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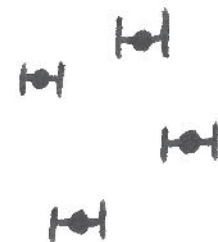
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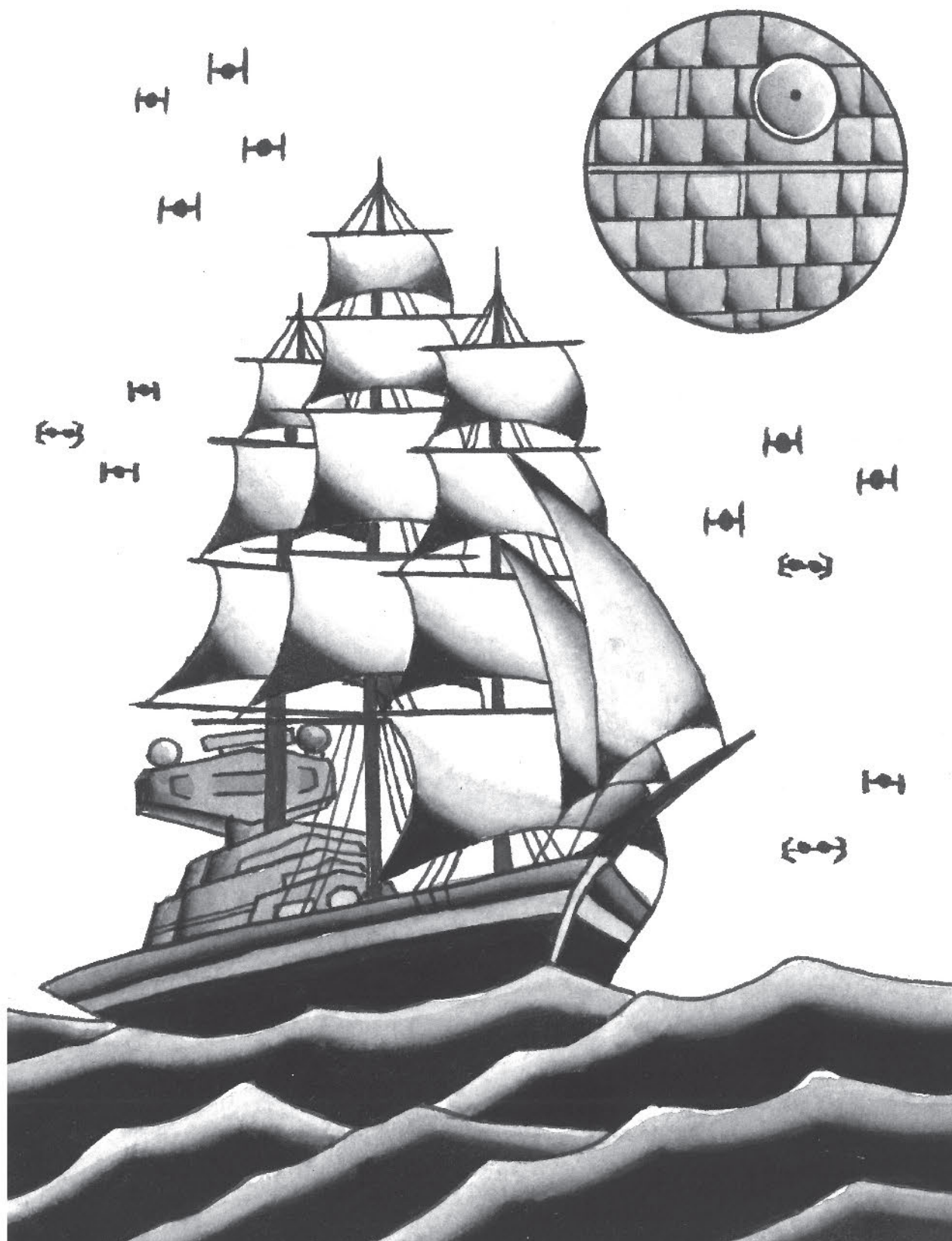
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DEATH FROM DEEP SPACE



MORE ART  
by MARK  
DARNOBID ON  
PAGE 12





# EDITORS PAGE



I think my favorite thing about my zine in 2017, 2018 is that it's half past and half future. You pick it up and you don't have to unlock it with your thumbprint or a passcode; it's made of paper and ink. But inside, you find things not only telling tales of our glory days, but all that's new and current, too. Some of the bands that grace these pages are the stuff of legend and others have only begun to make noise. The artists featured in this issue are all making incredible work that is fresh and inspiring. Their work is what the future looks like.

Sometimes, a band reunites and the feelings that are generated during that one show just reverberate.

Shelter played This Is Hardcore and I'm lucky enough to be able to bring you a little bit of that energy a few pages from here with the photographs and words of two women who were lucky enough to have been there.

On February 24th, Outsider is bringing back a little bit of our history for a night. Five bands that were our heartbeat a decade ago are bringing it back for a show at 2 Alices in Newburgh. I'll have the photo albums from all our old shows there to look through and back issues for anyone who'd like to read about where we've been. We are even printing up a special t-shirt for the night that will be available in limited quantities. If you are reading this after the show you can visit our website for photos and grab a shirt (if there are any left!).

Nostalgia is a powerful thing and it can be pretty intoxicating. It's important to remember where you came from, but the key is to always have your heart in the present and your eye on the future. Getting yourself stuck in the past will mean you miss out on today.

The future is what we make it and, as you'll read in this issue, it's going to be loud with the voices and guitars of women like Lara Hope and Olga (Svetlanas). You can even color in the art of Skatchface in two original pieces made just for Outsider. Make your future colorful!

We discovered that the Outsider Myspace has survived! Go to [Myspace.com/outsiderzine](https://www.myspace.com/outsiderzine) and click on PHOTOS. No, really. Seriously. Myspace.

**WHAT AM I READING?**

**BARRED FOR LIFE**

HOW BLACK FLAG'S ICONIC LOGO BECAME PUNK ROCK'S SECRET HANDSHAKE

STEWART DEAN EBERSOLE  
PHOTOGRAPHS BY JARED CASTALDI & STEWART DEAN EBERSOLE

by Stewart Dean Ebersole, *PM Press*

I usually feature a zine here, but this time I'm reading a book with the soul of a zine. Barred For Life - How Black Flag's Iconic Logo Became Punk Rock's Secret Handshake - is full of interviews with the band, photos and quotes from those who have been branded and a seriously punk rock aesthetic. What makes this book feel like a zine is each chapter has the views, memories and recollections of the author. He makes it clear in the first chapter that this is not a book about Black Flag. He even gives a disclaimer where he bluntly tells the reader "If you have a problem with the expressed views, or you feel that your story was maliciously excluded, then do the Punk Rock thing: write your own book, blog, zine..." Fuck yeah, dude. This is 323 pages of honest, upfront personal Hardcore history.

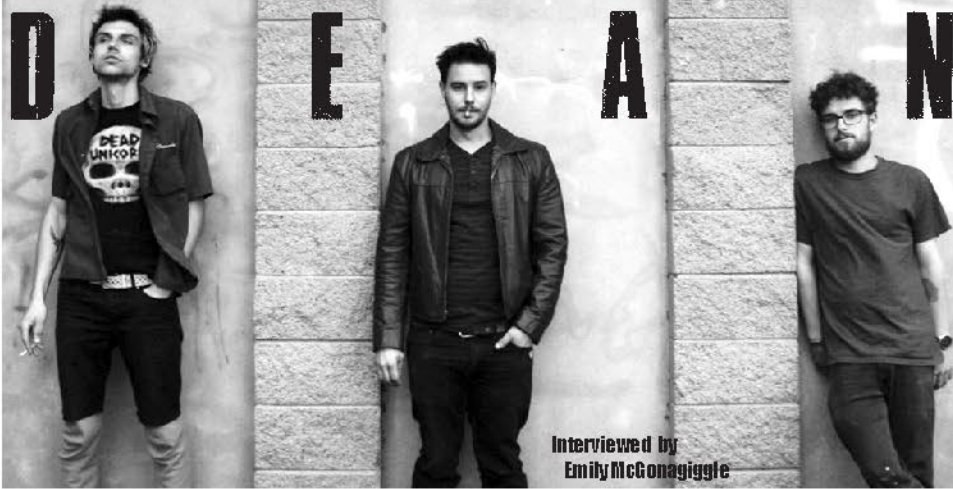
**LOVE FOR LUNCHBOX**

Our friend, James "Lunchbox" Giunta died late September 2017. After only four short years of friendship I missed him immediately. Following the example of his band, Exit 17, you can donate in his memory to Serenity Scene, an addiction recovery home for women, here in the Hudson Valley. We've lost enough friends to heroin, already. [Facebook.com/Exit17NY](https://www.facebook.com/Exit17NY)

~ Serenity Scene, Inc. P.O. Box 95, Rifton, New York 12471 ~



# FRANCES DEAN



Interviewed by  
Emily McGonaggle

*Kingston, NY gets a lot of hype for its indie music scene and a lot of foot traffic in its many clubs, bars, and weird warehouse parties. But beneath the glitter and glam a new age of grunge rock is forming, and Frances Dean is leading the call. Equal parts nostalgic and fresh, F.D.'s sound is heavy, catchy and just punk enough to make their live shows the sweaty highlight of your week. And while plenty of bands and basement teens are trying hard to replicate the dirty rock sound of the 1990's, Frances Dean pulls it off without effort—just talent and a genuine knack for loud, melodic riffs and bad ass live sets. I've been lucky enough to hear a preview of their EXPLOSIVE second E.P. (due out later this year) and even luckier to have lead singer and guitarist Paul Alexander talk to me about the wild ride so far and that one Eminem song.*

**You've been getting a lot of media attention lately and have a pretty consistently busy show schedule, not to mention you're currently at work on your second EP. Can you talk about how it all came together?** Thank you! There were a lot of contributing factors that got us to the point that we're currently at, it's tough to recount them all. If I had to narrow it down, I'd say we just worked hard and got lucky with the people we found to help us. Our new drummer, Jesse Ordansky has certainly been doing more than his fair share of work. He's been going above and beyond, since he joined back in late November of last year, with booking shows, developing our network of contacts, and expanding our name in general; not to mention learning all of our songs in record time. Plus it's always a bonus to have a drummer who can double as a studio-engineer, with his own studio setup. But I'd also have to attribute the other large portion of our success to our manager, Kristina. She does everything from finding and booking us shows to creating our album and logo artwork and designing our merchandise. She even writes press for us. We wouldn't even be close to where we are now without her.

**What do you think sets you apart from other bands making music right now, or from older bands with a similar sound?** I think the main thing is that our kind of music has faded back out of the mainstream in the current era of popular music, and you really just don't hear it anymore aside from the original bands that still have their old classics on rotation on "alternative" radio stations or the few modern "alternative" bands that have mutated the sound somewhat to fit the current generation's taste. That's not to say that there aren't other bands just like us, the same age playing very similar music, because there's a ton of them; they're just pretty spread out. So it's essentially turned back into part of the underground, which is where I think some of the allure comes from. I like to think we could sort of represent that notion, that there's underground music that's far more exciting and fulfilling than the same top 40 radio hits you hear every day on your way to work.

**I'm always blown away by your live shows. You in particular bring an energy to the stage that's hard to turn away from. It's intense and really fun and kind of addicting. Do you channel anyone when you play, or is it more a matter of totally losing yourself in your music?** Shucks, I'd say it's closer to the Eminem song. I think it's really just all about getting in the zone. There's a very specific head-space/emotional realm that you can practice falling into, the same way you would practice anything. It's this state of mind that I focus on attaining, more than anything else. Once you're in it, you don't have to try, everything just becomes fluent and all you have to focus on is maintaining that mental state. If that's what you mean by getting lost in it, then yeah, I'm deep in the wilderness with no map.

**What's the lamest/most embarrassing show you've ever played?** That's a tough one, there were a lot of those... I'd say the worst was probably the Dutchess Stadium

gig we were asked to play last summer, by some clueless intern. We're pretty sure he didn't listen to the copy of our E.P. that we sent him at all, otherwise we would've saved a lot of time & gas. It's a long story, but basically the deal was that we provide entertainment as people were entering the stadium before a Renegades baseball game. We were literally just about to start playing when one of the interns came running out and said, "The general manager wants you to only play family-friendly cover songs." Which, if you're someone who writes your own songs, is downright offensive. There are people who think that musicians are walking jukeboxes. Instead of packing up and leaving right there though, we explained that we're not a cover-band and that our songs don't contain any blatantly inappropriate lyrics. So the intern gave up and said to continue, which we did. We probably got through about two songs, when she came running back out to say, "The general manager says you're too loud, and you need to play more quietly or else you'll be asked to leave". At that point we stopped playing and just started packing up. At first we were confused as to why we'd be asked to play our kind of music at a baseball game, then we were confused when they told us to turn down or we'd be kicked out. But then we connected the dots and realized that's what happens when you have high school kids who don't care about music in charge of booking bands at their summer job.

**What's your dream lineup? Where are you and what do you eat for dinner after?** Oh wow. It's F.D., then Blacklight Poster Boys, then The Melvins in Seattle, WA. Dinner is conveyor belt sushi.

**Your first E.P., Blew York, seems to spotlight a lot of different genres, and you pull them all off quite well. You have a ton of serious guitar and vocal skills. How long have you been playing music? Do you have any actual training or did you learn some other way?** You're too kind. I've been playing guitar since I was about 13, so around ten years now. Wow, time flies. The only "formal" training I've ever had was a single semester of a class called, "introduction to guitar" in ninth grade, which taught me all the chords I had already learned on my own, the previous year. I learned more on Youtube than I did in all of high school. Just goes to show that if you really want to do something, you'll figure out how to do it.

**What can folks look forward to next year and what are some of your long-term goals for F.D.?** You can look forward to seeing Frances Dean probably for the first time. I'd like to get out on tour and make rock that will be able to stick around.



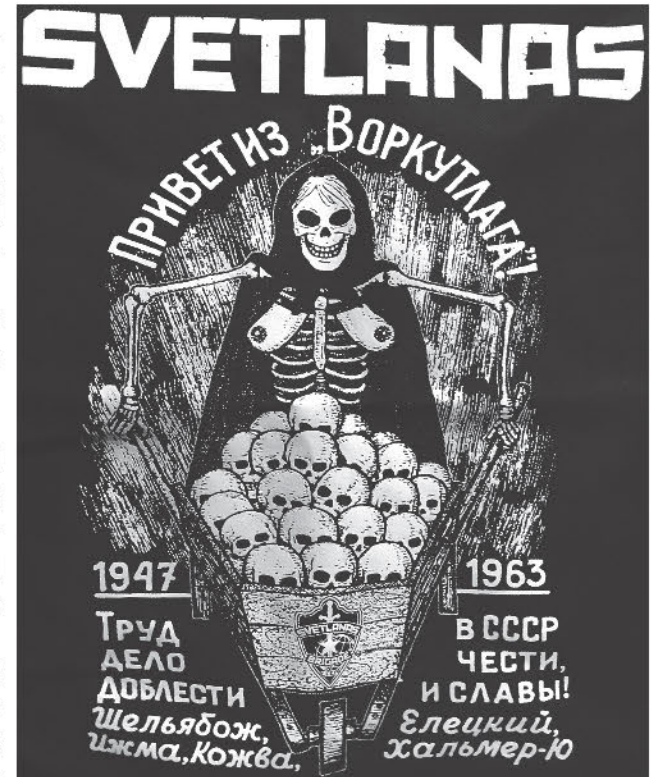




peoples attitudes politically or socially in the music scene? How about the rest of the world? Absolutely. For what we have experienced in the last years and I'm talking about United States and Europe both, there's an exponential growth of many hate groups. It doesn't surprise me a lot because it's the outcome of a deep social and cultural crisis. History is a loop.

Given your history in your native country, what's your take on our President's "relationship" with Putin and the Russian Government? For what I know they never hid a reciprocal appreciation and I never hid my personal lack of respect for both of them.

What is the story behind this image? I have it on a back patch I bought at one of your shows. I've seen it on t-shirts and skateboards...it's so badass. It's a criminal tattoo design that puts a dash of soviet on Svetlanas.



Svetlanas released two records this year...that's a lot for any band. How did the EP, Putin On The Hits, and the album, This Is Moscow Not LA, come about? The digital release of "This is Moscow Not LA" has

been split in two different releases: The Album and the EP, both via Posh Boy Music. The physical copy includes the song "Putin On Da Hitz" but not the song "This is Moscow Not LA". I force myself to stay away from these mysterious discographical issues hahaha. BTW this is a very important album for us and for many reasons. It has been recorded at Josh Homme's Pink Duck Studios with Nick Oliveri on bass guitar and we did everything in two crazy days.

First, I would like to commend you on your no tolerance attitude towards Nazis and any sort of hate group. What has it been like since canceling your last tour due to these sorts of people coming to your shows? We didn't cancel the tour 'cause nazis were coming at our shows. We only cancelled a single show in Manchester, NH for this reason. After the band we were on tour with decided to not take a stand against nazis, we took the decision to stop the tour for obvious unsolvable divergences. Right after us the S.Korean band 57 left the tour as well. We have always thought being on a punk band means to have some kind of values, evidently it's not this way anymore.

Do you expect more of these groups to show up now that you've made it very clear that they are not welcome? It's a possibility. After our Facebook post about the Manchester show we have received many intimidation messages and threats of every kind. Just to make you understand our phone got crazy with notifications for days. Looks like this kind of people don't have a life.

Touring the States over the last few years, have you noticed a shift in



You're definitely the most intense live band I've ever seen. What band puts on a live show that makes you shake in your boots? It may sounds ordinary but Iggy is still the shit.

All you seem to do is tour and make records! What do you do when you have a little downtime? Easy one: planning tours and writing new songs!

You're already back out on tour. Where is it taking you? Are you headed anywhere new? Yes, we will tour Spain for the first time this January and we're really looking for it! After this we will tour UK, Germany, Belgium, Italy, Switzerland and Austria so far, including many nice Festivals.





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# LADY LAVA AND VANNA VROOM

Interviewed  
by DJ Wayne Manor



*In an age where stagnant head bobbing has become the typical reaction to live music few dare to shake it up even when the band plays wild party rock'n'roll. Taking a cue from vintage beach movies, scopitone go-go clips and 60's beat girls, Lady Lava and Vanna Vroom dance for surf bands and engage audiences at car shows with hula hoops and go-go boots. I first met Lady Lava during my DJ residency as The Stately Wayne Manor at the Rondout Bay Marina, and more recently encountered Vanna Vroom at The Anchor when Connecticut surf rockers The 9th Wave tore through Kingston.*

**What got you into dancing and hula hooping at retro events?** (L.L.) The music, the vibe, the vintage look, all inspires an irresistible urge to get up and move. (V.V.) I have always loved to dance... but it was my Tiki collecting and thrifting that lead me to seek out retro events that showcased music and lifestyles from the 50-60's. It was 2007 when I attended my first surf rock show at Bobby D's Surf Nite at Two Boots in Bridgeport, CT. It was there that I was introduced to the progressive surf sounds of The 9th Wave and my love of surf rock began. I attended every Surf Nite after that. I'll never forget seeing Retro Go-Go Duo and The Nouveaux Pony Banditos shake to The Clams... They danced and hula hooped on platforms and I was in awe! It wasn't long after that I was recruited to join The Banditos and The Clams for a Go-Go Smack Down at Café 9 in New Haven, CT. There I joined over a dozen 60's style Go-Go dancers and we all shimmied and twisted the night away. It was a magical evening... and I have been Go-Go dancing ever since.

**Surf, ska, garage... you seem to have no limits! What are some of the bands you dance for regularly? Any memorable shows?** (L.L.) Vanna and I have danced together for The 9th Wave, The Clams, DJ Swankenstien and any other dance friendly band we can manage to meet up for. I love to hoop to live music. Outdoor festivals are the best as there is plenty of room to share hoops and encourage participation. Some of my favorite bands & festivals are the Big Takeover, East Durham Celtic Fest, Hooley on the Hudson, The Rosendale Street Festival and of course, the Rosendale Zombie Fest. (V.V.) I have danced for many surf rock bands including The Curl Daddy's, The

Tarantinos NYC, Tsunami of Sound, The Octomen and The North Shore Troubadours but you can catch me most often performing for The 9th Wave and The Clams. I have been lucky to dance with many talented Go-Go dancers including Vivienne LaFlamme & Vanil LaFrappe of All Systems Go-Go, Sandy Oceana & Magic Wanda of The Clam Diggers, and Kitty Catastrophe. I formed my own Retro Go-Go Group, The Go-Go Natives, more recently which includes hula hooping sensations, Lady Lava and Agent Red as well as retro rocker Sarah Sizzle. The most recent memorable show was in August 2017 when I danced with Agent Red and Sarah Sizzle for Spring Heeled Jack, who opened for the Mighty Mighty Bosstones 40th Anniversary Show at College Street Music Hall in New Haven. That was by far the biggest and most energetic crowd we have ever performed for.

**Every year you and your friends go surf crazy at Ohana, the Luau at the Lake. What is that like?** (L.L.) It's like fantasy camp. A place where reality is a faraway place and you get the pleasure of reuniting with old friends, meeting cool new people, partying, shopping, dancing, hooping all while appreciating the wonderful creativity and generosity of fellow Tikiphiles. (V.V.) It's more like rum crazy! Much of the event revolves around Tiki cocktails, but yes there is a lot of surf music, as well as Exotica, a Polynesian floor show with a luau style dinner and occasionally even a rockabilly band. This past year Lara Hope and The Ark-Tones played the kick-off event which had a Hillbilly Hootenanny Hoedown theme. The costumes were outrageous! Ohana, The Luau by the Lake (In Lake George, NY) is one of many Polynesian pop events around the country, however, this one is different because all of the proceeds are donated by The Queequeg Chapter of the Fraternal Order of Moai to The Easter Island Foundation. So we drink and dance and enjoy Tiki friends from all over for a great cause! Lady Lava and I actually met on the dance floor at Whispers, a dance club within the Tiki Moto Inn where Ohana takes place.

**Lady Lava: I know you are based in Rosendale. Tell me about the Zombie Festival and any other community events you're involved with.** (L.L.) The Rosendale Zombie Fest is a collaborative effort between myself and Lara Hope. I conceived the idea after attending the Zombie Walk in Newburgh NY. My first reaction to the event was wow! What an awesome way to feature the emerging scene in Newburgh, attract attention, have some fun and encourage creativity in the community. My second reaction was... wait a minute, how does Rosendale not have an event like this??? Not only are we well known to be the Halloween town (years of Halloween parties in the Widow Jane Mine are notorious in our little village), but we are the festival town with a population of approx 6,000 and at least 8 festivals per year I think anyone would agree...we needed to add this event. From 2010 - 2014, Lara and I invited the living dead to don their morbid best and parade down our humble street. The event was always a success with music, dancing, vending and proceeds benefiting the Rosendale Food Pantry. We missed a few years due to other commitments, but plan to resurrect it again for Fall 2018.

**Vanna Vroom: You have your own annual party called Vanna Vroom's Go-Go Room! What can one expect upon entering your Go-Go Room? Do you have anything coming up?** (V.V.) VVGGR is a Retro Dance Party! One can always expect live surf music, hula hoops and Go-Go dancers galore! Each year I try to make it a little different by mixing up the bands, and adding in some activities, such as Go-Go lessons, a twist contest or a photo booth with various retro props to pose with. VVGGR has only been in Connecticut but I am hoping to bring the dance party to Hudson Valley in 2018.

**So what's on the horizon? Do you have any special message for Outsider readers?** (L.L.) Vanna is usually the one who comes finds the surf gigs and I tag along any chance I get. Hoping she will join me October 7th 2017 in Beacon, NY for World Hoop Day. The mission of World Hoop Day is to bring joy through the importance of play to children and adults around the world. We will be donating hoops to children, performing demos and encouraging health and wellness throughout our community. Message? Find your joy, get up and dance, make a party, your favorite bands will love you for it! (V.V.) My message to Outsider magazine readers is no matter what type of music is playing, its always more fun if you dance, so get up and shake some action! Who knows... you might even meet someone interesting on the dance floor...

**Follow Vanna Vroom's FB page for info on upcoming appearances:**

[facebook.com/vanna.vroom](https://www.facebook.com/vanna.vroom)

**Catch Vanna Vroom dancing locally at Instant Party record hops with DJ's Wayne Manor, James Pogo and Dan "SPG" Lynch!**

[facebook.com/InstantPartyMixtures](https://www.facebook.com/InstantPartyMixtures)





# LARA HOPE

## THE ROCKABILLY QUEEN

Interviewed by JEG3

**"Dr. Bartender"** is hands-down my favorite track on the album. It's got a rockabilly-meets-B-52's vibe. Was that a sound that you were consciously going for or did that happen over the course of developing the song? You are not the first (or the fifth) person who's told me that Dr. Bartender is their favorite song on the new album. I'll admit, I wasn't expecting that response from people, although I'm happy to hear it. We've actually got a pretty nifty lyric video for this tune coming out in September. I keep asking myself how we are going to write another song like this, but I'm really not sure where it even came from! Matt jokes that the intro sounds like the "chicken dance", while recent reviews have dubbed it as having a "spy sound" belonging in a black and white movie, with an additional surf vibe in parts. I'd be lying if I said that I didn't think of the children's entertainer Raffi's "Down By The Bay" to inspire the call and response part of the verses. Hey, don't judge, Raffi was my first concert!!

The first time I ever saw you perform live was back in 2013/2014 at the Tuscan Cafe with your previous band Tiger Piss. Was completely blown away by the raw energy and sound of the performance. Tiger Piss has been on hiatus for some time now. Any future plans for a short tour or new music? We never planned to go on such a long hiatus, and we never officially broke up, we just all got so busy with our other musical projects (Kevin's "Red Neckromancer" and Danny's solo piano work, and former band "Ghost Of You") that TP just ended up taking a backseat for now. But The Piss will never really die!! We are actually planning to reunite for a house show in October (date and details TBA) in New Paltz. Check our FB page for updates, as it will be open to the public. I regret slowing down Tiger Piss right after the release of our 4th album, "Alcoholiday" which I think is our best work. Not a lot of people have it since we haven't been gigging, but I'm going to make more copies for the upcoming party, and it's available online at [tigerpiss.bandcamp.com](http://tigerpiss.bandcamp.com) And who knows, maybe this will spark some more shows!

Tell me a little bit about your new album with the Arktones, 'Love You To Life'.

I've got to say, I'm pretty damn proud of and excited about this album. This was the best experience I've ever had in the studio. We had the always-amazing John Naclerio of Nada Recording to engineer the project, the epic Jimmy Eppard to co-produce, and a stellar cast of musicians including Billy Riker on guitar (Joey Eppard, 3), long time Ark-Tones drummer Dave Tetreault (Cold War Survivor, Malamor), and my main man Matt Goldpaugh on upright bass (The Arkhams, The Gold Hope Duo). Throw in some guest saxophone and piano, and we had ourselves a rockin cocktail! The album is 11 tracks, 9 original tunes and 2 covers of songs we love: a 50's Rhythm & Blues song originally by Wynonna Carr called 'Til The Well Runs Dry, and our version of the White Stripes Hotel Yorba (complete with upright bass and electric sitar solos)! "Love You To Life" spans the genres of not just rockabilly, but also includes jazz, blues, country and good time rock n roll. There are fast ones and there are slow ones. There are sappy ones and there are silly songs. Upbeat dance numbers and mellow ones. We think there's something in it for everyone. Get yerself a copy and find out! We've also got a tiki pool party themed video for the title track coming out any day now! Vinyl copies also come out this fall, courtesy of German label Crazy Love Records!

The most out-in-front difference in your sound (from your previous album) is the addition of saxophone. How did that come about? We actually did have saxophone on our first album. Maybe the sax parts just stand out more on this album, and it's featured on more tracks, six out of eleven. We were lucky enough to have our good friend Hayden Cummings, formerly of the Kings Of Nuthin' play sax on both albums. He joined us live for the album release shows that we had, and we'd love to have him more often/full time, although his schedule doesn't allow it. That being said, we'd love a full time sax player (bass or bari preferably) to join the Ark-Tones!

You originally recorded and released the single "I'm The One" back in 2015, along with the music video (filmed at Snapper Magee's - Kingston, NY) You've re-recorded the song for your current album 'Love You To Life' which differs from the original recording. What was the idea and the story behind that? There were three years between the release of our first album, Luck Maker, and this album (we don't plan to wait another three years to put out another one)! In between albums, we wanted to have something new to put out, so we recorded the single "I'm The One", and filmed a music video (at BSP not Snappers) to go along with it. If you haven't yet seen it, it's a really fun video about all the crazy things that can happen to someone who goes "speed dating", along with swing dancers and a live performance from the band. There is even actual footage from my wedding with Matt at the very end! The original version of "I'm The One" had only ever been released digitally, and people seemed to really like and request the song. We wanted an opportunity for people to have the song on CD, as not everyone downloads music. Instead of throwing the old version of the tune on the new album, which was recorded at a different studio, and with a different lead guitar player, we decided to re-record it, and this time, add the sax parts that we had always heard in our heads, but weren't able to get on the recording the first time around!



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# OUTSIDER ARTIST MARK DARNOBID



**Mark, who are you and where are you from? There's not much info out there about the creator of all this cool artwork.** My name's Mark Darnobid, and I'm just a guy who likes to make pictures. I grew up in Wappingers Falls, and have moved out across the river towards the Catskills. I'm a teacher in Middletown, and my wife works as a teacher in Monticello, so we settled down in a town called Rock Hill. We've got a little boy who was born in June of 2017. I've had plenty of crazy adventures in my life, many of them inspiring my art.

I've been making art somewhat seriously for a couple years now. It all started when I decided that time that was spent sitting around watching TV could be dedicated to something more productive, so I bought some watercolor paper, a cheap set of brushes, and a tube of Windsor Newton lamp black paint. I work mostly in ink and watercolor, probably because it's relatively inexpensive!

**Your style is pretty much American Traditional tattoo art meets 21st century pop culture. Would you agree? How did this evolve?** American Traditional tattoo art resonates strongly with me, whether it's the style itself, or the composition. For example, I like to do larger nautical-themed pictures, and when I do I always think: how would this look as a back piece? The pictures themselves aren't done in a Traditional American style, but I think the layouts are similar. I started making art trying to emulate this style, and believe me, it's not as easy as it may look!

Much of my work today is highly illustrative and detailed, taking influences from people like Geof Darrow and Gustave Dore. I also love to work at old pieces of scrimshaw for inspiration. There's definitely a 20th century pop culture inspiration to a lot of my subject matter, no matter how much I might like to shy away from the title "pop." I certainly have been heavily influenced by classic science fiction, as well as horror and fantasy.

**Do you have a fine art background or formal art education?** I'm pretty much self-taught. I've certainly picked up some tricks from people along the way, mainly through discussion, or watching YouTube videos of people drawing or painting. I could watch people draw or paint for hours!

I actually went to college for history, and later on I received a Master's degree in literacy. However, I'd spend my free time checking out tattoo art, and reading tons of comics.

I haven't taken any art classes, however I almost did last year... I received a pamphlet from Sullivan Community College, that had a list of classes, including some beginner and intermediate watercolor courses. I thought about signing up for one, but wasn't sure where I'd fit in exactly, so I just said "forget it," hah! Maybe one day I'll sit down and see what tricks I can learn.

**Star Wars, Monster Movies...what's your favorite theme? Why?** It's hard to pick a favorite! I'd probably have to say maritime art is my favorite theme... I love painting Star Wars themed pictures, but there's just so much of that out there. I only try and make Star Wars pictures if I come up with an idea that I think is really cool. It's hard to settle on a theme, as I get kind of bored with things. I find it really impressive that artists can settle down with one theme/style, and stick with it. Maybe it's because I spend so much time making art, I kind of have to bounce around from style to style, and theme to theme...

I'm currently working on several projects at once: I've got a few halloween-themed paintings, some landscapes that I make with blue watercolor, resembling Asian pottery, some larger nautical pieces, and a bunch of birds that I've been working on. They're all different subjects, and are done in different styles. Some are more painted, and others are more illustrated. I just try to change things up and keep it all fresh. If I've spent a decent amount of time on illustrating and painting nautical pictures, then I like to swing over and work on some landscapes or more abstract things that are more heavily painted. Maybe that makes it harder for people to grab on to, since I'm always jumping around, but that's just how I'm going to do it!

**Who are some tattoo artists who you admire?** As far as tattoo artists go, my friend Adam Lauricella is largely responsible for me picking up a paint brush. He's been tattooing me for roughly twelve years now. His tattoo work is great, and his paintings are really striking and thought provoking. He owns a shop in Wappingers Falls called Graceland Tattoo. I really respect and appreciate all of the tattooers who work there.

Of course, there's Norman Collins, more popularly known as Sailor Jerry. He really took the style of American Traditional to a new level, and incorporated many Japanese motifs into his work. He's also got a really interesting story, which draws me to him.

I also appreciate traditional Japanese tattoos, as well. I like the art itself, and the composition is so important. They're just so massive, and readable from a distance. I first flipped through Horiyoshi III's 100 Demons book about 10 years ago, and I've had an appreciation for Japanese tattoo art ever since!

I'm also really drawn to comic art, particularly the works of guys like Moebius, Geof Darrow, Mike Mignola, David Petersen, Walt Simonson, and Ben Templesmith, to name a few.

**Would you try tattooing if given the opportunity? Or have you already?** Although I love the art of it so much, I just wouldn't have the time to dedicate to learning the craft. I'm a full time teacher, and my wife and I have a three month old boy, so our time is pretty precious. Tattooing is something that I believe requires total dedication, and I just don't have that to give... But I wish I did!

**Where can your art be found?** I upload my art to Instagram regularly, where my handle is @xmarkabyx. Aside from that, I'm lucky enough to hang it in some businesses in the Hudson Valley, and as far as Scranton. I've shown paintings for the past two years at Catalyst Gallery for their small artwork show, which runs from November through early January. I'm hoping to be showing some pictures there this year as well! I also currently have a painting hanging at Milkweed, which is a really fantastic gallery located in Sugarloaf, out towards Warwick. I've displayed at Blue Door, which is a gallery in Yonkers, and at Gallery 66 in Cold Springs.

Aside from that, I like to set up my paintings and prints at various community days, like Newburgh Illuminated, General Montgomery Day, and Arlington's street fair, which takes place at the end of the summer. I also set up at Pine Bush's UFO Festival this year, which was a really fun event. These days are always fun, because I get to see all of my work spread out, and I get to reach people who have no idea who I am. Nothing is more gratifying than kind words, or maybe even a purchase from a complete stranger!

Anybody interested in inquiring about my art could also e-mail me at [Massassino2@aol.com](mailto:Massassino2@aol.com) Thanks for reading!



# OUTSIDER ARTIST HIP HOP FINE ART IS IS KENNEY

Interviewed by  
Holly Berchielli



**Isis, please tell us about yourself. What are your interests, where are you from and what's important in your life?** I'm Isis Kenney, CEO of Hip Hop Fine Art. I'm originally from Poughkeepsie, New York. My mother Denise and my father Okpara are both educators and artists that cultivated my creativity and artistic expression since I was a child. I thank them both for that.

Coming from Poughkeepsie, there weren't many outlets, resources and safe havens that supported the arts or education. I'm very thankful to programs like Marist College Liberty Partnerships Program, Upward Bound and Spark Media formally The Children's Media project. If it wasn't for these programs in our community, I don't know where I would be. Not only did these programs help children like me academically but they gave me hope that I could be more by exposing me to the arts and colleges around the country.

My interest consist of helping children by providing them positive images of people they look up to by using fine art and now home decor. Having been a child with limited resources and a limitation on positive images of people of color, I strive to use art, education and entertainment to uplift and provide hope in my own creative way.

**What is the mission behind HHFA? Is it simply about art and style or is there a deeper message that you're putting out there? How many people are involved?** The mission behind Hip Hop Fine Art is to encourage all children to aspire for greatness. We all have obstacles and challenges throughout life but there are blueprints of success everywhere you look, of others that were able to overcome adversity and succeed. So many artist make beautiful art, that to me personally don't have any beneficial meaning, to uplift someone, or provoke thought. I think we have enough beautiful things to fixate on and not enough that can aspire people to be their best selves. Hip Hop Fine Art is a family owned business.

**HHFA attended and vended at the Brooklyn Hip Hop Festival this Summer. How was that experience and have you participated in any other festivals?** As a fine artist, I have always been concerned with the quality of my art. So originally i never wanted to put my art on any products. After a few art shows I realized that not many people have access to art, art shows or find value in buying art. So we started to put our work on home decor products, such as pillows, duvets and more.

Since we made the transition in 2016, we started to make waves and an impact. There is such a limitation in color and design, when it comes to home goods and we strive to change that. This was the second year we did The Brooklyn Hip Hop Festival and we are honored to have done so. Not only did it get us more exposure, but it allowed us to recognize just how unique of a brand we are.

Hip Hop has surpassed Rock and Roll in popularity and impact. Yet we as a culture, have to be inducted into the Rock and Roll Hall of Fame, because we haven't been able to establish an establishment for ourselves. So instead of

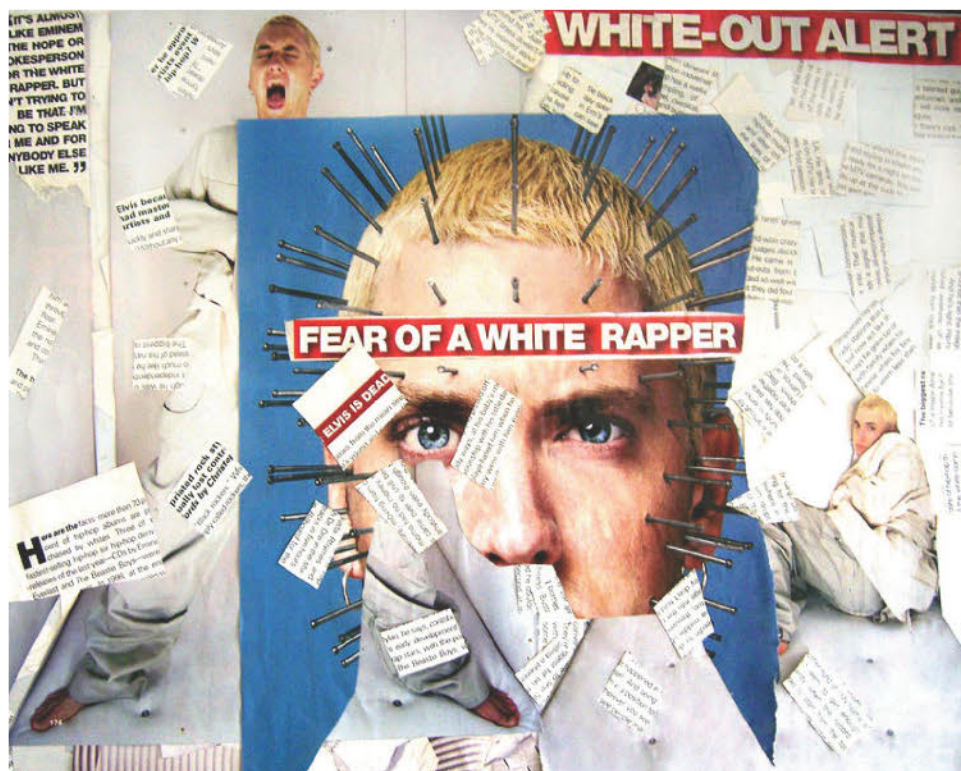
waiting for Hip Hop Culture to be recognized as an art and art form we are taking control of the resources we have and highlighting our contributions ourselves.

**Pop culture, politics, social trends and music (of course!) are themes in your artwork. What inspires you to create a new piece?** I watch a lot of news.

So I'm always current on what's happening not only in my community but globally. I try to make art, on artists we feel deserve recognition and highlight key things happening now and through history. Everything I do there is a meaning behind it. I don't believe anything should be done if there is not pure intent to help, contribute or elevate someone else. Both of my parents are teachers, so instead of being in a classroom everyday, I use art as my way to connect with people, on issues effecting us all.



**Who are some other female artists you admire?** I looove Queen Latifah, Honestly I don't believe there is anything she can't do. I also have a deep love and admiration for other artist like DJ Beverly Bond, Oprah Winfrey, Martha Stewart, Ava Duvernay, Shonda Rhimes and Lauryn Hill. These are women, who may not be your traditional fine artist but they use their creativity to uplift others.



**What's next for HHFA?** Hip Hop Fine Art is bound for stores and world wide exposure. Our designs are not only unique but distinct in style and creativity. We're excited to be selling online but we aim to make an impact in the decor market and the interior design industry.

Hip Hop is limit-less in its creativity, impact and reach. So we're excited to work with hotels, boutiques, Interior design firms, colleges and more to change the perception of Hip Hop culture. Hip Hop has been around for more than 40 years, so there is no specific demographic that can't relate to our images and our message. We hope that our art and our message, allows us to see how similar we are. Especially living in a world that highlights our differences more than our similarities. [HipHopFineArt.com](http://HipHopFineArt.com)





# GEAR TALK

WITH **MATT GOLDDPAUGH**

LARA HOPE AND THE ARKTONES  
THE GOLD HOPE DUO  
THE ARKHAMS

Interviewed by JEG3

**When did music consciously become a part of your life and what prompted you to pursue a career in music?** I always loved music and noticed the effects that it had on culture/society. Punk, metal and hardcore sort of shaped my identity growing up. I loved the local music scene here in the Hudson Valley and NYC. I picked up a bass guitar around 17 and plucked at it with no training or discipline for a few years, even played some experimental music with some friends. I actually went to college for art, but while there, I started playing bass guitar slightly more seriously in a garage/surf band and a hardcore band. I was really interested in Rockabilly around this time and wanted to play upright bass. Eventually, I scored one in 2004 for 250 bucks and started playing music with more people and learning as I went along. I was living in NYC, still trying to pursue a career in the Art world for a while, playing music as a hobby. I was even a photographer at the NYC Office of Chief Medical Examiner for over a year. The Arkhams were just starting to get a lot of out of town shows on the weekends at that point and it was proving hard to juggle all my interests. It was then I decided any day job from then on would be just a day job and music would be my real "life". I still had to work a lot of day jobs for a while....Still do sometimes....

**Performing in an array of musical acts over the years (previously The Arkhams, currently Lara Hope and The Arktones and The Gold Hope Duo), you've displayed an amazing range of skill and nuance in your playing. What is your approach to applying your sonic thumbprint to each project?** Well, before you go spraying your sonic DNA all over everything, you have to listen carefully to what is already happening. I learned to play by ear, so approaching and adapting to each situation is different and putting your own stamp on things can be very subtle. I have done some filling in for acts of varying styles and I listen to a really diverse blend of music. When approaching writing or contributing to someone else's writing, I try to keep myself entertained, and try not to just phone stuff in.

**Gear Talk. What does your gear setup consist of and what is your favorite piece of gear?** I have as much gear built by smaller companies as possible. I am always trying new stuff and modifying things. There's a really small market for upright bass specific gear. A custom-built upright bass, dubbed the "Thunderstick" by Z-Max Guitars, designed by me. [www.zmaxguitars.com](http://www.zmaxguitars.com). The goal was the portability: a half size body with the full scale of a standard size neck. It has the acoustic sound of a 1/2 size bass. It fits sideways in a sprinter van. Since I play amplified 90% of the time, I need a pickup on there.

Luckily, Vic Victor, of the Koffin Kats out in Detroit, builds a variety of great affordable piezo pickups with a lifetime guarantee! [www.uprightbasspickups.com](http://www.uprightbasspickups.com) I have a Deuce Bridge on at the moment, [www.deucebridges.com](http://www.deucebridges.com) After the pickups, we go to a fishman pro-platinum pre-amp for tone shaping and compression, and a Gallien-Krueger amp head. I have owned the 1001 RBII for 9 years and loved it. I run it through an Avatar 4x10 cabinet which I have had for 7 years. [www.avatarspeakers.com](http://www.avatarspeakers.com)

**Your in-depth analysis: If Lemmy used a stand-up (double-bass) in Motorhead instead of a Rickenbacker.** His hands would have been reeeeeeeaaaally tired! His bass sound and playing had a duality that lived between guitar and bass, so it would have been a different animal/apple/orange/god.

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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!

**NY pick:** *The Rats of New York "Droppin' Out/Cannibal Cannibal"* – *No Red Tape Records (2013)* In an era when polished neo-garage acts encompassed the city after the closure of The Continental and CBGB, The Rats scavenged scraps of garage angst, power-pop hooks and NYC punk roots and created a rat's nest of their own. "Droppin' Out" is an Undertones inspired teenage rantpage about the ills of education while "Cannibal Cannibal" howls for grim, carnivorous solidarity in a Fleshtones kinda way.



**National Pick:** *Pere Ubu "30 Seconds Over Tokyo/Heart of Darkness"* – *Hearpen Records (1976)* In 1975, Cleveland's Rocket from the Tombs split up: The Dead Boys infected New York City: Dave Thomas and Peter Laughner formed Pere Ubu self-releasing their early singles; thus, solidifying an entity that would create bizarre record after bizarrely listenable record for nearly 40 years. A foreboding riff: punctuated with slashes of piercing guitar: narrated in Crocus Behemoth's trembly vocalizations; Pere Ubu's debut single, "30 Seconds Over Tokyo," is a sonic diorama of a WWII air raid over Japan that stills the listener with the dread of war.

**International Pick:** *The Fadeaways "(I Wanna Get Some) Action!/That's The Way My Love Is"* – *Swamp Fiction Label (2011)* Digging deeper than Nuggets, deeper than Pebbles, even deeper than Back from the Grave, The Fadeaways dug deep into American 60's punk in order to dig their way out of humdrum Japanese corporate culture only to spit these lost sounds in our collective faces... quite literally. "(I Wanna Get Some) Action!" is all Sonics' boom and Wailers' wail! "That's The Way My..." is a Troll's (Texas Flashbacks) cover... And The Fadeaways have shouted these at audiences as far and wide as San Francisco, Boston and New York.

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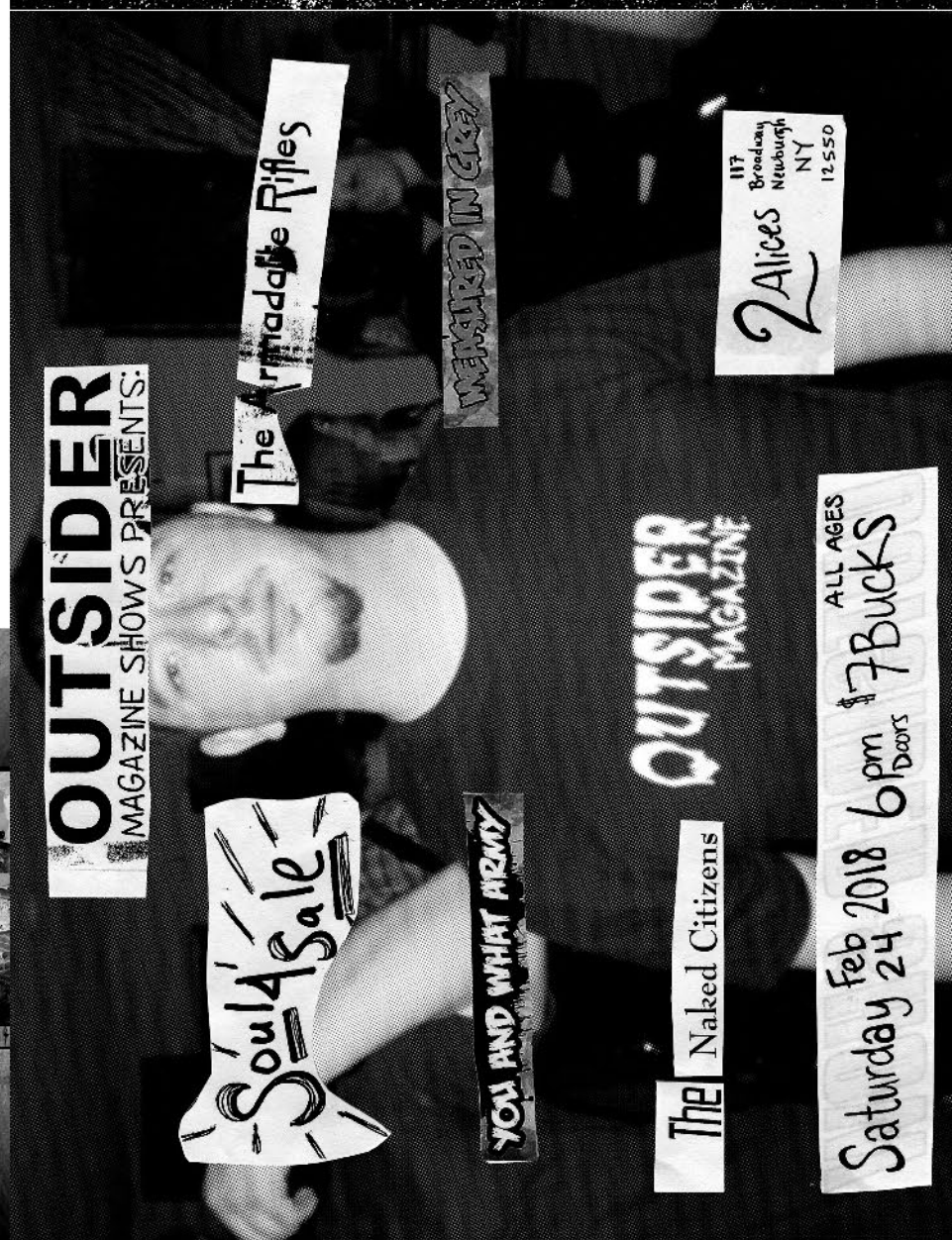


# FEARFAITH MACHINES



## SPRING 2018

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# ZINE SCENE

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## THE LAST STAND

*HARDCORE (BROOKLYN, NY)*

New York Hardcore has an undeniable past, present and future within the ranks of all of the members of The Last Stand. The Brooklyn based band features Michael Scodotto of the long running Inhuman on vocals, along with Dion De Nardo on bass, Stephen Della Croce on guitar & Jimmy McCormack on drums, all members of the band Shutdown, who spent their recording career in the 90's and early 2000's on Victory Records. Since the band's first live show in October of 2010, The Last Stand has been playing all over the Northeast, sharing the stage with the likes of legendary bands such as Sick Of It All, Madball, Agnostic Front, Murphy's Law, Youth of Today, Maximum Penalty, Underdog, All Out War, Terror, Breakdown, Wisdom In Chains and countless more. In 2011 the band released their debut 7" ep on 1124 Records. In 2013 with producer/engineer Jerry Farley, The Last Stand released their debut full length "The Time Is Now" on Eulogy Recordings to critical acclaim, with guest appearances by Lou Koller of Sick of It All and Dave Franklin of Vision.

In 2016, the band entered Nova Studios once again with Jerry Farley to record a new ep "This Is Real", showcasing a more aggressive and focused side with 4 hard hitting tracks and a cover of the Gorilla Biscuits NYHC classic "Big Mouth". This recording caught the attention of the California based label Irish Voodoo Records. "The Last Stand is very excited about being a part of the Irish Voodoo family and bringing some East Coast style to the West Coast. A label ran by people with a lifetime commitment to Hardcore, the same commitment that we have." says TLS vocalist Michael Scodotto.

Look for The Last Stand's "This Is Real" to be released on June 9th 2017 on Irish Voodoo Records – 100 % New York Hardcore fury!

[thelaststandnyhc.com](http://thelaststandnyhc.com)



## BLAST FURNACE

*DEATH/THRASH METAL (MIDDLETOWN, NY)*

A Fast Paced, In your Face, Old School Thrash... Grind Metal Style. that has become a bit of a staple in the hudson valley. We have played with the likes of Soulfly, Voivod, Napalm Death, and Superjoint Ritual. We are a big supporter of the local metal scene, and we are always trying to do shows with other local bands. We have one demo out in the public, and are looking to do a full length sometime early 2018. There are a number of influences that inspire us.

[facebook.com/BlastFurnace2014](https://www.facebook.com/BlastFurnace2014)



## MOON WORSHIP

*INDUSTRIAL PSYCHOBILLY (ALBANY, NY)*

Formed in 2015, Moon Worship brings the B-movie style industrial psychobilly for fans of the Cramps, The Birthday Party, Swans, Wolf Eyes. Black Jack Cassidy (voice, bass), Finch (synth, voice), Cottonmouth (electronics), Chainsaw (drums).

[Facebook.com/MmoonWorshipBand](https://www.facebook.com/MmoonWorshipBand)



## FAKE THE ARTIST

*ALTERNATIVE ROCK (LOS ANGELES, CA)*

FAKE the artist is a unique facade to the mainstream music scene. Using his distinct love-it-or-hate-it vocals, FAKE belts anthemic pop chorus' through a gritty core of honest, broken-home lyrical content, coated with modern day pop production. FAKE possesses a mysterious aura, encapsulating his audience with his true-to-life Los Angeles slums fashion. FAKE is a new voice for the lost youth, the Native Souls, who are still finding themselves in a world telling them to be anything but who they truly are. "Let them think what they want, cause' we know who we are. We are the Native Souls."

[WeAreAllFake.com](http://WeAreAllFake.com)



## SUN VOYAGER

*HEAVY PSYCH (ORANGE COUNTY, NY)*

Three lifelong friends from the mountains of New York's Hudson Valley region, Sun Voyager makes music for Space Cadets who prefer the long haul on the open road. Currently based in New York City, the band started off rehearsing in the back of a family taco joint, playing bars, legion halls, and anywhere noise is (or isn't) permitted throughout the Northeast. They've shared bills with Pissed Jeans, Roky Erickson, Ruby The Hatchet, The Parlor Mob, Slow Season, and California X.

[sunvoyagerband.com](http://sunvoyagerband.com)



## THE FATALITEES

*PUNK (NEWBURGH, NY)*

The Fatalitees were formed in 1979 by bassist Ronnie Rutt while in high school in Wappingers Falls, NY. The initial lineup included schoolmates Earl Lee Death on drums, Phil DeBottle on guitar and from a rival school, singer Pete Moss.

After three months of practices, Phil got DeBoot (he was an exchange student from Belgium and was preparing his return). Mutant took over on guitar. The fall of 1982 saw the release of their first cassette album, Yeah. Right. Sarcastic, inflammatory lyrics railed about girls, bellowed grievances against Q-Tips and the IRS, mocked fear of immigrants and generally savaged middle class America against a backdrop of stomping first-wave punk and roaring thrash. The 17-song tape received reviews from fanzines all over the country. Some reviews were even favorable. These reviews led to contact with other independent "new music" types and spots on multiple compilations as well as spot on the line-ups of some very historic performances.

The band took a break in the summer of 1983. It went on a little longer than expected. The need for noise won out over sound judgment in 2012. "Yeah. Right." was reissued on vinyl, and a new EP, "Oh No You're Not", was released. The current lineup includes Rutt, Moss, guitarist Morgue (who witnessed, slack-jawed, the original Fatalitees shows back in the day), and drummer Gouge, who previously had been witnessed diving through his kit at the end of a blistering set in San Francisco. New material has joined the old. Fueled by decades of struggle and rage, the modern Fatalitees unleash brutally aggressive, high-energy sets dedicated to the proposition that no one is safe from mockery.

[thefatalitees.com](http://thefatalitees.com)



# ZINE SCENE CONTINUED



## CONTENDING

METALCORE/POST-HARDCORE (CULPEPER, VA)

"Awake. For a moment, time is unexpectedly frozen, like the grass during an early fall daybreak; the fog of my memory holds of the darkness of reality. Is this real or is this fake? The beauty of fog is solitude – its gentle embrace is carelessly there for my own sake." Contending - The Silence of it All

Exploding back into the scene after a year and a half long hiatus, Contending is back with a slimmed down lineup and are eager to release their new, original sound to the world. A faith-based metalcore band out of Culpeper, Virginia, Contending lashes out with energy, passion, and musical complexity.

Contending carries a mission - to bring awareness to the painful reality of PTSD, depression, and suicide, of which many of the band members have struggled with. Contending wishes to take these painful experiences and put them to music, not just as a means of expression, but also to help those who have similar challenges by being a voice in the silence. We don't know your pain, but we know pain. You're not alone.

[contendingband.com](http://contendingband.com)



## WITCHKISS

DOOM/SLUDGE METAL (BEACON, NY)

Witchkiss is a power Doom/Sludge trio hailing from the heart of the Hudson Valley in Beacon New York. Dispensing sonic doom in droves guitarist Scott Prater, drummer Amber Burns and bassist Anthony DiBlasi rain down bone crushing beats and killer tones. This, paired with the intricate vocal harmonies that Scott and Amber provide creates a moving performance that shines in a live environment. The rich, full and sludgy bass paired with the haunting rhythmically complex guitar is all tied together with the driving drums and cinematic lyrics to complete a real musical experience with themes of doom and despair to the heights of ecstasy through mysticism and symbolism Witchkiss delivers a dystopian theater of the mind to the listener that does not disappoint.

[WITCHKISS.BANDCAMP.COM](http://WITCHKISS.BANDCAMP.COM)



## ENZIGURI

HARDCORE PUNK (BRONX, NY)

Formed in 2014, Enziguri has played extensively all over the tristate and east coast surrounding areas of their home in the Bronx, NYC! Releasing their first ep in June 2015, Enziguri has just followed up with a full length release this past April titled "Uptown Boogie Down"! Heavily inspired by and proud Bronx residents, "your boys from the Bronx" are involved in a ton of local community service and promotions. Bringing the music scene as well as fashion and diverse community in their message and awareness everywhere they go, these guys really put on for their Hometown!

[Facebook.com/EnziguriPunx](https://www.facebook.com/EnziguriPunx)

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[nyoutsiderzine.com](http://nyoutsiderzine.com)



## SCOOT HORTON

OUTLAW FOLK/ALT. COUNTRY (PEEKSKILL, NY)

Started out playing and touring in NYHC bands Awkward Thought and Shell Shock. Then made the switch to acoustic guitar and singing. I have been told I sound like Woody Guthrie meets the Sex Pistols or Blink 182 if they were from TN.

Released my solo debut in September 2015 called "Six 2 Seven". I play anywhere and anyplace I can. I feel I have come a long way in a short time. Right now I play from New York City to Woodstock, NY but my circle is slowly growing.

Right now its just me on guitar and vocals. I am writing for another release and on the cd I will be backed by a band and will hopefully do a few shows with the band.

[ScootHorton.com](http://ScootHorton.com)



## THE FOXFIRES

SEAGAZE (NYACK, NY)

The Foxfires are a four piece Seagaze band from Nyack, NY. Their sound is derived from the genres of indie rock/pop, shoegaze, folk, and surf rock which sounds like a soundscape you'd want to hear on the beach or out at sea, especially in the Summer.

Since 2013, they have been playing on stages, both small and large with artists such as Michale Graves (Former Misfits frontman), Kurt Travis (Former Dance Gavin Dance frontman), Sparks the Rescue, Have Mercy, Pentimento, Rookie of the Year, and just this past June, they played at Pittsburgh Pride alongside Jennifer Hudson.

2017 has been a very fortuitous and banner year for the band, working off of the momentum of their most recent release, "Reawakening" which came out in late 2016. The band has had their music licensed to NASCAR, Discovery Networks LLC (Discovery, Science Channel, Animal Planet, TLC, etc), MTV, Bring Your Own Board, and Roadtrip Nation in 2017 alone and their music has been featured on radio across the United States and in select parts of the UK. Some festivals and large events they have played in the past year have included Pittsburgh Pride, Newburgh Illuminated Festival, Jersey Shore Music Festival, The NYC Marathon, Northside Festival, Groove on Grove, ValleyFest, Haverstraw River Arts Fest, and the Millennium Music Conference (for which they were a featured artist on the event's compilation CD.)

[TheFoxFires.com](http://TheFoxFires.com)



## TEMPLARS OF DOOM

IRISH PUNK (NEW PALTZ, NY)

The Templars of Doom hail from Ulster County in upstate New York and play punked-up Celtic rock. Originally inspired by their love of the Pogues, the Sex Pistols, and the Clash, they have expanded their original "1977-meets-1916" sound to include some extended traditional Irish ballads and themes. Their originals are Irish folk at punk speed with bagpipes and kilts. Lyrically, they feature places and events from all around Ulster County and the Hudson Valley, as well as songs of Saint Patrick and Ireland.

Their first album as the Templars of Doom is due out in June 2017 and is titled Bring Me the Head of John the Baptist.

[Facebook.com/TemplarsOfDoom](https://www.facebook.com/TemplarsOfDoom)





Sometime around 6th grade I became an alien. I could not relate to flannel shirts, football games, or pickup trucks like all the other dudes. I didn't understand their language. My every attempt to speak it failed. Of course, everyone in the 6th grade noticed and made it clear that I was not welcome in their company.

The language I could understand was music. At first it was the regulation stuff. Anything you could hear on the radio in the 1970's- disco, pop, AOR rock.... whatever was in the top 40. That was enough to get me through the night, but then this thing called punk rock came along. Punk rock was better.

Punk rockers spoke a slightly different language from all the normal people. I didn't know that was possible! And their music was better, too.

Fast forward a couple of years and new wave came along. This was better still! I could tell that these new wavers were aliens just like me. They too were nerds, geeks, and freaks. But unlike me, they reveled in their outsiderness. They flew the freak flag proudly. They looked cool and sounded cool, almost in spite of themselves. And they weren't afraid to be funny and smart. Who was the nerdiest, geekiest, freakiest, smartest, funniest band of them all? Devo. They were homely, weird, intelligent, and unapologetic. Plus they rocked hard. Devo spoke directly to me and I was prepared to listen. I had no idea what they were saying most of the time, but I was willing to find out.

Fast forward to 1980. I had to attend summer school after 9th grade because I failed gym class. Here I was, already a complete reject, and now I'm in summer school with a real herd, none of whom were as smart as I was. The lines between me and them were never more clearly drawn. It was hell.

But a little ray of heaven beamed down on me the day that Devo tickets went on sale. Devo? The band who belonged to me? In Miami, the most reactionary city on Earth? Unthinkable! But it was going to happen. And I was going to be there. In the same room as Devo.

S-l-o-w forward to the day of the big event. August 1, 1980. My first concert. DEVO. Me and my only friend (Big Santo, who was possibly even more of a reject than I was) riding with his mom and older brother to the show. We get to the venue and it's filled with people like us. Or more accurately, people we wished we could be. Older, smarter, more together versions of who we were. People who survived public school and were living proof that maybe there was hope for us. It felt good.

So exciting to be in a concert venue! The seats... the lights.... the noise.... everything. And then the moment the lights go down. Holy smoke! I almost couldn't take it! DEVO ARE GOING TO BE HERE. NOW. And sure enough, there they are, walking onto the stage in the dark; red flowerpot hats shining in the murk.

Then the lights go up. The first song explodes. They are LOUD. And NASTY. Not polite at all! The sound is like a huge wave at the beach knocking me over. I connect. Church means nothing. School means nothing. The mall means nothing. The idiot kids in my

neighborhood mean nothing. This means EVERYTHING. I don't know what it is yet, but it shakes me to the core. I'm dancing without thinking. Almost against my will. I'm sweating and shaking. These ugly nerds are my heroes and they are here and they ROCK. I don't realize it yet, but the path is clear and I am on it, never to turn back.

Fast forward 37 years. I am still an alien. Devo are still my favorite band. I've played hundreds of shows and attended thousands, including a bunch by Devo. I'm still a nerdy fanboy. I fly my freak flag proudly.

Imagine my shock when I get a call: the tribute band who play the annual Devo fan gathering need a guitarist. They want geeky me. To back two members of Devo on a song. Did it happen? Yes. Was it thrilling? Yes. As thrilling as seeing Devo for the first time? Yes and no.

No, because I was older. More "mature". My emotions were less raw. Not raging as close to the surface as when I was a kid.

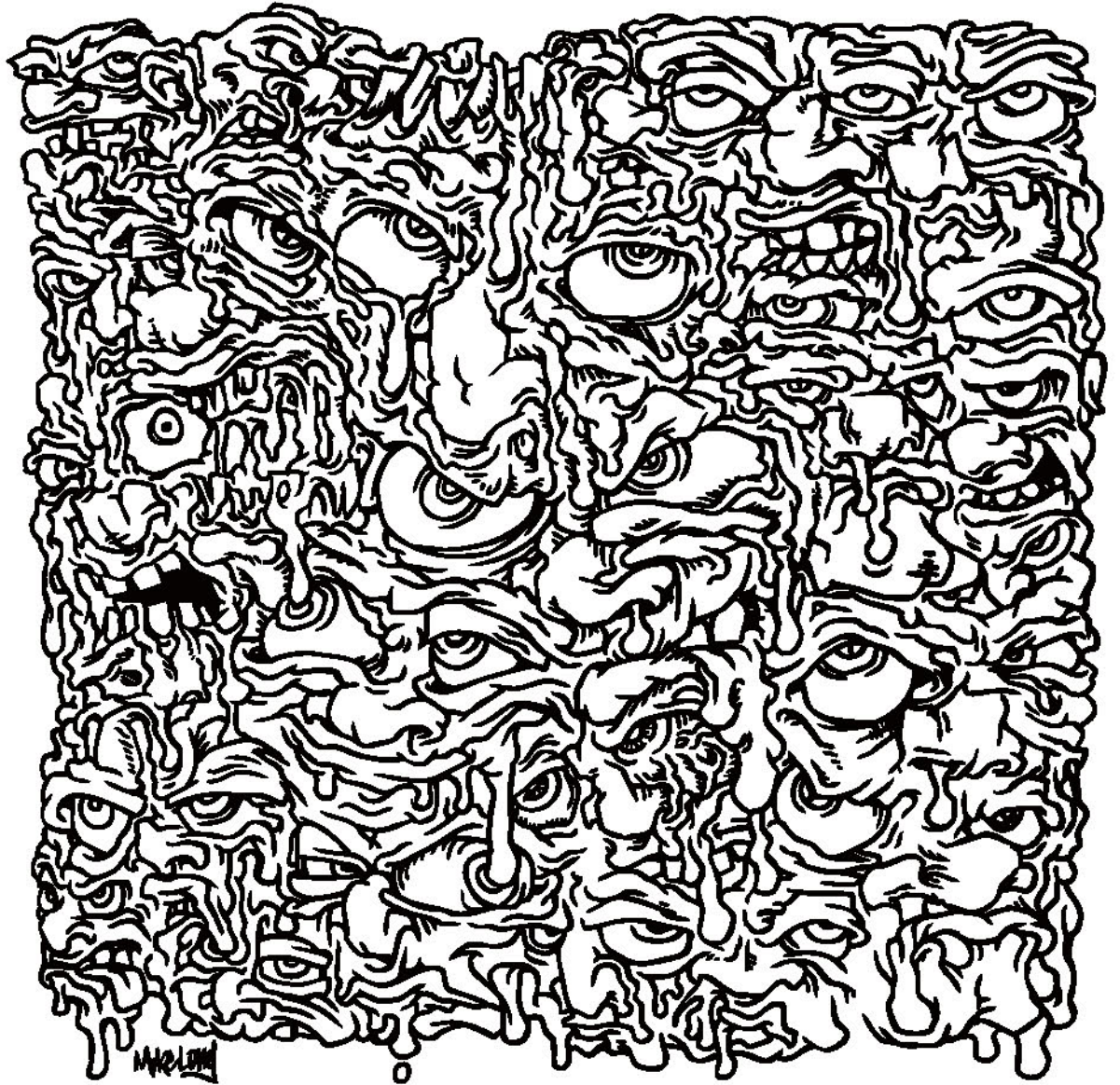
Yes, because I had to be on the top of my game. I was. I held my own. It felt good, not least because I wasn't watching from a mile away in the audience. I was watching Jerry Casale, the man who invented Devo, from a few feet away. On stage. Playing music that was LOUD and NASTY. Playing WITH him while he strummed the same Steinberger bass I watched him strum so many times over the years.

Behind us was David Kendrick. A world class drummer and writer. He and Jerry are heavy dudes. They accepted me as a peer. That's pretty cool for a 15 year old reject doing time in summer school because he failed gym class.



**COLOR:**

**MY  
NIGHTMARE**

A black and white photograph of a man, Joe Gagliardi III, standing by a body of water with a bridge in the background. He is wearing a patterned shirt and a cap, and is holding a black electric guitar. A sign for La Bella strings is placed on the ground in front of him.

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# MUSIC



## GREEN DAY 'NIMROD' 20<sup>TH</sup> ANNIVERSARY (REISSUE)

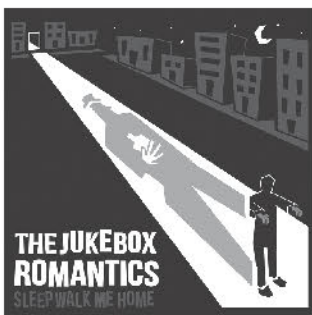
This album came out 20 years ago today which is absolutely mind blowing. I remember like yesterday buying it at Sam Goody in Cross County and sitting in the back of Dragons Den listening to it. Its only fitting that this awesome 20th anniversary rerelease came in the mail exactly 20 years later. Its individually numbered and a double LP with an etched D side. I have soooo many memories with this album and I use it a timestamp and point of reference in my life based on when it came



out. Its my favorite GD album and this era (along with Insomniac) is the definitive Green Day to me. The first time I ever saw them live was the infamous album release at Tower Records where they destroyed the store and then many more times on this tour. Its the first time I met them when I was 13 and Mike and Billie came up to me outside and a million other key memories I wont get into even though I could talk about this album forever. I have stronger ties memory wise to this than prob any other album ever. Opening it up was like a flood gate and instantly brought me back to going through the lyrics in the cd booklet (platypus lyrics are still not included) and the duct tape photo inside is my all time fave band photo. Anyway happy anniversary to an AMAZING album and if its still available you should grab this while it lasts. I got a low number on mine luckily. PS not including Desensitized on here and leaving it as a bside still makes no sense to me especially since Mike still has Baseball Bat credit in the liner notes. Its one of their best songs and would have been perfect on here even though the other 18 songs are top tier. Even if it just had Scattered on repeat for 18 tracks it would still be one of the best albums ever. *(Chris Wilcock)*

## SURMISER 'I CAME, I SAW, I LEFT' ('17)

This album is what the 90's sounded like. Mudhoney and the Lemonheads and Polaris and Jounce all seem to have a hand in inspiring this album. In fact, the only hard copy version available is in cassette tape format. (If you're down with the retro sound, but not the magnetic tape, it's also available digitally.) *(H.K.)*

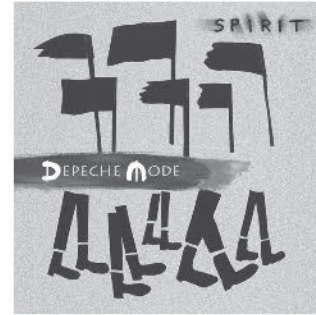


## THE JUKEBOX ROMANTICS 'SLEEPWALK ME HOME' ('17)

This band makes fun music and this new album is pure, punk rock amusement. JBR play poppy, beer fueled punk rock, duel vocals with sing-a-long choruses. But unlike their contemporaries, their themes focus on the conundrums faced during adulthood (mostly), which means you don't feel like an asshole jumping around to it when you're over the age of 27. For me, this is the band's best album so far. *(H.K.)*

## THE LAST STAND 'THIS IS REAL' ('17)

TLS calls Brooklyn home and their music reflects that. A lot of my favorite, heavier bands come from Brooklyn, with that groove that bands from elsewhere just can't seem to capture. This is an EP of fresh NYHC that at many times reminds me what came before them. This Is Real feels more like an album than an EP. Cohesive and complete, these six songs pack enough punch to stand with the classic NYHC sound and stick around for years to come. The cover artwork is pretty cool, too. *(H.K.)*



## DEPECHE MODE 'SPIRIT' ('17)

Those who know me can easily acknowledge that I am a huge fan of Nine Inch Nails, though they might not know that I LOVE Depeche Mode! So many current artists in Electronic and Alternative Rock can easily be traced back to D.M.'s sound. Depeche Mode have been a force to recon with for over the past 30 years. Their songs (and albums) have changed peoples lives, influenced and pushed the boundaries of music production and (on a few occasions) shattered paradigms in the music industry. How many bands have sold over 500,000 copies of a 12" single seven months leading up to a forthcoming album ('Violator') pre-Nielsen Soundscan era?

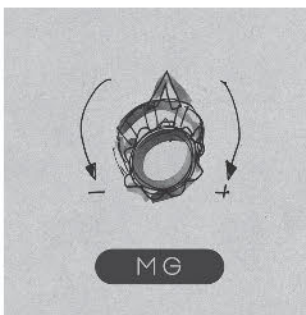
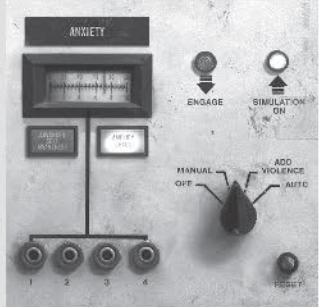
'Spirit' (their most-recent album) is an impressively monumental release that is easily placed alongside two of their catalogs greatest achievements 'Songs of Faith and Devotion' and the world-dominating 'Violator'. Throughout the album, you can hear audio grafting of 'Construction Time Again', 'Some Great Reward', 'Black Celebration', 'Music For The Masses', 'Violator', 'Songs of Faith and Devotion', 'Ultra', 'Exciter' utilized with the recording techniques and production style of 'Playing The Angel' but with "more".

This album is pure perfection. The music is familiar yet new and inspiring while the subject matter is much darker in tone (closer to 'Construction Time Again' and 'Some Great Reward'). Every single song is perfectly executed - no skip tracks. As far as go-to songs, it's really difficult to only choose a few out of the 12 song release, but I'll go ahead and choose "Going Backwards", "You Move", "Cover Me", "Poison Heart", "Poorman". Onto the album packaging...

Depeche Mode have been known over the years with having fantastic album artwork, design and packaging, most of which can be attributed to the multimedia genius of Anton Corbijn. A hard cover, stitch-bound 28-page book featuring the album (disc one) and a handful of remixes (disc 2). YA TAH! *(JEG3)*

## NINE INCH NAILS 'ADD VIOLENCE' ('17)

The second release of a Nine Inch Nails trilogy. 5 songs at 27 minutes. Elements of 'The Downward Spiral' and 'The Fragile' reveal themselves on "This Isn't the Place" and "The Background World" respectively. The major track of the release is "Less Than". 'Add Violence' perfectly captures the collective existential crisis of the current state of our world. *(JEG3)*



## MG - MG ('15)

This is Martin L. Gore's third solo release (clocking in at around 54 minutes). It was written and produced after the Depeche Mode album, 'Delta Machine'. The production of MG is super clean while infusing the inherent grit of lightly-to-over saturated tube preamps. The music ideas were bits and pieces that were written for Depeche Mode that remained on the cutting room floor. Usually, the left-overs or b-sides are, for the most part, inferior to the main release, but this is different. Compositionally speaking, these songs are very strong and could easily be used in a multitude of music scores and soundtracks (think 'Tron 2', 'Kung Fury', 'Fight Club' and 'Stranger Things'). Songs range from underground club mixes, to 80's synth-laden ambient pop, to bombastic action sequences.

While promoting the eventual release of this L.P., Martin Gore and Mute Records had a remix contest for the single "Featherlight" (which included a remix by Newburgh's own Martyr Art). They unfortunately shot themselves in foot expecting only a hundred or so submissions. In reality, they had received thousands of remix submissions. The end result was a companion release, entitled 'MG Remix E.P.' and to disappointment of many fans, felt that Martin Gore wimped out during the selection process by selecting "basic" and "lame" remixes.

In closing, I was pleasantly surprised and thoroughly enjoy this release. I love the cd packaging: rough uncoated cover stock, embossed and minimal printing. Go-to tracks include "Pinking", "Elk", "Spiral", "Stealth", "Hum", "Crowly" and "Featherlight". *(JEG3)*



# R E V I E W S

## MOON TOOTH 'CHROMAPARAGON' ('16)

A woven complexity of sound that is perfectly executed. Extremely powerful and diverse while maintaining conceptual continuity. Go-to tracks include "Queen Wolf", "Offered Blood", "Igneous", "Forgive Me Snake Ryder", "Chroma" and "Vesuvius I" (JEG3)

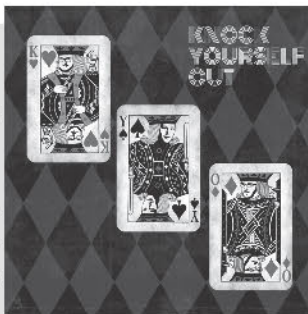


**SLAUGHTER TO PREVAIL 'MISERY SERMON' ('17)** Brutal. Relentless. Aggression. Constantly attacking your ear drums. 2017 has been a great year for music and Slaughter to Prevail does not disappoint. From start til stop S.T.P is proving they are the new powerhouse. After hearing their first E.P in 2014 my first thought was give me a full length. A couple years later and a couple more E.P's later thankfully Sumerian Records got hold of these boys, and not only are we granted a full length, but these

boys get to come to the states on the regular. Back to the album, heavy blast beats and breakdowns mixed with seductive deathly riffs, a perfect recipe for a full on eargasm. These tracks will have you up and ready for violence, or bunch pressing 350lbs. Recording quality and mastering is wonderfully done, every track pounds. If you have heard of this band and were wondering should I purchase their music?? The answer is a heavy YES. This album meets all my expectations for what I get down to, and I would score it 8/10 (Doug Baganz)

## KNOCK YOURSELF OUT ('17)

Love this release! 7 songs / 15 minutes. I couldn't help myself but keep this album on repeat every time I put it on. The streaming and physical CD experiences are really great and very similar in experience. The vinyl version is by-far the way to go - so much more auditory tangibility to the songs. To me, this e.p. channeled the tones and musical vibes of Mudhoney, Tomahawk, Black Flag and 'Disraeli Gears'-era Cream, which in my opinion, is a really great palette to tap into. My go-to track is "What Are You Made Of?" (JEG3)

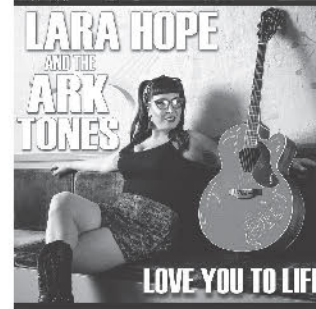


## KORN - THE SERENITY OF SUFFERING ('16)

There is a high probability that you actually dig a few of their tracks and are too chicken shit to admit it, in fear that you'll seem "uncool" or "lame". So, stop being "Fake" (get it?). Anyways, onto the review... Compositionally, 'The Serenity of Suffering' is, surprisingly, extremely dynamic, reminiscent of their best works, more specifically drawing much of their writing from the '94-02' era. Sonically, this album is a mashup of their 'Untouchables' and 'The Paradigm Shift' releases, which really allows the material to shine. Album also includes a cool guest appearance by Corey Taylor (Slipknot, Stone Sour). Go-to tracks include "Insane", "Rotting In Vein", "Black Is The Soul", "Take Me" and "Next In Line". (JEG3)

## ANIMALS AS LEADERS - THE MADNESS OF MANY ('16)

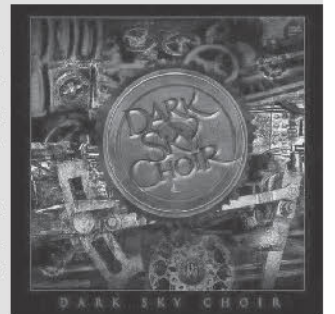
Let me first say that I really dig A.A.L. The debut self-titled album made a massively huge impression on me, it reawakened many of my musical aspirations that began to collect dust. But as I've been following them and getting each of their following albums, it seems as if that they take a step forward in their sound and compositions, yet take a step back in compositional continuity. It's almost as if they write 5-7 songs to represent the next release and then they write around those tracks. I like a lot of the musical ideas, especially the Nitzer Ebb-inspired "Ectogenesis" programming, but nothing compositionally really grabs ahold of me beyond "The Glass Bridge". Looking forward to their next release. (JEG3)



**LARA HOPE & THE ARKTONES 'LOVE YOU TO LIFE' ('16)** With the grit of rock 'n' roll, musicality of Americana and swing of Rockabilly, 'Love You To Life' has it all. This album features a well-rounded collection of tunes, including a cool revamped version of "I'm The One" (the lead single of their previous album). Also, "Dr. Bartender" is the coolest song that The B52's wish they wrote (think "Rock Lobster" with a bit of swing and twang). Lara's cover of "Hotel Yorba" is infinitely better than the original version (originally performed by The White Stripes - sorry Jack). My go-to tracks: "Callin' My Name", "Dr. Bartender", "I'm The One", "Working Man's Tools". (JEG3)

## DARK SKY CHOIR ('17)

This was an unexpected pick for review. I went to see Ace Frehely at The Chance and Dark Sky Choir was opening. Their set blew me away. As soon as they were done, I went and grabbed myself a copy of this album. Their sound is reminiscent of Dokken, Megadeth, Rainbow, Iron Maiden and Stone Temple Pickets. Go-to tracks: "Death of a Nation", "The End", "Die Young (Maybe He Wanted To)" and "Cry for the Legions". (JEG3)



## RINGS OF SATURN 'ULTU ULLA' ('17)

Question? How do you get out of this world or universe and in to the next one? How do you get that feeling of an extra terrestrial possessing your body? Answer, Rings of Saturn. This band is not everyone's cup of tea, its a little out there for most of you i get it. I myself also have mixed feelings about what bands like R.O.S are doing, not everyone does it right but these guys are. After hearing Lugal Ki En i developed a taste for this alien form of metal, what they were doing was different, and heavy, and almost put me in a trance. Bands that are different like this always make me question, can they keep the creativity, and the originality of their material without playing it out, example Within the Ruins. Rings of Saturn kept it going with Ultu Ulla, I was very impressed, it is out of this world and mean, heavier then Lugal Ki En, and different. I was never constantly thinking to myself, "oh thats like their last album, oh so is that and so is that." One thing i really liked that they did which had you questioning, is this still the same song? During several songs they replay a marching type of breakdown and fits perfectly in each song they use it in, and gives you a feeling of extra terrestrial take over and dominance over mankind. Interested yet?? I give this one a 9/10 and I am also about to see these guys live for the second time and can tell you their live performances do not disappoint. I recommend giving this a listen and if you like it, well guess what??, They have 3 more albums for you to check out and see where they started. Check out Embryonic Anomaly (2010) Dingir (2012) Lugal Ki En (2014) thanks for reading and happy hunting. (Doug Baganz)



## Predator 'Homo Infimus' ('09)

Brazilian Death Metal for fans of Cannibal Corpse, Death, Morbid Angel and Death Clock. Go-top tracks "El Dia Del Toro" and "You Are What We Were, You Will Be What We Are". (JEG3)



## Metallica 'Hardwired...To Self-Destruct' ('16)

It's Metallica! Get over the "they sold out" or "they were better with Mustaine" bullshit. No and No (no offense Dave, Megadeth was a much better fit for you). Almost a decade after the so-so release of 'Death Magnetic' comes 'Hardwired To Self-Destruct'. Sure, go ahead and shit on it. The fact of the matter is that this is (collectively) some of the best material they have done since the 'Metallica'/'Load' era. Stellar album artwork and packaging (for the basic 2-disc edition). Go-to tracks: "Hardwired", "Now That We're Dead", "Moth Into Flame", "Dream No More", "ManUNkind" and "Murder One". (JEG3)





# KRISHNA KRISHNA

by K, Y and Z

Krishna, a major deity in Hinduism, is the god of compassion, tenderness, and love. Across various philosophies, the common theme presents Krishna as the essence and symbol of divine love, with human life and love as a reflection of the divine. A major text of the Krishna religion is Bhagavad Gita, which speaks on the concept of Dharma, the yogic ideals of Bhakti, and Samkhya philosophy. Essential practices of Krishna Consciousness involve chanting of God's holy names, to bring about the lasting happiness and peace in society.

The Hare Krishna movement was founded in 1966. The name Hare Krishna comes from the mantra that devotees sing aloud. At its core, it's based off of traditional scriptures, particularly the Bhagavad Gita. The Hare Krishnas main goal was to spread the practice of Bhakti yoga, in which those involved dedicate their thoughts and actions towards pleasing the Supreme Lord Krishna. There are four aim principals as the basis of spiritual life, **no meat eating, no illicit sex, no gambling, no intoxicants.**

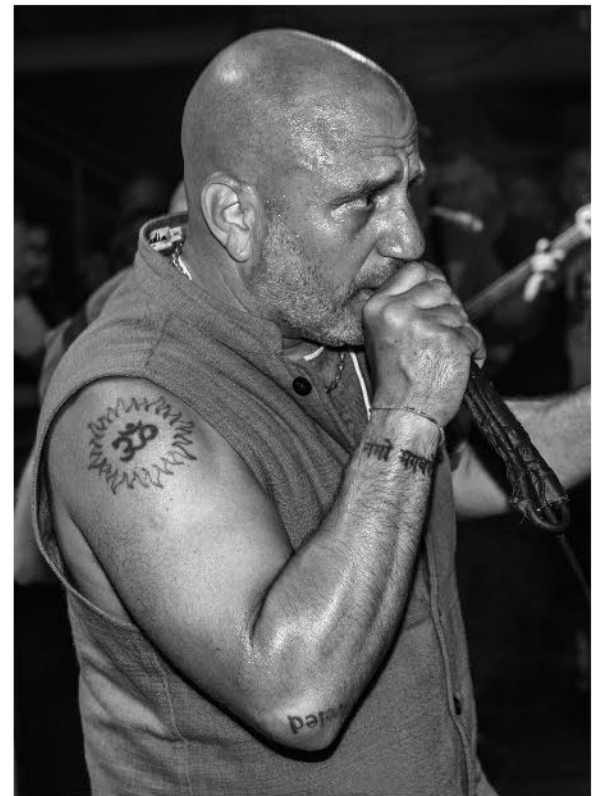
Drawing inspiration from the Hare Krishna tradition, a genre of music was born: Krishnacore. Shelter is widely viewed as having invented the genre in the early 1990's, when two members became Krishna devotees. Although the genre is most closely linked with Shelter, the Cro-Mags first album referenced Hare Krishna beliefs in 1986. Like Shelter, the band 108 also adhered to the practice of Bhakti yoga. Equal Vision Records, a record label based out of Albany New York was founded by Ray Cappo, singer and founder of Shelter, was initially started purely to distribute Shelter and other Krishna releases.

Ray Cappo first found himself drawn to Krishna Consciousness due in large part to his studies of religions that embraced his vegetarian and straight edge ideals. He became a Krishna devotee and an outspoken proponent of the ideologies explained and discussed in the Bhagavad Gita. Now also a yoga instructor, Ray (who also goes by Raghunath) is still a devotee who teaches yoga, kirtan, and makes yearly pilgrimages to India with other Krishna devotees.

In 1990, Shelter released *Perfection of Desire*, a ten track album ending with a sixteen minute interview with Steven Rosen, an author who extensively writes about the Krishna movement. In 1993 the band released *Attaining the Supreme*, followed *Mantra*, their most critically successful album, as well as my personal favorite. The album begins with an excerpt of a Bhagavad Gita verse. Lyrically the album focuses mainly on the Hare Krishna philosophy and the problems Western civilization creates.

On July 30th, Shelter played *This Is Hardcore* in Philadelphia, Pennsylvania. It was incredibly obvious the entire day that everyone was waiting for Shelter to play. Opening with *Message of the Bhagavat* (track one on *Mantra*) the crowd completely lost it. Immediately the room unified to sing every word with the band. They went right into *Quest for Certainty* followed *My Empathy*. Once Shelter started playing *Civilized Man*, bodies were jumping on and off the stage. With a fourteen song set, ending with Shelter, the room had gone through a whirlwind of emotions. For a lot of us his was our first time seeing the band, for others it was revisiting an experience from years prior. Whether or not in your day to day life your follow the Krishna philosophy, during that set everyone did.

*Hare Krishna Hare Krishna,  
Krishna Krishna Hare Hare,  
Hare Rama Hare Rama,  
Rama Rama Hare Hare*



Photography by Danielle Dombrowski





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