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OUTSIDER
MAGAZINE

ISSUE 32

EDITORS PAGE



EDITOR (HOLLY BERCHELLI) AND THE BOSS (ROXIE)

of Revelation Records was guiding me through asanas and encouraging me to believe I could do complicated inversions. It was one of the best classes and all-around experiences I've had. To learn from someone multi-faceted and yet humble is a positive way to grow. After the class, I gave him some copies of the zine which he was quite pleased to receive and my friend Sara asked him to sign a YOT record. At first, he seemed a little

Quite obviously, music is one of the most important things in my life. I mean, that's why this zine exists. Yoga is something else in my everyday life that has become super important to me. Over the years, it's evolved from simply a way to exercise to a method of keeping life in balance. Last month, I got to take a yoga class led by Raghunath, also known as Ray Cappo. The front man for Shelter and Youth Of Today and co-founder

hesitant to sign an autograph, but once the record was in his hands, his face lit up with a smile. The best teachers are the ones who get something out of their experience with their students and I really felt that was the case that night. Raghunath will be back in Newburgh, NY to teach again on March 17th at Bliss Wellness and whether you're an experienced yogi or a curious fan, this is the kind of thing really worth trying. It's pretty cool to have two sides of your world come together like that.



What I'm Reading : Fluke Fanzine - Issue 13

I first picked this up because of the bright cover art while I was browsing at Desert Island comic shop in Brooklyn. I flipped through and decided to buy it because there was an old picture of Billie Joe Armstrong in one of the interviews. I read through a good portion of it on the train ride home that night and discovered that it was just chock full of great stuff from old flyers, to reviews to interviews with all kinds of people, not just musicians. This also happens to be the zine's 25th anniversary issue. Check them out and get a copy at FlukeFanzine.com



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GUTTERMOUTHING W/ MARK ADKINS

Interview by Brian Lawrence



I'd like to thank you for taking the time to do this. Since this is an e-mail interview, I'd also like to mention that I typed the questions out in my underwear while some obscure cable channel ran episode after episode of Matlock. I feel like the stage is set perfectly. Matlock is sub-par when it comes to Andy, Opie, Barney Fife, Goober and don't forget Aunt B. Just my opinion, but you could have moved your index finger and changed the channel.

The time Guttermouth has been a band has spanned four decades. In those years, the delivery method of music has gone from cassette tape to giant databases of music available at all times almost anywhere you are. As someone in a punk band, does the availability of your music make things better or worse? I could answer this question the way people today want their music...FREE! Change is always in the air and one must, to a certain extent embrace it. I feel the resurgence of cassettes is more retarded than say bringing back the horse and carriage. Ultimately, the era of free music, streaming and so on has taken its toll on most people in the music business. In one form or another it blows.

You've released albums on a laundry list of labels including Hopeless, Nitro and Epitaph. What was your favorite label to work with? The three you mentioned were simply a pleasure as far as the day to day stuff went. They always listened to the band if it had ideas about tours, recordings or what have you. As the industry has changed it seems the band has less control. One thing to remember is that I am a tech tard, so making a suggestion would be like me stating that I only want to release CD's. I just got off work or I would have thought of a better analogy.

Guttermouth was "asked to leave" Warped Tour in 2004. Warped Tour has since devolved into a traveling circus of kid touching and music that's less appealing than a plastic bag full of wet farts. What are your thoughts on that situation twelve years later? Twelve years is almost a decade and two years ago... What happened in 2004 is so irrelevant now, as well as misrepresented by the so called "punk" press that I would be more comfortable talking about this rash I have obtained from riding my girlfriend horse. When it comes to Warped Tour today...I'm not a part of it, thus I will let the powers that be do their thing. I hope they are doing well with it and applaud Warped if its going well. I still have friends who work and run the tour, so saying anything negative would be like telling friends to go suck a dick. That just seems rude, or is it me?

Mark, your views in particular often differ from that of other punk bands and fans. Do you find obstacles in your way at times that wouldn't exist if that wasn't the case? I don't view moronic, over the top, childish PC opinions even worth addressing. I do my thing and I will never stop. I cannot believe how many bands, publications (on or off line) follow these rules of being nice to everyone. The one thing I have to ask is this...Are all men or women created equal? NO! Some people are born into a family full of heroin addicts where as others have silver spoons shoved so far up their asses they have to not only wipe their ass when they shit, but polish said silver spoon that has been caked in doo doo due to the dump just taken.

I seem to have lost my train of thought just a bit. Point being, we all have unique circumstances, so fuck the forked tongue the PC crowd attempts to make logical statements with and so on. I could go on, but why... I cant even write a song without some dickless turd telling me how I should feel or that I am being rude to a certain group. These same people never ask me if there is truth to the words I write. That's the thing about Internet interviews and reviews, its all one sided.

You guys are coming through our area (Hudson Valley, NY) on March 8th with Agent Orange and the Queens. After so many years of playing shows, do you still have moments where you look around and think "this is really cool"? That's a silly question. The simple answer is naturally! I have been looking forward to this tour for months now. I will be sharing the stage with two bands I have great respect for. I couldn't be happier.

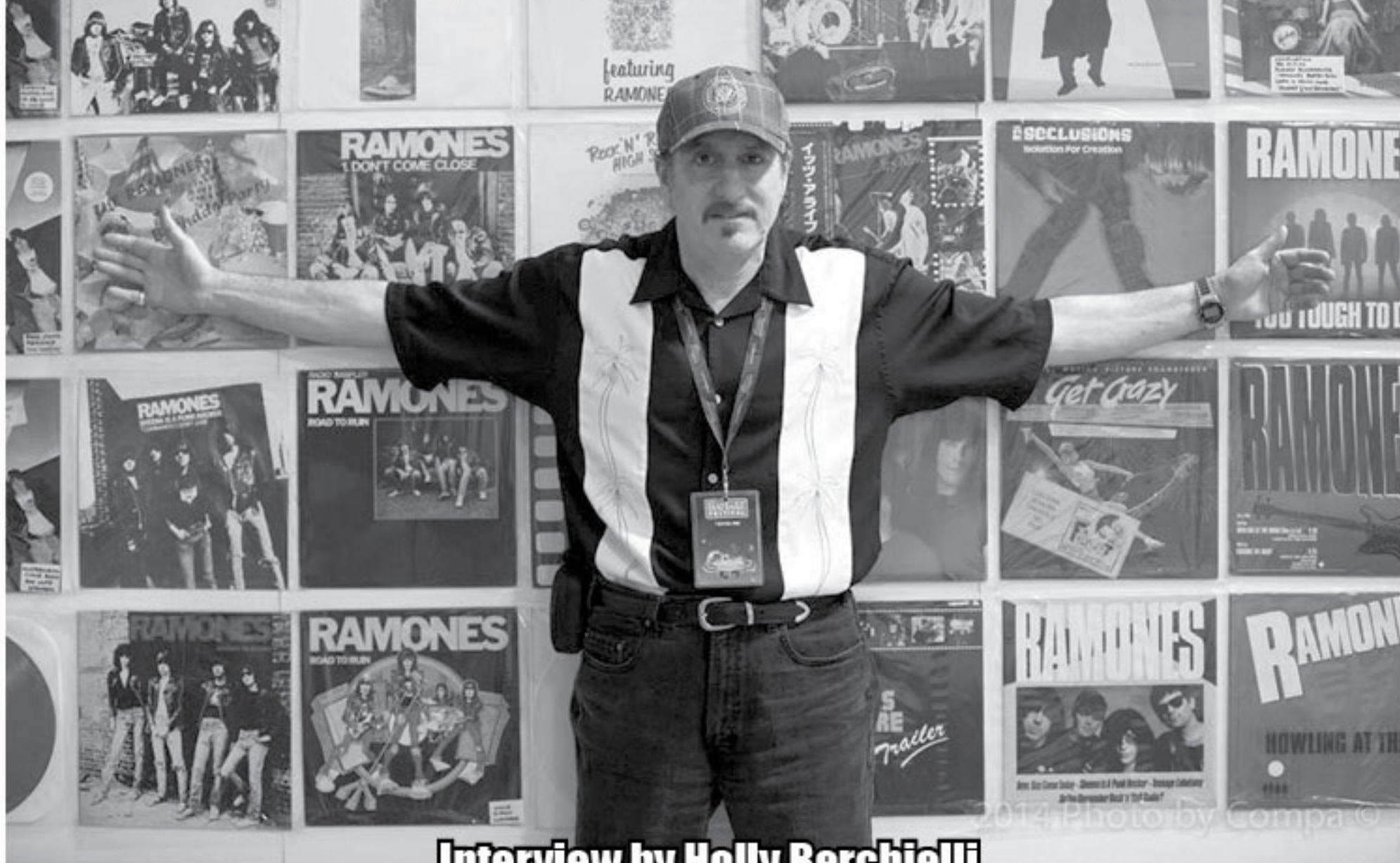
For a band that's been around as long as you have, there's been relatively few lineup changes. What's your secret? No secrets. I'll tell you anything, but my girlfriend is making her famous Chicken Gumbo Ala-mode, so I'm short on thought and long on hunger.

I first heard Guttermouth on the Go Ahead Punk... compilation. I miss finding new bands to listen to in thank you sections in liner notes or on compilations. Do you find it harder to reach new listeners with the near extinction of compilations or does it just require a different approach in 2016? Yes!!!! For sure there are way too many avenues to rummage all the sites, streams, bullshit adds and so on. I have better things to do than sit on my ass in front of a computer so I can hear and take fashion tips the next faux punk band.

Since Shave The Planet was released in 2006, beards have become more and more prevalent. I don't even think you can order a triple skinny mocha latte in Brooklyn without having a beard. Are you still on a campaign to Shave the World, and if so, where can people send razors they'd like to donate? All I know about beards is there is a great band in Australia that just happens to be called The Beards and I like them. Big picture, beards are like skinny jeans and 55 year old moms with streaks of blue in their hair. Lame! Thanks for asking me questions. I felt like I was on Jeopardy, but I forgot to form my answers in the form of a question. Should I start over?



RAMONES TOUR MANAGER MONTE A. MELNICK



Interview by Holly Berchielli

When along the way did you realize that the Ramones had become a pop culture brand? It's only after they retired in 1996 that I realize that they were becoming a pop culture band. This is when they started getting into movie sound tracks, onto TV commercials, being played at sports events and finally getting played enough on the radio. Of course seeing the Ramones logo T-shirt everywhere and knowing it is one of the biggest selling t-shirts out there helped.

The Rocket To Russia cover photo: Do you remember where that was taken? The rumor is it was shot at The Chance Theater in Poughkeepsie, NY. That cover was taken in the back alley behind CBGB's. Danny Fields who took the photo wanted to recreate the first album cover photo. Danny did take some photos at the back of The Chance and the Ramones were taken around the Poughkeepsie area for some more photos by Roger Risko a Super-fan, some of those photos are in my book "On The Road with the Ramones". The photo of the band on page 126 was taken back stage at the Chance by me.

Being such a loud and fast playing band, how different was it for the guys to play small clubs as opposed to larger places, or even TV appearances or other unusual venues? Of course in a small club they liked getting up close with the audience and the volume was a little more intense there. With the larger venues a good PA made up for some of the volume but the large encaustic crowds always were a boost for the band.

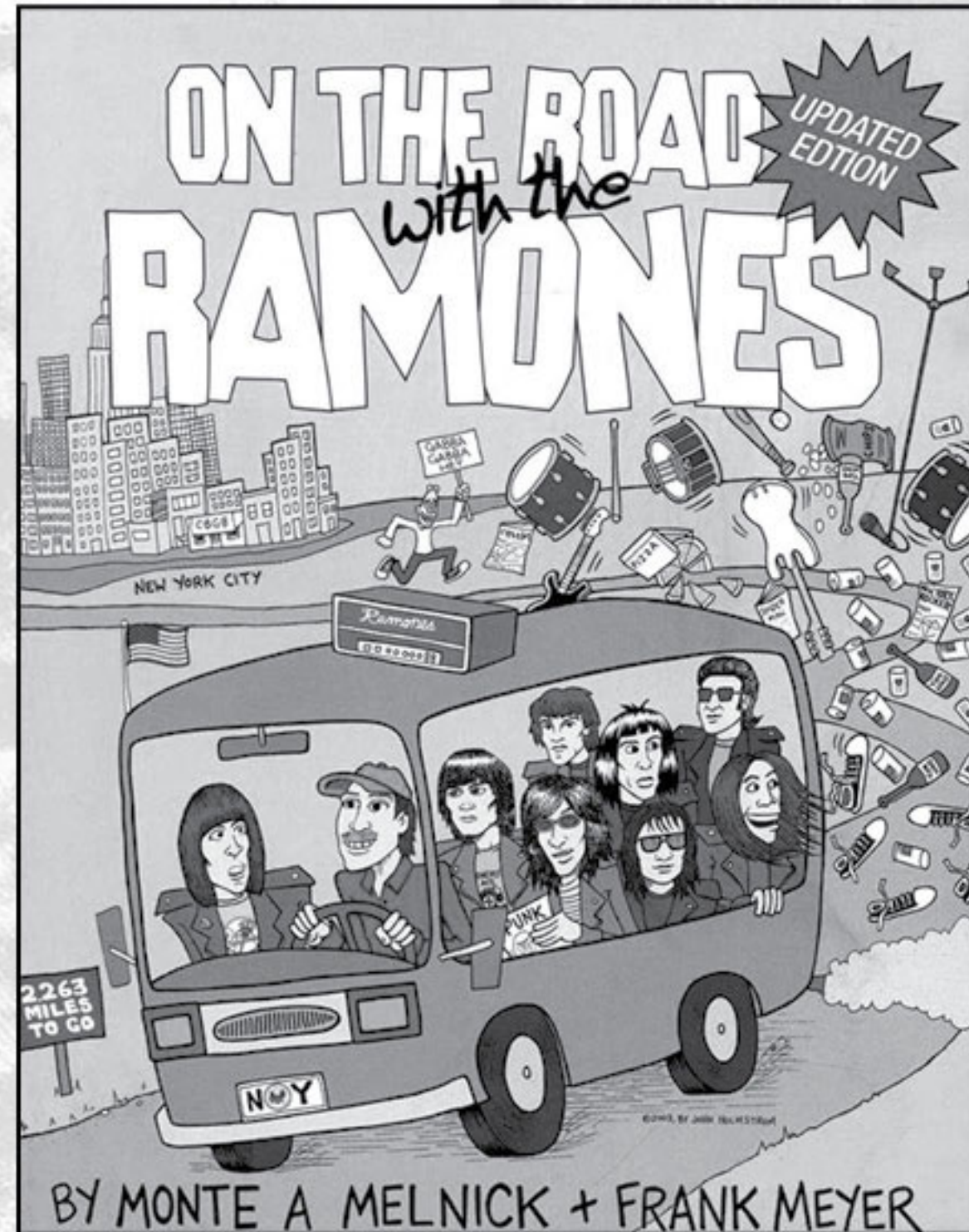


Do you regret anything about your Ramones experience? I only regret that the original four (Tommy, Joey, Dee Dee & Johnny) aren't here today to see how big they have gotten.

Excluding yourself, which person outside of the band was the most responsible for keeping them together and functioning? I have to say Arturo Vega was always there and contributing to the whole Ramones experience from the very beginning.

How did your book "On The Road with the Ramones" come to be? People were always coming to me to do a book. After Joey passed away I felt it was time to do it. Joey's first solo album was put out on Sanctuary Records who also had a publishing company so it was an easy step for me to put one out with them. I'm not a writer so they decided to

find me a ghostwriter, Frank Meyer. Frank did such a great job in helping me put together the book that I made him my co-author.



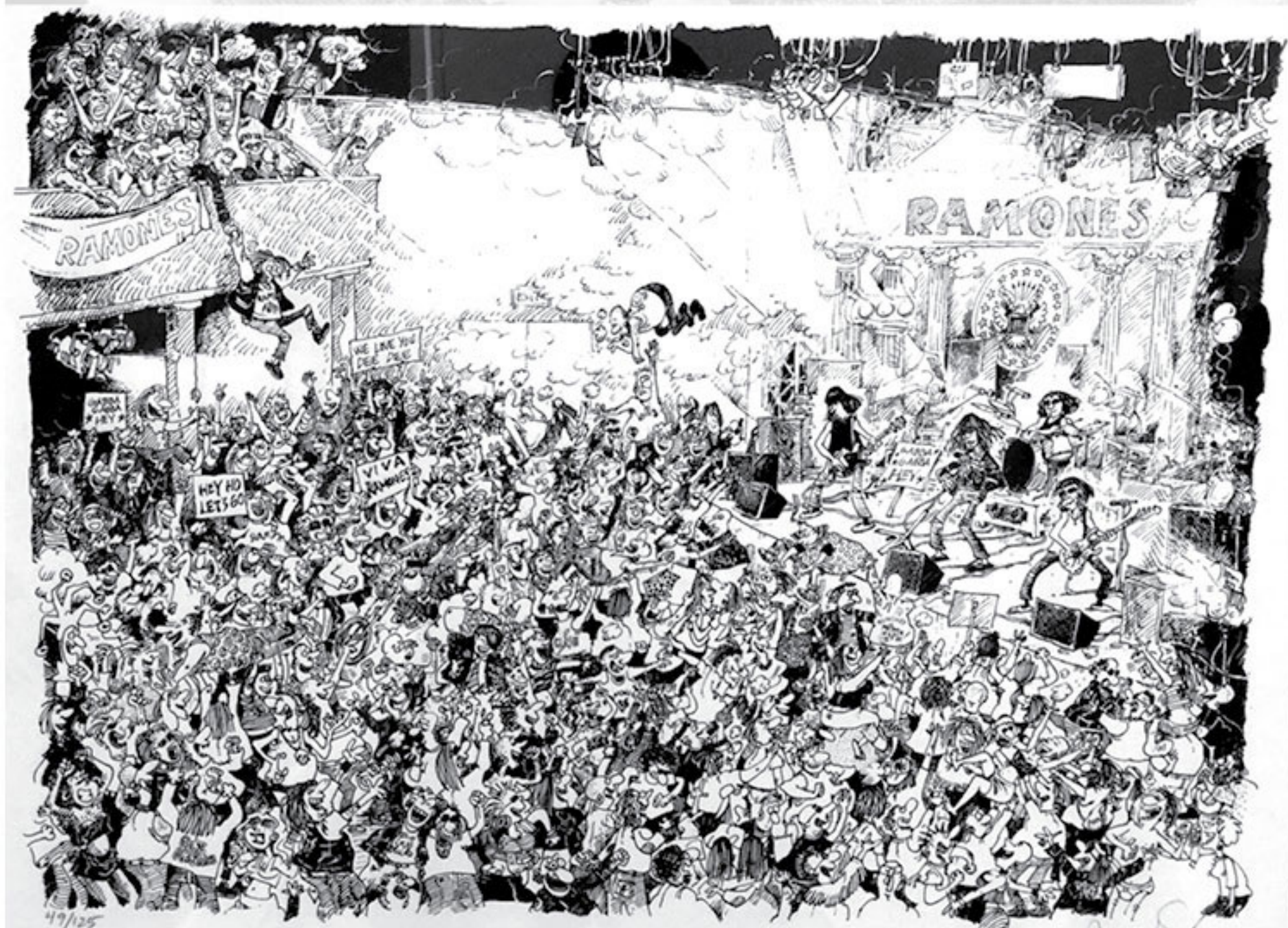
The book is put together in a very unusual, yet simplified manner. An introduction to each chapter is followed by what reads as a conversation with essentially everyone involved in the story. With no narrator, you really feel like a part of what's being talked about. How did you put the book together this way? There is some narration by me in the book but it's mainly what they call an oral history book. I let all the people involved with the Ramones and the Ramones themselves speak.

How involved were you with the Ramones exhibit at the Queens Museum this past summer? What was it like having part of your life on display? I was very involved from the very beginning. A few years before it opened up at the Queens Museum. Marc H. Miller the curator of the show (who did a GREAT job in putting this show together) Arturo Vega and I visited the Queens Museum starting the whole show idea going. There were over 400 items related to the Ramones in the show and about 170 were from my collection.

Life without the Ramones: Both during downtime between tours and since the band called it quits what has filled your days and nights? I worked for the Ramones full time over the 20 some years, during tours and in between helping with the recording of the albums, rehearsals, video productions etc. Right now I'm the Audio/Visual Supervisor at the New York Hall of Science here in NYC.

You've always rocked a pretty fashionable mustache, which not everyone can pull off. When did you start wearing it and why do you think it's only cool on the Tom Sellecks and Monte A. Melnicks of the world? LOL ... I started wearing it at a very young age, I guess Tom and I think alike.

What's next for the Ramones? The Rock and Roll Hall of Fame, films, books, exhibits have all been made and conquered. Kids of all ages will always be wearing Ramones shirts. What else is left for the legacy? The Ramones got into the Rock and Roll Hall of Fame in 2002. They also are Recording Academy Grammy and MTV Lifetime Achievement Award winners and inductees into The Library of Congress' National Recording Registry. The show from the Queens Museum is now at The Grammy Museum in LA until February 2017 and might travel to other cities after that.



UPSTART



ANTISOCIAL CAMPOUT

Upstart Antisocial Campout (2016)

This weekend event was, hands-down, one of the most welcoming and positive music events I've ever been to. It was held at the Blackthorne Resort in East Durham, NY, which is a curious little place with campsites, cabins, a pool, farm animals roaming around and bizarre artwork scattered about. Over thirty bands played, with many of the performers also doing "unplugged" sets inside the pub. Also, on the pub stage were five comedians making sure everyone laughed. A highlight from my perspective was how many female musicians were on the roster: Damn

Broads, Stiletto Bomb, InCircles, The Obvious, Fantastic Plastics and the band who stole the whole show, the Svetlanas. Svetlanas are what punk should be. Seeing them live is threatening, empowering and more than just exciting. For our next issue, I'm working on an interview with their singer Olga. Meeting her and the guys was great and they were super sweet...the stark contrast in their demeanor made seeing their set even more intense. Upstart will be back September 8 & 9 this year. I have it on good authority that they may be adding wrestling to make things a little more goofy and fun. Find out more at antisocialcampout.com

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MATT BYRNE OF

Hatebreed

INTERVIEWED
BY JEG3

I went to Hatebreed's final show (of their second 'Concrete Confessional' North American Tour) at The Chance Theater on October 28th, 2016. I had the opportunity to go and hang out with the band and some fans at their pre-show meet-and-greet, upstairs at The Loft. This show was completely sold out! It was also a homecoming show for Hatebreed's drummer, Matt Byrne. My interview with Matt was to originally take place before the gig, but things didn't quite pan out. We decided to reschedule for a later, so that we could have some time to hang out, grab drinks, relax and talk shop. This interview took place the evening of November 28th, 2016 at JD's Pub & Brew (Arlington, NY).

So you just finished up your tour, how did you feel it went? I think it went as great as could be expected. It was the second leg of our tour with Devil Driver and Devil You Know. We already did four weeks in the U.S. over the summer, so this second leg was to hit spots that we hadn't hit with that or hadn't been in years because we hadn't really been doing much in the states probably in the last five years. Minimal stuff, you know? So the turnouts were great, surprisingly. When you haven't been somewhere in a while, it could go one way or the other - everyone's forgot about you or everyone's been hungry and waiting for you to come back and thankfully it was that. So yeah, we are looking forward to touring the states again.

We just spent so much time in Europe, especially in the summertime because festivals season over there is insane. A lot of bands spend a lot of their time there because you go over there, and if you get a good spot on the bigger name festivals, you're playing to 50,000 people a day and you won't play to that and a whole year, some bands won't play to that in a whole year. It's like almost quality over quantity I guess? Why tour and kill yourself for six weeks when you can do festivals and hit everyone in one shot, I guess.

So we've been spending a lot of time in Europe, so it was awesome to get back in the states. It was awesome actually to play here in Poughkeepsie too because I'm from here. We were doing the Stillborn fest every year, we did it for like 10 years always around Christmas time and we got off track with that. It was an event and a lot of people looked forward to it and a lot of people talk about it, and the show was always awesome. We always had some great bands on it altogether and we got off the track with that because one year we were on a support for that brought us to December, mid December and by the time we were finished we were out for 6 weeks, 6 1/2 weeks.

We couldn't just see getting off of the road for a week and having to put it all back together to do, like, 4 shows. That's the year we decided not to do it and then we just never pursued it after that point, we were just involved in other stuff. So it was great to come back here, cause we haven't been back here in three years and it was sold out, great part afterwards, it was awesome.

Touring seems to be both an amazing experience and completely draining. What do you do to keep yourself sane? Well, touring can kill a lot of people, not everyone can hack it. I remember into 2002, we did over 300 shows in a year probably 2003 as well, when we were really going. 'Perseverance' came out and it was like "this is it, we're doing this

for real, let's hit it and take it to the next level, boom". Exposure from 'Triple X', being on a major-label like Universal Records. 'Rise of Brutality' and 'Perseverance' came out on that, so there was a huge push from that side of things.

A lot of support tours, touring with Slayer, doing the Ozzfest, doing countless headlining tours around the U.S. multiple times, as well as the festivals in Europe, going to Australia for the first time, Japan for the first time—that set the bar for everything going into new markets.

People have been getting music for years but never saw the band live and now were on Universal where the the distribution is way bigger, so they can really get everything out to the markets that they couldn't before, or it was slim. You're talking touring, touring, touring all of the time so me personally, I always practice. I always stretch, I always practice, gotta keep limber 'cause our music is fast, it's not just groove stuff. So it's all endurance, it's all stamina for the most part.

What does touring smell like and how has it progressed through the years? Smell like? (Laughing), it smells horrible. It's terrible, whether you're in a van or a bus, it's a rolling locker room. The clubs are terrible, it's leftover beer and whatever else from the night before that the club didn't clean up before you got there (i.e. fresh puke). I don't know if it has a specific smell that you could attach to it, but if there was one, it would be horrible (Laughing).

Let's talk about the tone of the new album. "The Concrete Confessional" is sonically tight, yet crushingly heavy. Was this a conscience effort or was this a natural progression during the production of the album? We always stepped into the studio wanting to be just as heavy or heavier than our previous release, right off the bat. Sonically, I think, the people that we work with, guys like Zeus, are getting better at their gigs. I mean, they're total professionals, but they always have something new to bring to the table. It's taking our existing sound and bringing it to the next level, polishing it a bit more but still keeping the raw live feel of the band.

...The stuff that Jamey and Chris were writing was just really heavy - more metal than has been done up to this point. I like to reference the "Rise of Brutality" album because that was the first record that I thought that we went more metal than hardcore than our previous releases so I equate that to that.

Once the songs were finished and was listening back to them... you have a song like "Slaughtered In Your Dreams" where I was like "Jesus, this reminds me of Carcass". There's nothing hardcore about this at all, this is straight metal, or "Looking Down The Barrel Of Today" was more of the Meuardery type of metal riff with that Biohazard-feel behind it on the drums, like a hip-hop vibe - real heavy brutal groove. So yeah, it's definitely more metal, we're showing more of our metal roots on this record.

I was recently going through your catalog and came across Hatebreed's cover of Metallica's "Escape". Did you ever get feedback from them? Yeah! Kirk was the first to hear it (and through friends) he said

MATT BYRNE CONTINUED

C). I heard that he played it for Lars and Lars thought it was cool, but they definitely liked it.

Also, I gotta add this because another one was our Slayer cover "Ghost of War", which I was really proud of because Dave Lombardo is my favorite drummer. A friend of mine (drum tech) who also techs for other bands also tech'd for him. He played it for Lombardo and Lombardo said it was awesome. He was like "Damn, that's really fucking good!" That did it for me, that's all I needed. That was the seal of approval. (For him) to say that was like "holy shit!" Life achievement, big milestone.

Would you ever perform that song live together with Metallica if the opportunity ever presented itself? Absolutely! In a heartbeat! I'd love to, that would be amazing. Same thing goes for Slayer.

When you're home in the Hudson Valley, where do you go to eat? I like Billy Bob Barbecue (when I did eat meat). There's a lot of great Sushi places in Wappingers Falls, New Paltz, Poughkeepsie and Fishkill. So there's different spots I go for that, I think they're all good. Max's (in Beacon). I love the food in Max's, the menu is awesome. They make it fun, they name it after classic rock stuff. Beacon is kind of far from Poughkeepsie, but I make a point to go out there. I'll hit All Shook Up here for juices, it's a great juice bar and probably the only one around here.

This is a 3-Part question. As a resident of Poughkeepsie, a hotspot for a wide variety of heavy music... 1) Are you involved with the local music scene? 2) What inspires you about the scene and 3) Got any



Hudson Valley Hardcore favorites? Well I'm out of town a lot, so I'm not always up on any new bands that are coming up but I keep track of what's coming through The Chance, I'm not familiar with the pizza place. I know where it is, I don't think I've been there. If there's bands playing there, awesome. You gotta think CBGB's had to start somewhere... maybe this is our CBGB's. I've heard local scenester dudes say that and at first, I was like "Get the fuck out here!" but hey, if that's all we got and that's what we got and that's how we grow and that's it.

I like the fact that I've been able to do what I do. The guys I played with when I was in local bands are still around and are still playing... that's kind of inspiring itself. Some I talk to and some I've lost touch with or we just don't talk, whatever. It's cool to see them and hang out with them when I'm home and see what they're doing. I just saw Dissolve at The Chance with Carcass and they were awesome. They haven't skipped a beat in 25 years or however long they've been around. That's cool to see, it's good to see them doing it. Some of the younger bands, like I said I'm not familiar with, not for lack of looking... I go to The Loft and I go to The Chance. If I hear of anything, I'll go and check it out. I'm not a fan of local bands or local scenester kids walking around like they're in Metallica when they haven't done jack fucking shit and you know who you are... so I'll just leave it at that.

What is your favorite piece of equipment from your drum rig and why? Tama makes a really solid product and I've been with them since 2002. Roadworthy stuff. I still have the first kit they ever gave me (back in 2002) which played over 300 shows. Set it up/breakdown every night. To this day, everything is still in perfect condition, a little road worn but only

that he thought it was really awesome and that we did a great job on it. Obviously, it was a lot heavier then when they did it. We down-tuned just a little bit more (I think in

one wing nut ever stripped out on me. Other than that you kick its ass and it's great.

This thing is like a tank, but I do love Paiste cymbals, they're the best ones out there. My favorite is the Rude 20" crash/ride. This is the cymbal I equate with Alex Van Halen back-in-the-day and early Anthrax back-in-the-day. They were riding the cymbal and you can't really tell where the hits were, it's just this wall of sound. Really raw, earthy-looking. There's no polish on it, it's not lathed, it's hammered. You don't have to clean it 'cause it looks like dirt all the time anyway. It's great, really earthy. And the 20" Paiste Nova China, whether it's a Rude or the 2002 line, it's in a class of its own.



Ok, if you could play drums for any band or musician that is dead or alive, who would it be? There's a couple... I'd love to play with Led Zeppelin. Just fat and heavy, Hard hitting. I'd love to play for Slayer just because they're my favorite metal band of all-time, but I'd also like to jump in with James Brown and be a funk drummer. Everyone assumes that if you're a drummer, you're into jazz, I'm more into funk. Love and respect the jazz guys but I think the funk guys are heavier and have a deeper pocket, just groove. James Brown or P-Funk, I'd love to do something like that.

Top 5 favorite albums of all-time? That's tough... Slayer 'Rain in Blood', Tower of Power (self-titled), James Brown 'Live at the Apollo 1968', Metallica 'Master of Puppets' and Led Zeppelin 'II'

Last question... Do you have any business advice for bands or musicians looking to build a brand? Now? It's all about the Internet and social media, unfortunately. Not to say you shouldn't stay in the woodshed and keep honing your craft and be as good as you can possibly be, but you also have to be really on top of your social media skills. Always be resourceful, always network with as many people in your scene or around you as possible. There's no reason to carry an attitude, man. That's how you get to know people through being yourself, being cool with everyone. You know, if someone treats you like shit they you're gonna treat them like shit back or you could be like me and take the high road. Either way, it's good to network out and get yourself out there. Get to know as many players as you can. Play with different people, that's how you develop your chemistry. Just broaden your horizons overall.

For the unedited audio version of this interview, visit:
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OUTSIDER INTERVIEW



As a music writer, producer, and compiler of girl group rarities, DJ Sheila B. is a feminine fury and girl-pop pioneer for women in the music business industry. Every Friday from 3pm-6pm, she highlights a variety of pop sounds from 60's soul to French yé-yé singers and Beat girls the world over on her WFMU radio show "Sophisticated Boom Boom." As a fan of the show and record collector myself, I knew I had to make it to The Half Moon in Hudson, NY when she took her Sh-Boom action upstate!

Sheila B. was gracious to meet with me and take the time to answer some questions about her tenure at WFMU, her record-hunting adventures, and unlikely fascination with Megadeth! Here's what she had to say....

How long have you been a WFMU DJ and how did that come about?

I've been DJing on WFMU for almost a year now. In January 2015, I got an e-mail from WFMU's music director Brian Turner, asking if I'd ever considered doing radio at WFMU and if so, would I be interested in auditioning? I was navigating some seriously rough waters at the time, so that e-mail was a gift from the gods of "throw that girl a bone!" The chance to DJ my records on America's most whacked out and wonderful free-form radio station?! Sweet Jesus! Am I dreaming?! So of course I jumped at the opportunity—made an audition tape, did a couple of fill-ins, and next thing you know I'm given my very own show—"Sophisticated Boom Boom" a girl-pop dream come true.

Can you describe the concept for "Sophisticated Boom Boom"? Since I was a kid, I've always been partial to the female voice. I like to tell the story of how completely devastated I was to learn that the Bee Gees were men, because I was absolutely certain those vocals came from women. So even at a very young age, I was trying to find humans like me—girls—making the pop records I loved. The music business is very much skewed in favor of men, and so with my fanzines, compilations, A&R work, and now with "Sophisticated Boom Boom," I sought to bring much-needed attention to the creative n' musical output of women and to help balance the gender inequality in music. I describe "Sophisticated Boom Boom" as "female-fronted pop from the past, present, and future, and from all over the globe. And the occasional man." Hehe!

You really have no boundaries in terms of decade or genre that might confine some of your WFMU cohorts. For instance, it's possible to hear The Crystals, Wanda Jackson, The Breeders, and Bikini Kill mixed in with J-pop, indie pop, and electronica in one set. And, you are not shy to play mainstream or modern pop. Can you really get away with anything? The beauty of WFMU is precisely what you've said above—you can get away with anything! WFMU is the proud bastion of freeform radio where mixing genres, decades, and styles is absolutely encouraged. I think "Sophisticated Boom Boom" is actually quite tame and accessible compared to a lot of the other shows on the station. There are DJs who play 45 rpm records at the "wrong" speed, 20-minute songs of toilets flushing, as many different versions of "Eleanor Rigby" as can fit into a 3-hour slot. It is musical insanity! I play what I love and respect, and that can be anything from an obscure soul 45 from 1966 to Willow Smith's "Whip My Hair." But most of what I play is very much rooted in what I love about pop—melody, hooks, and magic.

Outsider readers might be surprised to learn that you're a huge Megadeth fan. Where does this love come from? How do you manage to include Megadeth into sets of cutesy girl pop? I fell hard for metal at age 10, and used to stay up late to catch "Headbangers Ball" on MTV at midnight. I remember catching a clip of Megadeth performing "In My Darkest Hour" from the documentary, Decline of the Western Civilization Part II: The Metal Years. Oh my god...that combination of dark, overwhelming rhythm guitar with Dave Mustaine's voice and melodies. It's hard to explain why I was so taken by it, but since then I've always been a huge Megadeth fan—especially their "Rust in Peace" album. I feel complete euphoria and liberation listening to it. I think the only common thread between Megadeth and girl-pop is the melodies. Megadeth are an extremely melodic band, even though the

melodies are not as obvious when set to fast and furious metal riffs.

I have had some experience with travel. The first thing I think about is the record shops and what exotic finds might be hidden in them. Can you describe your international experiences with record collecting? Do you travel for the sole purpose of discovering new sounds on vinyl or is it something you do while on holiday? I definitely travel for the sole purpose of buying records! Some of my most memorable trips were to the gigantic record fair in Utrecht, Holland (sadly this was before the vinyl resurgence, so the fair was depressingly heavy on CDs/ DVDs), my first trip on the Eurostar from London to Paris in '96 where I discovered a record shop that sold strictly 60's French girl-pop, and when I was living in Tokyo, I would venture beyond the city to these teeny towns with teeny record shops that specialized in 45's from the Shouwa era.

One of the most memorable crate-digging experiences for me was when I was a student in France. My friends found this decrepit castle that held an indoor flea market on weekends. I didn't find the yé-yé treasures I was looking for but it was fun. Do you have any similar off-beat experiences like this? If you can't think of anything, what is your favorite record store and why? See my answer above for off-beat digging experiences. My favorite record store was a shop called Beans in Croydon, just outside of London. On the second floor of this enormous shop lived an old rocker with a long silver beard who used to guard the rare 45's boxes. They had about 5-6 enormous boxes dedicated to 60's British girls and it is where I amassed a hefty chunk of my Brit girls collection. I would make monthly visits to Beans (when I lived in London at age 18), shyly ask Lord of the Rare 45 Boxes if I could have a look at the guarded goods, and have mini-heart attacks as I pulled out 45's on my want list. Sadly, Beans is no longer, but oh the memories!

I lived in Japan for 7 years. It's where I got my start as a vintage vinyl DJ and part of that was because I was going to record hops with fanatical Japanese record collectors who welcomed me into the scene. How did you get into Japanese Beat Girls and Showa Pop tunes? I must credit my friend Marty (who used to play guitar in Megadeth) for introducing me to Japanese pop music by way of a mix-tape with artists like Puffy, Lindberg, Seiko Matsuda, and Momoe Yamaguchi. So after I developed a very unhealthy obsession with contemporary J-pop, my curiosity turned towards Japan's musical past. When I visited Japan for the first time in 1998, I picked up a compilation called "60's Japanese Cutie Pops Collection" on the Victor label. My first listen was hugely disappointing. I found the heavy vibrato and Oriental melodies completely unlistenable. It wasn't the super-melodic, girlie-pop that I had envisioned. But after a few more listens, I grew to love all the "foreign" elements that I initially dismissed. And I quickly discovered that there were certain singers + songwriters + producers that I was drawn to, and I began to search out original copies of those records. I was SO lucky to get into 60's Japanese pop when I did, because very few people in both Japan + the West were looking for those records, so most of 'em were fairly easy to come by.

Can you tell a bit about your involvement in the Nippon Girls compilations? How did you find such exotic and fun music? Can you describe in words how fun being part of such a project must have been? "Nippon Girls" naturally evolved from my collecting 60's Japanese girl-pop 45's. Ace Records had done a couple of Group Sounds compilations called GS I Love You, but no label in the West had done anything on 60s Japanese girl-pop. Given the years I spent studying Japanese and amassing the 45s n' photos n' magazines n' information on the subject, I thought I could do a pretty good job of putting together a Japanese beat girls compilation that would appeal to Western ears and also honor the artists + music without the Western tendency to exoticize.

Let's bring it back home... What events are you involved in NYC? How did the Hudson show come about? Any plans in the future for forays into the Hudson Valley? Aside from my weekly WFMU show, I host a 60's rock n' roll party called Sh-Boom at Our Wicked Lady in Bushwick, Brooklyn every third Friday of the month. We've got 60's erotic cult-films projected onto the walls, New York's much-loved go-go- girl, Anna Copa Cabanna, and local and international DJ's spinning all-vinyl sets of French Yé-Yé, girl groups, garage, British freakbeat, Northern Soul, glam-rock, soundtracks, doo wop, R&B, easy listening, and Japanese fuzz-pop. Think the Factory circa 1968, white go-go boots, space-age pop, Brigitte Bardot, Vampyros Lesbos, Mary Quant, and mini-skirts. A friend of mine who lives in Hudson suggested I DJ at the Half Moon. It's always such a treat to DJ outside of NYC.

Lastly, I'm writing a column in Outsider where I give an international pick, national pick, and a local pick in each issue. What songs would you choose at the moment? International pick: Juniore "Marabout" Juniore are a new 60's pop-noir inspired girl band from Paris who are releasing an album on Burger Records on May 20th. National pick: Pom Poms "123" Giddy surf-pop from LA-based band that I can't wait to hear more from! Local pick: "Victoria" A dreamy, indie-rock duo from Brooklyn, whose new album "The Blue Swell" is out on Kanine Records.

Follow news about Sheila B.'s girl-pop events and projects on her webzine Cha Cha Charming. www.chachacharming.com Tune in to "Sophisticated Boom Boom" every Friday from 3pm - 6pm on WFMU 90.1 in the Hudson Valley or online wfmu.org/playlists/CF

Marty Shane Hodulick can be found rescuing 45's from dusty crates hidden in the nooks and crannies of the Hudson Valley and spinning garage, surf, soul, and punk records at local venues as The Stately DJ Wayne Manor. [facebook.com/statelydjwaynemanor](https://www.facebook.com/statelydjwaynemanor)



THE ART OF

MATTHEW LINEHAM

INTERVIEWED BY JEG3

Where did this unique style you have come from?

My style really came from years of trying things and making mistakes. I studied a lot of people's work and a lot of stained glass but I also never want my work to look exactly like stained glass. I want to make sure it's my own style that I'm constantly developing. Hopefully, either right now or years from now, people will be able to say "oh that must be a Matthew Lineham painting", otherwise I don't really see the point. My style also indirectly came from years of watching cartoons in the 90's mixed with 80's music videos and album covers.



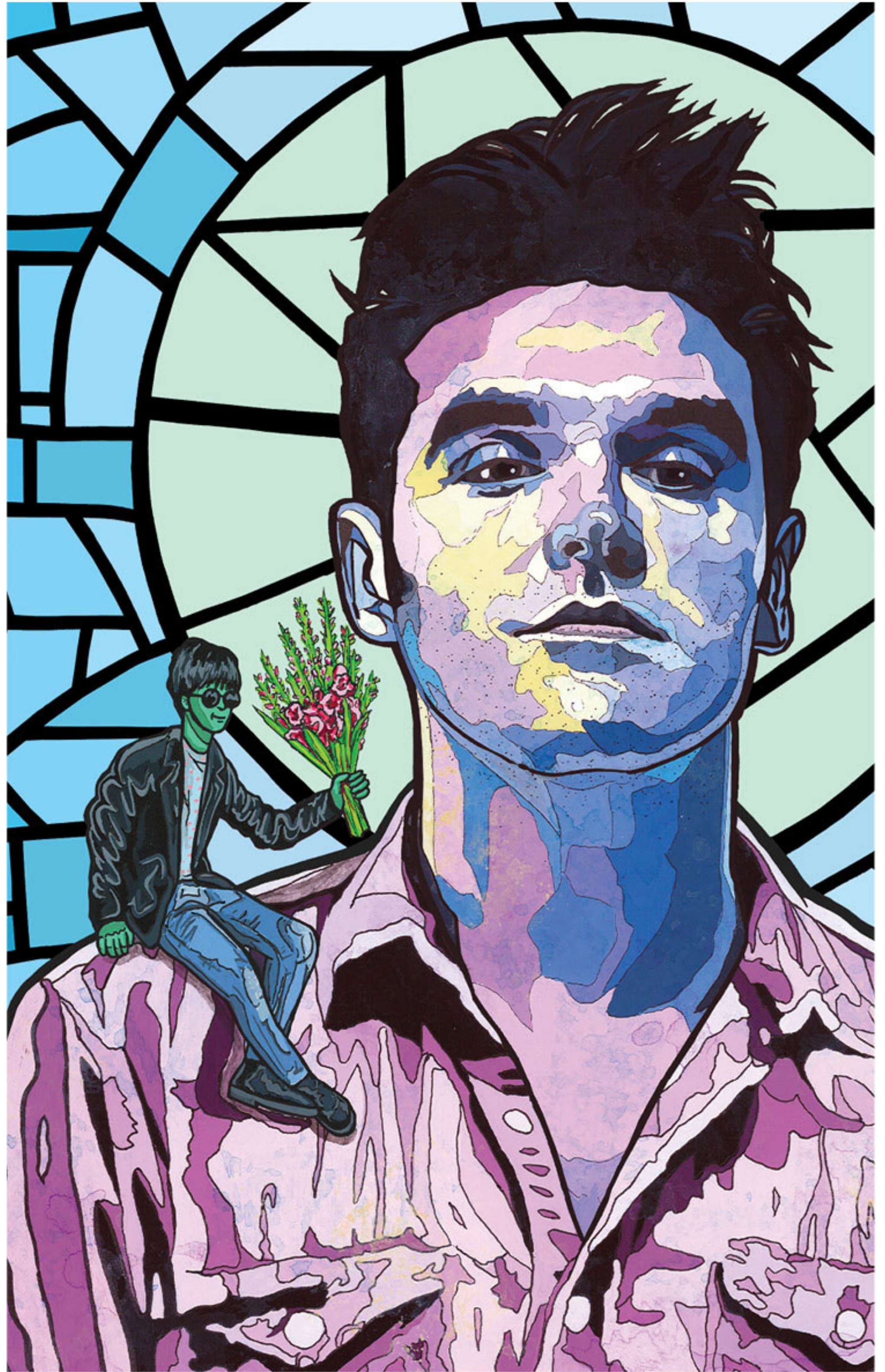
How do you choose your characters?

Well, right now I'm working on the new wave saints series. The series is supposed to be a tribute to my favorite musicians in the new wave genre and I'm doing them smaller than I would normally work. That way, I can train myself to become a better painter, slowly try new things, and if I mess up (like I have on a few) it's not a huge deal and I can just move on to the next one. Hopefully the end result will be 2 things. 1. a large piece with all my favorite front men and women. And 2. a look at the evolution of my own work through the course a few years. I'm looking at it almost like a few years of practice before I move on to larger and more detailed works.



Who's your favorite artist?

It's hard for me to choose a favorite artist. I'm really influenced by a lot of people who are still working today/just starting out. Not so much by their style but by their ability to constantly create these imaginative works. Alex Pardee, Tara Mcpherson and Mab Graves are probably the top 3 artists you strive to be like if you're a working artist. Those 3 really opened me up to a lot of other unbelievable artists. Check out Jim McKenzie, Dima Drjuchin, and Lori Nelson. They're all completely different from one another but they create these whole new worlds that just blow my mind and make me want to crawl under the covers in fear or work my ass off to be just as good. It really depends on the day.



What are your top three favorite bands and have you made them all stars of your work?

My top 3 are probably David Bowie, Tears for Fears, and Depeche Mode. I already did Depeche Mode, I'll be doing TFF soon enough and Bowie I'm waiting to do a larger piece of.

What was it like turning yourself into an illustration for your logo?

Well, honestly just needed a logo, so I took an old pic of myself, drew it and colored it in. I didn't really think past "oh, I need people to recognize this when they're scrolling through instagram."



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KERRY CASEY

INTERVIEWED BY HOLLY BERCHELLI

You hand craft all sorts of luxurious goodies. What are your favorite products to make? When I started The Quixotic Eye I did so with the hopes of creating products that resonated with our customers on a personal level. My favorite products to make are the ones that someone immediately finds a connection too, or inspires them to buy for someone else, ones that create a chain of thought leading to "Oh, this is perfect for...." Any of our products that someone buys to replace their former toxic or non-vegan product is my favorite to make. Getting my hands into a bowl of bath bomb mix and forming it into little hearts and stars, or brains is pretty fun too though.

Everything you offer in the shop is cruelty free. How long has veganism been your way of life? When I was 5 years old my mother took me to a pig roast on a pig farm. On the grounds were both live, happy pigs and piglets gleefully wallowing in their pens, and then this pink charred pig roasting on a rotisserie over an open fire; it was the center attraction of this party. I couldn't reconcile both images in my head. I still can't. It imprinted itself on me to never want to be the one to choose which creature gets harmed and which gets to live. I wasn't able to put my feelings fully into actions until I was 18, out of my parent's house, and starting my own family. Educating myself on the vicious practices of the dairy, cosmetic and personal care industry as well as the pharmaceutical industry is unfortunately a lifelong chore. I adapt as I learn and grow as my perspectives change. The definition of living truly "cruelty free" has broadened, but for the most part my family has practiced living cruelty free for the last 24 years. Veganism incorporated itself into our lives at the very beginning. Once you learn facts, you can't unlearn them. For us there was no going back, only forward.

The artwork on your labels is just as appealing as the yummy scents you create. How do you come up with just the right artwork to go with each candle or fragrance? Thank you! I get asked this question often. I don't know if I really have an exact answer though. Sometimes a scent idea comes first, but sometimes it's the imagery that haunts me until I can match a scent with it. Sometimes I'll create a product and then have it nag at me to redo it. One of the only downsides to our business growing as rapidly as it has is that it leaves so little time to work on new art work and new product development. But that's not exactly a bad place to be at either.



What's a bigger influence: Music, movies or something else? Music is a huge influence of course, but I obsess over all things vintage. From vintage pin-up

and tattoo flash to vintage occult imagery, vintage horror; basically most vintage illustration in general. I used to collect books full of imagery, now I abuse Pinterest. My Pinterest boards are loaded with imagery predating the 1960's. I spend a lot of time collecting, researching and mulling over imagery and typography.

What inspires you to make a new scent? Which one would you consider your signature? Actually its funny you ask that, I am in the process of making a three scent signature line. I personally love earthy, musky scents like Nag Champa and Dragons Blood, so the signature line will definitely incorporate those influences. My customer favorites, however, are very divided between earthy musks and sweet candy scents. Nag Champa remains our all-time bestselling scent, but Cupcakes Gone Wild is definitely a close second followed by Sweet Tooth, which is a very sweet and tart candy scent. I'm trying to keep that in mind while creating new scents. Our signature line will have sweet top notes with earthy undertones. I have the first two scents of the line nailed down, now I'm focusing on the third with a release date to come soon.

Your business partner is also your oldest daughter. How is it working together? For so many reasons working with my daughter, Ryann is extremely positive. I focus on creating and she focuses on numbers and promotion. She keeps me grounded. I develop an unhealthy, protective type of attitude toward each of my products. Ryann refocuses me, sometimes forcibly, but proactively none the less. Statistically, the bath, beauty, cosmetics and fragrance industry is primarily an 18-35 year old market. While I'm on the other side of 35, Ryann is right in our target market demographic. She brings with her a younger, fresher perspective. She also brings a degree in fragrance and cosmetics marketing, so that helps as well! Currently, she maintains our Social Media accounts and customer relationships. If you send us a message, chances are she's the one that will answer it.



OUTSIDER ARTIST

What's the biggest hurdle in running a business where you make everything you sell? Time. 100% it's time. Time becomes your biggest enemy. Budgeting time to design, produce, label, photograph, list, ship; the lines blur and before you know it, you've spent 20 out of 24 hours creating and not only have you not taken the time to sleep you also still haven't shipped out your orders. Your turnaround time suffers and the joy of creating gets lost after several days with barely two hours of sleep each night.

What's in-store for The Quixotic Eye in 2017? Christmas 2016 was our busiest season yet. Being that busy highlighted several huge issues that we have to focus on improving in 2017. We need to work on our turnaround time, which may include hiring our first nonfamily member employee. I plan to create a few more therapeutic products. I was fortunate enough to have partnered with a customer to create an all-natural, organic balm for dogs, we call it Bark Balm. Hearing that customers enjoy your products is a great feeling, but hearing that your products provided relief from a distinct condition is beyond amazing. I love natural plant based ingredients and the more problems I can help solve with them the better.



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THE STATELY DJ WAYNE MANOR'S RECORD PICKS FOR TRUE OUTSIDERS!



Straight from his garage, punk & rock 'n' roll record collection, **The Stately DJ Wayne Manor** gives **OUTSIDER** readers his favorite 45 rpm picks from around the world. Catch him spinning these rarities and more frantic platters at events around the Hudson Valley and beyond!

New York Pick: A-BONES "Bad Boy" – Demolition Derby (1993). Knowing Billy Miller and Miriam Linna's history with Kicks and Norton, it just makes sense that they would continue to disseminate

savage R&B rockers like Larry Williams "Bad Boy" in their NYC-based band The A-Bones. The whole cover is a catastrophe caught in a dumpster with the screech of saxophone looking for an escape. Yet, frantic call and response hold it together; Billy barks out the verses to which Miriam shrieks the classic admonishment: "Now junior, behave yourself!" Sadly, Billy Miller left us on 11/13/16, but thankfully he left us with records like this.



National Pick: PAGANS "Dead End America" – Drome! (1979). The Pagans started off from the get-go in Cleveland, Ohio in '76 with a hacking punk sound that purposely drew on 60's teen snot. On "Dead End America," The Pagans take late seventies nihilistic drabness and turn it into a garage punk chunk-a-lunker. Decades later you can still jump around to this song... even if your worried about the direction the country's headed!

International Pick: ATOMIC SUPLEX "Rock & Roll Must Die" – Frantic City (2010). London's anti-heroes from dreary Croydon. Initially disliked in the garage scene because they sounded too "rock & roll" and not at all like the chic 60's beat groups on the retro circuit, Atomic Suplex slammed down "Rock & Roll Must Die!" in a fit of self-pity. It worked. They grabbed the attention of Japanese trash fans and eventually opened for Guitar Wolf in front of the very same audiences that once spurned them!

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KNOCK YOURSELF OUT // Formed in 2015-ish and influenced in equal measures by 50's rock and rockabilly, 60's garage, 70's& 80's punk, and heavy psych, KNOCK YOURSELF OUT IS A HIGH ENERGY ROCK AND ROLL trio FROM BEACON NY. Fronted by Josh Stark (The Octomen, Matty Charles and the Valentines) on guitar and vocals, The band plays original songs that draw on the stripped down energy of rock greats such as Chuck Berry, Elvis, Buddy Holly, The Stooges, The Ramones, Motorhead, The Cramps, etc. The band is rounded out by Harrison Cannon (Geezer Lake, M

Shanghai) on bass and Mike Rasimas (The Loom) on drums.

Knock Yourself Out recently put out their first release "KYO EP #1", along with an accompanying side order "KYO Demos". The band recently played O+ Festival in Kingston, NY, and has an ongoing monthly residency at Quinn's in Beacon NY. Since completing their lineup in the Summer of 2015, KYO has played local usual suspects like BSP and The Anchor in Kingston, The Wherehouse in Newburgh, Quinn's and Beacon Riverfest in Beacon, Mercury Lounge and The Gutter in NYC, and many more.

Before starting KYO, Josh Stark has performed all over the world as a bass player, sharing bills with artists such as David Johansen, Jon Spencer Blues Explosion, Regina Spektor, and CocoRosie, to name a few. knockyourselfout1.bandcamp.com



LAUGHING STOCK
// **HARDCORE PUNK**
// **BOSTON, MA**

Laughing Stock is a hardcore punk band from Boston. Known for their explosive live performances and sarcastic take on existence, the band delivers fast, fun, witty music. Laughing Stock has toured most of the mid Atlantic and New England on the backs of two cassettes "crucial hang" and "inside joke." They are currently working on more tours and a third release. To check them out, go to one of their shows or Laughingstockboston.bandcamp.com



ANNULMENT // Hailing from Long Island NY, Annulment plays a brand of metallic hardcore not unlike many of the bands that circulated the hardcore scene of the 1990s: Deadguy, Botch, Catharsis, Unbroken, 108, Indecision, and Strain among others, even citing Hydrahead bands as a light influence. They thematically delve into sociopolitical urgency, religious allegory, cultural emptiness, and the desire to vitalize a music scene that otherwise seems numb with dogma and forced narratives. Their 7-song EP "Celestial Mother of the Handless Path" was released in 2014 as well as a handful of smaller releases, all of which are available on their Bandcamp page for free or a name-your-price basis. annulment.bandcamp.com



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SHITTY NEIGHBORS started as a back-burner project for all of us. We're all friends that are and/or were in other bands, and we wanted to start something together. Sharing influences like Hot Water Music and The Lawrence Arms, we wanted to write energetic songs with a lot of back-and-forth vocals. We first released a 3 song demo and then quickly started writing for our first 7" EP, Better Now, that is available via Scumbros Records. We're currently close to finishing our next release. shittyneighbors.bandcamp.com

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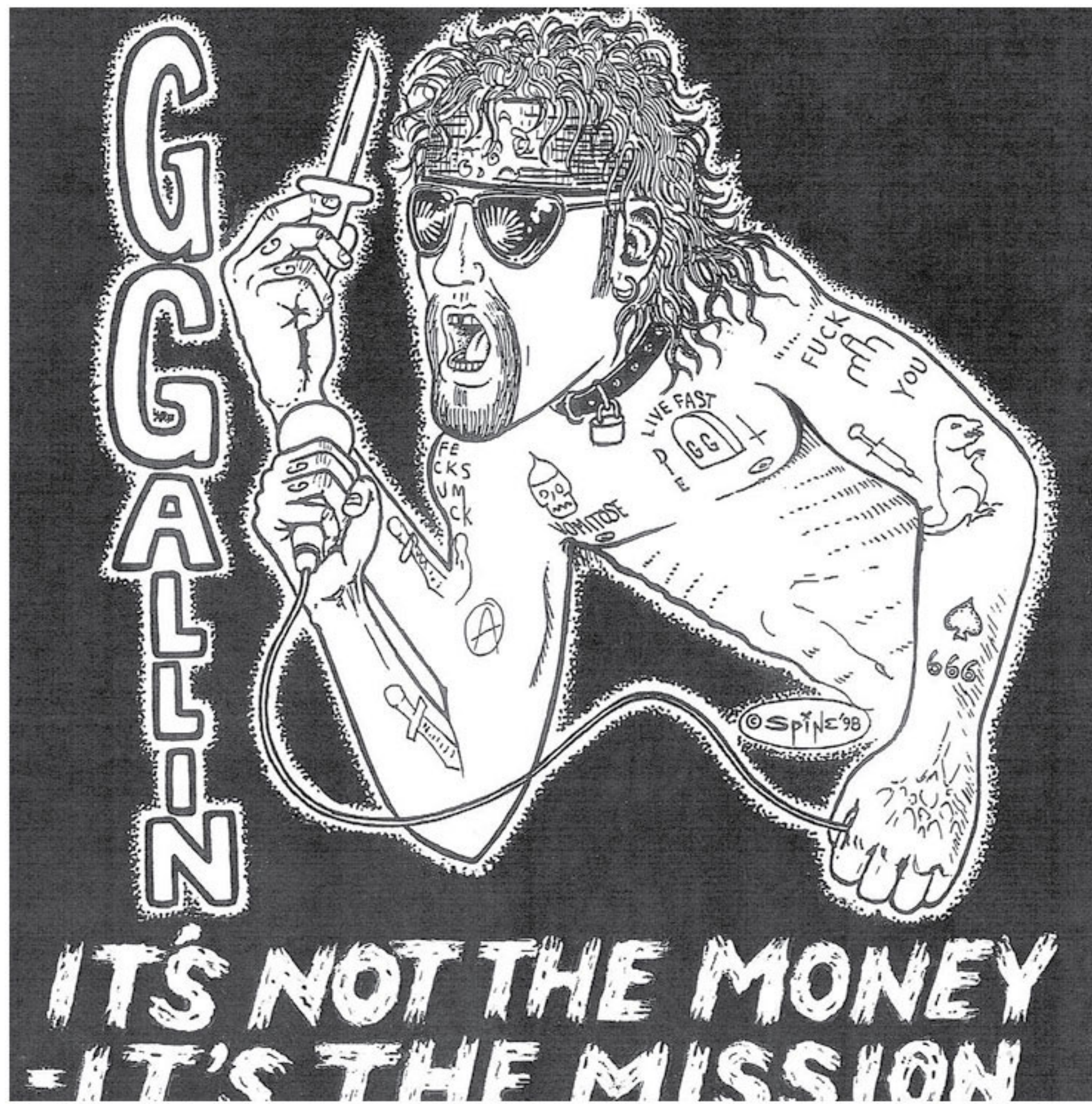
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G.G. ALLIN'S WEAPON OF CHOICE

by Malcolm Tent



So, how did GG Allin and the Disappointments come to play an art college in New York State? Pretty much by accident, as so many great moments in history occur. They were originally booked to play at an underground nightclub in Danbury, CT. Or, I should say, GG was booked to play a solo acoustic show at an underground nightclub in Danbury. Then it morphed into GG playing with a Connecticut all star backing band featuring Malcolm Tent (that's me) on guitar, Bobby Bunny (of Ultrabunny) on bass, and Paul Ledney (of Profanatica) on drums.

Then, the people at the club heard a little about GG's stage show. They canceled the gig and fired the guy who booked it... two days before the show. This was kind of a problem in the pre- internet days. It was a little more difficult for touring bands to stay in touch with promoters when they were on the road- especially when you were GG Allin and you were partying in New York City. He and the Disappointments spent a few days there before the Danbury show "drinking and whoring" as they put it. Which meant that staying in touch with the promoter in Danbury wasn't much of a priority. Which meant that I didn't know where they were, when they would arrive, or where I would put them when/if they showed up.

Meanwhile, I had to find a new venue for the gig. There were no other nightclubs in Danbury and none of the other places I was friendly with would touch a GG Allin show. But luckily, Bobby Bunny was a student at SUNY Purchase (for you out of towners, that's the State University of New York located in the town of Purchase). Luckier still, SUNY Purchase was an art school and fairly liberal about what the students could get away with on campus. Bobby said we could have the show in one of the basement rehearsal rooms under the dorms. Awesome! The show was on.

Still meanwhile, I hadn't heard from GG. It was now the day before the show and... nothing. It wasn't until about 1:00 in the morning that I heard a truck pull up and disgorge its contents- GG Allin and the Disappointments. At first, as far as I was concerned, The Disappointments lived up to their name. I wasn't expecting for GG to bring a band. I really really really wanted to play backup for GG. Our group had rehearsed a lot and I thought we sounded good and tight. It was indeed a mighty disappointment to realize that I wouldn't be on stage the next night.

GG and the boys had nowhere to stay and I had nowhere to put them other than the empty space where my record store used to be (said record store would be Trash American Style, which I was moving to a new location. I lived upstairs.) I wasn't paying rent there but I still had a key to the front door so I was able to furnish band hospitality.

The night passed uneventfully other than GG knocking at my door sometime around 5:00 AM to say he was thirsty. I offered him the pitcher of grape Kool Aid that was in the fridge and he accepted. (The next day, after everybody left, I found the pitcher rinsed and sitting in the sink.)

A few hours later I was awakened to the sounds of bumping, thumping, and yelling. GG and The Disappointments were awake and rambunctious; arm wrestling and horsing around. I walked to the corner convenience store and bought a dozen eggs, a bag of bagels, and a pound of coffee. My (at the time) wife cooked it all up and we fed the GG and crew. It turned out they hadn't eaten the whole time they were in New York City. I have never seen plates cleaned so thoroughly so quickly.

After a little breakfast they were one happy band. We spent the rest of the morning hanging out watching GG Allin videos. The Disappointments had never seen GG in his early phase and were quite surprised that the pretty young thing on the cover of "Always Was, Is, And Always Shall Be" was the same unwashed degenerate they were sharing the front cab of a pickup truck with. (Side note: some of The Disappointments happily took advantage of our hot shower. GG said that showering was for pussies.)

Later we went to a friend's basement to pick up the PA. GG jammed a bit on the drums and a Vox 12 string guitar. He was good at both. The Disappointments were visibly relieved when GG said he wanted to ride to the gig with me. I guess that cramming 5 dudes and all the gear into a pickup truck with a shell led to a few tensions.

On our way to the show we talked mostly about the Stones. GG loved Brian Jones because he was beautiful and yet demonic. GG said that "Their Satanic Majesties Request" was his favorite Stones album and we bonded a little bit over that because it's probably my favorite as well. (Most people hate it.)

Upon arriving on campus, GG tried to score some drugs, but with no luck. The problem was that none of the students could supply him with anything hard enough. We did score some food, though, which made everybody happy. Each of The Disappointments enjoyed a nice meal courtesy of SUNY's food services department. GG ate a big hunk of bologna. According to the dudes in the band, if GG ever ate, it was meat. Nothing else. After a run to the local liquor store, GG started drinking and getting himself psyched for the show, which meant working himself into a very, very foul mood. By gig time GG was drunk and pissed off.

Through word of mouth and a couple of hand made flyers, Bobby was able to get a decent sized crowd out to the show. The problem was that everybody was broke (or at least claimed to be) and couldn't/wouldn't pay anything to see the show.

GG was already blind with whiskey and rage, but this put him over the top. During the first song he attacked the audience and cleared the place out. GG and The Disappointments then proceeded to play the most intense set of rocknroll I have ever seen. To an empty room. Hell.... their soundcheck was more intense than most gigs I've been to and that was played to an empty room. Every bit of tension that had been bottled up in that pickup truck came exploding out of the band when it was time to hit the stage. The audience was irrelevant.

That's when I was no longer disappointed that The Disappointments were there. They were tight, road tested, and ferocious. And it was a damn good thing that GG showed up with them because the little group that I put together (except for Bobby Bunny) completely no- showed. They were the real disappointments.

GG used the microphone as a weapon and over the course a few songs it was destroyed. Then someone pulled the fire alarm and the cops showed up. We successfully smuggled GG out of there and the gig was officially over. On the ride back home GG was ecstatic because he'd gotten away with it again.

The next day, I was again awakened at an ungodly early hour by the sounds of GG and The Disappointments roughhousing it. They weren't going at it as hard because GG had twisted his ankle at the gig, but they were still loud enough for one of my neighbors to call the cops and tell them to clear out of the storefront. They didn't really care, though, because GG was anxious to start the drive to his next gig, which was a few hours away in Albany. They weren't due to play there until a couple of days later, but once GG was done with a town, he was done with it. So off they went, never to be seen in Western Connecticut again. As a parting gift, GG gave me an autographed copy of the "Banned In Boston" CD. It was inscribed to David Peel, but far be it from me to look a gift horse in the mouth.

A friend of Bobby Bunny's videotaped the show, and I audio taped it with a 4 track recorder. I was hesitant to release it because I wasn't sure if the quality was good enough. The music sounds great, but GG was waging war with the microphone and you can hear it dying a violent death during the performance. But since it was such a great show, I played it for a few other GG fans. They gave it the thumbs up, so here I put it out. The complete concert and one song from the soundcheck fit on a 7".

Big props to The Disappointments for being a killer band and for being true road warriors. They paved the way for the Murder Junkies and enabled GG to take his mission to the masses for real. Hopefully, the recording will give you a taste of what life on tour was like for these guys and will put a little danger into your rocknroll.

-Malcolm Tent, CEO of TPOS Productions.
www.malcolmtent.net

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OUTSIDER INTERVIEW

BY JOHN MORIARTY

KYLE TROCOLLA

Recently I had the chance to check out Kyle Trocolla's *The Stranger*, an authentically unique mash up of folk and classic punk rock. So when I had the opportunity to see him perform at the Upstart Antisocial Campout, I made sure I had a few questions lined up for the mad scientist lighting up the rock scene.



Thanks so much for taking the time to meet up with me man. Based on reputation I've heard you were a pretty nice guy, so I was hoping to find out a little about the man behind such great and interesting music. Let's start with the basics. What influenced you to begin your journey in music? I remember when I was six I went out shopping with my dad. At the store we were at there was a television set playing Charlie Daniels, you know, *The Devil Went Down to Georgia*, and from there I started to play the violin. I played for my school, then for the regional orchestra. I started to really get into classic country and punk around middle school. Currently, I'm working on my solo stuff but am also a member of Two-Fisted Law.

Who were some of the bands that further influenced you to play? A ton of 80s hardcore, Black Flag, Minor Threat, NOFX, SOS, Hank Williams, and Harry Chapin

So what dragged you out to the sticks for the Antisocial Campout? There's a really strong sense of community here [at the Upstart Antisocial Campout]. The guys who organized this work hard for their musicians, which is always awesome.

Quick segue, what are you drinking? Just water today, man.

Got any drugs of choice? Just liquor and music!

You believe in God, Kyle? I was raised Roman Catholic, but abandoned the religion when I was 18. I prefer to classify myself as a humanist, if anything.

Who are you voting for this election cycle? I think I'll be writing Bernie in. Fuck the two-party system!

So I hear you're a pretty nice guy both inside and outside of the scene. Care to tell us a little bit about what you do when you're not making/playing music? I've been a teacher for fifteen years and for fourteen of those years I have been teaching in a non-traditional school environment.

How's married life treating you? Pretty awesome! I've been married to my wife for about 3 1/2 years. We met through a mutual group of friends. She's incredibly supportive.

Alright Kyle, I think that's all I have for you today. Thanks so much for your time and best of luck! Thanks man!

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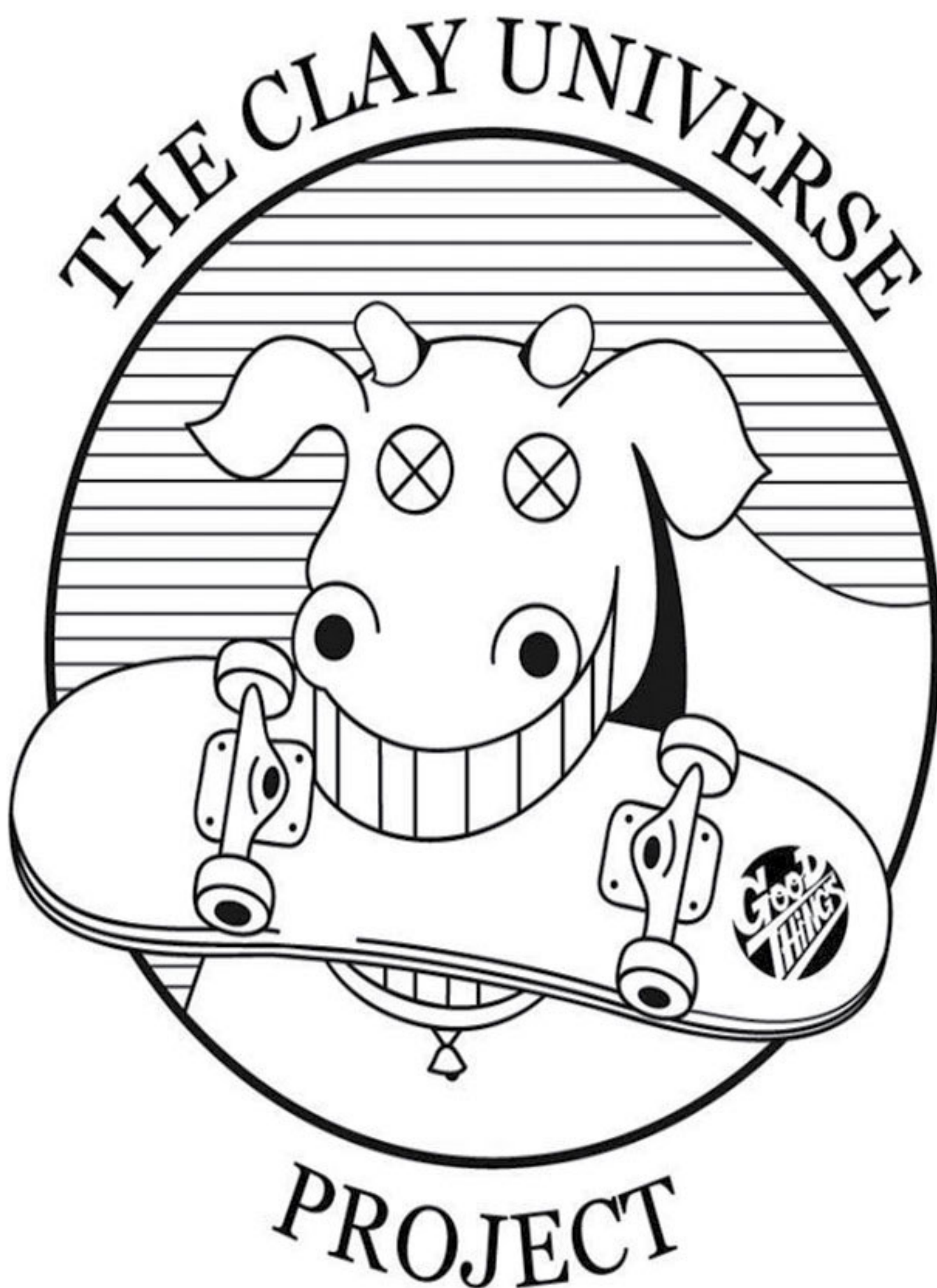


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MUSIC REVIEWS

It's Not Night: It's Space - Our Birth Is But A Sleep and A Forgetting (2016)

I first experienced INNIS on February 6th, 2016 opening for Moon Tooth and Dead Empires at BSP (Kingston, NY). I was blown away, I literally couldn't believe what I was hearing. I was sonically tripping balls. INNIS is essentially an instrumental version of Black Sabbath's 'Paranoid' paired with Pink Floyd (pre 'Darkside of the Moon'). Their music is well crafted and extremely hypnotic. When I listen to their music, I feel as if they've discovered a hidden passage into the universe and are guiding you through - it's difficult to explain, which makes me like this album and their music even more. This is definitely a release that you listen to cover-to-cover. Favorite tracks include "Nada Brahma", "The Beard of Macroprosopus" and "Pillars in the Void".



Geezer - Gage (2014)

Imagine the heaviness of Black Sabbath, the sonics of Led Zeppelin and the grit of Robert Johnson. In essence, that is the sound of Geezer. 'Gage' is a well-crafted release. Dynamic throughout the entire release, the songs range from groove-based hard rock to super-swampy blues. "Ancient Song", "Thorny" and "Ghost Rider Solar Plexus" are my go-to songs.



Clover - Exile (2016)

I like it! The music reminds me of Neurosis, old-school SkinLab and 'Chaos A.D.' era Sepultura. Heavy with tons of mid-tempo sludgy groove metal. The album artwork by Chris Smith is phenomenal! Go-to tracks include "Into Exile", "Scorn" with my favorite track being "Elegy" which showcases a wide variety of dynamics throughout the composition.

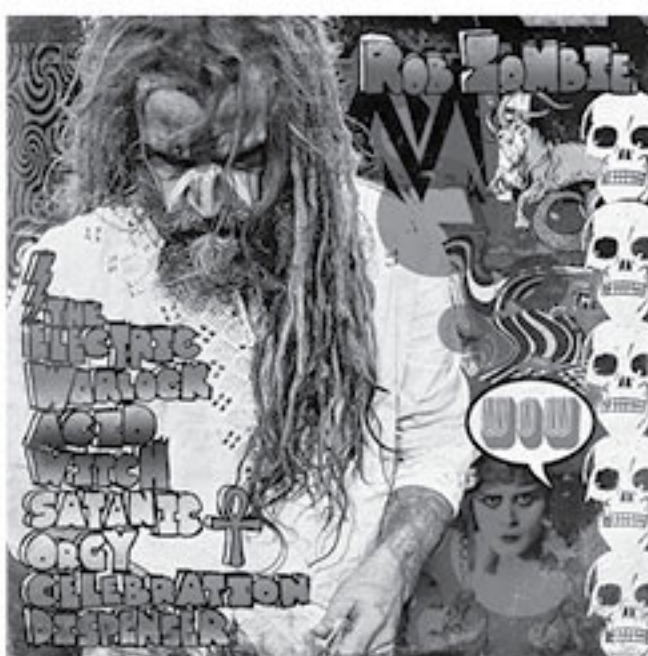
Ate Bit - No Space Like Home (2016)

This band is good. Really good. Their brand new album 'No Space Like Home' is another John Naclerio produced gem. These four dudes do pop punk the proper way. Reminds me fondly of Goldfinger and without feeling like they are trying to harken back to another era. This album is pure fun.



Rob Zombie - The Electric Warlock Acid Witch Satanic Orgy Celebration Dispenser (2016)

I've been a fan of Rob Zombie for a very long time. I first discovered his music when I was a young lad jamming out to White Zombie's 'La Sexorcisto: Devil Music Vol. 1' (so figure I was 10 or 11). 'Astro Creep 2000' came out and blew my goddamn mind - a magnificent piece of metal perfection. 'Hellbilly Deluxe' was the perfect record for Rob Zombie. It was the last hurrah for the White Zombie sound, while allowing him to step out and create something new. Aside from the major singles throughout the years, Rob Zombie's albums leave much to be desired. There are some decent tracks on this album, including "Medication for the Melancholy" and "In The Age Of The Consecrated Vampire We All Get High" but compositionally speaking, it offers nothing. It's a shame because I want to like this album. I've even forced myself to find something that can grab me and pull me in. Nope :(



The Dub Mob - AstroDub (2016)

Be sure to roll yourself a nice big phatty, 'cause The Dub Mob is gonna take you on a psychedelic/dub-reggae/rock trip. The sound of the album tastefully saturated with delay, unique electronic instrumentation and chill vibes. It's super laid back music but it holds your interest, keeps you engaged. Check out "Dubceratops", "Dubsix" and "Electrosaurus".



Nine Inch Nails - Not The Actual Events (2016)

When Trent Reznor proclaimed that "Not The Actual Events" would sound "unrecognizable", I wasn't exactly sure how to interpret that statement. It's a definitive, yet broad statement to make. Was this going to be a 'Broken' inspired release? Was he going to channel some old-school Laibach? Was he going to release an album full of free-form samples and sound loops? Much was left to the imagination until 'Not

The Actual Events' dropped on December 23, 2016

Yes, the release has a lot more grit to it, but it's more of a slightly distorted, transparent-layered sonic color wash. Atmospherically visual in sound to our impending dystopian future. From a songwriting point-of-view, it's very much 'Year Zero'.

"Burning Bright (Field on Fire)" is by far the superior track, which sounds like it was recorded on tape at regular speed (with the capture rate set on "high") then dialed back so that everything is slowed down and detuned to harvest your soul.

In conclusion, I wouldn't necessarily say that this is an extreme release. NIN accomplished more than this back on the 'Broken' ep. What I will say is... if Trent is deciding to go into a completely different direction and/or back to his original sound, this could be the hard-reset NIN needs.

Casanova Frankenstein And The Voodoo Machine (2015)

This is a cool release. Fun and zany. Picture the Misfits playing rockabilly with a heavy dose of Tom Waits' 'Rainy Dogs'. "Hangin' Tree" is my favorite track of the ep.



Stompin' Riffraffs - A Man and Three Chicks (2015)

If there was to ever be a 'Pulp Fiction 2' film, I'd say Quentin Tarantino would utilize at least a few of Stompin' Riffraffs songs. Think 50's-inspired surf rock/garage/rockabilly from Japan! Holly and I went to see the Stompin' Riffraffs live back on Thanksgiving Eve, 2016. They performed one of the best sets that either of us had ever experienced. The crowd of over 100 people were literally in a frenzy, it was quite awesome. 'A Man and Three Chicks' doesn't capture the pure rawness of their live sound, but the contrast between the studio and live sound is enjoyable.



Meshuggah - The Violent Sleep of Reason (2016)

As expected, the onslaught of metal is never faint when it comes to a Meshuggah release. Heavy-as-fuck; Metal-as-fuck, though not much has progressed in terms of songwriting. The interesting note about this album is that they utilized previous production techniques from their 1998 release 'Chaosphere' (recording as a live band to a click). This subtle, yet profound decision provided added dimension to their sound which has been absent for some time. Key tracks include "Clockworks", "MonstroCity" and "Into Decay".

MUSIC REVIEWS

Dead Channels - Phantom Pain (2015)

The sound of this album lies somewhere between Slayer's 'Undisputed Attitude' (my favorite) and 'God Hates Us All'. I also hear a solid amount of Fantomas (which is always a plus). I love the sonic darkness of this release. It sounds as if they setup and tracked the album in an abandoned insane asylum - which is so fucking rad. FSU to "Get Clean", "False Passenger", "Emotional Vampire", "Wound", "Phantom Pain" and "DFC".



Green Day - Revolution Radio (2016)

Green Day is my favorite band and I'm used to hearing people be quite critical about them. They're not "Punk" enough or their albums are too popular. Everyone seems to like Revolution Radio, though. What I don't really get are the comparisons to 'Dookie'. In more ways than I expected, this new album sounds a lot like 'Warning', which wasn't all that well received when it was released. RR has a ton of pretty



Superjoint - Caught Up In The Gears of Application (2016)

So, Superjoint may have had to drop the "Ritual" but they are essentially the same band that's been pissed off for the last 20-something years. This album is a bit more dynamic than their past work and maybe even a little less fast? Like the difference between facing down an eighteen wheeler and a train. The same formula of build ups and breakdowns is still in use and makes you want to bang your head and break things. Lyrically, there's more self awareness and maybe that's a reflection of dealing with demons and the bullshit the world throws at you while kicking old habits?

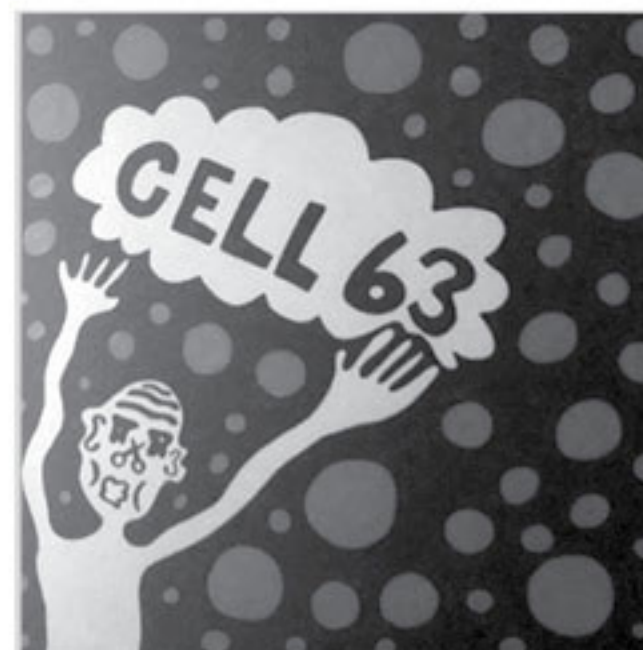
Six7 was quite the experience to walk backwards into. My tongue lacks the wherewithal to trace the words I can use to convey this groups uniqueness. Comprised of Patrick FitzGerald, Rob Johnson, Justin Virga, Chuck Foster and Joey Currey, This tour de force will trip you up without psychedelics. Once you pop in their self-titled cd, you will immediately be inundated with Middle Eastern and blues influences. The best comparison I can conjure of these guys to other artists would be a mutated fusion of Primus and System of a Down. Their music is as potent as their lyrics are sardonic, touching on the sensitive matters such as human nature, sexuality, and commercialism. Pinching, funny and blunt, Six7 have a sound that must be heard to immediately be misunderstood.



melodies contrasting with their signature fast paced anthems. While its not my top GD album, I find it on my stereo quite often and pieces from throughout their career show up all over the album. Growing up with your favorite band, it's something extraordinary to listen to their songwriting and abilities evolve, especially when a lot of their peers have given up or grown stale.

Dissolve - Sasquach EP (2016)

How exactly does one review a Dissolve release? Do you say that it's manic and heavenly and chuggy and melodic all at once? Do you describe that way it makes you convulse about the room as a person possessed might do? How do you put into words that, yes three songs is enough, that any more at once may be too much for a human to handle? I dunno how to properly review a Dissolve record, except to tell you that it's good enough to listen to between every other record I put on. There are handwritten lyrics and I really like when a band makes that extra effort. Oh, and I got the green vinyl.



For a demo, this EP really delivers. A bit of a concept "album", these songs blast through quickly, from one to the next. Each song title begins with the letter "S" and accurately describe our current plight in this ridiculous time we are living in. As a bonus, the cover art is done by our mutual friend, James Pogo and a photocopied, handwritten lyric sheet accompanies the disc. Get this demo for free at Cell63.bandcamp.com

Ever wonder what the Swedish version of garage rock sounds like? It's exactly as you'd expect: totally badass and mildly accented. Comprised of Lina, Magnus, and a nifty drum machine, the Poppets are a trio who offer a blend of spooky vocals, drunken vowels and scratchy mastering. Both members with a set of lungs share the responsibility of lacing your ear canals with sullen lyrics dipped in syrup. Beachy, sharp and malaise, the Poppets are a unique breed that feels appropriately familiar yet completely novel. Don't make the mistake of categorizing these folks as simple. The synergetic force behind Lina and Magnus's vocals, coupled with their duplicitous mastering and shrewd chord progressions will encapsulate you in their undeniable genius. Go check these crazy kids out at www.poppets.bandcamp.com



Scenes of Brutality, Volume 3 (2016)

As the compilation conveys, if you like extremely brutal "I like everything drenched in blood" metal, then this is the release for you. I truly respect the musical talent and chops that's required to play this type of music, but unless I'm experiencing it at a live show, the studio recordings generally bore me to death. Go-to tracks include "Cross Sectioned", "A Nation In Ruin" (Human Extinction) and "Evil That Surrounds".

Poor Lily - Dirt On Everyone (2016)

This band wrote an album about the NSA and government surveillance. Actually, it's one, long song in fourteen parts. I've seen them play it live, straight through, twice and it's some intense experience. No breaks, no resting or heckling the audience, this band just plows through to song after song. Sweaty and unbreakable. That's how they recorded the record, too, Live in the studio. What else is remarkable about this release is the packaging and artwork that accompany the music. There is a lyric sheet that looks like a top secret government memo and a full color art book tucked inside the jacket. I can't say that the record captures the fire of seeing/hearing this album live, but it's a nice way to relive it. Just remember: You've got nothing to hide, until you do.



This record is a 10th Anniversary re-release of the band's Graves EP. Side A is the original EP fully remastered and sounding clear and heavy. Side B is full of demos and unreleased songs that fit together perfectly with the original tracks to make, what feels like, a full album. You can tell the band and label were really into releasing this, because they included fun stuff like a photo collage and even re-prints of old stickers. Good stuff. Thanks, John!

GREEN ROOM

with MIKE MARINO

Director/Writer Jeremy Saulnier

Distributor by A24

Starring Patrick Stewart, Anton Yelchin, Imogen Poots, Alia Shawkay, Mark Webber, Macon Blair

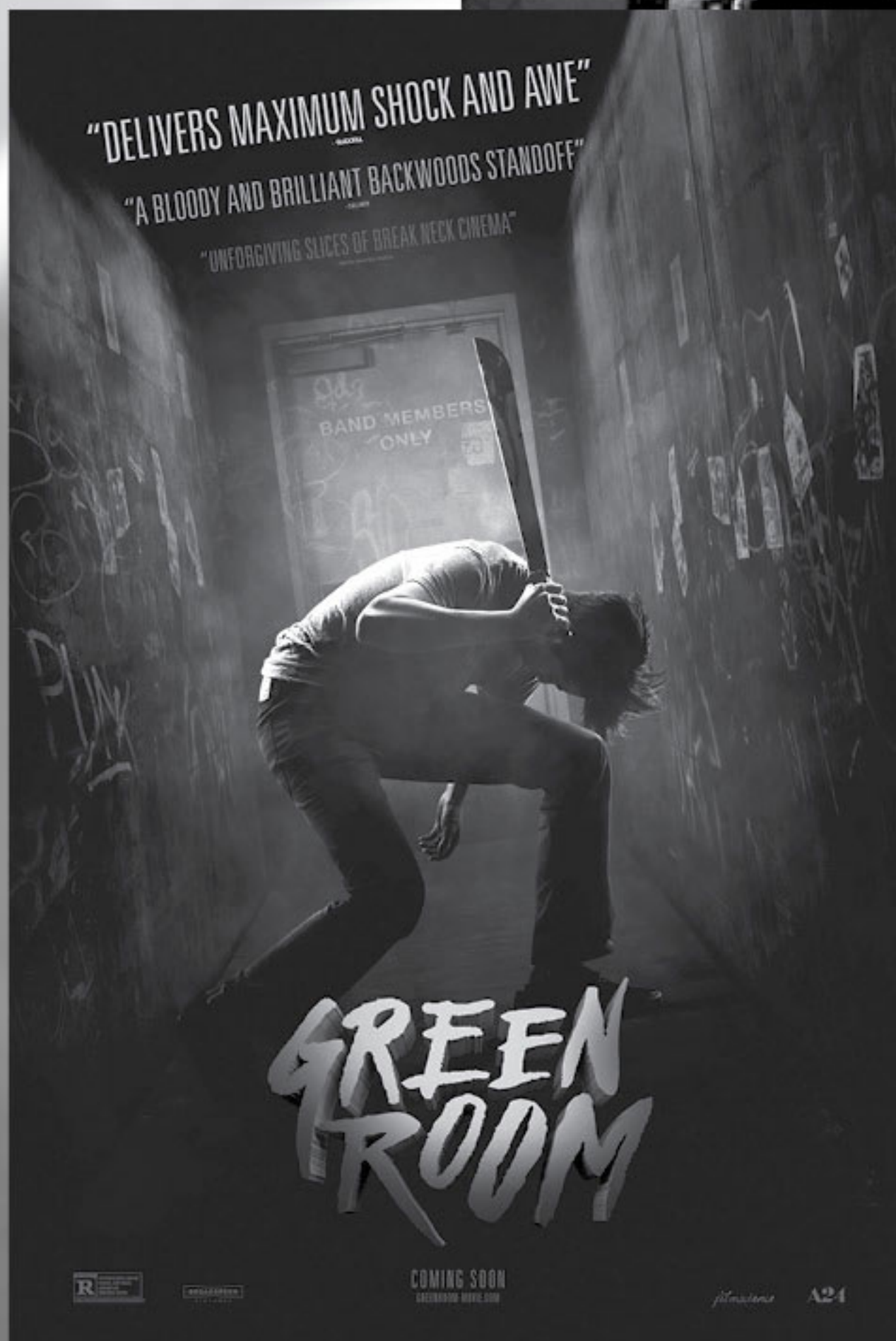
Since I first saw the trailer for Green Room I wanted to see it. From the gripping imagery, the violence, to seeing Sir Patrick Stewart as a skinhead it caught my attention and I had to see it. Also, I should give a honorable mention for the trailer using the cover of Credence Clearwater Revival's Bad Moon Rising by July Talk. It's all I could talk about for the months leading up to it's release. I watched countless interviews with the cast and director. Read article after article. I found out that director Jeremy Saulnier grew up in the DC hardcore punk scene in the late 80's and early 90s. He wore Agnostic Front and Gut Instinct t-shirts in his interviews. He hired his childhood friends to do the music for this film and has done for all 3 of his featured films (Murder Party, and Blue Ruin). A pair of brothers who grew up playing in bands, Brooke and Will Blair who are also brothers with one of the movies cast member Macon Blair. Those are not the only people involved in this movie with connections to the punk scene. The late great Anton Yelchin (who passed away tragically only weeks after the movie was released) also played in punk bands, and even went to say that to prepare for the film he listened to a lot of Circle Jerks. I thought finally Hollywood is going to get "punk" right for once. Over the years there has been a slew of films that have tried to take a crack at bring the punk scene on screen. Some miserable failed, others did alright but nothing this promising.

So finally, opening night, my former band mate Tony Youth, Paul from Dissolve, Brian from Times Nine, and myself went to go see the movie. We all played in bands and grew up going to shows, so for us it brought two worlds together: film and punk. I remember walking out and not feeling disappointed in the slightest. We stood there for a while after the film and discussed our favorite scenes, and how awesome it was. I don't want to give anything away because for those of you who haven't seen it, I want you to watch it and feel how surprised I was on how good this film was. It lived up to my expectations and then some. But just don't take my word for it, I asked some friends of mine from the punk and hardcore scene on how they felt about the film. Like me they also love film, so here are a few quick questions on how they felt about Green Room.

How did you feel about the portrayal about the punk/hardcore scene in the movie, especially compared to other films ?

Mike Moak (singer/Guitarist of After The Fall - Albany, NY)

"It was rad, a couple corny things but very little... Can you name a good "punk" movie motion picture from the last two decades? I can't... Maybe I'm forgetting one... But this was a more situation oriented movie, the band and the punk element was actually a very small part of the movie that didn't get corny or portrayed in a Hollywood manner... It literally felt like late 80's early 90's films from our youth."



Sean Mesler (singer of Drowning Room/ Red Devil Sult - Wappingers Falls/ Newburgh, NY) "Very little hardcore from what I remember and I don't really go to shows like the one in the film so I can't speak to its accuracy but it felt authentic enough for the purposes of the film. I didn't roll my eyes or anything. I did like that they made the band play Nazi Punks, Fuck Off in a room full of Nazis. Probably not something I would have done."

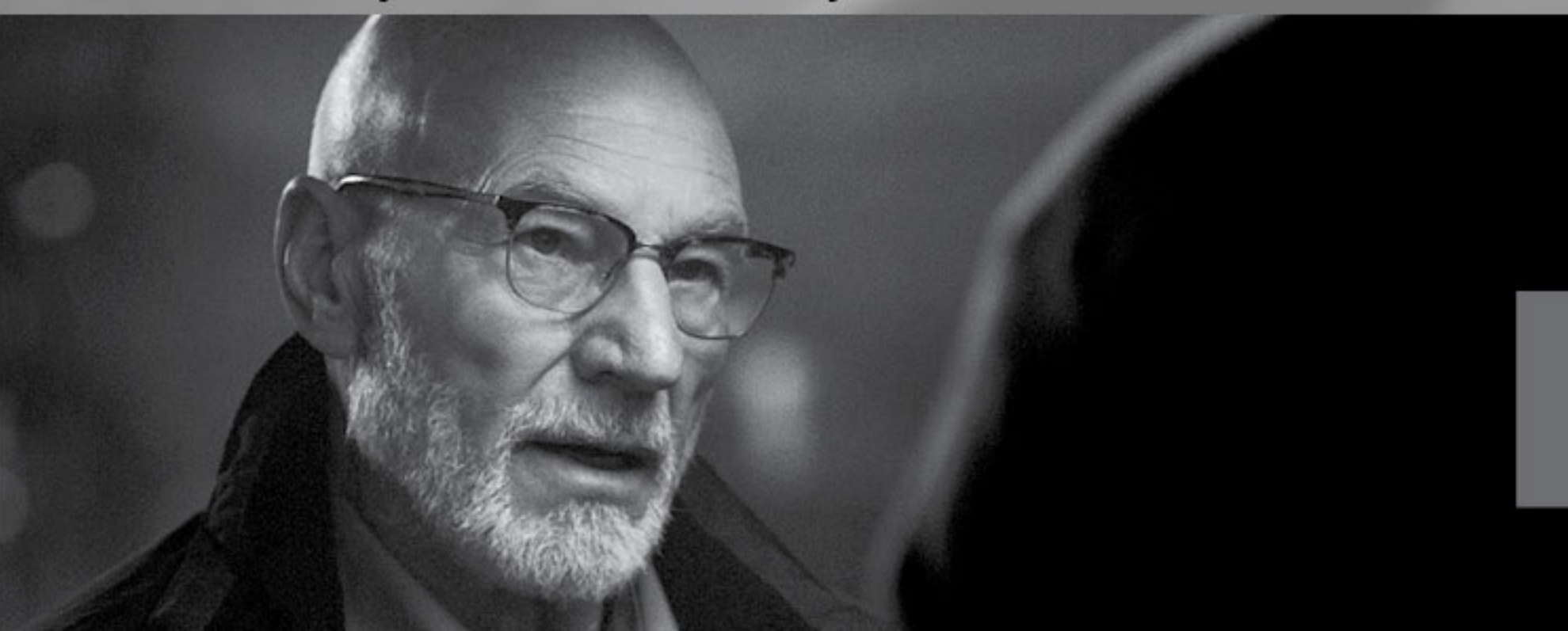
Paul Thorstenson (singer of Dissolve/ Devil May Care - Poughkeepsie, NY) "It reminded me more of the way punk/hardcore shows were in the late '80s, not so much how they are now. I'm sure that there are still areas of the country that have strong nazi skinhead populations but I've never seen it. In NY, nazi guys were beaten up and chased down the street by dudes with 2X4s until they never came back again."

Dino Proserplo (host of Video Vortex, a monthly rare video screening based on the hallowed VHS format at the Yonkers, NY Alamo Draft House) "Better than most: as an ex-skin you expect a total hatchet job. I mean

parts were very accurate and parts were quite a stretch, but the biggest liberty was probably with the nazis and who CARES if that's not entirely true to life. But it was a cinematic take on it and it's NOT a movie about punk nor skinhead so that was fine. Lousy use of German was a bit dodgy..."

Brian Christle (guitarist of Annulment - Long Island, NY)

"The accuracy of the portrayal of the punk/hardcore scene in the movie is dependent on different areas scenes. Places like LI there is such a divide in the traditional punk and more modern hardcore scene that the plausibility of a band with an aesthetic like them calling themselves hardcore would rarely touch a cover like Dead Kennedys, but there are places where those two genres are still very much the same".



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