

# OUTSIDER MAGAZINE

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TOUR JOURNAL: RIOT

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# TOP RIOT REVEALS



## by Nick Lee of RIOT AND WORLD OF MUSIC

Throughout the last decade of touring and gigging regularly, I've faced my fair share of adversity in the arenas of loading in and setting up. When I was 19, a bar owner in New Jersey threatened to "break my legs" if he caught me drinking while I was setting up my pedal board. An over-capacity loft party in Brooklyn also comes to mind; no elevator, but rather, a four story walk up a slippery metal staircase in blizzard conditions with countless drunken attendees squeezing past us on their way down. That was a challenge. Still, nothing in memory comes close to the surreal anxiety I felt while dialing in an amp I'd never seen before in front of 20,000 music festival attendees, a mere thirty feet from Rob Halford cruising across the adjacent stage on his Harley as Judas Priest rips into "Hellbent for Leather."

Let me back up... Since February of 2014, I have played second guitar for underground metal legends Riot. Riot was NYC's answer to the New Wave of British Heavy Metal. Their first album *Riot City* (1977) found the band onto gigs as high profile as the very first Monsters of Rock in 1980, alongside the Scorpions, Rainbow, Saxon and yes... Judas Priest.

In 1981, the band released the cult classic *Fire Down Under*. Members of Metallica, Megadeth, and Crowbar (Kirk Windstein has a fucking Riot tattoo), amongst countless others have hailed the album as massively influential; a criminally underrated classic hard rock gem that has stood the test of time (despite a somewhat confusing album cover).

After more than a few lineup changes throughout the 80's and a few more records, the band experienced its big resurgence in popularity and its first revolution in sound with 1988's *Thundersteel*. "To many heavy metal purists, this record is one of the very first totems of what has today become known as "power metal." Riot guitarist and spearhead Mark Reale had completely reinvented the wheel, trading classic hard rock boogie for full-on technical shred-guitar ecstasy, lightning fast double-bass drumming, and stratospheric high pitched vocals.

By now you might be wondering why you've never even heard of these dudes. Thanks to a textbook case of mismanagement and naivety in the world of music business, the band never received the financial or critical success in the United States that many believe they deserve. However, in Japan and throughout Europe and South America, the band still built a hardcore cult following and Reale is still seen in these places as one of the best guitarists in history. His virtuosic guitar work combined with the soaring melodic melodies and classical arrangements won the band a place in the hearts of true metal fans to this day.

Okay, fast forward to 2014. Two years after the tragic death of Van due to complications from Crohn's disease, key members Mike Flyntz and Donnie Van Slavern decide they want to keep Mark's music and the Riot name alive. Mike Flyntz taught me everything I know on guitar. From ages eight to eighteen, I attended a weekly lesson with him, eventually earning my way into teaching at Guitar Masters, his music school in Copiague, NY. When it came time to find a second guitar player for the newly resurrected Riot (now known as Riot V out of respect for Mark, V as in the roman numeral 5, in reference to the fifth singer Todd Michael Hall), Mike came to me and asked if I wanted to join. Mike would take Mark's parts and solos, and I would take Mike's. "You already know what my answer is. I've spent the last year and a half with Mike, Donnie, Todd, and drummer Frank Gliorchist playing all over Europe, Japan, and the U.S."

Fast forward again now to where I started this tour journal. July 2015, Riot V lands a pretty serious gig: Rock Fest Barcelona, attended by somewhere near 20,000 friendly metal folk from Spain and all over Europe. As if that's not heavy enough, we are billed in a late-night slot right after Judas Priest and right before Venom, two bands I grew up listening to and idolizing.

We get into Barcelona July 24th, the day before we play. After an eight-hour flight, we learn the hard way that the airport in Barcelona has not exactly figured out how to organize its lines through customs; we have a fun filled two-hour wait amongst hundreds of other cranky people who also just landed in Spain. Doing this with a Les Paul custom strapped to your back is not exactly a comfortable experience.

Anyway, we get through and we're beat up. We find the promoter who is to shuttle us to the hotel fifteen minutes away. He informs us that 80's Japanese metal greats Loudness are right behind us and we will wait for them to take the shuttle together. Loudness then takes another two hours to get through customs. Even though we implore the promoter's shuttle to just run us to the hotel and come back they insisted every twenty minutes that Loudness would be out in five minutes."

Four hours in the airport after an eight hour flight is enough to make anyone a little grumpy, but we finally get out of there and arrive at the hotel. There are about a dozen fans waiting for pictures and autographs. I'm definitely not used to that yet... So my sweaty, smelly, droopy, bloated, airplane face is photographed for a little while and I finally sneaky away to my room for a nap.

That night a few of us got down to the festival and caught some bands. The way it's set up is there are two stages immediately next to each other where every band plays. While one band is playing the next band is being set up and sound checking. I watched my fellow Long Island native Twisted Sister's De Snider completely berate Eular's guitar tech for playing too loudly during his set. He reminded the poor guy that "it's not Twisted Sister, it's Twisted Fucking Sister" and then moved on. I also caught Europe play "The Final Countdown" and Hatedober covered Slayer's "Ghosts of War" in the rain—nice!

Okay, day of show... I'm pretty sure the entire day leading up went far quicker than the hour before we got on stage to set up. I warm up, stretch, warm up, stretch, drink water, warm up, stretch, warm up, start to feel like I'm getting "tennis elbow" from warming up too much, drink water, start warming up again. Finally, we get the call that we can hit the stage and start setting up a few minutes after Judas Priest starts their first song.

This is tricky on many different levels. For one, we don't have a crew. We are the only internationally known, DIY power metal band as far as I am aware so we are dealing directly with the stage crew and the festival providers, setting up our own drums and pedal boards, dialing in our own amps, and line-checking... in front of a crowd of 20,000. You also can't play through your amp when Judas Priest is in between songs or in a quieter section. You can only try to find a sound when they are raging at full volume through a trillion-watt festival sound system.

The stage crew at Rock Fest Barcelona were working their asses off from sun up to sun down. They were seasoned professionals but I think by the time we rolled on stage after midnight, they were starting to settle in. That combined with the language barrier made it a little extra stressful getting going. I sell the stage crew which cabs I want plugged in, in which head I want to use, and which cabs I want actually mic'd. They give me the opposite head, plug it into two cabs I don't want to use, and mic two different cabs. Now I'm starting to sweat, I ended up moving the speakers out of the cabs I had asked for and our bassist Donnie is helping me by moving the mics.

Judas Priest is reaching their encore. I am sweating bullets and somehow still have to pee every eight minutes. I don't even know what this amp really sounds like, but using my best judgement, make sure s's making noise and ask a member of the crew to grab me a guitar stand. I say it several times, slowly, while pointing at my guitar. "Yeah, a guitar stand, you know like for the guitar to sit on. A guitar stand. Yup, guitar stand. Thank you."

They vanish, I start warming up again while I wait and try to not feel the thousands of eyes on me, probably at this point wondering if I'm in this band or not. I turn around and next to Donnie's bases (on stands) is a cymbal stand, no top, just the bottom of a cymbal stand propped up next to them. Thanks dude, but that's not what I meant by "stand" and I end up propping my Les Paul up on a monitor until I can find one myself.

The hardest thing about playing these big festivals (besides the nerve-shattering pre-show jitters) is how big the stages are and how that affects the sound. My monitor was LOUD and my amp was LOUD—but still. If I take five steps away from it, my guitar is gone! It's disorienting to say the least but the set went really well. Technical difficulties do seem like they take forever to correct though. At some point my pedal board had flipped over and my cable had come out. I've recovered from this hundreds of times at shows, but sprinting across that enormous stage to fix my shit felt like it took just a little bit longer than normal.

Todd our singer had requested a spotlight and anytime I would climb a monitor or walk out to the edge of the stage I could feel it whip around and hit me from miles away. Blinding! All I could think of was the Eye of Sauron from Lord of the Rings locking in on me with impending doom.

In a spur of the moment decision before earlier that day we asked Akira and Masayoshi of Loudness to join us for our finale "Warrior." Though it was unrehearsed and we all made it through by the skin of our teeth, it was an epic way to end an intense set and the crowd really dug it! It was ballsy to pull something like that out of our ass at a festival that big, but it worked!

That's one of the reasons I love playing in Riot (and there are many); they are fearless in the face of any challenge. They lost their leader and their best friend, they have no big checks rolling in, they have no roodies or crew or management helping them, and they are booking these shows (not to mention flights, hotels, shuttles, rehearsal spaces) themselves. They are doing this almost every year after the band first started in 1977 and they are a special and more important than fame or money. They are fueled purely by their love for what they do and the love of the music they wrote with their fallen brother Mark Reale. They literally go around the world and back to keep his spirit alive through his songs. Every night Donnie pulls a bottle of Jose Cuervo out and says "A tequila and I dedicate the set to Mark—the crowd always loses to it for him. Even only having met him once in my life, I feel like he's there with us. Rock Fest Barcelona was no different."

# OUTSIDER INTERVIEW:

by Holly Berchielli

# THE JUKESBOW

# ROMANTICS

For those readers who are just finding out about the JBR: Who's in the band and who does what? What should we know about you guys? **Terry:** Hey Outsider/Holly! Thanks so much for BSing with us! Stoked to be part of this issue! Stoked to be talking to someone from our area! I play guitar, sing, & do most of the business stuffage for the band. Everyone should know that we have been a band for 7 years, that we play our hearts out, tour like beasts, jackalope folklore, and Kan Jam. **Bobby:** My name is Bobby Edge, I play bass and sing. Born and raised in Newburgh, NY and I'm really good at Dig Dug. **Norm:** Bangin Drums & fippin tables.

**JBR is a very hard working band! You've been touring a lot, all over the country. What are some highlights (or low lights) of being on the road for the last few years?** **Bobby:** Wenatchee, WA was great because of the big crowd that came out and had a great time with us. They danced their asses off and made us feel really welcome. The legal weed was pretty fucking sweet too. I could see myself relocating there in the future. This past tour was full of highlights though, too many to mention them all here. I could probably write a book worth of the great experiences we had. **Terry:** Yeah we just got off a 5 week Summer US Tour & the highlights are definitely getting to see the country, make friends in every state and most definitely playing music and dancing every night on stage. We have been a band for 7 years and touring for 6 of those years. Over that time we have made a ton of friends and getting on the road allows us to see them more than if we just played in the Tri-State. Low lights of being on the road is probably missing our loved ones, pets, friends getting married, the van breaking down (sh/h knock on wood), and being poor/jobless after the longer tours. But the positives far out weigh the bad shit, that's not even that bad.

**Tell us about the new album and 7 inch vinyl you will be releasing soon. How did you come to work with Pete Steinkopf, of The Bouncing Souls and how long have you been working on these releases?** **Terry:** It's actually an LP!! Woo (Sorry, I was channeling my Inner Ric Flair!) But you are partially right! We released the 7-inch "Plot Points" earlier this summer in mid July! The LP, "Transmissions Down" is out on 9/11 via Jailhouse Records. So I have been a Bouncing Souls fan since I was a young teen. I have seen them over 30 times.

Over the years I have had a few post show talks/hangs with Pete and he told me he recorded bands and would love to record us one day. In 2012 we tried to hook up with him but our schedules didn't coincide. So we recorded an ep on our own. A year later we finally got into the studio with him and recorded what is now known as the "Plot Points" 7-inch & "Transmissions Down" LP. We had the best time ever recording with him in Asbury Park, NJ. For the first time, all of our releases (2 Albums, 1 EP, 1 Split Cassette and now the 7inch & LP) we got to work with someone who understood what we were trying to do. He comes from the same music/culture we love so it was such a fun, extra special experience. The records were finished at the end of 2013. We weren't sure what we wanted to do with the records because we weren't planning on touring for 2014. So we didn't want to release them and then not bring them around the world, so we sat on them for half a year before we started the pressing and release process. That also took a while because with Vinyl becoming so popular and Record Store Day being this crippling day for the best pressing plants that do exist, the records were delayed a bunch (probably for a bunch of shitty classic rock reissues, jack white & soundtrack reissues.) So it's been a process but we are so stoked for them to come out & start playing more of these songs live!

**Norm (drums), with the band so busy, do you have any plans to book any more shows through your cause, Punk! vs Fibrosis? Norm:** No plans as of right now, unfortunately PVF is on a long-term hiatus. As you have stated, I have been a little too busy with JBR to consistently book shows without interference. Not to mention we no longer have a venue to host our shows since leaving PV 151, which subsequently shut down. Also, I don't really miss the stress of booking & promoting shows here. I'm hoping for an occasional show here and there in Middletown or perhaps I will pursue booking again on a more consistent basis down the road. For now, JBR takes precedence.

**I appreciate that you are clear that the band hails from "Downstate", NY (Just like this zine). Being that, collectively, you have both played and booked a lot of shows in our area, how does our scene hold up to other areas you frequent?** **Terry:** Downstate represent! (plays Hip Hop Airnoise) Our scene definitely moves in waves, like any scene. I grew up in lower Westchester, so being closer to the city our scene here is a very mixed genre bag. Almost 80% of the shows I book or we play down here are mixed shows, and that's cool. I personally like shows that are geared towards more of a specific genre or sound but down here it just works a little better cause that's just what we have to work with down here. Which is fun for when touring friends come through cause there is stuff for them to jump on. All age shows are basically non-existent here, which sucks, but a bunch of us are working on that. I'd say compared to other areas, the 914 scene is a little more loose, open, and less cliquy, just cause there are less bands in the area. Other scenes seem to be more into helping touring bands, putting bands up, and more open to getting to know you on a personal level after you play and partying after. I'll let the more north HVHC/HVPUNKS in the JBRs speak for their areas. **Bobby:** The scene out here can be pretty hit or miss in my opinion. The kids don't really listen to punk rock anymore (I think they're all into some guy name skillets or something), but the crowd our age is still diehard about the local music scene. I can say that across the country that's the case as well. The age of the average punk rock fan is increasing every year. Ha! I gotta give it up to all the young kids who came out and saw us in Sacramento though, they made me feel like it was 2002 again.



**What are your plans for the rest of the year and beyond?** **Terry:** It's been a crazy busy 2015 so we are going out in style! On 9/11 we release "Transmissions Down" and are hitting the road soon after for a 2 month US tour with kick off shows at The Knitting Factory on 9/17 with The Goddamn Gallows & The Blacklist Royals and at The Chance on 9/19 with The Addicts, The Greepshow, & our good buds New Red Scare & Kyle Troocla (Two Fisted Law) When we get back from that 2 month stint we will probably just take the last month and a half of 2015 to chill the fuck out for a bit for the holidays. When 2016 hits we are going to start writing for our next release during the winter, play some festivals and regional gigs in the spring and hopefully we will be in Europe by the summer. We have been trying to get to Europe for a few years and its very expensive & very hard logically for a band our size. If Europe is a bust we will most likely be doing another full US tour! **Bobby:** Write, record and tour. Repeat until dead.

## OUTSIDER INTERVIEW:

# JAMES POLO BLURTING ABNORMALITIES

BY HOLLY BERCHIELLI

You are a musician, a collector of records and pop-culture and a life-long participant in the Sub-culture we call home. How did creating art become part of your life? "Hmmm, guess I've always been into creating and making things since I was a young sperm. My grandfather used to have a 'junkyard' and I used to spend a lot of time there amongst the piles of rubble, nailing shit together and making avant garde treeforts! I honestly don't know why, or where, but I know 'I need to.' Isn't that utterly pompous? Do I lose my rights to talk with a slow drawl, and grow a bushy beard?"

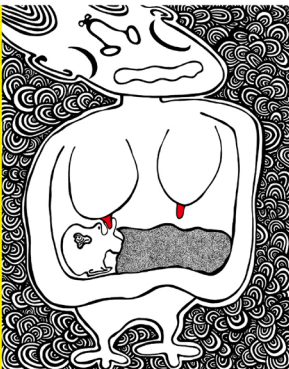
How did Blurting Abnormalities come about? Was your intention to create a series or did it sort of evolve on its own? "It was originally the titles of my old radio show, but after that ended, I didn't want to waste such a clever phrase! I really just started buckling down, and spitting out imagery, and so I dredged it up



from beneath the rubble! I don't know if they're a series, per se, but they do share common themes and imagery.

Your themes are clearly commentary on social society and the human condition, so how do you choose a topic for each piece? "I believe it was John Gage, who once remarked, 'a good artist is a good observer.' Everything is around you, you just have to LOOK. I find landfills more romantic than shopping malls, and I'd rather sit under a tree and read a book, or garden in the nude, than take in the latest blockbuster or some other thing we're supposed to waste money on! I like to leave them open ended, and not to be direct. Sometimes, I don't even know what I'm doing, and others tell me a critique, and I say ahhh!!! A lot of commentary, per se, deals with COMMUNICATION. It just seems a lost art, and one of the things I truly love is to meet new people, and learn things, and shoot the shit, and take in new ideas and such! We seem to be heading toward a strange period where folks are becoming very cold and unable to talk. A bunch of ding dongs with a cell phone permanently attached to them.

The ink-on-paper, black, white, red contrast of each piece is striking, but also classic. Was staying within those aesthetics a decision from the start? Originally it was just black and white, but every once in awhile, I drop a splash of



color. Aesthetically, I think the red really pops, and I was very into Constructivist art from Russia. I pilfered and plundered! Haha...propaganda looks better with a bit of red!

You also do the artwork for the albums you release with your band the Armedalite Rifles. Are there any other projects you are working on: music, art or otherwise? "I've always got my hand in some kind of pot! Hopefully, the new Armedalite Rifles record will finally be out next year! There was a few hangups, but the new cover is a dazzler, if I do say so myself! There's a great bunch of avant noiseniks and poets and artists doing lovely things in the area, please check out CO!p.e. A lot of mind blowing things happening in the area...<https://www.facebook.com/CouncilOfPoeticExperimentation>

---Thanks again Holly and Outsider for continuing to document the happenings that are happening. If you're interested in seeing more of my art, please go to, [www.blurtingabnormalities.com](http://www.blurtingabnormalities.com) or check out my Instagram page <https://instagram.com/blurtingabnormalities/> thanks for reading, and to all my fellow folks creating things! KEEP ON! CREATION NOT SEDATION!





# ALL PINNED UP MODEL RODEO JJ

photos by Melissa Moscar

## INTERVIEW BY HOLLY BERCHIELLI

**How long have you been modeling and how did you get started?** I always wanted to be involved with the fashion industry from a very young age. When I was little if anyone asked me what I wanted to be when I grew up, I always said I wanted to be a fashion designer... or Malibu Barbie. That may still happen but for now altering vintage clothing for my modeling and saving kitties will have to do. In high school and college a lot of students would always ask me to model for their photography assignments. I never thought much about modeling in my adult life until my best friend (Monik Geisel of Lesieg Photography) suggested that I shoot with her in 2011. After that modeling became a serious passion.

**What/who inspires your look and approach to being on camera?** Modern model influences would be Vanessa Lake and Kitty Kitty Bang Bang both are colorful amazing models. A lot of my inspiration comes from old school pinup paintings and drawings from artists such as Gil Elvgren and Earl MacPherson. I study the poses and over all look of these vintage painters and apply it to what I do.

**Body image and self-confidence play a big part in everyone's life, so what is your take on this topic?** How has being a public figure affected your view of yourself and other women? This is quite the loaded question. While modeling has indeed built my self confidence, I have found that sometimes it can make others uncomfortable. I am confident showing a bit of skin even though I am not a "skinny" chick. Look, everyone has a different definition of what is pleasing to the eye. I am pro "Body Positive movement." I don't think women should be put down by others or themselves about what their body looks like whether your a size 0 or 20. Beauty is whatever you think it is. Personally I find that I like a lot of different body shapes.

**Your work is so diverse stylistically; themes range from Gil Elvgren style pinups to ethereal beauty. How do these shoots typically come together?** Well for the Gil Elvgren shoots I usually have a clear concept in mind and search for a photographer that would like to shoot it. I am lucky to have a few photographer friends



photos by Alex Dora

that I collaborate with frequently, using both their ideas and mine. Sometimes on paid shoots or publication work there is not much room for input. But I can always express myself through my hair and outfits. If you have an idea or concept I am super open and willing to try mostly anything and I think that's why people enjoy working with me.

**Who are some of your favorite photographers to work with and how much input do you give?** I love working with Michael Enoches he is fun passionate about shooting so it makes it a fun experience under the hot lights. With 20 years + experience, I always know something special will come out of a project with him. I recently worked with Melissa Chary of Ava Dae Photography which was super exciting. I am a big fan of her publication work in Delicious Dolls magazine which I will be featured in December of this year. She is the queen of hot bod pinup photography and I am a big hot rod enthusiast. My dream car to work with would be a 57' chevy in teal... excuse me I am drooling.

**When it comes to your look, the outfits and costumes you wear, are you creating them yourself.** Bettie Page style? Or main! Bettie and Dita Von Teese are for sure my fashion icons. I think of my style to be vintage pinup but more electric in color. Most of the clothing I wear I actually sew myself from vintage patterns. Sometimes I get lucky and find a corset or vintage piece at the thrift store, that I can alter and hand dye. I am so happy that I learned how to sew it's a skill I never thought I would use so much in life (Thank you to Linda Enright ) gives me a lot more options with clothing.

**What do you spend your time doing when you're not in front of the camera?** What are your other passions? Besides my obvious love of all things vintage. I have really dedicated my time saving animals I currently work at the local animal shelter in Kingston all first a lot of my work involved cats but now a days I try to help even the smallest of creatures. I also run a youth program at the SPCA which helps gets kids educated and involved with the care of animals. I am a mother of a amazing 7 year old who inspires me everyday to push harder as a person. I would say above anything else he is my passion, strength and most important thing in my life.

Make sure to find me on Instagram @rodeoJJ and on Facebook <https://www.facebook.com/rodeoJJ>



photos by T&Z, Michael Enoches, Lesieg and Ava Dae

# OUTSIDER THREADS



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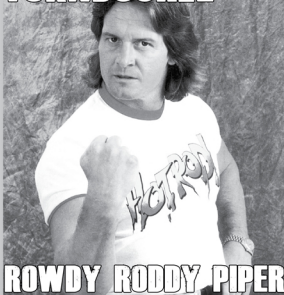
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# TALES FROM THE TURNBUCKLE

by Johnny  
Berchielli



**ROWDY RODDY PIPER**

On July 31, 2015, one of the greatest professional wrestlers of all time passed away at the age of 61. Here are some career highlights and maybe some things you didn't know about the Hotrod...

1. Roddy is considered one of the greatest wrestlers ever to NOT win a world championship. Many fans consider Piper to be such a strong personality that he didn't want a championship to be a successful character in wrestling.
2. His only WWF championship, the Intercontinental title was won in 1992. While losing the belt at Wrestlemania 8 to Bret Hart, he was able to "put Bret over," and help Bret become one of the biggest stars in wrestling history.
3. Roddy's 1st "retirement match" was at Wrestlemania III in 1987. Piper retired from wrestling in order to make movies. He defeated Adrian Adonis in a hair vs. hair match, and allowed Brutus Beaufreak to cut Adonis's hair after the match, helping create Brutus's "Barber" gimmick.
4. His most famous movie role was the cult classic, "They Live". In this movie he uttered the now legendary line, "I have come here to chew bubble gum and kick ass... and I'm all out of bubble gum."
5. Piper's influence is far reaching. UFC champion Ronda Rousey dedicated her last fight to him and even borrowed her nickname from her hero, with the Hotrod's blessing of course.
6. In the mid 90's Piper and several other legends moved to WCW, helping the Southern based promotion become a true competitor to WWF and kick off the "Monday Night Wars."
7. The Hotrod has crossed paths with many celebrities during his wrestling career including Cindy Lauper and Mr. T. He famously sprayed talk show host Morton Downey Jr. with a fire extinguisher at Wrestlemania V.
8. Roddy's interview segment, "Piper's Pit," was the setting for many memorable moments, most famously when Piper broke a coconut over the head of Jimmy "Superfly" Snuka. The success of Piper's Pit paved the way for other wrestlers to have their own interview shows, such as Brutus Beaufreak, Jake "the Snake" Roberts and Shawn Michaels.
9. Before becoming a wrestler Roddy Piper was a professional boxer and competed in the Golden Gloves tournament in New York City.
10. Although he portrayed an angry Scotsman in the ring, Flodderick Tombs (Roddy Piper) was actually Canadian. He was born in Saskatchewan, and grew up in Winnipeg.

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## OUTSIDER INTERVIEW: TESLA'S REVENGE

by Holly Berchtold

Give us a background on how the band came together. You've all been in a lot of other bands, so what makes this one work? John (Drums) The current lineup was solidified around late December. We've all known each other, and played together at some point in our lives, whether it was in the same bands, separate bands, or in school. I think we work well together because we are all really good friends, and we all have similar musical tastes, but different, and eclectic enough that our songs avoid sounding derivative.

Nikola Tesla was a cool dude, but what inspired you to name your band after him? Jaclyn (Bass + Vocals) It's mustache. The Catmeal. Or maybe it's inspired by how disgusting capitalism is. Who knows?

You recently released an EP titled *Au Montreal*. Give us the scoop on these five songs. "THANK YOU TIM BARRY" Jaclyn We got to play Pouzza Fest 4 (and then we also got to play Pouzza Fest 5 - thanks Pouzza Fest!), and I caught a set by Tim Barry that was super inspiring. He talked about fear. I'm afraid every day of my life. But, for some reason I'm not afraid of waking up on the floor of strangers. (hah... guess I didn't learn the 'don't talk to strangers' thing right. ) I've met so many amazing people through the DIY community, and these people are more important than any possessions! I think that's what this song is about.

"WHITE & BLACK" Gabriel (Guitar + Vocals) This is a song about naivety, fear, racism, prejudice, and hope. "IN THE ADDICT" Gabriel This is about fighting back unnatural urges before they eventually end with your untimely demise.

"SCARED TO DEATH" Jaclyn You have a big pile of stones. Each stone represents something you want to do. But, instead of building a nice foot path to success, you instead use each stone to build a HUGE wall around yourself. Then, you sit inside this newly constructed chamber and think of a million reasons why all your ideas are awful. Self doubt. You think of all the things that have happened in your past and use those as excuses. More self doubt. You sit in that hole forever and wonder what it would have been like if you believed in yourself. When you lack self-confidence, it's so easy to get in the way of yourself.

"2005" Gabriel Pretty much about looking behind you to see everything more clearly than when you were experiencing it. You decide you'd like to do things better the second time around but in the end you might still be focusing on everything but the present. Au Montreal was recorded and released a few months before I was in the band. I remember listening to it, and being blown away at how great these songs were written. Tesla's Revenge was the kind of band I was looking to be in after about five years of not being in a band.

You play shows all over the place. How far have you gone and what are some of the experiences that have stuck with you? Have you toured or just done one-off shows? John Since I've joined the band we definitely have done our fair share of playing shows in different states, including a ten-day Midwest tour (Ohio, Illinois, Wisconsin, Minnesota, Missouri, Michigan) with our friends in Lawsuit Models, from Denver, Madison, Wisconsin was probably one of my favorite shows we played on that tour, mainly because the two other bands were awesome (Circus Fires, Lawsuit Models). I'd say the main highlight in our travel adventures was playing Pouzza Fest in Montreal in May, and Punk Island in New York City, in June.



Jaclyn Stickshift Fest (super cool Feminist Punk Fest in Burlington VT) definitely stands out in my mind. That's the first show John ever played with us. He wasn't even in the band yet - but it felt like he was! Pouzza Fest is definitely an amazing festival. It's such a down to earth environment. People are so nice, and so excited about new music. It really is a great festival. As John mentioned we have been lucky enough to play shows all over. But, there are plenty of places left to go! P.S. local shows are super sweet too! Like, how about when people throw punk/hardcore shows at libraries in Newburgh!!!! I love playing random, atypical venues!

What's next for Tesla's Revenge? Jaclyn My eight ball says, "Outlook good." We just had a song on All We Got! Record's latest comp (F@! Cancer - it's a benefit for the Leukemia and Lymphoma Society). We have some cool shows coming up. Sadly one will be Ashleigh Bassett's going away show. We are also playing a Queer Punk Fest in Brooklyn - More fun, that's what's next! John We have some new songs in the works and, hopefully, will be part of our set pretty soon. We've also very involved in planning for Punk Island NYC 2016, and running one of the stages - All We Got! Records.

# ZINE SCENE MEET YOUR LOCAL SCENE



**Human Extinction** - A local Death Metal/Hardcore group from Saugerties and New Paltz, NY. Consists of former members of Dislocate, Dark Silence, Crag, Death of the Promised, Okosu, Dead Alive and Martyr Art. This four piece band touches on politics, religion, and other aspects that are leading us down the necessary dark path of "Human Extinction" on planet Earth. Their first video "God of Blood" is up on facebook and youtube. To book Human Extinction for a live gig, contact them on <https://www.facebook.com/humanextinctionmetal> and be sure to go see the up and comers at a local venues in the near future.



**Valence** is a breath of fresh air for anyone tired of music formulated to fit into a box and longs for an unadulterated form of musical expression. It's usually labeled "progressive metal," but that alone doesn't due the music justice, as it defies genres, blending in a disparate array of influences from metal to progressive rock to jam and more.

Recently, the band won an Independent Music Award for their song "The Reckoning," the closing track from the band's 2014 EP *Laser Baron*, which has been described as "like a miniature symphony" (Metal Temple) and "what an instrumental album should sound like" (Metal Gallows). It's a strong follow up to their 2012 debut LP *Sleepwalker*, which itself was lauded by *Alternative Control* for it's "many 180 degree turns in song structure, multiple time signature shifts and a whole heap of anthemic drama."

Between the awards and rave reviews, the band has developed a reputation as a crushing force in the greater New York City area's live music scene. Their live shows and tours have taken them all across the Northeastern US, and as far north as Toronto, Canada for the NXNE music festival. The band is currently in pre-production for a new record that, characteristically, takes the band into new directions with new instruments, effects, and inspirations. The band will be going into the studio sometime around the new year, but in the meantime you can hear the band's direction at one of their many upcoming shows until then.

[www.valence.bandcamp.com](http://www.valence.bandcamp.com) • [www.facebook.com/valencemusic](http://www.facebook.com/valencemusic)  
[www.youtube.com/valenceband](http://www.youtube.com/valenceband)



On June 6, 2015, **Decora** curated a theatrical hip-hop album release show for his debut album, *Bread and Oats* in Newburgh, NY. The event showcased a unique integration of music, visual art, fashion, and performance and created excitement for the official release for the album two weeks later.

Before the album drop, Decora worked as a member of the music committee for the 2015 Newburgh Aluminated Festival. The aim of this yearly festival is to highlight the incredible cultural diversity of Newburgh, NY, an historic city located an hour train-ride north from New York City overlooking the Hudson River. The second-annual festival closed down the main street of Broadway, one of the widest streets in the United States at 132 feet, and featured live music, theatre, dance, children's activities, visual art, and a flower show. Decora and almost 40 other musicians performed on 4 stages at the festival, with headliners including Newburgh native, Saul Williams, and Living Colour front-man, Corey Glover.

On July 14, 2015, Decora released his debut album, "Bread and Oats." The album contains 12 tracks, including singles, "Flowers" and "Something" and features Corey Glover on two of the tracks, "Beautiful Blotch" and "Nantucket." The album received a positive review from AFROPUNK, who called it "a compelling record" that "highlight[s] Decora's commitment to skirting expectations and pushing boundaries."

At the end of July 2015, Decora began his Northwest tour of the album, performing in Seattle, Washington and Portland, Oregon. During his brief tour, Decora helped to found a new chapter of Pete Seeger's Clearwater organization, a movement that helps to promote environmental education and to initiate legislation to keep our earth and our waters clean.

As of August of 2015, Decora is getting ready to tour across the country and Canada — including performances at the O+ Festival in Kingston, NY, Pop Montreal in Canada, and at the AFROPUNK Festival as a part of their AFTER DARK series. He will also be performing with HIFI Records and Sofar Sounds throughout the remainder of 2015.

You can hear some of Decora's music at [www.lamdecora.com](http://www.lamdecora.com)



**Point Blank NYHC**, featuring Danny Derella, a founding member of Underdog, and Ken Wagner, a longtime supporter of the local scene, with new schoolers Shuffles Shuffitos (drums), and Matt Achstatter, the young gun on guitar, to form a sonic force mixing early 80's NYHC and Punk, with new breed aggressiveness. The s/t 7" EP, features 6 songs remastered from their out of print demo CD. The EP packaging includes a gatefold cover, sticker, plus a digital download card for all 9 songs of the demo! "Although their sound is definitely rooted in the classic NYHC style that came out of Queens — think Major Conflict and Token Entry — their sheer intent is relevant in the here and now. It's Hardcore played the way it's supposed to be done: straight from the heart with no intention to join a clique or cause — a welcome relief in these times." - Tony Reltman, author of the NYHC New York Hardcore 1980-1990

[PointBlankNYHC@hotmail.com](mailto:PointBlankNYHC@hotmail.com) • [pointblanknyhc.bandcamp.com](http://pointblanknyhc.bandcamp.com)  
<http://www.notlikeyourecords.com>

# ZINE SCENE

MEET YOUR LOCAL SCENE CONT.



**CRY HAVOC!** Formed in mid 2006 New Britain, CT. The band consists of Jonny Disaster (Vox), Jesse Delinquent (Guitar), Sweet Tits Lachance (Guitar), Gentleman Davis (Bass) and The Snydercock (Drums). **CRY HAVOC!** has played all over new england with tons of killer bands, and have just recently released their 1st full length CD: **"AND LET SLIP THE DOGS OF WAR"** which clocks in at 17 songs in 33 min. Needless to say, their style is hardcore / punk done old school style, and known for their aggressive, fast, blood & sweat soaked energetic live shows. They have done 2 separate legs on Upstart Fest ( including 4 dates this year, starting on october 1st ) and are always willing to play as much as possible. Aside from their most recent full length, Cry Havoc has also released 2 ep's, a split cd and many comps and sampler cd's, and are currently writing new music. They remain as of now unsigned, having released all their material DIY, not to mention a very successful kickstarter campaign for their most recent cd. [www.facebook.com/cryhavocpunx](http://www.facebook.com/cryhavocpunx) • [www.reverbnation.com/cryhavocpunx](http://www.reverbnation.com/cryhavocpunx) • [cryhavocct.bigcartel.com](http://cryhavocct.bigcartel.com)



Featuring Jesse Vadaia of With The Punches on lead vocals, Rob Kucharek of Autopilot Off on bass, Johnny Keane of Measured In Grey on guitar, and rounded out by Dennis O'Brien on drums, Newburgh, NY's **DEAD AHEAD** formed in 2013 with modest intentions. With their previous bands all in various forms of inactivity, the inescapable desire to make new music brought the members together. Driven by the goal of creating music they love as reason enough, Dead Ahead quietly began writing songs, playing shows, and honing their sound. Now, in partnership with Panic State Records, the band are ready to release their self-titled debut EP and share their music with a wider audience.

Drawing influence from a wide range of melodic punk heavyweights, as well as incorporating elements of their previous bands, Dead Ahead's music is lean and direct, packing a sonic punch without sacrificing strong hooks. The palpable sense of urgency in Dead Ahead's sound belies the band's restraint from immediately releasing music to the public. This discipline has paid off in the form of an extremely accomplished debut EP; four songs of finely-tuned, passionate punk rock that will speak to everyone from the jaded listener to the enthusiastic newbie, proof that there will always be a place for music created with honesty and care.

[deadaheadny.tumblr.com](http://deadaheadny.tumblr.com) • [deadaheadny@gmail.com](mailto:deadaheadny@gmail.com)

[facebook.com/deadheadnyband](http://facebook.com/deadheadnyband) • [@deadheadny](https://twitter.com/instagram)

Wanna get your band in ZineScene? Email us at: [nyoutsiderzine@gmail.com](mailto:nyoutsiderzine@gmail.com) or visit our website at: [www.nyoutsiderzine.com](http://www.nyoutsiderzine.com)

## OUTSIDER INTERVIEW: POOR LILY

by Holly Berchielli

Introduce yourselves, please, gentlemen. Tell us about the band, too. We are Poor Lily and we play punk rock. We came together in 2010 and have put out two full-lengths, Poor Lily and Vuxola, as well as an EP Three Songs, which are all up on our website, [www.poorlily.com](http://www.poorlily.com), to download for free. We live all over the map now. Max (guitar) is in the Bronx, Dom (drums) is upstate in Cornwall and Adam (bass) lives in Connecticut.

**Who is Poor Lily and why did you name your band after her?** We should really be called Poor Susan, but Kramer was confused.

**Your 2013 full length, Vuxola, is like a twenty first century punk rock history lesson. It has all the grit and snarl of the bands we grew up on, all while still feeling like it hasn't been heard before. Now, your next album will be a punk rock opera? Thanks!** We love Vuxola, it's the best thing we ever did. But after that, we didn't really know what to do. So to challenge ourselves we decided to do a single piece of music that doesn't stop for 30 minutes. It was tough! We spent the last couple years getting it right and we started playing it live this summer. It's called Dirt on Everyone and it's a punk rock opera about the NSA. Adam's really obsessed with the NSA and surveillance and spying and nobody seems to be writing punk rock songs about that, so we decided to...

**What else is in line for you guys?** We're playing Dirt on Everyone live a few more times this fall before we bring it into the studio and then press it on vinyl!! Adam's making all the album art out of leaked NSA documents, so it's gonna look fucking great.

For more info on Poor Lily, visit [poorlily.com](http://poorlily.com)

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# THE TATTOOED WORLD

BY VINCENT MANTO

Over the last few issues of Outsider, we have looked into many of the important forefathers of the great craft of American tattooing. The time line for "The Tattooed World" has been fairly linear, but this article will roll back the clock a bit. This issue were going to get into the life, work and influence of Percy Waters. Waters was a tattooist, machine builder and supplier.

Born in Anniston, Alabama on December 9, 1888. Waters became enamored with tattooing that he had seen in the traveling circus sideshows of the time. Employed as a foundry worker, Waters started to tattoo the people of Anniston as a hobby, and spent time traveling to spend time with established tattooers around the country, such as Charlie Wagner. In 1917 Waters was run out of town after tattooing the daughter of a wealthy local. He spent a brief period in NY until finally setting up shop in Detroit, Michigan; tattooing and running a tattoo supply business, selling his machines and pigments to other tattooists around the country and the world. Over the years in Detroit, Waters operated 3 tattoo shops around the city. The first shop was opened in a booming business district near the Electric Fair amusement park. He later opened shops at 70 Monroe and 1050 Randolph Street. Hanging around the circus sideshows, Percy ended up tattooing a lot of show business folks but never imagined himself as anything but a "good tattooer". Waters was a self proclaimed "Artist with the Needles" and advertised himself as the "World's Best Electric Tattooer".

Known as one of the best machine builders of his time, Waters was awarded a patent in 1929 for his design. Many of his frame styles are still standards to this day. Running arguably the largest supply business in the world, Waters sold machines and kits for professionals to amateurs. These kits came complete with flash, ink, and machines. Flash is the name used for the sheets of paper that the designs were painted on. Many of the designs Waters sold are still used as classic motifs in today's American traditional tattoos. Floral designs, daggers, snakes, skulls, girl heads, and military designs were extremely popular in Water's day. Before the supply houses most designs were spread by other tattooists tracing designs off the arms or legs of a client usually in trade for a discounted rate on a new tattoo. Supply houses were the first to make printed reproduced flash available. His machines were based on the two coil system that is still popular today. He also was an advocate for quality inks claiming that his were pure and free of chemicals. In 1939 Percy Waters returned to his hometown in Alabama where he ran his supply

company until his death in 1952.

Tattooing's rich and colorful characters are owed endlessly by today's professionals for carving the way and innovating our craft to the point at which we entered the fray. The tattoo machine itself was adapted from Thomas Edison's electric pen which was actually invented to transfer large designs onto buildings or signs by perforating the paper leaving a stencil for a painter to work. Percy Water's influence is visible in so many elements from the start of his supply company to today's tattoo studio's flash emblazoned walls.

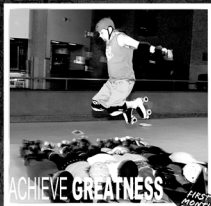
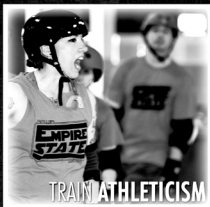


Cover to Percy Water's sketchbook in the collection of The Henry Ford Museum

The advertisement for Sourpuss clothing features a woman on the left wearing a black dress with a white floral pattern and a man on the right wearing a black t-shirt with a graphic design. Above them is the 'Sourpuss' logo with a skull and crossbones. Text includes 'USE PROMO CODE UPSTART FOR 20% OFF YOUR NEXT ORDER' and 'www.sourpuss.com'. Below the main image are smaller images of various clothing items like t-shirts and hoodies, some with 'TATTOOED CREEP' and 'I GOT MY TATTOO' printed on them. At the bottom, there are logos for 'Sourpuss', 'WATERVILLE', 'Sourpuss', and 'KISS-IT-KREEPS'.

The advertisement for Snapper Magge's features a central logo of a bulldog's head with its tongue out, surrounded by the words 'SNAPPER' and 'MAGGE'S'. Two five-pointed stars are positioned on either side of the bulldog. Below the logo, the text reads 'GOOD MUSIC AND BOOZE', 'KINGSTON, NY.', and 'TORRINGTON, CT.'.

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

BY JOHN MORIARTY

## SCOOT HORTON 627



Ever wonder what happens to a punk rock kid when he's all grown up? Simple, he assumes fiscal responsibility, raises a family and focuses his creative energy into forming a folk rock band. For someone like Scoot Horton, one of the founding members of the punk group No Win Situation, this may not be the route you may have anticipated for him to follow; a path laden with the tropes and tribulations accompanied by living a relatively stable, humble life. Yet this one which has found him, and for those open to turning an ear to hear his story, it is to our benefit.

Horton's solo debut 627, for all its perceived simplicity, is best understood as an eloquent expression of the fundamental components that comprise the meaning of what it is to be punk rock; that is, to firmly stand by your convictions, to protect those you love, and to honor tradition. So readily does Scoot weave the tapestry of the life for which he lives, offering glimpses into some of the bumps and bruises he encountered as a young man, searching to figure out this grandiose mess we all have been thrown into, all the while enunciating the evolution of his values, what he cherishes, and who he loves and how much he loves. This is all lovingly filtered through a poignant, pronounced voice. Horton is a man who passionately loves his son, as depicted through a love letter track made to express the universal joy a father feels while watching his boy become a man. He is quick to remind us the simplest of pleasures we often take for granted, backed by an irrefutable command of the acoustic guitar. His lyrics are accessible to the extent you feel you've known Scoot your entire life. His accompanying band members are competent, highly skilled, and an undeniable compliment to the virtue of Scoot's ineffable musical prowess. The unity in sound found within Horton's band is a testament to their shared vision and passion for this life we live.

Scoot Horton's 627 will be released this September, and he will be throwing a CD release party on September 27th at 4pm at Gleason's in Paesick. For more info on Scoot and his band you can find him at [www.scoothorton.com](http://www.scoothorton.com).

## THE CAPPS Broken Hands, Broken Hearts

I must admit, I was fairly excited to explore who The Capps were once I started listening to their album *Broken Hands, Broken Hearts*.

Their vocalist sang with a familiar yet distinct crustiness and accusatory lexicon, their chord progression was reminiscent of many of the band's predecessors from the 90's, and their overall energy was invigorating. Yet upon a highly organized and effortful investigation into the Capps' roots (i.e., a few Google searches), the only remnant of this band I was able to find was a long-abandoned Myspace page, replete with a ton of photos and all their tracks from the aforementioned album. I don't even remember the last time I've signed into this fledgling social network outlet, let alone my peers, so my best guess is that these guys have been long defunct. But what happened?

When I popped *Broken Hands, Broken Hearts* into my decaying Macbook, I wasn't sure what to expect. Surprisingly I was greeted with a comfortably familiar yet distinct aesthetic. While listening, bands like Bad Religion, Pennywise and Social Distortion crept into my mind. But what permeated my brain the most was the lead vocalist's voice. His droning, almost pinched growl was one I've never heard the likes of before, but I certainly greeted with contentment. The band's sound is appropriately brash and aggressive, leaving their presence ringing in my mind for hours. Though I enjoy the Capps greatly, I cannot relinquish my concern for what became of them. Are they still together playing music? Did artistic differences pull them apart, or was another one of life's gravitational forces to blame for their dissolution? Though I can't be certain of their fate, I can be sure to keep what they've left behind, spinning inside the radio of my Saturn.

There's little to be found of these guys, but for more on the Capps, check out their Myspace (I guess) at [myspace.com/holycrapsthecapps](http://myspace.com/holycrapsthecapps).



## LOS KUNG FU MONKEYS Rudeboy Rockers

When it comes to the music I choose to listen to, I can be a total unforbearing dick. I mostly depend on the overarching assumption that what I listen to must be mordant, biting, begrudging, and muddled with depth. My music isn't meant to be fun, but hell, it's rare for me to take something with buoyancy and positivity seriously. Los Kung Fu Monkeys, however, provide me with one of those few instances.

The background on the Los Kung Fu Monkeys certainly is unique. Comprised of Berni, Tarek, Mr. King, Hecky, Meraz, and Tony, this collection of eccentric personalities from Montreal with Latin American roots have been producing some phenomenal ska music since 1997. Their album *Rudeboy Rockers* follows a comprehensive recipe: make your message simple, keep the energy punchy, and at all times remain exciting. This supergroup permeates through your body and electrifies your mind. There is no derogating that the positive vibes will hit you with a hint of bite. Their rhythms are fast, their beats are bouncy, their brass is brassy. I couldn't contain a legitimate smile while listening to these guys, probably one of the band's greatest achievements, I'm sure.

You don't want to miss out on this fusion of heritage, positive vibes and all-round throwback group. Los Kung Fu Monkeys' *Rudeboy Rockers* is an album I'll be listening to until my copy of their cd melts. For more on this awesome group, check them out at [facebook.com/LosKungFuMonkeys](http://facebook.com/LosKungFuMonkeys).



## POOR LILY Vuxola

It can be difficult as a listener to expect much from a punk rock trio. Punk music as a whole retains that residual "it's been done" type of vibe. What matters now is the ability for a group to innovate, to retain our attention for more than one song. No longer can a band's success depend on following the tradition of other groups that have come and gone. We, as listeners, demand a novel approach to what we already love, an enhancement of our fickle expectations. A balance as such is not easily achieved. Poor Lily's *Vuxola*, however, does a phenomenal job in doing so.

Comprised of the three piece Max, Adam, and Dom, it's reasonable to underestimate what may echo from the chasm created from this compositional standard. We have been at the local shows, sweaty and broke, listening to our friends do their best to string together multiple notes to form a cogent piece of music. We've seen bands who hand out stickers at the end of each show in an effort to drum up interest and support from their respective communities, only to be relegated into obscurity, not thought of after the night ends. What these bands have failed to do, however, is articulate a novel spirit, one which incenses the nerves while venerating and innovating at the same time. Max's bellow is captivating; his lyrics are sarcastic, poignant, and challenging. Adam annihilates the bass, while Dom leaves bruises on your eardrums with his punching sticks. This cacophony of aggression works as a unification of talent, respect, bravery, and sheer force of will, all caged within a half hour long, nineteen track record. Despite the brevity of each song, you'll be hearing them for hours thereafter.

Aggressive, funny, serious, and evolved, Poor Lily represents what punk rock has evolved into to remain sustainable and relevant. Certainly, this trio may not have intended to assume this role when starting out, but they have preserved my hope for the preservation of a genre I respect. For more info on Poor Lily you can check them out at [www.poorlily.com](http://www.poorlily.com).



# MUSIC REVIEWS

REVIEWS BY:  
Holly Berchelli (HK), John Moriarty (JM) and  
Damian Masterson (DM)

## HELL MARY

S/T  
hellmary.bandcamp.com

As far as New Yorkers are concerned, everything that comes from New Jersey either smells bad or drives like shit. Now, I've never met the members of Hell Mary, but the music they bring us at least shows that New Jersey can produce more than sand in my shoes and sanitation department employees. Comprised of members Dylan, Tom, Matt, and Paul, this four piece's third album, S/T, provides ten brief tracks that pummel your ears. Their musical cadence is violent, vitriolic, and lasting, leaving listeners tasting copper for hours after their speakers blow out. This is post hardcore at its finest, retaining the unshakable foundation of punk, metal, and grunge.

Hell Mary's tracks are short and fast, as what my fiancé has come to expect from me in the bedroom. Each song is laced together by a common thread of speaker feedback, allowing the album to register as one solid, cohesive piece of battered art. Reminiscent of bands like At the Drive In, Sawtooth Grin, and many other early 2000 alternative collections, Hell Mary successfully toes the line between competent musicianship and chaos. Listening to this group brought back a great sense of nostalgia for me, and recharged my faith in the amplit of America. You can listen to a few tracks from S/T, and find out a little more info on Hell Mary at [www.bandcamp.com/hellmary](http://www.bandcamp.com/hellmary). (JM)

## SUMO CYCO

Lost in Cyco City  
sumocycoco.com

I discovered this Canadian band when they opened for Live Of Agony in Brooklyn this summer. I had never heard of Sumo Cyco before, but they grabbed my attention when they took the stage. In fact, although the crowd wasn't fixated on them, a good portion of people gave the opener their attention, too. It would be a little difficult to ignore SC while they're on stage. They are a female-fronted horror-porn-metal band that play to backing tracks, which provide a B-movie atmosphere to their songs. Yeah, Take that in for a second. Live the songs are loud, brash, and fun and entertaining. Each one paints the picture of a different dystopian scenario. After their set, I spoke with the band. They were happy to share their story and talk about music and eagerly took a stack of Outsiders for their merch table. Front woman, Skye, is actually former child pop singer. Skye Sweetnam and seems satisfied in a more authentic music scene and seriously happy to be on the road with her band.

So, how does the album sound? Oh record, these songs are far more shiny and refined than the raw, live performance that I experienced in the club. Once I got over the difference, I really enjoyed the album. The production and feel of the record is akin to the Psychobilly genre and bands like the Horrorpops and The Creepshow. The music however, is more metal riffs and pop hooks that meld with Skye's sweet, yet gravelly voice than any kind of rockability. Personally, I prefer the live Sumo Cyco sound, but the record is fun and I'm curious to hear what they put out next. [www.sumocycoco.com](http://www.sumocycoco.com) (The website is really cool and the band has made a bunch of crazy, horror-themed music videos that are available on the site.) (HK)



## COMICS BY TWO LONELY GUYS

@TWOLONELYGUYS - FACEBOOK.COM/TWOLONELYGUYSOMIC

### Two Lonely Guys #63: Hell Fire



### Two Lonely Guys #70: Band of Dough-tiers



### Two Lonely Guys #78: Kites



## THE MOUNTAIN GOATS

Beat The Champ  
mountain-goats.com

I watched wrestling a lot as a kid. For a time, it was the defining "thing" that was mine. I liked the fairness of it. Clear cut heroes and villains doing battle, their roles and motivations made plain through grand cartoonish storylines spelled out through bluntly hyperbolic interviews, with outcomes that always made sense. You always knew who the good guys were. And when the good guys lost, you knew it was because the bad guys cheated. The fundamental appeal was that everything made sense. Whether it was real or not didn't matter. This was better than real. This was coherent and just in a way the real world wasn't.

'Beat the Champ' is the 15th studio album by The Mountain Goats. Its inspiration is the way that low budget late 70's regional wrestling that Mountain Goats front man John Darnielle remembers from his childhood.

Lyrical, there are a few key threads to the album that I see. The first looks at the sad realities and small victories in the life of the nobody working class wrestler just trying to scrape by in the hopes that their dream doesn't get them hurt or killed. The album opener, "Southwestern Territory", is a sparse meditation in piano and woodwinds of someone trying to remember between concussions to write in the diary he keeps for the son he doesn't see enough of. Similarly, "The Ballad of Bull Ramon", is a bitter-sweet story of the old retired wrestler forever getting the question, "Didn't you used to be that guy? Didn't you used to be somebody?"

Another thread looks at the spectator side of things. "The Legend of Chavo Guerrero", is the raucous celebration of being a kid and having a hero. Watching the matches on the floor in the living room and needing your hero to show you that there is good in the world.

The last thread looks inside the world of wrestling and treats everything as if it were real. "Foreign Object" takes a blunt look at the villain who is overplayed by the simple motivation of stabbing his opponent in the eye. Inside the mind of that villain, the match is life or death and he will make all his enemies bleed. "Werewolf Gimmick" takes a wrestler whose gimmick is that he's a werewolf to the furthest extreme where he either is, or believes he is, an actual werewolf with all the bloody consequences that would entail.

The album is rich in stories of blood and loss and triumph, just like all the Mountain Goats records that have come before. If you liked those, you'll like this one, too, for all the same reasons. (DM)

## THE MOUNTAIN GOATS BEAT THE CHAMP





# MUSIC REVIEWS CONTINUED

REVIEWS BY: Joe Gagliardi III (JG)

## GYRE

Moirai  
gyrebandmusic.bandcamp.com

I have to be honest, I never heard of Gyre up until a few months before the 2015 Newburgh Illuminated Festival that took place on June 20th in Newburgh, NY.

Holly and I were on the Music Committee and we were looking for bands to add to the roster. Gyre was referred to us by a mutual friend, who was also performing. At the time Gyre had the 'Second Circle' and their self-titled releases up on Bandcamp.

There was an instantly a jump in their sound and songwriting from their self-titled release to 'Second Circle.' They sound like a fusion of Dillinger Escape Plan, The Haunted, Kirk Crispin, Meshuggah, and Soreption while fusing progressive djent, Mike Patton-inspired singing and guttural death metal screams. So what was there not to like?

They dropped the 'Moirai' E.P. in May, performed at the festival and received a great crowd response. A while later, we received 'Moirai' and I jumped at the chance to review it.

On the production side, it's very clean and crisp, yet dynamic. I respect them even more for not falling into the trap of over-compressing during the mastering phase, just so that the final product is louder. Musically, they have naturally evolved from 'Second Circle.' In addition, they've created some interestingly heavy music that's highlighted by heavy-as-fuck thrash and groove movements. "1 Release" is definitely the focal point of this release, but it naturally coincides with the strong concept album vibe 'Moirai' represents. (JG)

## FAITH NO MORE

Sol Invictus  
www.FNM.com

So yeah, one of my favorite bands of all-time got back together and released their first album in 18 years, entitled 'Sol Invictus.' The first time I sat and listened to this album, I completely blanked out. I could hear it playing, but my mind was focused on all the memories that Faith No More's music were entwined with.

My introduction to Faith No More, like many others, was with their massive hit "Epic" from 1989. As a 7 yr old child, you could only follow a band for so long, which at that time was mostly dictated by terrestrial radio and MTV. As time passed and as Viscom was changing their programming to MTV, I lost touch with the music of Faith No More. I never knew that this would leave me with a musical void, until my junior year of High School. A buddy of mine lent me a VHS tape of all the FNM music videos. I watched that entire tape everyday for about two months. It forever changed the way I listen to music, compose music, and it will forever be integrated into my DNA.

When the 'Sol Invictus' album ended, I finally snapped out of it. I had to listen to the album again.

Right off the bat, I could tell they wanted to merge what they've already accomplished on previous FNM releases along with all of their independent musical experiences of the last 18 years. Sonically, this album sounds like a mashup of 'Angel Dust' and 'Album of the Year' along with 'Crank 2!' and 'A Perfect Place' soundtracks (which were written and performed by vocalist Mike Patton). Stand out tracks include "Superhero", "Separation Anxiety", "Cone of Shame" and "Matador." "Motherfucker" is a fun song, but the studio cut doesn't compare to their live rendition, which blew me away.

I'm split on their concept of the CD album art. I LOVE the gray-scaled motif along with the gold foil stamping. It's quite striking. Their use of interesting band photography and on-disc printing design is also aesthetically pleasing, but the collection of photographs by Ossian Brown used for the cover art and additional art panels take away from the overall experience. It feels like those elements were thrown in at the last minute. "Album of the Year" implemented a similar visual concept, but that combination complemented the overall vibe of that release. Also, having no lyrics listed is really annoying.

Overall, I'm beyond thrilled that FNM is back and I'm interested in where they go from here. (JG)



## FEAR FACTORY

GENEXUS  
fearfactory.com



First of all, I have to say that I was quite excited about the release of 'Genexus', the newest Fear Factory album. I have typically been a persistent fan of their work ever since the 'Demufacture' album (back in 1995), but when they released 'Transgression' album in 2005, I realized that what I loved about Fear Factory was long gone... or so I thought.

Keep in mind that for years, since the 'Digmortal' album (in 2001), Fear Factory went through many changes. Between replacing original band members, changing labels twice and dealing with legal complications, their future looked dystopian.

Then they were back. Dino Cazarez (guitarist and co-founder) and Burton C. Bell (vocalist / co-founder) joined forces again and released 'Mechanize' (in 2010), easily their best album since 'Demufacture'. In 2012, they released 'The Industrialist', which was a self record, but it was more of a transition record to setup what would become their 2015 juggernaut of a concept album 'Genexus'.

With 'Genexus', they've naturally evolved with their continued concept of Man v.s. Machine, but it's set in the universe of the 'Blade Runner' theatrical film, which is so fucking cool. Musically, they have reclaimed their classic sound, but have also upgraded it, by infusing elements of 'Demufacture', 'Obsolete' and 'Mechanize'. Oddly enough, after listening to 'Genexus' about 30 times, 'The Industrialist' album is easier to get into. It's like 'The Industrialist' was the beta test for what would become 'Genexus'.

From start-to-finish, this album was done very well. Not necessarily just on the production side, which is top-notch, but the way their overall concept is conveyed to the listener. It's very natural and easy to get lost in it, as if you were watching a science-fiction action/thriller. "Anodized", "Dielectric", "Church of Execution", "Regenerate" and the dubstep inspired "Expiration Date" are easily the best tracks on the album. I'm usually quite skeptical when it comes to Fear Factory releases. Their releases always felt forced and seemed to (unnecessarily) rehash the essence of the song. I do have to admit though that the included bonus track "Enhanced Reality" is quite beautiful.

All in all, if you're a fan of Fear Factory, you will very much enjoy it, if not love this record. For the metal music fan that is interested in checking out their material, I would recommend the 'Genexus', 'Mechanize', 'Obsolete' and 'Demufacture' albums. (JG)

## JAMEY JASTA

The Jasta Show Podcast Series  
jameyjasta.com

The Jasta Show is a recurring podcast series that is the brain child of New Haven, Connecticut musician Jamey Jasta. Jasta is the vocalist of Hatebreed. Kingdom of Sorrow, Jasta, and keepick; a former host of MTV Headbanger's Ball and the founder of Hatewave, a rock 'n' roll themed apparel line.

The format of his show is very laid back and gives you the feeling that you're all hanging out. Since the majority of his guests are musicians, and Jamey himself being a musician, there is a unique sense of freedom and openness that's communicated in each episode. Notable interviewees include John Bush (Anthrax/Armored Saint), Dino Cazarez (Fear Factory), Kirk Hammett (Metallica), Corey Taylor (Slipknot/Sone Sour), George Corrajo (Fisher (Carnival Corps)), Chris Adler (Lamb of God & Megadeth), Vernon Reid (Living Colour), Howard Jones (Kilishat Engage / Devil You Know / Blood Has Been Shed), Buzz Osborne (The Melvins) and many other artists. This podcast is free, so there are a few ads in the show. Episodes are available every Monday and Thursday. You can subscribe to the podcast on iTunes, and on Soundcloud. (JG)



## KIDAUDRA

Aurny  
kidaudra.bandcamp.com

The 'Aurny' E.P. by New York based Electro-pop artist Kidaudra is a unique blend of electronic instrumental soundscapes and ethereal vocal melodies infused with smart garage pop sensibilities.

When I hear Kidaudra's music, I hear all sorts of musical lineages linking together. Bjork, The Yeah Yeah Yeahs, Lorde, Apha Twt, 1 Am. Jan, Cocoon Twins, and Depeche Mode are a few that come to mind.

This 5-track E.P. is full of amazingly beautiful, yet haunting atmospheres. All of the songs have great structure and production, while varying on song patterns and arrangements (my favorite track being "Sasha"). If you're looking to expand your musical palette, or if you're a fan of eclectic electro-pop, you should definitely check out this release. (JG)



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ALL PINNED UP MODEL ROBER JJ (PAGE 52) // PHOTO BY IZ2 PHOTOGRAPHY

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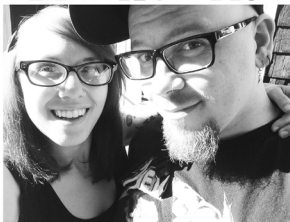
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# OUTSIDER MAGAZINE

## ISSUE 30



# EDITORS PAGE



**EDITORS HOLLY BERCHELLI AND JOE GAGLIARDI III**

In the six months that have passed between issues I've seen a lot of my favorite bands play: Life Of Agony, Faith No More, Superjoint Ritual, Rancid. With the exception of FNM, I had seen all of these bands many times before. The biggest difference this time around was every one of them seemed happy. Like good moods and crowd interaction and making

jokes kind of happy. These were some of the best shows I'd seen and were great times. Phil Anselmo walking around the crowd and singing along with the opening bands, laughing and hanging out was not something I had ever seen before in the decade plus that I've been going to his shows. When LOA played the Wick, in Brooklyn, it was the best I'd ever seen them play. The crowd really fed off of their good vibes and the place was electric. Since Mina came out, it seems nothing can stop them and I'm pleased to be part of a scene where people are so accepting and loyal.

Rancid is always great live and it seems they are out of their dark times, too. They played Terminal 5, in NYC, with H2O and the back of the stage was filled with their family and friends. The place was packed; I was there with my best friends and the night ended with a handshake from Tim for anyone who could reach him, including me.

These are the types of experiences that make music so special. The emotional high you get after a great show, local or large scale is what makes it personal. That feeling fuels this fanzine. Whether it's my friends on stage, or people I've been a fan of since I was a kid, the feeling of a great show is one of the best there is! That's why Outsider has been in print for fifteen years and hosting shows for ten. It's what I love. Thanks for reading! - Holly

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# A REVOLUTION IN TRASH



by Malcolm Tenet

In the beginning, there was the Violent Children demo. In early 1986, I saw it advertised in Maximum Rockroll. Since Violent Children were a Connecticut hardcore band, and I was about to move to Connecticut and open a record store, I thought I'd write to them when I got there and see if I could stock their tape.

Upon arriving in CT I did just that. A short time later, this dude walked into the store with three Violent Children demos. He introduced himself, said his name was Jordan Cooper. He was a pleasant, low key sort of fellow and we had a nice conversation. I'd opened the store in Brookfield and he lived the next town over in Danbury, so it would be easy to stay in touch.

The Violent Children tapes sold quickly. I called Jordan and asked for more, but he said he'd stopped making them. But he had a new project he was working on: a 7" EP by a New York hardcore band. Would I be interested in selling some on consignment? I said I would.

Now, when I opened my store (Trash American Style, in case you're not a history major), my timing was accidental and perfect. Our first day in business just happened to be the day that 7 Seconds played at the Anthrax (and if you don't know about the Anthrax tour hardcore/punk credentials are in serious jeopardy). That show was a key event in the creation of Connecticut hardcore. Almost everybody who later formed a straight edge band was there. It also put the Anthrax on the map as a mecca for hardcore bands from all over. The scene exploded and bands regularly came up from NYC to play for huge, enthusiastic crowds.

These new bands were constantly releasing demos, 7" records, tee shirts, stickers, and all the other fun things that bands release. We made an effort to stock them all. Thus, Trash American Style became a regular stop for bands and fans on their way to the Anthrax for a show.

So when Jordan Cooper brought in his new project—a 7" record by a band called Warzone—I happily took 5 copies on consignment. Imagine my surprise when all 5 sold out in a few days. Jordan brought in 5 more and they also sold quickly. Soon I was buying them outright 20 at a time and they kept selling. Whatta'know? I was now doing business with a brand new, up and coming hardcore label: Revelation Records.

The drummer and songwriter for Violent Children was a Danbury kid named Ray Cappo. After Violent Children broke up, Ray formed a new band called Youth Of Today. They stayed in Connecticut for a while, then moved to New York City and plugged into the massive NYHC scene. Ray knew all of the bands and would recommend some of them for release on Revelation. Jordan would finance the pressings, put the artwork together, and get the records out to stores.

My job was to get the records into Trash American Style in the largest quantities possible. Jordan had moved to New Haven, so when a new Revelation title was out, I'd drive down to Rev HQ (which was Jordan's loft apartment, cluttered with piles of records) and pick up a box of 100 to take back to Brookfield. The hardcore kids would be there waiting for me to come in with the brand new records. I'd sell those straight out of the box—the "together" comp, the Sick Of It All 7", the Gorilla Biscuits 7", Side By Side, No For An Answer... all of the classics. The kids were ramped and excitement burned in the air.

I was pretty stoked, too. I am first and foremost a record collector! And right from the start, Revelation records were very collectable. Jordan always made interesting variations of his releases. Colored vinyl, numbered editions, alternate covers... never mind the test pressings, mispressings, and accidental variants. A record collector could be kept pretty busy with Revelation and all of us were.

By the time of "New York Hardcore: The Way It Is", the label had outgrown its original DIY approach. Revelation was selling too many records for one expatriate Danburian to keep up with. He signed a distribution deal with a big label and while the magic was still there musically, for me it was no longer a hometown operation. The adrenaline rush was gone. Now all that I (and the mob of kids) could do when a new title was due was wait for the UPS truck to show up. It always arrived within the latest Revelation vinyl because Revelation NEVER made its release dates. And while they still made some great records, they were no longer battling a thousand. Revelation had become a legitimate record label, and it was no longer ours.

But now, as I look through my collection and come across those early Revelation releases, I vividly remember the bands from the class of '86 and all the stress/mess they made. The records are still cool, very collectable, and great when played loud.

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I'm going to design a build your own dildo kit and market it as an "Erection Sat" if anyone wants to invest.

I got 99 problems, they are not having goat cheese right now, my wet dick is because summer, I forgot to put my 6 pack of tall boys in the fridge, I haven't seen any boobs today, I've never done coke with Prince, and my dick will never be in Katy Perry. Close enough to 99.

Is that mayo on your face or was I happy to see you?

When I was young, I used to look forward to the day when I would finally stop being an ugly duckling and become a beautiful swan. Then I grew up to be an ugly duck.

Life is shit, eat ice cream.

Motherfuckers act like they forgot about ska.

You are not a puppy or a banana split, stop acting like you exist to me in any way, filthy humans.

I love having a beautiful penis, it's an honor every time I pee to hold it in my hands, like diamonds or a wheel of cheese.

Drunk in the streets, Bobby Benjamin in the sheets. (Also drunk.)

I love Glaswegian, blow jobs and Jesus, I'm lying about Jesus, though.

My favorite part of eating is peeing.

33 year old, still love drinking 40's. Even if I'm doing it watching once upon a time marathons instead of in alleys and parking lots near shitty punk rock venues.

Give me side boob, or give me death.

I am not a real life human, I wish people did not expect real life human interaction with me. I just don't understand how it works. I mean no offense, but I can't help it. Oh, quick check has cheesesteak egg rolls, I just ate 6.

I just bought snack cheese and grape soda at Stewarts. The old man behind me chose to stand next to me in line, and wouldn't stop staring.  
Ma: "premature cheddar-jackulation."  
Him "excuse me?"  
Me: "I cheese myself."  
Him "what?"  
Me: "the ladies never breathe with me."  
Him "what?"  
Me "fuck you, old man."  
I high five myself, purchase my delicious cheese and leave.

Don't look a fuck horse in the ass.

I'm not saying I did, but if I were to shart while eating Burger King naked in bed, I deserve it for eating Burger King naked in bed.

I got myself a lifeproof case so I could be less cautious while jacking it to your selfies.

Bucket list addition: Tell a father "your daughter has a fantastic ass!" Then lean in close and say quietly "she must get it from her old man." And then wink seductively.

THE MAN, THE MYTH, THE LEGEND... THE MAN, THE MYTH, THE LEGEND...

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# ALAN ROBERT

THIS INTERVIEW TOOK PLACE ON SEPTEMBER 16TH 2016 // INTERVIEW BY HOLLY BERCHELLI



You've got so many projects, is any one of them, in particular your main focus? The stuff I've been working on is all in different stages of development, so while some projects may overlap, usually it's pretty clear at the moment which is the priority. I put 100% into everything I do, no matter what's on my plate. But, what I enjoy most of all is the journey of seeing a small idea develop into something awesome, tangible and real.

A quick rundown on some recent projects... Right now, I'm producing a live-action "Crawl to Me" film based on my graphic novel, we launched a six-minute 3D animation on Rolling Stone back in May for the "Killogy" animated series and are shopping it to networks, "The Shunned One" movie screenplay is very close to being complete by a screenwriter based on my comic - which I'm very excited about, and Life of Agony is back out there playing shows. We had a great summer tour in Europe and more dates scheduled through early 2016. In between all that I've been designing new "Killogy" merchandise and working on "The Shunned One" comic series.

Seeing LOA on this latest tour was really a different experience than going to your shows in the past. All of you seem so happy! That feeling really translates to the crowd. I tell you, it has been amazing. Re-inspired. Ever since Mina came out and the band's been back in action, we've been having the most fun we've ever had on stage together. The crowds have been great. Over the top. Super positive and enthusiastic. A lot of fun.

You're touring extensively this time around. Is this due to demand to see you're or purely because you want to? It's all about having a good time and choosing the dates that work best for everyone's schedules. If it sounds like fun and everyone is around, we'll do it.

Where have you not played a show that you want to? Japan

Every band has a different perspective on this question: You play a lot of huge festivals and you play small venues with a few hundred people crawling all over each other...which does LOA prefer? Each scenario has its good qualities. Festivals are exciting because of the tens of thousands of fans going crazy and the great bands we get to share the stage with. Small venues can be really awesome and intimate. Sometimes the electricity in a small room can blow away a huge festival. It all depends on the vibe of the show.

Writing words and music compared to writing words and drawing a story: how different is the processes? Very different processes for me. Writing a song usually comes very naturally and organically. Sure it can take time to develop all the parts, lyrics and melodies, but generally you know if a song has potential right from the start. Plus, in a band, everyone contributes ideas to make a song seed better, so it's not such an isolated experience. On the other hand, writing a story and creating a comic series is much more involved and requires way more research and steps to make it happen. Especially since I draw and write my own books alone, without collaborating with a creative team - I'm on my own throughout the whole thing. However, holding a finished book in your hands after all those sleepless nights is so rewarding. All the hard work is worth it.

Has the band considered recording a new album? Ha! Only time will tell...

Your career as a comic book creator seems very fulfilling...and exhausting! How did you get started and what's it like being in the spotlight for something other than music? Back in the early '90s I studied cartooning at The School of Visual Arts in New York with the intention of trying to be a penciler for Marvel or DC. I had Thor artist Walt Simonson as a teacher. I gotta say, it was pretty awesome. But, by '93 when I graduated, Life of Agony had signed a record deal with Roadrunner Records to record our debut album River Plums Red, so I changed gears to pursue the band full time. I figured, hey - this was a once in a lifetime opportunity to tour the world, play amazing shows and record my original music. Needless to say, I wanted to see it through. We had some great highs and lows over the years. We released four studio records, several live albums and other releases, filmed four MTV-aired music videos, and toured all over the world many times sharing stages with some of my childhood heroes like Metallica, Kiss, Black Sabbath and The Red Hot Chili Peppers. Fast forward to twenty years later, I returned to my first love of making comics and signed a publishing contract with IDW to release my first horror mini-series Wire Hangers. After the success of those comics, I continued my relationship with IDW to release more award-winning series, such as Crawl to Me and Killogy. The upcoming Shunned One series should be out sometime in 2016.

Have you ever considered doing a Life of Agony graphic novel about your adventures as a band? I dabbled with that idea years ago and drew a four page short story. It was fun, but I didn't really want to invest all the time it takes to create it professionally. I rather develop fiction-based stories right now.

Interview continues on next page



# ALAN ROBERT CO. NT.



Your latest graphic novel (and animated series), Killogy, has some impressive celebrity characters. How did Frank Vincent, Frank Ramone, Broa Grant and Doyle Von Frankenstein get involved with voodoo curses and battling the dead in Brooklyn? I literally had to contact each one of them, pitch them the idea of starring in a dark-comedy/horror comic book, and convince them all that this project was going to be a hit and worth their time. Casting a comic book really had never been done like this before, and I think at first it might've been a little tough for each of the stars to see what I was trying to create. But, thankfully, one by one they signed on to the project and once it was released they were all thrilled to be part of it. The positive reviews started pouring and we picked up a few awards along the way. It has been very gratifying to see this thing come to life. Not just the comics, the animation using the celebs' voices has always been the long term goal for me with Killogy. It is amazing to finally see it in action.



With all the stuff you have going on: touring with your band, appearing at comic cons, writing and drawing, adapting your comics to film, what else are you working on? How the heck do you relax?? I have some other things in the works that haven't been announced yet... but, in general, I have a family with a young daughter, so we do ordinary things together to relax. We go to carnivals or take small trips down the shore, stuff like that. I'm a huge movie guy, so catching up on films is something I always enjoy when I have some downtime.

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 A photograph showing the interior of the 'dream in plastic' store, which is filled with various merchandise like vinyl records, toys, and home goods.
 

## dream in plastic

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# RAT'S NEST RUN-IN

By Holly Berchell

# 2015

PHOTOS BY JOE GAGLIARDI III



Every year, near the end of summer, crowds gather in East Durham, NY at the Rat's Nest Run-In car and music event. The grounds are located at Blackthorne Resort Campgrounds and create just the right sort of atmosphere. The place is an old school family retreat, complete with a tiki pool/bar area, a pavilion for dining, dancing and movie watching and an indoor lounge. Little clusters of cabins that would be the perfect setting for a low budget slasher film surround the wide-open fields where the event takes place. It's like a punk rock version of the resort in Dirty Dancing. You couldn't ask for a better setting.



This year, the 6th annual, just over 2,000 people attended the Run-in. Gates opened on Friday at 2pm and the party didn't stop until Sunday evening. Around 600 cars - almost all rat rods and a few, almost flawless restorations - filled the fields.



As for the bands: there was live music all day, all three days. All the groups that played were top notch and played their asses off. Highlights were the Koffin Kats who played Midnight on Saturday, American Pinup who drew really nice crowds. The Grizzly Band do more of a alt country thing and wowed everyone with their edgy sound and steel guitar. The Bothers, from Brooklyn, were great, as was Kyle Trocolla who does a solo "Tim Barry" kind of thing that is outstanding. The Creepin' Cadavers, who I ended up hanging out with for a good while, are a really fun horror punkability band from Arkham, MA. Of course, Lara Hope and The Arktones rocked the stage too, because what would an event like this be without them?



Besides all the cars, there were six burlesque shows on Saturday, three in the afternoon and three at night. There was a pinup girl contest with cash prizes and a burn out pit where people spin the tires right off their cars and do donuts. As if all this wasn't enough, everyone was treated to a free martini hour and on Sunday a Pig Roast and Tiki Pool party wrapped up the fun.

Will I be at next year's Run-in? Yeah, you bet.

