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ISSUE 31

OUTSIDER MAGAZINE

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KIDAUDRA

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MY PLACE PIZZA - PAGE 14

STAFF

Editor // Publisher // Master Interviewer // Layout // Advertising: Holly Berchielli

Assistant Editor // Graphic Designer // Pre-Press // Website: Joe Gagliardi III

Associate Editors: Mike Marino and Matt Slater

Front Cover Artwork: Michael Oppenheimer
Front Cover Photography: Joe Gagliardi III

Advertising: Holly Berchielli and Joe Gagliardi III

Contributing Writers/Artists & Promotion:

Malcolm Tent, John Moriarty, Holly Berchielli, Joe Gagliardi III, Matt Slater, Danielle Dombrowski, John Bryan, DJ Wayne Manor and Damian Masterson.

Proof Reading: Caryn Sobel

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OUTSIDER MAGAZINE

ISSUE 31

EDITORS PAGE



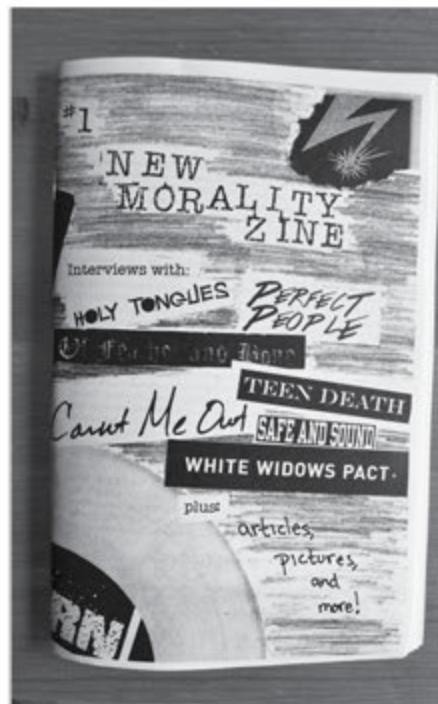
EDITOR (HOLLY BERCHIELLI) AND THE BOSS (ROXIE)

What the heck is a fanzine, anyway? When I was a kid I would write in catalogs and make up stories concerning the models. Later on, cutting pictures out of magazines and newspapers, gluing them into new configurations satisfied my need to create. I would do this to make show flyers for my friend's bands, too. I was always taking pictures and I'd make yearbooks at the end of every school year. Filled with photos and song lyrics and memories of the pranks we'd pull and dumb fun we would have.

When I started Outsider, it seemed like a natural and exciting next step. It was silly and young and full of all the things I liked. It was made on paper and glued and taped together. I started collecting other fanzines. I'd find them at record stores and shows, of course. Each one was made

by someone who put themselves on paper. I think my favorite thing about zines is they are time capsules. They age well. Bands before they were famous, bands who lasted only a few months, someone's thoughts on living their own lives, a recipe for vegan cookies are all hiding in pages, stored under beds with old flyers and waiting to be read again. Fanzines are the best! They are about the things the people who make them believe in.

I've been told a few times in the last few years that Outsider isn't a fanzine anymore, that it's too big. I disagree. It's about the things I care about and I make it with my friends. It even makes me new friends. I even met my fiancé because of it. Thousands of people read my fanzine every issue and that means they are discovering all the things we find to be the best. When you think something is the best, you're a fan.



What fanzine am I reading right now? NMZ (New Morality Zine) A hardcore fanzine. Lots of personality and old school flavor make up this half size zine. I believe NMZ is in it's third issue. I picked up the first issue for a couple bucks at the Trenton Punk Rock Flea Market this past Spring. Photocopied, folded and stapled, this issue is a solid start. Issue 2 was sold out by the time I got the first, but I ordered Issue 3 from their online store. This one is bigger by quite a few pages and still had the photocopied vibe, but got an upgrade with what is called a "perfect binding". Good content and lots to read. Keep an eye out for what they come up with next at: newmoralityzine.storenvy.com.

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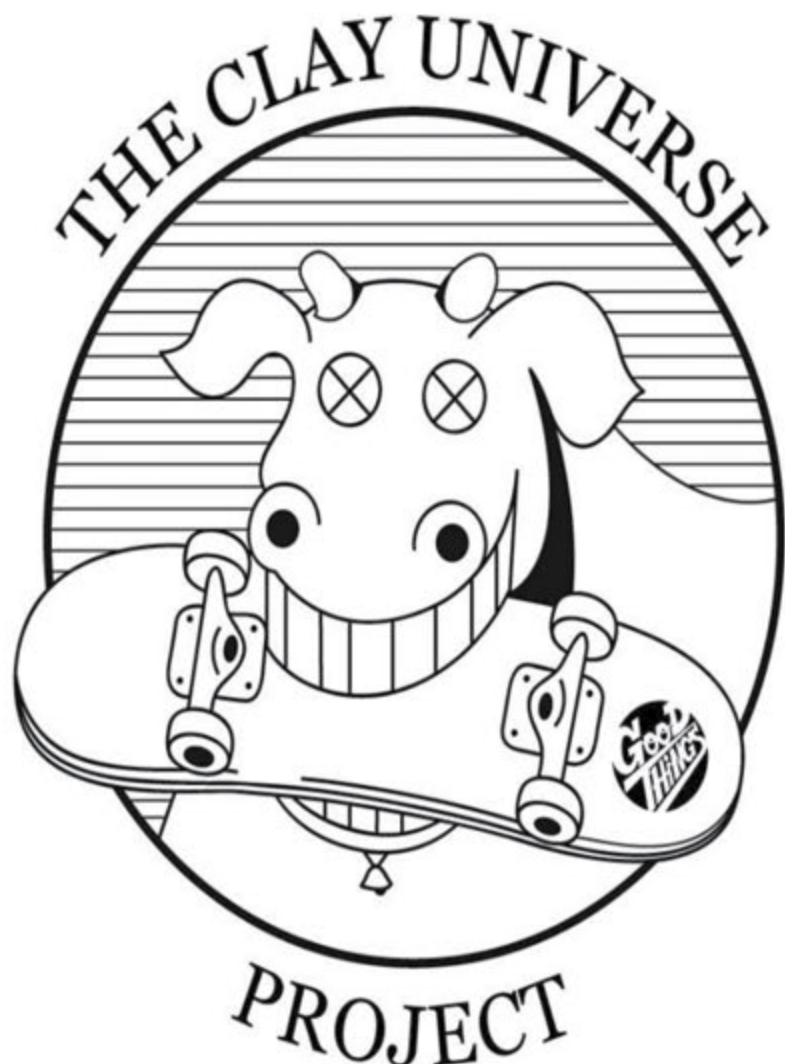


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MIKE SCORE OF ALL OUT WAR



Interview and Photography by Matt Slater

Hey Mike, how are things going? Long time, no see... Things are going well, glad to see you! How are you?

I'm doing well, thank you, man. So tell me, what's going on with AOW these days? We are currently writing new material for a full length.

That's awesome. Any idea when it might come out? Right now, we are in the writing process, practicing and getting everything right. Then, we are hoping to get into the studio in July, hopefully, then mix and master.

I can't wait. Can you tell us any album titles, songs? Right now, about 11 songs. No names or any of that, yet. We may do a couple covers. We just have to agree on who, lol. We are going with Steve Evettes to record.

Well, you know I am stoked. I would like a preview at some point. Yeah, any time, Matt. Stop by practice!

I will have to do that. So Matt, tell me, what's Beneath the Remains (Matt's band) doing?

Cesar asked me to do a 20th year anniversary line up, play a few shows and he would figure out with who. I said okay. So, we got Jay Avery from Painmask/BTR '98, Jim Antonelli/ x-AOW, Damon Bothelo/The Begotten and there we go. That's great, how are things going?

We got the songs down. Going to play "Quest of the Lost Souls" in it's entirety, plus a few more and a few new ones! So, back to AOW. You will record in July? Yes, but we also have to get to the studio because we are doing a song for a split with Panzer. It will be released on Tripp Machine Labs by Chris Weinbladd.

That's really cool. Outsider would like to get a showcase Party/16 year Magazine Anniversary thing arranged and I was wondering if AOW and BTR would like to take part in that? Yeah, that would be cool with us. We just have to figure out when. I saw pictures of the place, looks really nice! Is it big?

Yeah, we will figure it out. It's really nice place and very big! Alright, I've got one for you: List your AOW albums, to your least favorite. (Not that any one is bad!!! Lol Damn, Matt. That's a really hard one! Hmmm. Let me think about this...

Tick, Tock. Tick, Tock...Ha. Just kidding. My favorite, and this wasn't easy, Matt! But, here goes: AOW #1. For those Who Were Crucified, 2. Dying Gods, 3. Into The Killing Fields, 4. Condemned To Suffer, 5. Truth In The Age Of Lies, 6. Assassins In The House Of God

Good line up! I would have put Truth up higher, but thumbs up! Really, I'm going by the best sounding, recording-wise, that's why.

Gotcha. Ok, Mike. Tell me who are some of your favorite bands you have played with over the years? Well, of course, you guys, Matt. Beneath The



Remains, Hatebreed, Dissolve, Blood For Blood, Reach The Sky, Buried Alive, Starkweather, Darkside, Disassociate, Crisis, Inner Dam, Painmask, Eye2eye, Elevate. All the old local bands from the Hudson Valley who grew up with us!

I can't believe how long it's been, Mike. I remember hanging out in high school, going to shows with you, lol. Yeah, we grew up in that generation of bands that made this area and scene what it is today.

Definitely. Any upcoming shows for AOW? Nah, not really doing too many, because of writing. But, we will play This Is Hardcore fest and Tsunami Fest. Maybe a few other shows, but, that's really it for this year. Depending on when everything is done, record-wise, we will do a few release shows. But, that won't be until Fall/Winter 2016.

Another list. Give me your top albums of all time. Your favorite that you can't live without. That's another tough one, Matt. Damn! Lol! Alright, in no particular order, here are my top choices: Leeway – Born To Expire, Slayer – Hell Awaits, Bob Dylan – Desire, Cromags – Age Of Quarrel, Bruce Springsteen – Nebraska, Clash – London Calling, Metallica – Ride The Lightning, Killing Time – Brightside, Iron Maiden – Piece of Mind, Celtic Frost – To Mega Therion

Some good choices there. A few are mine, too. Surprised you didn't say Celtic Frost – Cold Lake. Hell no! lol...haha, funny guy!

I'm just messing with you. Anything else going on with you? Anything you would like to add? What are you up to tonight? Are you going to the Children of Bodom/Havoc show at the Chance? NO, I'm spending time with my family tonight. Got to get up early for Easter tomorrow with the wife and kids. I do want to say Happy Birthday, Matt!

Thank you. I'm going to celebrate my b-day tonight by going to the show. Let me know how it turns out.

I will. Thanks again, Mike, for taking time out for this interview. We could do a part two when the time gets closer to the new album? No problem. It was my pleasure to have you over and go down memory lane with you. Yeah, that would work with us Matt, anytime! Tell Holly I said thank you, as well. Always a pleasure!

GEAR TALK WITH KIDAUDRA

Interview by Joe Gagliardi III



How did KIDAUDRA come about? I started making music with a laptop around 2005. Earlier than that I was experimenting with tape recorders. I always knew music was something I loved to do. I'm always getting new ideas for soundscapes, and I experience music on a very deep and emotional level. However, Kidaudra didn't come about until 2012. My life just wasn't stable enough to fully focus on music until then.

What prompted you to pursue music? Even when I was a little kid I remember hearing stuff on the radio, especially electronic, and thinking it was the greatest thing in the whole world. I distinctly remember hearing a Depeche Mode track when I was about 5 years old, and just being in awe. It was magic to me. I wanted to know all their secrets.

"Auryn" was a fantastic release. Multi-dimensional, full of lush soundscapes and interesting dynamics. What's in-store for and what do you want to accomplish on your upcoming release? Wow! Thank you! Yes, I had such a good time with "Auryn". I think it really sparkles. The new LP titled "Blue Human" has exceeded all of my wildest expectations. I spent so much time perfecting the movements and pace, sculpting the synth-scapes. It's definitely a really solid dance album. I learned so much about pop music too: like creating climaxes and good transitions. Honestly, there was a point where I thought I'd never finish it. But, there's an ebb and flow to the creative process artists must learn to surrender to. I had to stop fighting myself.

What's the release date for "Blue Human" and will there be a tour to follow? "Blue Human" will be released on beautiful clear blue vinyl, on July 19th, 2016: Thanks to my good friends at Drink More Records! "Bless Your Hearts" I will be touring around the North East through July and August to promote the record. We got some great videos coming out too! I'm greatly looking forward to it. My Tour schedule will be posted on www.Kidaudra.com

Gear Talk. What does your gear setup consist of? Right now I'm using the SP-404 SX for my samples and vocal FX. I have a Digitech Jamman for looping vocals, and I use an iPad for some extra synths. I put everything into my own mixer just to make set up easy for shows.

What are your favorite pieces of software and hardware? Ooh. Right now I create all my samples in Logic X pro. I midi draw everything. I started learning Ableton a little because I like the workflow for writing, but I prefer to arrange in Logic. I still need to have a keyboard somewhere in the house just to hammer out ideas. Oh, and I recently picked up guitar! Which is a really nice change of pace.

Any advice / words of wisdom for upcoming musicians? Work on your music at least once a day. Knowledge is mysteriously cumulative. Be humble, generous, and kind.

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Interview by Mike Marino // Photography by Dean Chooch Landry

So, for people who do not know you, a quick rundown is that you've been in hardcore and metal bands for going on over 30 years now right? Most well known being Dissolve. What are some of the other bands that you have been a part of or projects in the past? When did you first start playing in bands? Dissolve is my first (and probably last) band. We started 25 years ago and have been through a few changes but have had a solid line-up of best buddies for the past 18 years. Other bands I've played for include: Devil May Care, Through Blood Reborn, Withdrawn, Secret Fangs, Spare Parks, Distracted at Work, Million FPS, Nine Volt Cola, The Suit Controls Me Now, Plastic Witch, The Real Rain, Aging Womanizer, Blastaar, He Will Suddenly Be Destroyed, etc.

Recently, I've heard that Dissolve is doing some new songs. Is that going to be on a 7 inch and who is putting it out? Yes, we have two new songs and one from a long time ago that we never recorded and it will be a 7". We think it's our best work to date and it's being released by Maitsuba, a label from Albany owned by our dear old friend, John Torn. It's like having a family member put out our record. I just can't wait.

Any of your other projects releasing new material coming up? I wish. I would like to call attention to the 10" record that Secret Fangs released on Glacial records a few years back. We have a lot of those left and I'm really proud of it. It's spooky, noisy rock. It's kind of a tough sell for people who want to hear me scream, but if you like the Beatles and Merzbow in equal measure, it should suit you just fine. The only new release from my other projects is a CD from Book, a recording project that is the brainchild of Jamie Mazurowski from Dissolve. There are some heavy songs on it as well as some quieter songs with spoken word passages.

Are you guys planning on playing any shows coming up? We're going to wait until after we record. It would be great to share our new songs with people live and be able to send them home with a hard copy.

How were the Madball and Agnostic Front shows? We had been back together for a year at that point and at those shows. It finally felt like we were an actual working band, no longer a "reunion" band. We were never really super popular, so there weren't many people at those shows who knew us, which is actually great. Old fans of our music just want to hear the old songs that we're bored with. People who've never seen us before get into the new songs just because they sound good. They have no history or baggage, they just react organically. I like the challenge and reward of winning over a crowd.

Recently Through Blood Reborn played a show. How was the response and what brought about that reunion? I love those songs and that band only played one show, way back in 2000. There was a benefit show being held for Tony from Frequency Deleted records and we all wanted to do something special for that show. It went over well and we might do it again someday.

Any future for Devil May Care? I hope so! We're all still friends and Chuck (Dissolve bass player) still plays with Chris (DMC drummer) in his other band, Mama Doom. I love playing in that band. It's fuckin' fun. We just try to rock so hard and make everybody feel weird.

Throughout the years you have seen and played a ton of shows. Are there any bands that you would still like to play with that you haven't, yet? I'd love to play a show with Burn. They were one of my favorite bands when I was young and they're back together now. Voivod and Eyehategod would be amazing, too.

What are your main influences outside of hardcore? PJ Harvey is my favorite musician and she's had a big influence on all of my music. I love anything that sounds fucked up on purpose but still has great tunes, like early Beck, Sparklehorse, and the weird Tom Waits stuff. I'm influenced by a lot of noise stuff like Masonna and Boredoms but I don't really like to listen to it. I can dish it out but I can't take it.

What is your preferred method of music MP3, CD, cassette, vinyl? I like vinyl best because I can put it on at night while I'm cooking dinner for the family and it sets a mood. You just put it on and walk away from it and let it play. You don't skip to your favorite song or interact with it, you just let it be and the music becomes a part of your consciousness. It's

how music was meant to be experienced.

If on physical form how big is your collection? I have a modest but awesome collection. I'm not a collector of anything, I've lost more than I've kept in life, but between my wife and I, we have enough.

What is the first record you ever bought? "It's still rock and roll to me" by Billy Joel, a 45 single.

And the last record you bought? The Man who sold the world by David Bowie. They just did some vinyl reissues and I'm kind of a Bowie obsessive.

List your top 5 favorite albums of all time, please. Is this desire? by PJ Harvey, It's a wonderful life by Sparklehorse, Electro-shock blues by Eels, Hunkey Dory by David Bowie and The Soft Bulletin by The Flaming Lips.

Is there any record that you sold that you wish you still had? First Madball 7". Only record I like by them. Pure NYHC, man.

What is the most valuable record that you have? I think I have an original Between the Buttons by the Rolling Stones that's in great condition. I inherited a lot of valuable records from a guy I worked with once who found Jesus and had to unload all of his devil music, pronto. Right place, right time.

Which is your favorite venue to play? Any place that will have me or any of my bands is bound to be awful.

How about your favorite venue to see a band? Beacon Theatre or Kings Theatre in Brooklyn. I like places that are fancy and let you bring a beer in to sip while you watch the show in a seated position.

If you could be in any band in any genre what band would it be and what would you play? I would play second guitar for Black Flag during the My War/Slip it in era, fattening up the sound and trading horrendous solos with the master.

I know you could combine all three sometimes into one category but if you had to choose what had a bigger impact on you, would it be hardcore? Metal? Or punk? Or was it a different style of music? All music equally, really. I'm in awe of all sound. I once listened to a blank tape turned all the way up in my car stereo for a week because that's what I needed at the time.

What was the first show you ever went to? My first concert was Night Ranger and .38 Special and I cried because it was too loud. The first hardcore show I went to was Leprosy at Soundstage which is where Splashdown is now on Rt. 9 between Wappingers and Fishkill (NY).

What was the first band that really grabbed your attention as a kid? The Beatles. My Dad is a Beatlemaniac and he plays guitar. He had to learn a bunch of their songs for his band at the time so he played those records over and over. They wrote the best songs ever.

What was the band or artist that made you want to become a singer to the point where you went: "I can do this"? Zack De la Rocha when I saw Inside Out play. I didn't know if I could do it, but I knew that I needed to try.

When was the last time you moshed at a show? When Burn played the Black and blue bowl last year. I caught the holy spirit and paid dearly for months.

What's your favorite kind of food? Four years ago, I gave up all meat except fish. As a result, I am now a seafood junkie. I like Thai, Japanese and Italian food the best, I guess.

Any places locally that you love to eat at? I love A tavola trattoria in New Paltz and New World Home Cooking in Saugerties. I have kids so I mostly just get take out from local places but we go big whenever we get a sitter.



You say you have a huge passion for music, but what besides that keeps you going and still doing this even now? I constantly feel compelled to make music. It's gone beyond doing it for attention or feedback, I have a lot of stuff recorded that nobody will ever hear. I just need to do it. It's kind of like drugs or cigarettes. It's a nuisance.

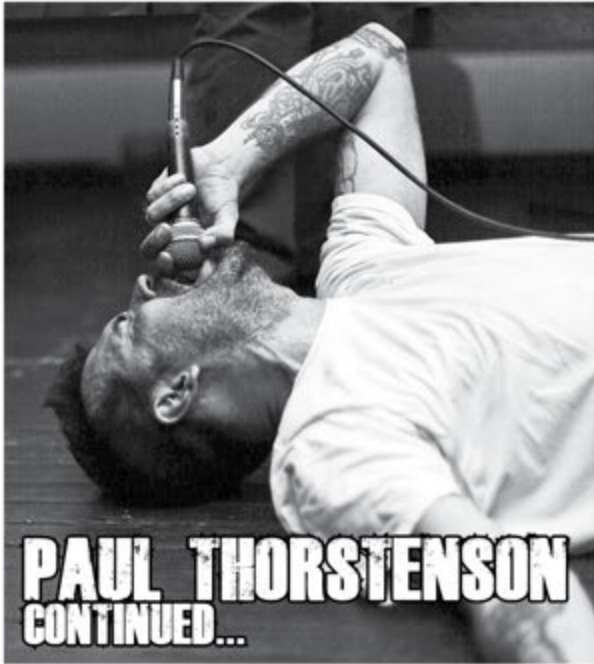
Your top 5 NYHC bands? Agnostic Front, Citizens Arrest, Burn, Born Against, Collapse.

Any current goals musically? My goal is to be a totally sick guitar player by December 31st, 2016.

How many Hatebreed songs have ripped off Dissolve? Two.

What and where was the Biggest show (attendance-wise) you've played? It was a show we played at Pearl St. in Northampton, Mass. with Deftones. We were really late, the promoter was screaming at us to get on the stage. We set up as quickly as we could then turned around to play and it was just huge.

What are your top 3 movies? Sling Blade, JFK, Mulholland Drive.



PAUL THORSTENSON CONTINUED...

Would you ever tour again?
No. Some long weekends? Sure.

Any local band from years ago that isn't around anymore that you think people should listen to? Withdrawn were fantastic. Any musical endeavor that came from the Leprosy guys such as Brawl, Implode and Krudd. I still look up to those guys. They wrote such brutal, savage music.

When you first started going to shows when you were a kid what were some of the venues that you went to? I frequented the Anthrax in Norwalk, CT. When I entered the hardcore scene. It was suburban, it was what us hicks were used to. CBGB was in a bad neighborhood.

Do you still know anybody that you first started going to

shows with and are they still involved in music? I'm still in touch with my friend Howie who always drove us to those shows in his beat up little car. He moved away but he flew into town last year and we went to Black and Blue bowl together. It was our version of a high school reunion.

How many releases (CD, vinyl, tape, or digital) have you been on? 41. One of them has 103 tracks, though.

If you had a time machine and you could go see any band or artist that you want to who would it be? I'd like to be at that Hanatarash show where Yamatsuka Eye drove the backhoe bulldozer through the back wall and onto the stage. Either that or the one where he strapped a circular saw to his back and almost killed himself.

How did the music video for a devil-may-care come about? And is there any way to find it online? We were asked to be in a Jack Daniels commercial as the backing band for the dude who was supposed to star in the ad. We stopped off on the way to a show in Mass. we were supposed to do with Candiria for what was supposed to be two hours. Well, as it turned out the "star" of the commercial was all wrong, not rock and roll at all, so they wanted me to star in it and needed us the for the rest of the day. So, we said that we would do it for 2 grand and we cancelled the show and stayed. So, we sold out for 2 grand. You can see a large portion of it in the "You can keep it all" documentary that I made about Devil May Care. It's on Vimeo.



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NY pick:
GLOO GIRLS "BARBIE U.S.A." *Dionysus Records (1992)*. At the height of the Riot Grrrl movement, yet not being associated with it at all, these NYC girls started their own all-female operated moving company called Amazon Moving to support their Gloo Girl ambitions. This B-side is a garage pop tune

with a message Riot Grrrl contemporaries would appreciate.



National Pick:
THE NAILS "COPS ARE PUNKS" *Screwball Records (1977)*. Originally called The Ravers, this band cut an E.P. with this contentious, yet upbeat pop song on it for a local Colorado independent label solidifying their place as possibly the state's first punk band. Fun fact: Jello Biafra was once their roadie!

International Pick:
SHEENA & THE ROKKETS "BABY MAYBE" *Alfa Records (1980)*. When Sheena and her husband Makoto Ayukawa formed the Rokkets in 1978, she rose to popularity as a kind of Japanese Debbie Harry. This track is a playful new wave hit that channels Buddy Holly and is reminiscent of Blondie's oldies covers like "Denis." Sadly Sheena passed away in 2015 on Valentine's Day.

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GUITAR (STRING) THEORY

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Interview and Photography by Joe Gagliardi III



Now Scott, you've been a musician since you were a young lad. Give us a little background of your musical history.

Totally! I started learning guitar when I was in elementary school, went through the usual Zeppelin kick and all that, and eventually got really into Sigur Rós and then very into shoegaze. Like a lot of guys I started playing at my church, which turned out to be a great experience as I got to play three sets a week—and we had a totally pro set up, in ear monitors, back line, the works. I moved down to Nashville, TN for college and played around down here until I got a gig working on the management side in the music business. At that point I didn't have too much time to keep playing out—that world really takes it out of you.

What inspired you to start Stringjoy Guitar Strings? Custom strings and instrument cables for everyone? Tell us more!

Well I've always been gear-obsessed and have been tweaking every element of my setup since I can remember—from pedals to pickups to amps, you name it. Some years ago I started getting into mixing string gauges to create more balanced sets than the big companies were offering, but it was expensive, and most single strings you could find were old and didn't sound great. So eventually I got hold of some independent string winders and worked with them to dial in strings that I think are the best quality around. I started showing them to folks, and everyone seemed to agree!

I noticed that quite recently, Stringjoy began to offer a monthly subscription for strings. This is such a killer idea, what were the series of events that led up to implementing this concept to fruition?

It's funny you mention that, because the subscription element was actually an idea I had from the very beginning! I can't believe it took so long to actually get it going. I just wanted to make sure people could try the strings without any strings attached (pun intended). I don't have too much of a tech background, and I tend to be a perfectionist, so it can take some time to get new ideas going, but when we do get them going they tend to work well!

Scott, you are an advocate for music education, so much so that a portion of all Stringjoy sales go to support music education. Was this something that you thought about before you started your business or more so when you were getting your business off the ground?

Well when I was in school I took a few classes in social entrepreneurship and I always found it fascinating to be a for profit company, but still try and do good. So when I started Stringjoy I decided to implement the social mission right from the beginning—things like that get harder to do the bigger you are. Our contribution is small—five percent of profits—but it's an honor to be able to help spread music in any way we can.

Who are some of your favorite artists from the Nashville music scene?

Oh man, there are so many good bands around here that it's tough to say—we're really blessed in that way. But it's been fun to watch Bully and Diarrhea Planet start to take over the world—I'm friends with a few of the folks in those bands and I'm a big fan.

What is it like, being a small business string company located in Nashville, TN one of the largest music business hubs?

I love it. I got off a plane last night and just walking through the airport you see all these displays by other legendary guitar companies. It's an honor to be a part of it.

Any crazy guitar string stories?

Oh there are many. We inspect every string before we put it into a set, so occasionally we'll find some bizarre ones that the winders missed. The craziest thing I ever saw was a plain string that had two wires coming out that were wrapped around the same ball end. I strung it up on my 335, because I just had to see what would happen, and it sounded abysmal, like a sitar going through a trash compactor. The more you know!

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JULY 22

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JULY 28

COLORING NIGHT

A Night of stress relief and zen through coloring with art by ZombiePetz

JULY 30

TATTERS & RAGS

with Day Tripper · 6PM

AUG 5

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A live showcase of bands featured on WRRV's HVH Radio Show · 6PM

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A monthly showcase of live music curated by Outsider! · 6PM

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ISSUE 31 // PAGE 11

OUTSIDER INTERVIEW WITH **MICHAEL** **OPPENHEIMER**

INTERVIEWED BY JOE GAGLIARDI III



How did you get started as an illustrator?

I've been drawing as long as I can remember and I've always loved comic books and animation, so I decided to study it in school because I always knew that's what I wanted to do with my life. I was lucky enough to get an internship at a local animation studio during college. They must have liked what I was doing because the studio hired me on full time after that. From there I made some important connections with other established local artists. Networking is really important when it comes to jobs in the art and design fields.

How long have you been illustrating for?

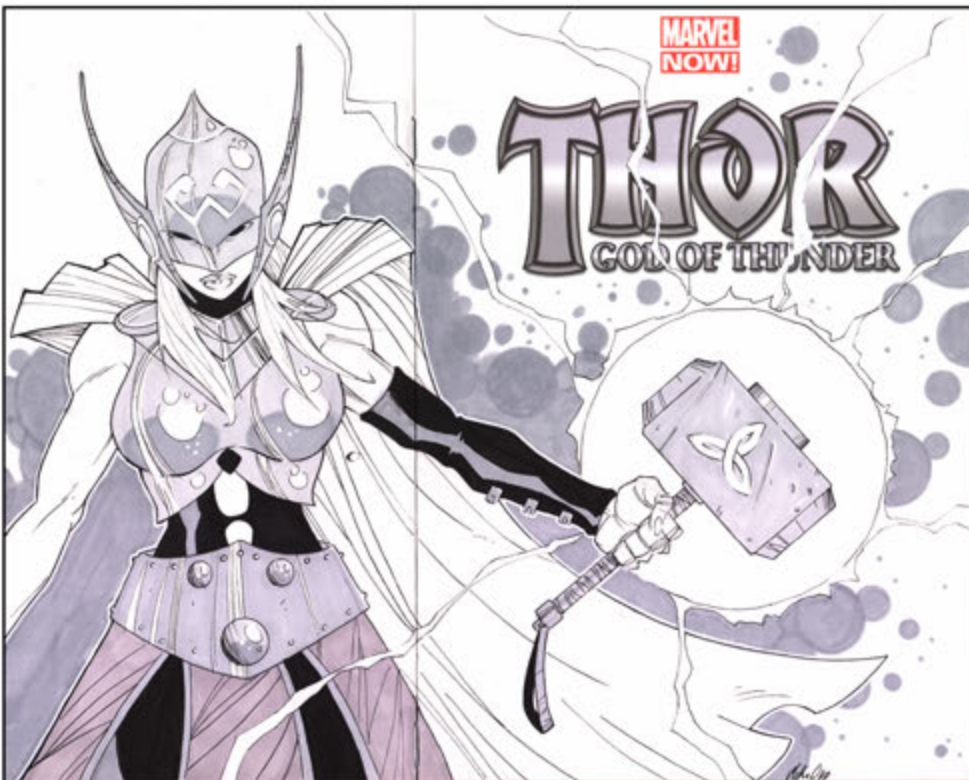
I started professionally illustrating about 7 years ago. But ever since I could hold a crayon I don't remember stopping.

What is it about art that inspires you?

I always loved the controlled chaos aspect of art. It's very inspiring to be able to have the power to both create and destroy, all within one medium. Allowing just the right amount of control while allowing the medium to speak for itself. I guess I'm very duplicitous that way.

How did you find your style?

I'm not really sure what my style is, if I even have one. But I do have a sort of mix of influences that I like to pull from. I like things to have a looser, more gestural look, like the works of Egon Schiele and Francis Bacon. I like the skewed perspectives of animator Peter Chung. Other comic book artists like Ben Templesmith, Ashley Wood, and Bill Sienkiewicz really inspire me as well.



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What is your process?

Everything starts with a rough sketch. For me that's the funnest part. The possibilities are endless. My pencil scratches away at the paper "finding" the image I see in my head. From there it's just about choosing which lines and forms to keep and which to discard. Then I tighten the image and render shadows and smaller details until I find something I'm comfortable walking away from. Most artists know that a piece is never really "finished" just abandoned.



What are your go-to tools?

I love mechanical pencils, brush pens, markers, watercolor...pretty much whatever I can get my hands on. Lately I've been working digitally on my Wacom Cinitq for a lot of projects. I enjoy it as its much faster and there's lot less clean up!

How do you break out of a dry spell and/or creative rut?

Music is a huge help. Looking at other artist's work is a great motivator too....also coffee.

What other forms of media are you drawn to?

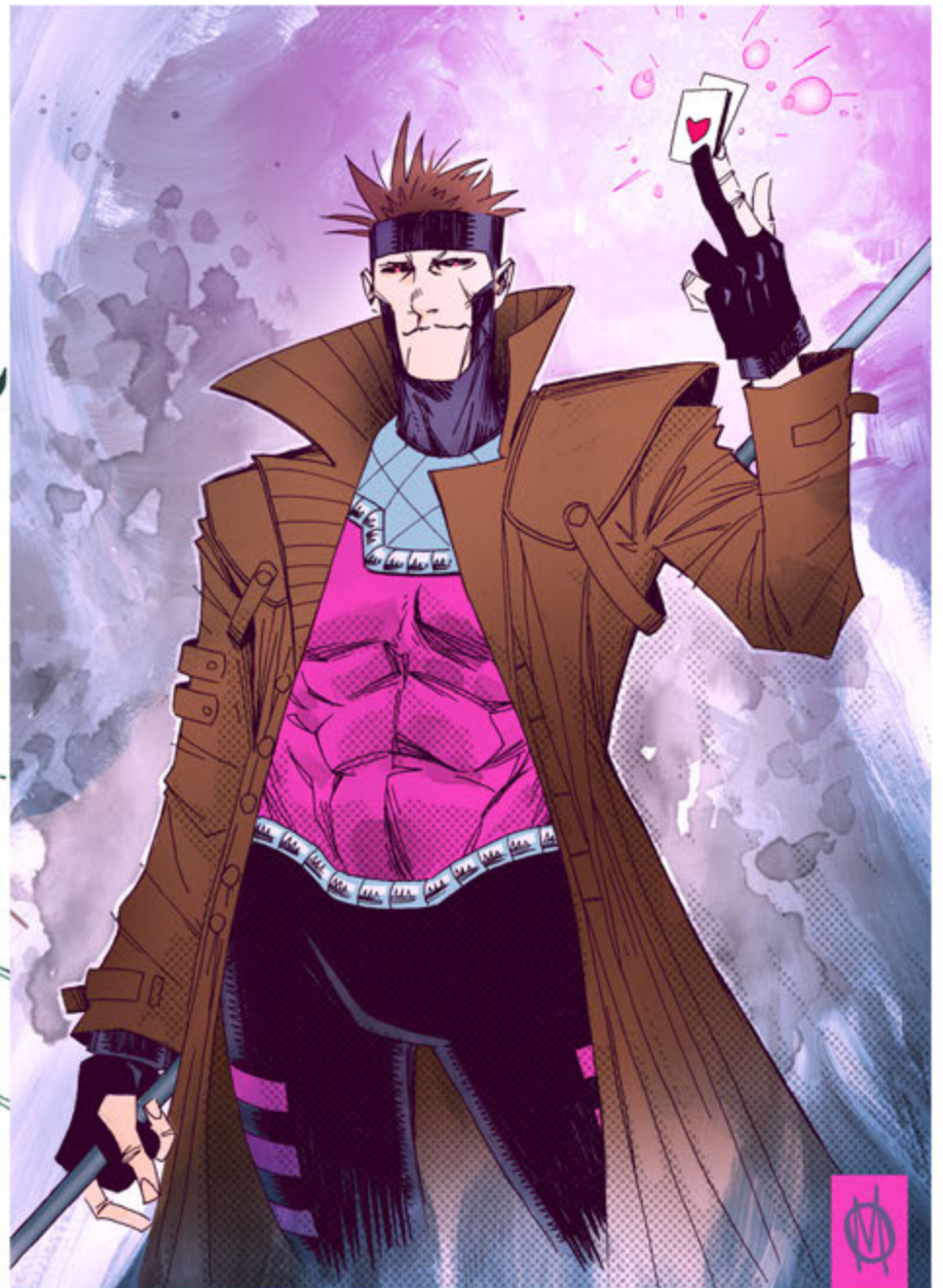
I really enjoy film. The movies to me is like church. I love watching and analyzing films. In my opinion, film is the ultimate culmination of all other media combined.

Out of your entire body of work, what do you consider to be your "Top 5"

I imagine that would be a very tough question for any creative person to answer. I'm always striving to improve my craft and become a better visual storyteller. It's hard to look back fondly on any of my work. I'd say I haven't seen my top 5 yet...maybe one day.

What's it like doing commissioned work (like the cover of a Teenage Mutant Ninja Turtles comic)?

I love doing commissioned work. Not only does it help keep the lights on, but it's an honor when folks want to own something that I've made. Knowing that I have work hanging on people's walls and in their collections really fills my heart up. It reminds me that maybe all the scribbling I did in my school notebooks as a kid may not have been for nothing!



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WE ARE THE UNDERGROUND PATRICK FITZGERALD

OWNER MY PLACE PIZZA

Interview by Holly Berchielli and Damian Masterson



Why Poughkeepsie, NY? Why Poughkeepsie? It is smack in the heart of one of the most verdant, beautiful, places on earth (HV), it was close to folks I am particularly fond of, and it is in the early stages of an incredible renewal, I could still afford it, and I am not afraid.

Clearly, you've had a positive impact on our music scene. Have you seen any improvements in Poughkeepsie as a city since you opened? Any positive improvements? Over the past 4 years I have seen some give and take but our new mayor Rob Rolison is doing a great job of encouraging and engaging folks of all kinds who care for improving the City and I can already see a difference. Change takes consistent action over time, but I am sure in a few years we will see a transformation much like Beacon (NY) has seen in the past decade.

We see all the shows happening, how you open your doors to musicians and artists. Is that coming back around to you? In other words, is the scene helping support you in return? The scene is helping by booking shows, bringing friends, and buying pizza and beer. It has been growing because folks like to party, it is a chill vibe and they have a good time. Each repeat show gets bigger and better. It isn't easy volunteering for tips for years and having to get outside work to make ends meet, but that is what DIY musicians do regularly, and thanks to everyone, things do get better, although there will always be a few who don't yet understand what it takes, and therefore find it hard to value and respect what goes into making a place like this happen.

My Place Pizza has turned into an important venue for a lot of local bands that can't get shows elsewhere; maybe too loud or too weird for normal bar shows. Was it by design to cultivate these kinds of acts or a happy accident? I have been playing festivals and regional and national bars since 2001 as Six7 and even ran Cousin Larry's in Danbury CT for a bit so I have plenty of contacts in the field. When I saw this mom and pop lunch time only pizza biz in a gigantic space, I immediately thought here is a place I can do business, play music and meet a lot of musicians. I put the word out to folks I knew and said yes to everything that came in. Some things grew, some things died. Beyond the one rule "Respect" painted over the door, I say yes and then adjust course if necessary. Because there was no dinner business here, there is no one the bands can push away, so anything that grows goes.

You've seen a lot of Hudson Valley bands come through the door. Which stand out to you? Even with all the folks I already knew, I am amazed how many more INCREDIBLE bands there are right here. Without a doubt HVHC has so many incredible musicians, bands, and fans, they really are the kingpins of DIY. My mind is like Swiss cheese but local stand outs for me are Entropy, Recycled Earth, Dead Empires, Its Not Night its Space, and Lady Daze.

How did your own experience as a performing musician influence how you run My Place Pizza? It is fair to be paid for the folks you bring to a show, and the bands and promoters should get that money. There are a few places where the bands keep what they bring and as a performer that is where I play. I did the pay to play place once, brought 15 people who spent about \$300 on tickets and booze and the band got \$20 and once was enough.

The art that covers your restaurant's walls has grown from whimsical designs painted directly on the walls, to LP covers, work by local artists and even photographs taken at the shows you host. How did this collection evolve? We started with the Psychedelic Wallflower (by Lia Simone) behind the performance area and the galaxy painted on the floor with some of my old records on the wall. Like with the music, I simply said yes and gave encouragement and it took on a life of its own. We now have many local artists (new ones welcome!) and our front window mural was painted by local superstar Nestor Magdalena.

Tell us about the food. What's good? Why pizza? What's next? We do real NY thin crust and sauté all sorts of different combinations that you cant get anywhere else. Our kale onion garlic slice is a favorite as well as the rock&roll fries topped with meatballs and bacon and cheese. You know we like to mix it up and keep in new, like making music and having a good time. We also do the homemade ginger mango aloe drink and have so many tasty microbrews. Pizza, beer, fries and rock and roll is a winning combo.

What's the future for My Place Pizza and what do you hope people take away from their gastronomical and musical experiences in your restaurant? My Place is much more than a pizza shop or venue though, each of us bring what we are and enjoy together. For me that is playing music, having a good time, and listening to awesome live music. We connect with all kinds of creative folks, an epicenter community center for the HV and beyond. We are not the only ones, and its way bigger than rock and roll and pizza. The latest is collaborating with Culinary Institute grads and will be having lots of fun making life awesome.

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DEAD EMPIRES • *Instrumental Space Sludge* // Kingston, NY

Dead Empires is a three-piece instrumental progressive metal band from the Hudson Valley, NY. aka, Loud. New song "True Believer" produced by Kurt Ballou (Converge, Godcity Studios) and recorded for Converse Rubber Tracks available for FREE now: <http://deadempires.bandcamp.com> Album "Secret Snakes/Silent Serpent" (8/10, Decibel) OUT NOW on limited edition CD or digital formats! deadempires.com / deadempires.bandcamp.com



MAMA DOOM • *Hard Rock/Heavy Metal* // Poughkeepsie, NY

You may be thinking 'I want to hear something new, something powerful, something original', well Poughkeepsie's own Mama Doom delivers that punch you've been craving. Their raw sounds combined with haunting melodic riffs send you on a hypnotic ride. Commanding female vocals with an undertone of Jazz and 70's rock flair glides over dooming bass lines and complex drum beats. Is it Hard Rock or Heavy Metal or maybe somewhere in between. Regardless Mama Doom is the band you've been waiting for. www.mamadoom.com

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BETWEEN THE RAIN • *Hard Rock* // Wappingers Falls, NY

Started in 2006, Between The Rain is a hard rock trio out of the Bronx, NY. Initially a name and idea on paper, the band's momentum started in the form of a search. Tim Donlon, a musician bent on finding the perfect lineup, traveled the East Coast settling in Boston and eventually New York in pursuit of like-minded artists. Following an arduous 3 year search he happened upon bassist Victoria Rothman. 3 years after that, Victoria found Xavier Martinez, a talented drummer seeking out an ambitious and promising rock band. What soon followed was a Craigslist match made in Heaven. Together they developed a new approach to the chaotic and haunting shades of rock 'n'roll. [facebook.com/betweentherainband](https://www.facebook.com/betweentherainband)



THE AMAZING SENSATIONALS • *Rock/Funk/Punk* // Beacon, NY

A band raised in the backwoods of Washingtonville. While in high school after seeing each other across the pit at endless local punk shows they decided to start a band to rival all others. And over 13 years later they are still standing. Still performing all throughout the Hudson Valley and greater NYC area. Primarily steeped in rock and funk The Amazing Sensationals are not beholden to any genre. If the Talking Heads were Zappa's backing band and it was produced by Guy and Ian from Fugazi it might sound like the Amazing Sensationals. theamazingsensationals.bandcamp.com



GONE BERSERK • *Some Variation of Hardcore* // Poughkeepsie, NY

Beginning as the unfortunately titled "doomsenario" in 2013, Gone Berserk has....gone from a shitty local band to a less shitty band that has played all over the North East from the dirty streets of New Jersey to the backwoods of New Hampshire, bringing with them their own brand of mangled hardcore. Borrowing influences from punk, power violence, doom/sludge metal and traditional hardcore, Gone Berserk has created a sound and atmosphere that is frantic, violent, but still all about having a good time while spitting in the face of convention. Socially and politically scathing, Poughkeepsie's finest deliver short, intense bursts of aggression that will appeal to fans across the punk rock spectrum. Gone Berserk has been described by a nose-bloodied fan as "if Ceremony and Eyehategod fucked and had retarded child", and "a sick melding of Bolt Thrower and Sodom." Get ready. goneberserkhc.bandcamp.com



ONPOINT • *New York Hardcore* // Buffalo, NY

ONPOINT formed in the summer of 2014 with two members of hardcore outfit SOURCE OF RELAPSE joining forces with Jim McFarland on guitar and Khari Waits on vocals. This lineup released their 1st demo in the winter of 2015. Personal issues and changes in life commitments saw the departure of original drummer Alex Ognibene and guitarist Jim McFarland. Undeterred, ONPOINT continued on, with the addition of Jim Sheppard (Amish Noise, D.W.I.) on drums and Casey Jones (B-Side Bastards) on bass. With Ty Hardleben on guitar duty, the band's sound became much more aggressive and they released their newest single, "Alone" in the spring of 2016. ONPOINT draws much of its influence from classic metallic hardcore bands like Madball and Cro-Mags while injecting thrash level speed. Khari's lyrics focus on personal empowerment and directing rage at the injustices of society. Sharing the stage with bands such as BRICK BY BRICK, FULL SCALE RIOT, OLD GHOSTS and BLACK X has helped to solidify ONPOINT's place as a hardcore outfit to be reckoned with. onpointhc.bandcamp.com

ZINE SCENE

MEET YOUR LOCAL SCENE CONT.



IT'S NOT NIGHT: IT'S SPACE • *Inst. Heavy Psych // New Paltz, NY*

Since 2010, It's Not Night:: It's Space has been hypnotizing crowds with their unique brand of instrumental heavy psych rock. While pushing the limits of traditional song writing, the trio stays grounded in heavy grooves that fans of Sabbath or Zeppelin will adore. After self-releasing two albums, the band caught the ear of Detroit record label Small Stone. The next LP from INNIS will be put out by the label this summer. innis.bandcamp.com



SURMISER • *Grunge / Indie Rock // Saugerties, NY*

Three-piece, original indie/grunge/noise band hailing from Saugerties, NY. A plethora of lush spacial effects at times give way to intense fuzzed out instrumentation, always accompanied by the right balance of in your face screams and sing song vocals. The drums hammer down like a thunder clap of doom in accompaniment to a driving bass that won't quit. Hailed by Kingston after dark (Kingston Times) as one of the best bands to see in Ulster County. surmiser.bandcamp.com



ROOMS OF RUIN • *Sludge Metal // Middletown, NY*

Formed in Early 2011, Rooms of Ruin began as a side project for Cabal 34 members Ken Faggio (Morpheus Descends), Dave Mayer (ex Kung Fu Jesus), and Annie Terror (ex Casket Architects, ex Deprivation) when they wanted to explore a slower, sludgier sound exemplified by bands like Electric Wizard, Neurosis, Eyehategod, Celtic Frost and others too numerous to name. The band focused on lyrical themes drawn from author Stephen King's Dark Tower series of novels, recording their debut CD "All Is Ended" in the Fall of 2012. The band released their second full length CD "Into The Black" which is available for download through Reverbnation and Bandcamp. They are currently working on an EP for release in the Spring/Summer of 2016. <https://roomsofruin.bandcamp.com>

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A CLASH IN FORT LAUDERDALE

by Malcolm Tent

It's 1984.

Fort Lauderdale, Florida. The most boring place on Earth... and the Clash are coming to town! Dude, NOBODY of the Clash's stature plays in Florida. Nobody! This is big news! My friends and I (the only punk rockers in our suburban development) get our tickets immediately. True, it's not the 'real' Clash (no Mick Jones), but hey- a fake Clash is better than no Clash.

A few weeks before the show, a controversy develops. The Clash are playing the Sunrise Music Theatre, a venue which has hosted its fair share of rock shows, but specializes in a more upscale performer. The interior walls of the lobby are decorated with pictures of Frank, Sammy, Englebert those kind of people. Upscale performers attract an upscale audience - the kind of people who will happily fork over a premium charge for the 'dinner seats'.

The dinner seats are the best seats in the house. Purchase of a dinner seat includes, as you might have guessed, dinner. Probably Chicken McNuggets, but I'm only guessing because I could NEVER afford one of those seats.

As one could guess, this being a Punk Rock show, the punks weren't too happy with this dinner seat jive. A hue and cry was raised and I have a vague memory of a petition going around (don't take my word 100% on that, though).

However it happened, the band heard about our dilemma and intervened with the venue management to make ALL seats available at the same price. I seem to recall that it was a bit of a struggle, but the Sunrise Music Theatre eventually caved in. A victory for the people brought to you by the Clash!

After all that, I thought the show was a bit anticlimactic. I'd already made up my mind that the band probably wasn't going to be that good. Certainly not authentic. Also, I'd read that the Clash were one of the loudest bands in the world and I was ready to be pummeled. They opened with 'London Calling' and my immediate impression was of how UNLOUD and distant the band sounded.

The music didn't batter me like I was hoping to be battered. There were TV sets (or some kind of video screens) all over the stage showing clips of battle scenes and whatnot. There was much tough guy posing from the new kids, Paul was just kind of there, and Joe was wearing white pants, a white jacket, and I think a blue Hawaiian shirt. He was sporting his Mohawk and kept holding his head while he sang, as if he had a headache. He grimaced like he had a headache, too. He occasionally played third guitar and my thought at the time was 'Why?'. The sound was murky enough to where his playing was inaudible.

Overall, between my own bias and the poor sound and the weird presentation with all the TV sets and the obvious posing and Joe's apparent pain in the head, I was a bit disappointed by the show. Not disappointed enough to miss a chance to meet the band, though. The people I went to the show with wanted to get backstage.

Not really my scene, but whatever. There was a whole mob of us outside by the backstage door after the concert. We hung out there for a long time and as the evening wore on, the crowd thinned out quite a bit. Finally, after quite a wait, this Rasta dude opened the door and said in a thick Jamaican accent "Do you want to meet the Clash?" We of course said "YEAH" so he said "Come



THE CLASH



wit' me" and he led us through the labyrinth in the backstage area (where mere mortals are not normally allowed) to the dressing room.... and there they were!

It was pretty weird for a young kid like myself to suddenly be face to face with the people who I'd just seen on stage in a big theatre- especially Joe and Paul. I'd been reading about them and looking at their faces on album covers for years and there they were. Just like that. In person and only life- sized.

All of the band members had girls on their arms. Joe had one particularly well known Clash groupie as his entertainment for the night (later I found out that it was through her efforts that the whole dinner seat fiasco was put to rest. Still later I learned that she was a bit more than a mere groupie, but that's another story for another time). The new guys

especially seemed to be enjoying their female companionship.

I looked over at Nick Sheppard just in time to hear him make a witty remark to one of his chicks. "Oh, I see they're letting longhairs in tonight", referring to my shoulder length hair. I walked over and asked for an autograph, which made him wince a bit. Good!

Then I found myself face to face with Paul Simonon. He was very polite. I felt a need to talk to him. This is how it went:

ME: So, umhh, do you like playing punk or reggae better?
PS: Both.
ME: (silence)
PS: (silence)
ME: Oh.
PS: Excuse me, I have to go.
ME: O.K.!

I wonder how many 'conversations' like that poor old Paul has had in his life.

My friend (who I had a band with) gave Joe a copy of our record which he graciously accepted. He actually seemed interested in our little 45. I remember his girl looking at me with contempt. I finished getting my autographs and it was time to go home- or so I thought. One of the people I was with found out that the band was staying at a local Holiday Inn and wanted to resume the party there. We drove around for a while trying to find it (against my will) but had no luck, so the night was finally over.

Many years later I finally heard a recording of the gig and it wasn't half bad. The renditions of the oldies were OK but the new songs showed a lot of promise. In fact, this particular tape kindled within me an intense interest in the latter day Clash. I realize now that they were a good band and had a lot to offer- if they had been allowed to. I often ask myself "What if? What if that band had been allowed into the studio to record Cut The Crap?" Clash history would have a happier ending and that band would have gotten a fair shake.

I listen to that tape of the Clash in Fort Lauderdale quite a bit these days. Now I wish I'd been more open minded about that band's capabilities (I also wish the acoustics had been better at the show). I think I would have enjoyed the gig very much. At least now, more than 20 years later, through the wonder of modern technology, I'm able to.

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MOLDING CLAY : AN IN-DEPTH LOOK INTO THE SCRIPTURES KNOWN AS 'THE CLAY UNIVERSE'

WITH JOHN MORIARTY



THE CLAY UNIVERSE PROJECT BY ALEXIS CABRERA & CHRISTOPHER G. VILLANO

Trauma reshapes the lens through which we see the world. I gather you could conjure some of your earliest memories due to the lasting pain they have caused you. Life can be seen as a series of abuses, the abused, the abuser.

Alexis Cabrera and Christopher Villano's The Clay Universe Project is the first book in a three part series which tells the story of Chris Humphrey, a boy moulded by the hands of his abusers. From an early age, he endures severe emotional and physical trauma from his mentors, guardians and parents. Such betrayals from an early age contributed to the formation of his world view; that the world only offers

pain and we are unworthy of love. From the opening chapter of the book, you are confronted by the consequences of such cruelty.

Humphrey finds himself in a hospital bed, the environment assaulting his senses. He is calling to others that they are abused, that he can help, that he has all the love in the world to offer all who have suffered. No one answers his assertions.

As the narrative progresses, you are placed firmly within the shoes of a boy seeking love in the wrong places and through the wrong means. Humphrey is beaten on a regular basis by his father for minor infractions, and belittled by a mother devoid of power for consequently being married to Chris's abuser. It is through this process he finds validation and acknowledgment: act out, you'll get the attention you need, even if it hurts. Humphrey is not alone in his suffering, and is taken care of by many guardian angels throughout his plight, taking the form of his three older sisters, his commiserate partners in pain, and a band of three lifelong friends.

Brandishing the telltale signs of a desolate soul, Humphrey finds himself victimized by several other perpetrators of pain. Isn't it a terrible thing? When you have been stripped of so much of your humanity you become so vulnerable to

vultures dying to pick at your bones? Humphrey survives several more traumatic episodes throughout his childhood, and they're all too difficult to articulate here. He finds refuge in punk rock music and the consumption of illicit substances, eventually becoming a well-known drug dealer in his home town.

The story continues with Humphrey finding success in the culinary arts and business throughout his adult life. As his quality of life amplifies, so does his indulgence in self destruction. Humphrey becomes a full-blown cocaine addict, eventually culminating into a 2-8-ball-a-day habit. With mounting pressures stemming from his work as a restaurant manager and club owner, combined with the stressors of maintaining personal intimate relationships, all come to a head and leave Humphrey spiraling downward into a total calamity. All falls apart, and the book closes with the retelling of the introduction, where Humphrey, in the middle of a psychotic episode, is rendered powerless.

As a seasoned veteran of the indulgence of painful literature, I can say with great confidence that Cabrera and Villano have crafted one of the most assaulting reads I've experienced in years. There were several times where I had to put the book down and step away for a few moments. This never happens to me. Their combined voice forced me not only to confront Humphrey's demons, but my own as well. The narrator is blunt and unflinching, articulating the cruelties of humanity with such a frank honesty you'll wince from the details you encounter. Humphrey's voice ages with the passage of time depicted in his book. You hear him speak as a child, as a crusty, angry punk, as a savvy business professional infiltrating the seedy underbelly hidden by city business. As Humphrey grows, you grow with him. Though written as a work of fiction, there is too much honesty to bear in this story. I can feel the sting of bile percolate over my molars recalling several of the turning points Humphrey endures in his story.

The Clay Universe Project is independently published, a move that hearkens to Cabrera and Villano's affinity for the grass-roots proliferation of meaningful messages through the process of passing ideas from one person to the next. The second book in their series does not have a definitive deadline, and may take some time to be published, given the odd turns life throws at us. I'm thirsting for more, to know where Humphrey's story ends, to hear his vindication and success. This is a phenomenal read, but you better have a hearty stomach to absorb the blows it throws.



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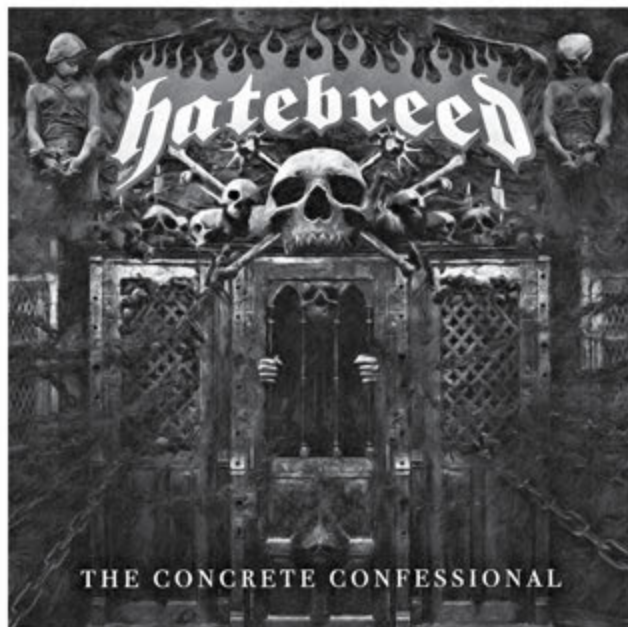
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MUSIC REVIEWS



HATEBREED // THE CONCRETE CONFESSIONAL

Review by Matt Slater

Hatebreed is back with their new album entitled "The Concrete Confessional", which was released on Friday, the 13th, 2016 on Nuclear Blast. A week or so before the full album they released a single titled, "A. D." with a live version of "Destroy Everything" as track 2. I was lucky enough to receive a copy of the full album early and I have since listened to it over one hundred times, at least! I personally think it's their best release to date, with 13 new, blistering tracks that give a wide range of diverse sound, its definitely Hatebreed!!

With the new release, Nuclear Blast USA & UK had many different pre-sale bundles that were meant for the die-hard fans. In fact, as part of "The Concrete Confessionals" release, limited edition "Die-Hard Mega Bundles" were offered as pre-sale items. The bundles included a screen printed poster, t-shirt, tank top, CD, black 12 inch vinyl record, journal, candle, digital download and a signed CD cover. These sold out very quickly and I was lucky enough to get one. The album itself even did pretty well in sales, grabbing the top spots on itunes, Amazon and the Billboard charts upon it's release.

THE FANTASTIC PLASTICS // DEVOLVER



Review by Steve Hustleburger

Recorded in a tiny apartment bedroom in Brooklyn, The Fantastic Plastics' debut album DEVOLVER is pure New York New Wave; all gray-pavement aggression wrapped in analog synth cool.

In the last two years, they have perfected their sound: a rhythmic snarl that draws on Seventies New Wave but advances the genre with electro dance rhythms and video game inspired arpeggios creating a genre of its own, "Future Wave." Their songs are twitchy tales of a society obsessed with technology without ever realizing the consequences of said obsession.

The opening track, 'We Are Obsolete' kicks off with a sample that sets the tone for the entire album: "When a functional technology becomes obsolete it can then become art." It is clear that the band has an affinity for a time period and production style that has become nostalgic to some but appear to be as relevant as ever when delivered by Miranda, Tyson and Dylan Plastic. While the album is heavy on analog synthesizers and drum machines, the band relies heavily on gritty and at times bombastic guitars, separating them from the majority of electro synth punk acts on the scene today. This mashup of guitars



Review by Brian S Wilson

When I began this review, I wasn't sure what was going to be harder to do; not adding "The" to the name of the band (even though they come up on iTunes as "The Isotopes", their official Facebook page lists the full name as "Isotopes Punk Rock Baseball Club"), or taking

and synth is perfectly illustrated on "Overtime" (a song about sticking it to your boss) and "Time to Assimilate" (a social commentary on unwarranted data personal collection).

But don't be taken aback by the seemingly gloomy nature of the lyrics; this band is fun and the songs come off as much as bouncy punk rock dance anthems as they day dark new wave brooding. For instance, the chorus of "Mechanical Satisfaction," a song that appears to be about robots as sex toys, "When we connect there's a chain reaction - we provide Mechanical Satisfaction."

In a time where mainstream music has become more milquetoast than, well, milk toast, The Fantastic Plastics have made something new and fresh while still filling listeners with a sense of nostalgia.

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this CD out of my cars stereo. Supremely catchy with a baseball motif that goes even farther than you might believe, these Canucks hail from Vancouver, BC, and are cut from a familiar musical cloth. "Nuclear Strikezone" isn't reinventing the punk rock wheel, but it is taking full advantage of the research other bands have donated that have gone down this road before. Take two parts Ramones, one part Screeching Weasels, one part Descendents and a sprinkle of MxPx and smash with a corked Louisville Slugger and you get a sense of what these 6 guys bring to the field. This records' 11 tracks represent their first full length, but years of playing shows and a few EPs under their belt find the record solid and perhaps more polished than one might expect. "Hasta La Vista, Baby" is a Weasels-esque condemnation of Alex Rodriguez set to a fun pop-punk beat. "Hiroshima Dreamin'" is a song you might swear you heard on another record over the years, but aren't sure. "Ballad Of Rey Ordonez" is the highlight of this collection for me, combining slicing guitars and multiple semi-harmonious gang vocals with concise and hard hitting drums. Uptempo is the buzzword on most of the songs here; In your face punk rock with a pop flair (think 90's pop punk, not the current abomination) and the refreshing part singing/part yelling/part sneering of Evan October and his background vocalists.

It may not win any awards, and it's not new by any means, but if you want a clever and solid punk record to enjoy that gets your blood pumping and doesn't come off as too mature for its own good, you could do much worse than "Nuclear Strikezone".

ISOTOPES // NUCLEAR STRIKEZONE

SHOW REVIEW: 108

Reviewed by Donny Ruckdeschel // Photography by Danielle Dombrowski



On May 22nd, 2016, I was fortunate enough to see legendary hardcore band 108, twice in the same day too!

A band such as 108 can arguably be called controversial due partially to their spiritual lyrical content blended with strong, emotionally fueled music. With certain members being devout Hare Krishna's and embedding their Krishna-consciousness into their music, the band undoubtedly has faced a great deal of opposition throughout their time in the hardcore scene. Despite this, they have endured enough to still be a popular name amongst the younger generations that are new to, or just discovering, hardcore. At the age of 25, I include myself in the term "younger generations". 108 started out in the early 1990's and had already released several albums when I was only learning the alphabet. *Threefold Misery*, my personal favorite from 108, was released in 1996, which blows my mind; I was in kindergarten when they were writing some of their best material. A few years ago my former band Living Laser covered "When Death Closes Your Eyes", and although I didn't know it at the time, that song would grow into one of my true favorites. I have to be emphatic about one major point of the shows: the energy was flowing; Krishna was definitely smiling and 108 sounded phenomenal.

THE SHOWS

FIRST SHOW:

As mentioned, 108 played twice in one day at the well known Saint Vitus Bar in Brooklyn, NY. The first show was to feature songs from their first two albums, *Holynama* and *Songs of Separation*. Opening bands were Sweet Jesus, who I had never heard of before, and Blacklisted. Both bands opened both shows, which were cool to see, but I also would have enjoyed a different set of openers. But oh well, right? Anyway, the first show was a matinee that began at about 2 p.m. Both opening bands were cool, sounded great, were decently energetic and got some good crowd reactions; however, when 108 started, the energy and vibe in the room completely changed. Sunny Singh, video documenter and operator of Hate5six, started off their set by blowing a conch shell three times and things exploded as they started off with *Holynama*. There was at least a 25+ year variation in age but with the youthful energy emanating from both the members of 108 and the crowd, age seemed to fade off into obscurity for those 60 minutes. The highlight of 108's first set was undoubtedly getting to witness the return of "Kate 08" Reddy, an early member of 108 in their early years as a band. She joined them on stage for their last 4 songs, and she seemed to add an extra boost of already insane energy as she rang out the opening note of "Opposition", which then went into "deathbed". People lost their minds; or at least I know I did.

After the first show was done, we had a few hours to wait until the

next one, so we (myself, girlfriend and friends) decided to wander around Brooklyn in search of coffee, food, or whatever else might have caught our interests. We stopped at a Mexican restaurant for drinks and some food, where I got a chicken *Torta* (sandwich) that rocked my world and replenished my mosh energy for show number 2.

SECOND SHOW:

The second show started around 7 p.m. and was definitely less attended than the first, although not by much. However, what the later crowd seemed to lack in attendance, they made up for in energy. The people singing along and moshing at the second show seemed to be much more focused on the music and the band themselves. 108 primarily played songs off of *Threefold Misery* while mixing in a few from *18:61*, which I don't think anyone was upset about. They started off their second set with "Invocation", which once again, set people off and the energy in the room spiked. They did other favorites like "Killer of the Soul" (which got people moshing before they even started playing), "Mantra Six", "Curse of Instinct", "When Death Closes Your Eyes" and others. Before long, the second show came to a conclusion and everyone went his or her separate ways.

2016 marked the 20th year anniversary of *Threefold Misery* being released, and to celebrate this, the band did a vinyl repress of the album. The repress featured a beautifully designed gatefold record sleeve and a black/gold swirl vinyl record. They also had a series of prints done by artist Palehorse, 108 prints in total, with a re-vamped version of the



Threefold Misery image. I'm very fortunate that I was able to grab both a record and a print. All in all, both shows were incredible and reminded me of why I got into and love hardcore as much as I do. With the way the hardcore/punk/metal scene has been heading in the last few years, I firmly believe that bands like 108 are not only a wanted in the scene, but also needed.

More pics from these shows at www.nyoutsiderzine.com

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