you'll notice is that your brain will actually fill-in the openness of their sound with melodies. Whether it's one they wrote and your brain places on repeat (like a re-occurring chorus) or one that your internal musical memory creates along side with, which makes me think... how do their fans and people in general hear and process their music? They write in a very unique way where within the confines of the songs, they give you the freedom to explore what they've presented to you, which is pretty fucking cool.

Final thoughts... BUY THIS FUCKING RECORD and go see them live. (J.D.)



Marilyn Manson // The Pale Emperor (2015)
Deluxe Edition

Hands down, this is Manson's best album since "Antichrist Superstar". Music Review is done... Obviously, so much has changed in the music industry since 1996. Actually, if I'm going to be honest, everything has changed since then.

Manson has gone through quite a unique progression in his music and how it is applicable to multiple mediums. More specifically, his auditory work on the 2002 film Resident Evil. His releases between 1998 and 2012, to me, were always a mixed bag. Sometimes he'd release a track or compose a piece of music that would blow you away and sometimes it would bore you tears. All artists across the various mediums constantly struggle with this, it comes with the territory. So as a non-hardcore fan of his entire catalog, I was wondering if he still had the ability to create great music or was just too wasted off his Mansinthe to give a shit.

Well, I was unexpectedly impressed, actually blown away with "The Pale Emperor". This release is more in the realm of Industrial Blues Metal, which is sure to get all the ladies dancing. Think of it as infusing the unique musical properties of the Blues and the British Invasion into the genetic makeup of the Marilyn Manson brand. And for good measure... add a few dashes of The White Stripes.

This album is definitely channeling vibes from the "Antichrist Superstar" and "Mechanical Animals" releases. To the possible dismay of Manson, I can hear Trent Reznor's influence all over this album. (i.e. production and sampling techniques, sound patches and applied effects).

Top tracks on this release include "Killing Strangers", "Deep Six" which sounds like a continuation of "Long Road Out of Hell", which is fucking awesome. "Third Day of A Seven Day Binge", "The Devil Beneath My Feet", "Birds of Hell Awaiting" is a mixture of "The Dope Show" and the musical performances of Tito and Tarantula from the Robert Rodriguez film "From Dust to Dawn". "Slave Only Dreams To Be King" is a heavier, darker and sleazier version of their Depeche Mode "Personal Jesus" cover.

Now on to the bonus material... "Day 3", "Fated, Faithful, Fatal" and "Fall of the House of Death" are very, very bare-bones versions of "Third Day of A Seven Day Binge", "The Mephistopheles of Los Angeles" and "Odds or Evens" respectively. When listening, it's as if it was recorded in the mid-60's. Fucking fantastic.

All in all, Manson is back on track. For me, this album stands along with "Antichrist Superstar" for it's songwriting craftsmanship, seductive entrancing vibe, musical performances and overall execution. (J.D.)

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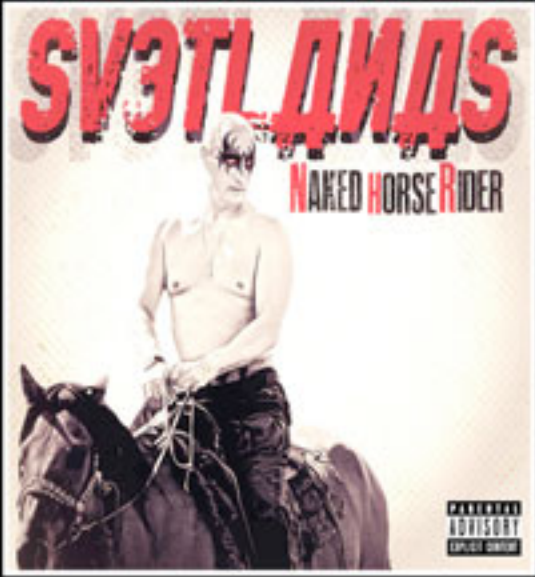
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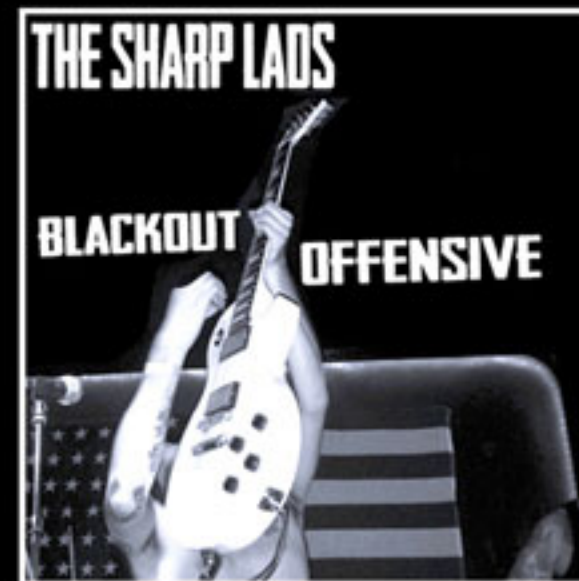
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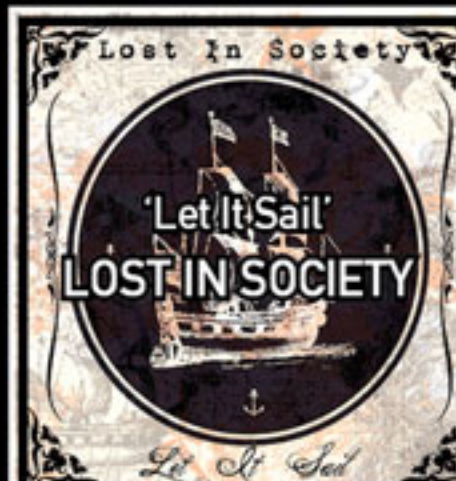
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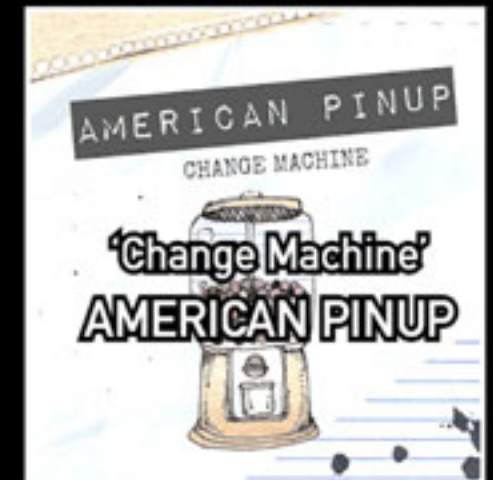
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