

# OUTSIDER MAGAZINE

JELLO BIAFRA - NEGATIVE APPROACH  
DEAD EMPIRES - ENTROPY - THE FATALITEES  
TORTUROUS INCEPTION

FEATURES:  
UPSTART FEST 2014 - TUSCAN CAFE  
SHIRT OF TODAY - REVIEWS - EDITORIALS  
COMICS AND MORE...

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ISSUE  
28

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SUMMER/FALL 2014  
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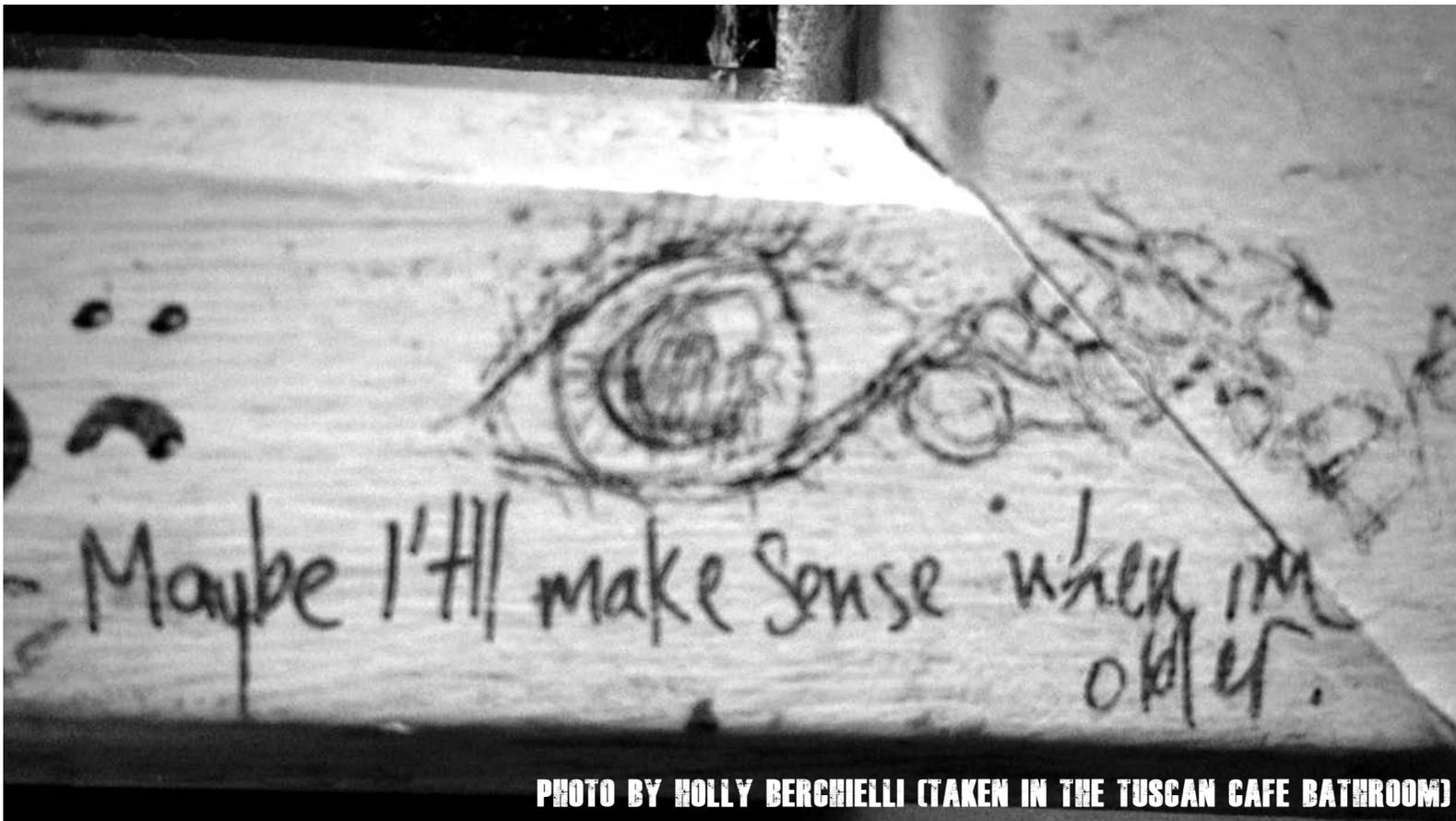


PHOTO BY HOLLY BERCHIELLI (TAKEN IN THE TUSCAN CAFE BATHROOM)

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# OUTSIDER MAGAZINE

## ISSUE 28

# OUTSIDER EDITORIAL PENTACLES, BONES AND BLOOD BY TESS COOPER

Pentacles, bones, and blood. These are buzzwords framed within the genre of metal, but are also stationary terms for the primal base of health. The root of self-care is an animalistic, instinctual drive to claim and maintain physical needs. On a human-specific level, it is discerning and acquiring the basic resources to sustain a life. On a community level, it is having the space and equipment to have a successful gathering. On the immortal level, it is the recognition, acceptance, and utilization of what has been built through generations that formed the life you were born into-- even if your lineage stems from the salivating jowls of Hell.

These symbols are effortlessly inclusive of each other, whether in cultural context or simply through the study of the human body. Discussion of the "base" or "root" of health within this article is referencing Eastern cultural understandings about the balance of life. The sciences of Eastern bodycare can be explored without needing to adopt and practice the philosophies from which they developed. However, said philosophies have more in common with Western folk philosophies and cosmologies the more a person does explore.

Health in Eastern medical philosophy is recognized as being a continuous relationship, as opposed to "sick or not sick." This philosophy relies on persons to develop a consciousness about one's own body and to develop sensory engagement and intelligence to listen to it. This sensory intelligence is not unlike learning to play an instrument-- you focus on the tool being used (body or instrument) and then you form your engagement with it based on how it asks you to train yourself. Work-out sessions lack stamina? Add cardiovascular exercise to build lung muscle, which will pump blood more effectively.

Fingers having a hard time fitting chords? Trust them, and check your posture.

Bringing it back to the music, in lyrics and show, imagery of darkness and blood and body parts litter the metal scene. If one of the many intentions is to conjure attention towards the shadowy parts of life and society, it only makes complete instinctual sense writing music with primal/barbaric/gruesome fury to erase pretension in a fucked up societal system. Using Mushroomhead's song, "Qwerty," as an example, the band calls out the nature of war-profiteering:

**When the rich wage war // And the patriotic whores  
Dig their own grave // For their own sake**

Mushroomhead wrote fighting words to question the worth of staying loyal to the name of a nation that will manipulate that loyalty to benefit an unbalanced hold of power and resource. The root energy, or "chakra," of self-care keeps a person grounded in what resources and control (power) will aid them realistically and in health. Taking more from this song, a situation is posed that unexamined loyalty keeps a person from realizing they were born into servitude for people that will intentionally take much more than they will give back. When those with the most control of resources (as labeled "the rich" in this song) decide they want even more control by acquiring more resources, and they will do this using their "human resources." These "human resources" are people who have few material resources of their own to claim other than the pride of a name. The manipulation comes when the nation's name is shared only to make it seem everyone under the name is unified for the same efforts and gains. Some will continue gaining at the expense of others dying without any gains.

So what do pentacles have to do with anything? Pentacles are a classically a cultural symbol for Earth, elementally, and can represent material attainment or the development of skill. The reputation the pentacle has with being associated with the demonic can be traced back to debated 14th century Europe, when the popularity of card games, one game being tarot, became a distraction within practicing Catholic communities. Hence, in popular metal culture, the pentacle is easily a symbol to contend with standing religious authorities. Pentacles can still suffice as a symbol for both journeys its inherent meaning has taken. Taking care of oneself requires difficult decisions, and challenging realizations about life, which if taken on can at least ensure a sense of personal maturity and physical security. A lesson linked to the pentacle, a challenge for any conversation on the physical and spiritual: "What shall it profit a man that he gain the world but lose his soul?"

The root energy of the body is known in Chinese medicine to be centered at the kidneys. The kidneys are understood in Eastern and Western medical study to influence the regulation of bone marrow function, which is the site for the production of red blood cells (RBCs). In turn, RBCs interact with bones by transporting the proper nutrients to build, rebuild, and shape them. Bones support the spacial requirements for the rest of the body and its circulating energy. It is here that Chinese medicine also recognizes that sensory engagement with this structural group sets the pace for emotional security, mental clarity, and the determination of a person's will.

So when an artist dons a mask dripping with blood, let alone a mask made of human hands, consider the insight of asking, "Whose blood and whose hands?"

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# OUTSIDER EDITORIAL

I'VE GOT TWO TANGENTS AND  
A MICROPHONE / JULY 2014  
DO YOU LIKE PANTANA? PART  
ONE: NU METAL DREAMS DO  
COME TRUE... BY JOHN BRYAN



It was a brisk evening on March 12th, 2001. I was a college Junior living in Poughkeepsie with friends of mine, spending the majority of my days attempting to get the creases out of my JNCO's and counting down the days until free wing night at Noah's (the staple of my sustenance during this period). My friend Mike was in town from Florida and we were attempting to write songs for a terrible grind band. It also so happened to be the case that the following night, the "Real Steel" tour was going to roll through our sleepy little town, bringing Pantera, Soulfly, and Morbid Angel to the Poughkeepsie Civic Center. Two of my favorite bands of all time that I had been fortunate enough to see on several occasions prior and in the short time after learning about the insane shooting death of Dimebag Darrell, I would come to appreciate even more. But that was still years away, and at this point I was much more worried about whether my 2XL Fear Factory shirt was too smelly to wear.

My sweet Motorola flip phone buzzed to life, on the other end is a friend of mine. It's late, she's a champion drinker who's already been at the bar a couple hours, but she manages to get out a few slurred words, "do you like the band Pantana?"

Now there was a question that will remain etched in my memory for the rest of my life. I remember my immediate nonverbal response was hanging my head in a mixture of shame and disbelief. I took a second, contemplated what the actual combination of one of my favorite metal bands and famous Mexican and American musician Carlos Santana might actually sound like, before inhaling deeply and responded "do you mean Pantera?" "yeah, that's it. Whatever. Well, they are at the bar right now. And you should come and hang out with us!"

The next few moments are a blur, but I remember the immediate state of euphoric excitement that enveloped me as I threw on my adidas and practically flew into my car, but by the time I had gotten to the bar the party had disbanded. "They left" my friend informed me, still sipping a cocktail. "But here, they gave me these." and she handed me two backstage passes.

To twenty-year old me, this was a magical moment. I think for just about any metalhead at the time that would be golden ticket opportunity of a lifetime. My drunk friend had managed to accidentally run into my favorite band in a bar, and even while probably calling the band the wrong name directly to their faces, managed to score backstage passes and she was giving them to me. The ramifications of which will live with me for years to come. To be continued...

# EDITORS PAGE



So, a bunch of my friends' bands are in this issue: Entropy, Dead Empires, ...in another castle, Locotus, Martyr Art. A lot of my friends also contributed reviews, artwork, design and editorials. Thanks everyone! I got to interview plenty of people whom I've come to really admire and know well. I was also able to talk to some guy named Jello Biafra. I think he was in some big, famous punk rock band called the Dead Kennedy's or something. (Okay, so talking on the phone with him was really cool.) I guess what I'm getting at, is that making this zine is always just me having fun with my friends. I've also met some of my favorite people because of it. I meet people all the time who appreciate picking it up and reading it and it feels very good to know that my magazine is making people happy. Our music scene is such an incredibly diverse place and I love bringing it together on paper.

What makes our music scene so great is that the people who are involved aren't just musicians and the people who stand in front of them while they play music. We are photographers, artists, chefs, comedians, game show hosts, business owners, mechanics, union workers, farmers, hairdressers, directors, actors, bakers, dancers, stylists, tailors and designers. What brings us together is the fact that we truly love hardcore, we're punk kids and metal heads. Hell, we can do anything.

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# JELLO BIAFRA

INTERVIEW BY  
HOLLY BERCHIELLI

THIS INTERVIEW TOOK PLACE 6/11/14 VIA PHONE  
PHOTO BY HOLLY BERCHIELLI

**Holly:** As owner of Alternative Tentacles, are you able to hear a lot of new and different bands and do you see any new faze of music that can enhance cultural movements like Occupy Wall Street or anything similar? **Jello:** As the owner of Alternative Tentacles, am I exposed to lots of different kinds of music? Oh, you bet I am! Even in the Digital Age we still get demos by the crate-load. I insist on hard copies. Because, you know it means people put a little more work into it than just saying "here's an mp3 on the internet, listen to it". I mean there's thousands and thousands of those, but where's the time? Ya know? And some of the demos aren't very good and some of them should never have been sent to a label like our's in the first place. Ya know, Christmas songs from singer-songwriters, even older than I am, or something like that. I don't know where they get our name from. But ya know, every once in a while I hope one will become the next Wesley Willis, but so far, no luck. But, the good side of trying to listen through as many of them as I can, I mean I play them in my car - that's where I have Demo Gong Show - when I'm home I listen to my vinyl collection, which is pretty overwhelming, too. And what makes it all worth while is when a really good one turns up. Something out-of-the-blue really blows me away.

**Definitely. So, are any of these bands the future of Alternative Tentacles? Can you see any of them really taking off in a different direction?** Well, I mean taking off is different from actually selling anything. In an age where most people file share and burn the underground independent in the process, selling 1,000 copies of anything might as well be a gold record. But, ya know even when a lot of people have folded their independent labels because their ability to survive has been gutted partially by file sharing and the crash of the economy and people not having disposable income, which of course makes them much more likely to file share, because they don't have any money which is a double-edged sword. But, I'm too deeply into it. I still like putting out really cool things. Some of the newer bands we have are local ones like Pins of Light, who are kind of somewhere between Fucked Up and Motorhead with a lot of melodic space stuff coming in and out, really powerful live. And then Peace Creep, the solo project of Christian Beaulieu, the guitar wizard of Triclops! we put out earlier and it's a little bit more post-punk. He plays guitar and sings. But that one's really cool, too. And we re-issued the Dicks album recently and the Frantics, from Denver. They're a one-of-a-kind hardcore era band, they started out hardcore and then kind of became a missing link between 60's garage revival and Flipper. Especially with a song called "My Dad's A Fucking Alcoholic", which came out as a single and that single found it's way into the hands of a lot of people like Mudhoney, who later covered the song. A lot of people think it's a Mudhoney song, but it's a Frantics song, that's the original. And, ya know, we found a whole album - recordings of them - that had never come out, so that's out now. Then, we are re-issuing the entire catalog by a Tex punk and post-punk thing that's got a unique sound, I put them on Let Them Eat Jellybeans years ago, it's called Really Red. You know, both albums, plus all the 7"s and lost tracks on a third LP. And then, I think it's in October or maybe late September (2014), is a really un-classifiable thing we're putting out by a Denver band called Itchy-O. They are an electronic marching band of anywhere from twelve to thirty people. I saw them in Denver and it was amazing. In a warehouse space, kind of blacked out and then, they entered from all sides with all

the different kinds of college marching drums and percussion and stuff. And all in black cat-suits. You couldn't see their faces, just eye and mouth holes and lightbulb mohawks or mexican hats with lightbulbs on them, also black. So, you never knew who was who or who was leading the band. There was a guitar and a bass over on a stage, but everybody else was, ya know, marching through the crowd, they had trained Chinese dragon dancing duos, so this big dragon was going through as well. They didn't have room for the Japanese Taiko drums, but hopefully I'll see that part on the Fourth of July. And one person was playing an electronic keyboard, I saw one playing a laptop, and another playing their phone. So, just whoa....I just wish there was some way to get them on the road, but there's so many of them that they don't play that many shows.

**So how about your music? In your current band, Jello Biafra and the Guantanamo School of Medicine, I hear a melding of elements from your past works. Like, each song on the new album, is like a complete work, tells a full story. Would you say the band's sound is a culmination of the music you've made over your career or something different?** I don't really worry about that. I mean, my songs are gonna come out sounding a certain way just because I'm the one writing the damn things. I mean, I wrote most of Dead Kennedys' music, too so there's just a sound that's gonna have some consistency I guess. I mean, I never felt any need or obligation to try and clone Dead Kennedys or any of those albums. I just keep trying to expand the base of the punk music pyramid and do what I deem necessary in order to keep myself entertained and interested.

**Yeah! That's the whole point, right?** Yeah, cause I'm still this die-hard vinyl junkie music fan. So, ya know I've set myself up in this great position, which anyone can do if they try, where the scene and the music never dies for me. Because, my attitude is any recording I haven't heard - even if it was recorded before I was born - is new to me. Because I've never heard it before. And my musical taste is so wide it has allowed me to appreciate everybody from Itchy-O to Yma Sumac, or something....but ya know, it goes all over the map. But of course, I try to channel these things I get into something that's got the necessary fire and punk energy to part of what I do. So, I'm really proud that no two albums I've ever been involved with have ever sounded alike. Not even the Lard albums sound alike. So, I consider it all one big body of work that's on-going. Cause I don't have time to sit and rest on my laurels cause there's too much stuff I haven't finished, yet. So, I wake up to a mountain of work every day, whether I like it or not and today, you're it! Along with some other people of some of the other towns we're going to play along the way.

**Haha, yeah! We are looking forward to seeing you on the (June) 24th in Poughkeepsie, NY.** Yeah, I've never been to Poughkeepsie in my life. And from what I understand, it's a pretty big room for a band our size.

**Yeah, it's a nice size place and it's got a pretty good stage. And, I think there's gonna be some very happy people there to see you.** Um, will they still be happy if the room isn't as full as it might be with such a huge building? Because, sometimes

# JELLO BIAFRA GO NT.

small audiences and big rooms just don't have the atmosphere intensity of the same size audience in a smaller (room) where it bounces off the walls more.

**I think The Chance has a pretty good environment and ah, it's not overly-large, but it's a good size.** Good! Good. Hmm.

**I think it'll be a great show.** It's bigger than the place we're playing in Manhattan.

**Oh, really?** Or Boston or Philly or Toronto. I think it's the biggest one on the tour. I mean, god, are we suddenly the arena-rock band in Poughkeepsie?! This can't be true!

**Hahaha!** What? Do people draw from a ten state area? Fuck Kentucky...I'm going to Poughkeepsie for a show! Then, I'm gonna drive home again! Is that how you fill that place?

**That might be it!** (Snickers) Yeah!

**Ha, I guess we'll find out in a couple of weeks. Let's talk about your record collection. What is the gem of it, the piece de resistance? And what are you still searching for?** Boy, well that wouldn't mean much to most people and stuff. There's a lot of really rare, obscure things that I doubt I'll ever get a hold of or even set my eyes on. Luckily, a lot of it is reissued now. Plus, in this day and age, ah, people want to search for a song or music they just want to hear and more times than not, they can find it on the internet. And I think that's a really good thing as long as people don't abuse it and stuff. But, ya know I have people ask "well wasn't music better in the '80's? or the '60's or whatever?" and I say "No". It's better now, because everything is available and people have a wider choice. Can you imagine trying to find Rockabilly bands to listen to in the early 1970's? Ya know, you don't have that problem anymore. And granted, it's a much bigger jungle for somebody who's just getting into obscure music and wants to explore, but I guess you'd have to, you know, search through the internet the same way I searched through used record stores when I was a teenager. Slowly, but surely. Going to the listening station and trying to listen to every single record in the whole store that I was curious about. And learning what they all were and keeping a little tally in my mind. Like, okay this record's pretty good. I'd like to have it, but I'm only going to pay a quarter for it. And then waiting till it was in the Twenty-five Cent Bin or even in the Free Box. And then, and only then, would I take it home. I mean, one of the few advantages musically, of growing up in a town that was dominated by Country Rock and Scientology Jazz Fusion atrocities, was that the kind of music I liked often turned up in the Free Box at (...) Records, which was a few blocks from my high school. I went there everyday on my bicycle and took every single free record home, so I could figure out what they all were. I mean, occasionally I'd run into the singer songwriter from hell. Or worse. But, on the other hand, ya know it got me hip to bands like the Thirteenth Floor Elevators and.... and Simon Stokes and I got all The Doors albums in the first six weeks I started taking stuff from the Free Box. Because Boulder, Colorado didn't deem them worth selling. Plus, there were too many of them. I mean, plus I just followed hunches. The first album I ever got just on a hunch that it might be good was Tyranny and Mutation by the Blue Oyster Cult. I think I was in what, the ninth grade, maybe eighth grade. And, at first I was a little bit skeptical, but within about a week it was my favorite album in the world. And I thought the lesson there is from now on I'm gonna go with my hunches and it was right about that time I discovered the used record store and ah, more affordable discs and things. And another thing that was sometimes helpful was this really stodgy music critic who wrote capsule reviews every Sunday for the Denver Post. And ah, he first came to my attention when I noticed he'd written an article on Alice Cooper. So, I read the article...Oh, cool an article about Alice Cooper!...and he just bashed him through the whole article. "If he wanted to, he could probably write pretty ballads." I'm thinking, who is this guy? Who is this writer?? So then, I look a little bit later and there's a whole bunch of capsule reviews: Black Sabbath is almost as bad as the MC5. I started looking for MC5 albums the next day. Of course, that lead me to my ah, ten-cent, sealed copy of Fun House by The Stooges and my life was never the same.

**What a stroke of luck.** ... Yeah, imagine how I felt when years later, I got a little clipping sent to me in the mail by my mom, and there's that same reviewer from the Denver Post devoting his entire column to bashing Fresh Fruit For Rotting Vegetables.

**Haha, you made it!** Oh yeah! I really...I felt ten feet tall! The only other person he spent an entire column on attacking was Alice Cooper. He didn't even do that to Kim Fowley. This is also the same guy who said that Paul Simon and the Bee Gees were the greatest composers of the Twentieth Century.

**Oh, of course.** Haha, so it felt really good knowing that I penetrated and tormented him to that degree. I mean, that's what punk was originally for.

**Sure! So speaking about punk, I've noticed wherever I go, a lot of local music scenes are really cliquy. So, what do you think about punk crowds being divided up into so many sub-genres and a lot of camps shunning each other for not being "punk enough"?** Umm, that's kind of inevitable. The bigger any scene gets, the more you're gonna get factions and things are gonna get commodified and gentrified. You know, I keep reminding people: Yo, ya know I don't come from any old school. We were blowing up the school. I'm proud to be one of the main instigators of

burring down the Hotel California. But maybe, the reason some of those earlier bands had a different kind of freshness or even a different kind of fire and soul is because we didn't have a mountain of other punk rock albums to draw from. We had to draw from the roots of the roots. Ya know, a lot of the early punk bands in any American city you care to name, were when all those lonely Stooges fans left their little home towns and moved and met each other. And another batch were spurred on by seeing the Ramones for the first time. That certainly helped me when I saw them in Denver and the Country Rock Glitteratti were there to see a band that came on after them. I turned around and those people were scared shitless. Plus, the music was really awesome, really powerful and I thought, wow this is so simple, anybody could do this! Even I could do this. Ah ha! I should do this. And how many bands came out of that one Ramones show in Denver? Well, let's count them. Dead Kennedys, Angst - the SST band, Don Flemming who started Velvet Monkeys and Gumball - he was from Denver at the time...the people who started the Wax Trax! label in Chicago. Jim Nash and Dannie Flesher. So they had the Wax Trax! store in Denver at that point and claimed they imported the first copy of Anarchy In The UK in the United States. And, so that came outta there. Al Jourgensen, he was there, too. Although, none of us knew him at the time. And then, a friend of mine talked the Ramones into staying an extra night and the venue was kind enough to let them play their own headliner show. And they needed an opener, so Colorado's first punk band was put on the bill. They were called the Ravers. And of course, all of a sudden there was this so-called big-time show and ya know, the two hundred or less capacity record company showcase thought they needed so-called "roadies". So, me and Joseph Pope - who started Angst - and two other friends were asked to be the roadies for the Ravers. I felt ten feet tall. Fuck all you people who called me a loser in school...I'm roadie-ing for the Ravers, God dammit! And, eventually they moved to New York and changed their name to The Nails and had that old radio hit, 88 Lines about 44 Women.

**That was a pretty important gig.** Yeah, yeah. The Ramones were doing that to people all over the country. And they knew it. You could even go backstage and talk to them, which was a complete shock to me, having only been to arena rock shows before that. That was one of the most important things that the Ramones and punk helped do, was break down that barrier and shatter that whole looking glass illusion that, ya know, the only kind of rock must involve rock stars and giant shows. The stars are up on this pedestal and we all worship from down below. If you shot footage of the audience it wouldn't be all that different from the audience from the people who were shot on film by Leni Riefenstahl, at the Nazi rallies. Ya know, punk put an end to all that. Or at least showed there are alternatives.

**Alright, with all that in your career, going through all this, and now you have your activism and your and your Youtube show (What Would Jello Do) and everything, what's next for you and what do you enjoy when you're not performing?** Well, it's kind of a whirlwind right now. Maybe, some of the other guys in the band can step away for a minute when they're not in the middle of a maelstrom, for me it's twenty four/seven and has been since Dead Kennedys started. You know, and right now there's enough tour dates piled up and some other cool things on the horizon that I don't really have a lot of free time. It's gotten to the point where I haven't even had time to hide and put songs together for the next album. So, if I'm not able to make more progress on that by the end of the year we're not gonna play a lot of shows for the first half of next year. At some point, I may have to unplug the band, in order to continue the band.

**Well, yeah. Sometimes that's what you've gotta do. You've gotta step back.** Yeah.

**Okay, so let's finish things up. What advise would you give to kids who are just graduating from high school, right now? Is there anything else you'd like to share with our readers?** Well, whatever your counselors and commencement speakers tell you, don't listen to them. I mean, my experience when I went to high school was they kept trying to force me into a career track when I was only fifteen years old and I had no idea what I wanted to do for a career. And I think that's probably much worse and more intense, now. I mean, both my parents switched jobs several times in their lives and were much better for that. And, I guess the best I can say is, ya know, don't succumb to the pressure to have your whole adult life figured out when you're still a kid. Ya know, it's an ongoing process of exploring, trial and error, and yeah your'e going to be in some of the worst pain you'll ever feel in your life, but it's also gonna be some of the best times, too. But again, for anybody who says some of the best times you'll ever have, that you'll treasure were in high school, don't listen to them. You have no idea how quickly high school is gonna fade in the rear view mirror once you're out of there. And that includes all the depression and bullying, as well. Ya know, if you're sick of those kind of people just get away from them and get outta there. Find a way to get out of town. Ya know, don't go to school, college in your home town. Go somewhere else if you can. In my case, I took a year off before I went to college. Which I think was a really good thing that I did.

**Any other words of wisdom?** Oh, let's see...I can't really think of much. Ya know we're real grateful for anyone who wants to come to the show and allow us to pollute your nice, clean town. There are some Dead Kennedys songs in the set, but we mostly play new stuff. And, when people who come for the DK songs hear the new stuff, they don't seem to mind that a bit. You know, it's never too late to find out this whole thing is ongoing. Even if I'm not using the Dead Kennedys name anymore and other people who screwed me years ago and ran off with the DK rights are doing it instead. Often with my own picture in the ad.

**That's not stopping you, so...** If you want the real, heart, soul, fire and brains of the operation you gotta come to the source.

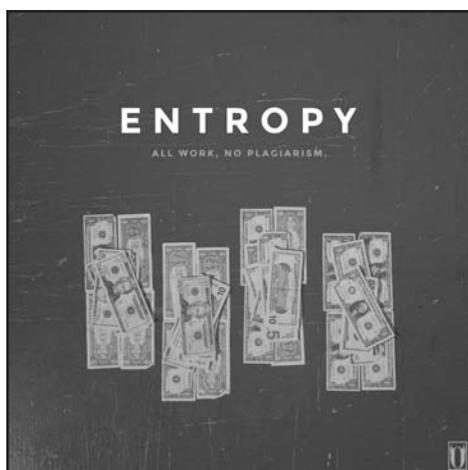
# LIVE SHOTS

BANDS  
SHOW  
PHOTOS



photos by: HOLLY BERCHIELLI and JOE GAGLIARDI III

## OUTSIDER INTERVIEW: ENTROPY BY HOLLY BERCHIELLI



Tell us a little bit about who you guys are, who does what, and how Entropy came about? **Patrick:** We have two Brians. One of them drums, and the other one does the vocals. Colin mostly embarrasses us, and plays bass from time to time. I play guitar. **Brian:** You should give the background, Pat. You were here first. **Patrick:** Brian (Drums) and I were trying to form a new hardcore band with two of our friends. During this time Brian Sr. (Vocals) asked if I wanted to start a hardcore band, but I told him I was already starting one and we already had a vocalist. A few weeks went by, and things didn't work out with our two friends so I asked Brian if he still wanted to do vocals. **Brian:** Pat had sent me the demos of four songs and when he asked me if I still wanted to do vocals, I wrote lyrics to them that night. **Patrick:** Colin and I have always talked about starting a band together, so I figured I'd ask him to play bass for this band. We got together for a practice and then played our first show later that day, so that was pretty cool.

All of you have been in bands before, lots of different kinds of bands, all around the Hudson Valley. Tell us a bit about your history and how that helped to form this band, if at all. **Brian:** Obviously, Patrick and Brian (drums) having been in More Faster as well as numerous other bands together contributed significantly to the immediate chemistry we were lucky

enough to enjoy. I can't really speak for Colin, but for myself, experience in my previous band taught me as much of what not to do as what to do. I feel like this band is different enough where the history of our past bands doesn't necessarily provide a huge amount of influence on where we are now with this band

Entropy has a pretty old-school, straight up hard-core punk sound and attitude. Was it your intention all along to start that sort of band? **Patrick:** Most definitely. I just wanted a band that didn't need more than 3 words to describe its genre.

Right now you're finishing up Entropy's first full-length album. Tell us about your process of recording, writing and putting an album together. Who is responsible for what? What kind of shenanigans have ensued along the way? **Brian:** Our recording process is very bare bones. We've spent less than 30 hours in the studio total for the 26 songs we've released. Most of the music is written by Patrick's uncomfortably massive dong, which he then brings to practice, where the rest of the song is written. We usually record the music on a voice recorder or phone, which I then listen to to write the lyrics. As for putting the album together, Colin does a good part of the heavy lifting there. Including the thank yous.... so if you aren't thanked, blame Colin.

What else is available from the band right now? What are some plans this band has for the future? **Patrick:** Our 7" Out of Spite is available at shows, on the Say-10 Records site and through iTunes and all those digital outlets. Our new album will be out sometime in August through Say 10 and Bedside Manner. As for future plans I would like to be the first band to play on a spaceship.

Colin: Here's your platform...what do you have to say to our curious readers? **Colin:** When running for political office, remember to kiss the hands and shake the babies.

CONTACT: [entropyng@gmail.com](mailto:entropyng@gmail.com)  
<http://entropyhardcore.bandcamp.com>  
<http://www.facebook.com/entropyhardcore>

THE NORTHEAST'S BIGGEST AND BEST PUNK ROCK PARTY

# UPSTART FEST



**THE VIRUS • SVETLANAS (USSR)  
LEFT ALONE • THE SHARP LADS**

**TWO FISTED LAW • THE OBVIOUS • NEW RED SCARE • UZUHI (JAPAN)  
STRAY BULLETS • THE MURDER WEAPON • TROPHY LUNGS  
DEAD MAN RAMSEY • PULLING PUNCHES • RADICAL DISCHARGE  
WAYWARD ONES • TV TRAMPS • HAND THE MATCH • BOURBON SCUM  
ENTROPY • AS WE WERE • NINE VOTES SHORT • CUTTERS  
WALK THE PLANK • POOR LILY • IDES • FRIENDBEAST • EARL GRAVE**

**THU 9/25  
THE SIDEBAR  
BALTIMORE, MD**

**FRI 9/26  
CONNIE'S RIC RAC  
PHILLY PA**

**SAT 9/27  
ASBURY LANES  
ASBURY PARK, NJ**

**SUN 9/28  
KNITTING FACTORY  
BROOKLYN, NY**

**WED 10/1  
THE FUZE BOX  
ALBANY, NY**

**THU 10/2  
THE CHANCE  
POUGHKEEPSIE, NY**

**FRI 10/3  
SIGNAL KITCHEN  
BURLINGTON VT**

**SAT 10/4  
GENO'S  
PORTLAND, ME**

**SUN 10/5  
TT THE BEARS  
CAMBRIDGE MA**



PSYCHEDELIC  
ZOMBIE  
BARBQUE  
RISE UP!!! AND ROCK!!!  
SEPTEMBER 13TH 2014  
DAS SUPER GRUPPEN...THE DEAD ELVI  
FREAKSWITCH...DYLAN DOYLE BAND  
TIGERPISS...TARANTINOS N.Y.C...  
CANNIBAL RAMBLERS...INTERSTELLAR UPSTARTS  
TIMBERWOLF  
THE MYSTERIOUS PHANTOM  
ZOMBIE WALK  
\$5.00 GENERAL ADMISSION  
VENDORS & DEALERS  
FUN FOR THE WHOLE UNDEAD FAMILY!  
SEE GHOULISH GO-GO GIRLS  
MOUTH WATERING BAR-B-QUE  
BEER GARDEN OF THE UNDEAD  
DOORS OPEN AT 11:00AM  
BORN 1979  
THE WHEREHOUSE  
119 LIBERTY STREET  
NEWBURGH NEW YORK

# OUTSIDER INTERVIEW: THE FATALITEES

## Jimmy Pogo talks with The Fatalitees

The Fatalitees are recognized as the first hardcore punk band from Upstate NY. Formed in 1979 and back together, performing to support the recent vinyl release of their album, "Yeah. Right."

**What was it like to be in a punk band around 1982?**

**Kent:** I put an ad in the Penny Saver in 1982. You couldn't meet punks because there weren't any around. But I met Dave through that ad. He said The Fatalitees were looking for a guitar player. I also met Chuck Morris through the ad. He was the first "outsider" to see us practice. We're still friends. **Ron:** There were only 3 people at school that even knew what punk was. I went to school with Earl and Phil. Earl and Dave were friends. That's how I met Dave and Earl. **Dave:** I remember taking the day off of school to go meet Earl, Ron, and Phil. Kent replaced Phil and now Sean has replaced Earl. Earls lives in New Zealand and Phil lives in Belgium. **Kent:** April '82 - Battle of bands at Roosevelt High School. We played with eight "Loverboy" type bands. We had 30 minutes to play. All the bands had light shows, stages, PA Systems, etc. Not us. We cleared the place. People were complaining we were too loud. They did their best to cut us short. Everyone had hundreds of votes. We got 11 votes. **Ron:** People didn't know how to react. People want to compare you to someone. There was no one they could compare us to.

**Where did you go shopping for music back then?**

**Ron:** Record World at South Hills Mall. **Kent:** American Punk was in the import section. **Dave:** NYC. 99 Records on Macdougall St. was one of my favorites. **Ron:** We would tape everything and pass it around.

**What were your memorable shows?**



**Ron:** We played with the Freeze (from Boston, not LA) during a blizzard in Kingston at George and Nans! **Kent:** George hated us "slam bopping". Strawberry Fields in New Paltz. The crowd literally threw

Dave at us! **Dave:** The infamous Flipper show referenced in American Hardcore! Everything got broken. The bass, my nose, etc. Thanks for including us in your little movie, Steve Blush. **Kent:** Oh yeah, we played with The Bad Brains at the Chance in 1982. WPDH had to announce the show using our name. What a great show!

**You have that song "Boy Biafra" ripping on Jello Biafra. That's from 1982. What was the reaction to that song at the time?**

**Ron:** Jello was the type of person that never wanted to be told what to do or think. Then he writes a song telling everyone how to behave. It was crazy. A lot of our songs are about absurd things we hate and people chose that song to complain about. Todd Forkin wrote a review and complained about THAT specific song. What nonsense.

**How did your record "Yeah. Right." get issued?**

(Available at Dark Side Records in Poughkeepsie and Jack's Rhythms in New Paltz, NY)  
**Ron:** We got back together in 2002 for a night. We spoke about all the music we had recorded and how we should do something with it. I kept hounding Kent and Kent decided to put some pictures on-line. **Kent:** I wanted everything to be historically accurate. So we started a Photobucket sight with a bunch of pictures. There is also a site called "Kill from the Heart" that has us listed. We joked about how someone might see it and want to release some of our stuff. Joke was on us. Someone did contact us. John Monroe at Tappan Hill Records. He lives a mile away. Basically a random stranger who lives a mile away, and HE contacts us? Weird. He e-mailed me and said he wanted to make an album! So, we got together the next morning, gave John the tapes and he produced the album. He is also to blame for our new drummer.

**That was my next question...**

**How did you find "the human metronome", Sean Mangan, as a Drummer?**

**Sean:** I've known John Monroe for a long time. He introduced me to Kent. **Ron:** Sean has had 365 consecutive one-day contracts. We should have just traded 3 packs of cigarettes for him. We're still negotiating terms. **Sean:** I feel honored to be playing with The Fatalitees. **Dave & Kent:** ahhhh ha ha ha ha ha ha! Shut up, Sean! The adults are talking.

**What are the future plans for the band?**

**Ron:** We were going to get some more beer. **Kent:** We're going to record some new stuff and release singles. **Sean:** Our next show is August 8th at Brazenhead Pub (15 Stage Road, Monroe, NY) with Earworms, Cell 63, First Rounds on You. Check our website, [fatalitees.com](http://fatalitees.com) or Facebook for more information. **Dave:** That depends on how contract negotiations go with Sean tomorrow.

THE NORTHEAST'S BIGGEST AND BEST PUNK ROCK PARTY

# UPSTART FEST 2014

## UPSTART FEST 2014 RUNDOWN: BY: RICK MATTSON

Upstart Fest is upon us again for it's fourth year of punk rock mayhem. Upstart Fest has become one of our favorite yearly events since it's inception in 2011 here we have a run down of this years bands who will be hitting nine cities in the Northeast from Baltimore MD to Portland ME from September 25 to Oct 5th...Do yourself a favor and make it out to one of these shows you won't be disappointed. More info on the bands and venues where the Fest will be, go to [UpstartFest.com](http://UpstartFest.com).

Southern California's **LEFT ALONE** have been one of the nations leading Ska/Punk acts since 1996, and personally I am really excited to be having them come through on Upstart Fest this year. They have been on my "Must See Live" list for some time and I was unable to see them in 2013 when they played NYC with Rancid, So thanks Upstart Fest for making dreams come true!...For those who are unfamiliar with LEFT ALONE they are a fun edgy mix of punk rock and ska, and if you are not a fan of ska this band just may change that as they are far cry from that silly poppy brand of ska your little sister used to listen to.

All I can say is "Fuck Yeah!!" **SVETLANAS** are returning from Mother Russia for all nine dates of this year's Upstart Fest. This band ruled last year's Fest and I am so stoked they will be coming back, their insanely intense and aggressive live performance is an absolute must see for everyone, regardless of how genre specific you may be...And front gal Olga should be the poster child for any sort of women's equality movement, as she rises not to be equal but to dominate the show with an all out performance you will never forget!

I am so stoked to see **THE VIRUS** on Upstart Fest this year, they are a rock solid Street Punk band out of Philadelphia who really get it right. With well pointed political lyrics and well directed sense of anger they know how wrap up all your frustrations into a tight two to three minute burst of musical aggression that just lets it all explode all over the pit. After a couple years hiatus, THE VIRUS is back with a vengeance, and I am so psyched they will be infecting us this year on Upstart, Don't miss these dudes!

**THE SHARP LADS** in my opinion are Brooklyn's preeminent Punk and Roll band, I was turned onto them with their first release, Something To Scream About, back in 2011. Then, was totally blown away with 2013's Death By Misadventure. They are insanely tight and balls out fun, a must see live band. I believe THE SHARP LADS are poised for something big...

Smart, Sexy, and as Aggressive as fuck, **THE OBVIOUS** will shake any and all preconceptions you may have about today's music scene. Think the Pixies on a knife wielding rampage during a hurricane...Yeah there is always a quiet before a storm, then the storm hits and watch out.

**NEW RED SCARE:** These whiskey soaked revolutionaries will be joining Upstart Fest again this year for several dates, brandishing their explosive brand of sexually charged Punk and Roll that will leave you screaming for more... Frontman Billy Gwynns dynamic stage presence is second to none... Iggy himself would be jealous.

A band bordering legendary status, **TWO FISTED LAW** delivers solid old school hardcore punk, with just enough of a thread of classic country woven in to set them apart from most bands rocking the East Coast in the last fifteen years. If you know them, I know you love them, and if you think you don't, I'm sure you'll recognize several of their more popular tunes once you hear them. TWO FISTED LAW are the real deal and we're proud to have them back.

From the Land of The Rising Sun, we are proud to have **UZUHI** (Japan) join Upstart Fest this year...They have a sexy pop punk sound that will instantly make even the hardest naysayer smile and ask for more as they deliver a fast paced dynamic set full of love and aggression...this band is not to be missed.



**THE SHARP LADS**  
(Photo: Luke Walters)



**THE VIRUS** (Photo: Dan McHugh)



**LEFT ALONE** (Photo: Tim O'Connor)



**SVETLANAS** (Photo: by Matty Coyle)

**WALK THE PLANK** was scheduled to play last years Upstart Fest but, due to a last minute injury, was forced to pull out. But we love them and are bringing them back this year...so get ready Upstart, for Washington DC's premiere hardcore punk band, **WALK THE PLANK**, who always deliver a raw and physical set that wont soon be forgotten.

Boston's **STRAY BULLETS** Bring a classic punk sound that can't be denied, So get ready to dance and pump your fist as you sing along to their anthems of of the streets...it's good shit!

One of the Northeast's best Psychobilly bands, **THE MURDER WEAPON**, serves up killer guitar riffs, solid lyrics, and a fast paced physical performance that shows you why Psycho Rules!

Fun fast Boston punk rock...**TROPHY LUNGS** rocks, and that's all we got to say on the matter...be sure not to miss them!

When not throwing Tupperware parties, Portland's **DEAD MAN RAMSEY**, are rocking their fun fast paced punk rock for anyone who will listen. Check these punx out, you won't be disappointed.

**WAYWARD ONES:** In your fucking face, fast, hard, Philly street punk...Fuck Yeah! & Fuck You!

**RADICAL DISCHARGE:** Thrashy, punk infused metal from the streets of Baltimore, will bring the rock, and melt a smile on to the most jaded face with their old school party on approach...be ready for a fun set!

**PULLING PUNCHES** have been leaving their mark on the Philly Hardcore/Punk scene with bruising melodic sets since 2010 loaded with so much energy and mayhem it's a wonder they ever finish a set in one piece.

**IDES:** You Know...That loud hardcore punk, touchy-feely band with the chick singer.

**POOR LILY** is pure, no bullshit, punk rock...Loud, snotty, and brash... Don't miss this set!

**ENTROPY** (NY) is a hardcore punk band from Orange County, New York that bears a striking resemblance to your yearly physical exam. Fast for the most part, really awkward, but at the end of the day, it means well. solid blue collar punk rock from New Yorks Hudson Valley...

**HAND THE MATCH** know how to write and they know how to play, Gravel filled vocals and killer guitar riffs drive the final nail home on their honest heart felt lyrics.

**BOURBON SCUM:** Fun fast paced classic punk. Albany, New York's Bourbon Scum are a hard drinking ready to rumble good time!

**AS WE WERE** mixes modern day hardcore punk with the urgency and raw power of the punks that have paved the way. Creating an intense and aggressive sound that has to be experienced.

**NINE VOTES SHORT** are a punk rock band expanding into every genre known to man...the real definition of Punk.

**CUTTERS** is a party of four, from New York, that plays punk rock spirituals to shake your bones and rattle your soul.

Baltimore's **FRIENDBEAST** is on a mission for animal rights that they deliver with a blistering intensity that can not be ignored. Check them out and take notice of their message and their passion.

A Burlington, Vermont hardcore band formed around the ideas of equality and inclusion, **EARL GRAVE** tries to play music they can enjoy while also breaking traditional hardcore formulas.

**FOR DATES AND VENUES: UPSTARTFEST.COM**

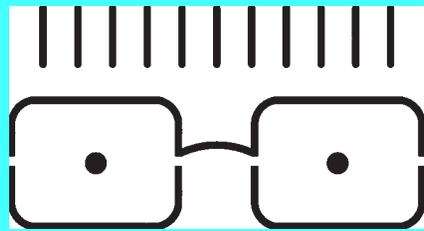
**OUTSIDER TALKS TO BRIAN LABUDA ABOUT HIS (VERY PUNK ROCK) BLOG** INTERVIEW BY HOLLY BERCHIELLI

Most of us punk rock kids have a ton of old band shirts in our closet. What pushed you to start a blog about your collection?...Is it just better than everyone else's? I started the blog because of my friends. They always wanted me to wear one shirt a day to see how long it would take to go through every shirt I own. They suggested I do it in the form of a blog because they all live in different parts of the country.

How many shirts are involved in this thing? Will we be able to look forward to years of daily shirt themed posts? I have never counted all my shirts but there has to be about 500. The number is still growing since I am still active in the music community and I am constantly buying new shirts.

Which shirt is your favorite and why? Also, are you going to include shirts you no longer like or will those remain your secret? My favorite shirt has to be my Beefcake shirt. Beefcake was my favorite band growing up. The amount of high school nostalgia that fill my head when I wear that shirt is unbelievable. But, my Showcase Showdown and Osker shirts are a close second and third. As for shirt I no longer like? I think I have gotten rid of all the shirts I don't like years ago. I just sold a really lame 311 shirt a friend left at my house in high school on eBay for \$60.

**Shirt of Today**



shirtoftoday.blogspot.com



Do you really wear the same shirt the you post each day or we being duped? I take the pictures on the day that I wear the shirt but I don't put them up right away. Being 29 years old comes with a lot of daily responsibilities like laying on my bed eating cookies, watching countless horror movies and playing in bands. I try to get the pictures up by the end of the week though.

You've been in a lot of bands yourself. Which of these would you say had the best T-shirt design? As for the best design? I have no clue haha. I guess if I was to judge which one of my bands had the best design I would have to go by which one sold the most. The Naked Citizens had this green shirt with yellow print on it and we sold out of all of them at the first Big Orange Bonanza. I guess that would be the best design.

You swear you're not a hipster, yet you write a blog about T-shirts. Explain this paradox. Haha, I can see why it would be viewed as "hipster activity", but I don't live in Brooklyn or listen to Indie music. I don't buy my clothes from over priced thrift stores like Buffalo Exchange and I don't like coffee or coffee shops. I'm not writing an autobiographical novel nor am I making an Indie films about a young man who meets a girl in a used book shop. I am just a regular guy who has a lot of band shirts. I want to share my band shirts with other people who were into punk in the mid-late 90's and want to reminisce about their old Sicko shirt. Some of these shirts I bought from my very first concerts back in the late 90's. If someone wants to label me a hipster then obviously they have never spoken with me.

**WHAT THE SHIRT?**

**WHIPPING UP TASTY MERCH AT THE TUSCAN CAFE**

INTERVIEW BY HOLLY BERCHIELLI



TUSCAN CAFE OWNERS CRISTIE AND KRISTEN

Holly: These tees are rad! What was the first design you printed and how did you come up with it? Kristen: The first design we had done was the Descendents logo. I love the Descendents, (even have a tattoo) and A friend Tony Turco created the logo and printed me one shirt and one patch, and honestly it sat in my drawer for a year. For whatever reason i decided to bust it out for Apple fest in 2012. The response was over whelming from customers and friends, So Cristie and i decided to do a run on shirts. Our neighbors at the Toy Store in Warwick had just recently started printing tshirts, under the name Rooster tee's, and the boys Joe and Jeff just so happened to be friends with Tony, and he awesomely handed over the design to them so we could print it.

So far, which bands had the honor of representing Tuscan Cafe with their reimagined logo? What designs are in store for the future? We have done Descendents, Bad Brains, Black Flag, and we run very limited quantities on each. Our newest ones are Motorhead and CBGB's. For the future we have discussed everything from the Ramones, to the Misfits, To Minor Threat.

How does a design go from concept to printed T-shirt? The guys at Rooster tee's are really great. We have to give them most credit for all our designs. We basically come up with the band or what iconic logo we want to do a take on and they run with it from there. For example the Black Flag shirts we knew we wanted to do coffee cups to represent the lines used in their original logo, but Rooster tees came up with using to-go cups! I wouldn't of even thought of it but it was more perfect then a mug could ever be.

These are all limited edition. How can we make sure we get one for ourselves? Its basically first come first serve. We will hold a shirt, only if a deposit is made.

Do you create any other art? (Besides the great food you serve?) Cristie hand knits scarves and headbands that we always have for sale. I tend to paint once in a while but currently I play bass in Lady Daze and that has been the most fulfilling creative outlet besides the cafe.

Find them at: 5 1/2 South Street • Warwick, NY 10990 // tuscancafe.net

# SHOW REVIEW

BY JOHNNY NO-KEYS

## NEGATIVE APPROACH

JELLO BIAFRA AND  
THE GUANTANAMO  
SCHOOL OF MEDICINE  
NEW RED SCARE



PHOTO BY HOLLY BERCHIELLI

On June 24, 2014, I saw **NEGATIVE APPROACH** and **JELLO BIAFRA** at the Chance Theater in Poughkeepsie, NY. What A SHOW!! I haven't been to a show there since Social D played in May of 2005.

The opening act, New Red Scare was tight, I believe my band, Trouble Bound, played with them in Albany 2 years ago at Valentine's. **NEGATIVE APPROACH** totally killed it. I was never overly familiar with their stuff, but would always hear the name. No one I hung out with ever had their records, so other than a few songs here and there, I never got to know them. I was always curious though. Man oh man, they DID NOT disappoint!

When the singer came out with his intimidating/ominous scowl, it was more terrifying than any horror movie serial killer I've ever seen. It was uncanny, I've never seen a better scowl. It was awesome. He looked around really slow and menacingly... and when he first punched his face with the mic in a double fist and screamed into it, HOLY SMOKES! It was clear after all these years they are a still force to be reckoned with! After I remarked on this to my friend James Pogo, he responded with: "you can tell this ain't going thru the motions." I couldn't agree more - it was real. He didn't say a single word to the crowd in between songs. He just scowled and stared with his disturbingly evil, half-vacant expression as his eyes slowly moved from object to object, person to person. There was a part of me that was made a little uneasy by this (seeing them for the first time and all) a bit uncertain as to whether this was part of the show OR just how he was.

The ONE thing he DID say, a few songs in, in a devilish jest: "Is this the pit?!" pointing a finger at the sunken floor at the foot of the stage, almost daring people to move around. It was quite eerie and fantastic... The guitar player played with his back to the crowd the whole time-grinding out power chords. The bass player looked as though he had rode his Harley to the show from hell, beating out rhythms on his bass & growling in on choruses. The drummer was a well-oiled machine of tight, fast beats-hammering out one song after the next. What a presence! When they played "READY TO FIGHT" I literally felt the hairs on my arm stand up and the goosebumps set in as I sang along.

Then, Jello Biafra took the stage and what an entrance! The music started playing and then he appeared with a bloodstained white lab coat and latex gloves, also bloodstained. It was unbelievable! The showmanship, the gyrations, the theatrics of him acting out his songs to accompany his singing was outrageously spectacular. Then he peeled off the lab coat to reveal a bloodstained American Flag buttoned shirt. This was the first time I had seen him and I am really glad he came to my town. His political messages were as valid and as on-point as ever. No matter what your political views are, he made you think about what goes on and ponder what one can do to be a force for change. I'm glad I voted for him a few years back. His passion and drive are STILL there after all these years, it was quite refreshing to see! I am glad I got to share this with my dear friends James, Holly Berchielli & Mrs. B, Kevin Krummel, and Brokie... punk rock's heart is still beating!



**Let Me Show You Something** featuring Amanda Pascal, Justin Norrow, and Ed Ciarfella. We are a local non-for-profit radio show based out of Warwick NY. We love being able to support the local scene and share upcoming events and shows. **Broadcasting every Thursday night from 11pm til 1am! Tune in on 93.5 fm WTBO or stream online anywhere at WTBO.com!**

If your band wants to be heard or you are a local business who wants to support contact us at [facebook.com/LetMeShowYouSomething](https://www.facebook.com/LetMeShowYouSomething). Or email us at [letmeshowyousomethingwtbo@gmail.com](mailto:letmeshowyousomethingwtbo@gmail.com). Supported by Eddie's Roadhouse located on 18 Main St. Warwick, NY; John Collura of Silent Owl Studio based out of Pine Island, NY and Rushing Duck Brewing Co. of Chester, NY

# YOU DON'T HAVE TO BE QUEER TO DIG GAY NOVELTY RECORDS

by Malcolm Tent

When is it OK to describe music as "totally gay"? When you're describing the wild and weird sub-sub genre of gay novelty records from the 1960's.

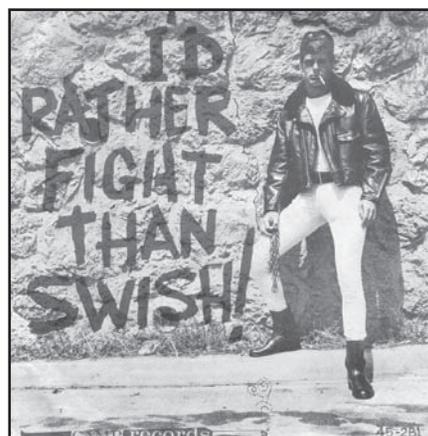
I don't mean comedy or party records that make fun of fags to get their laughs. No, I mean records aimed specifically at the pink and lavender set. Records that use in-jokes and innuendo designed to elicit yoks at drag balls all the way from Fire Island to San Francisco. Records that really dish it out, like "I'd Rather Swish Than Fight", "Ballad Of The Camping Woodcutter", and "Florence Of Arabia".

These queer little platters are about as underground a record can get. You could not buy them in stores. They were only available by mail order through advertisements gay magazines and gay magazines were pretty tough to find in 1964. Also, they were expensive. A 7" single cost as much as a full length LP, thus discouraging a casual buyer from cruising the ads and picking one up just for kicks.

Even if you could get your hands on one of these flaming gems, you'd learn very little by reading the liner notes. For example, "The Queen Is In The Closet", on Camp Records (the queen of the queer record racket), offers the listener no songwriting credits, no band name, no label address, and no liner notes. The back cover is, in fact totally blank.

On the occasion when a Camp release does offer an artist name, it's an outrageous pseudonym. "B. Bubba" and "Byrd E. Bath" are two that come to mind. Needless to say, a search of music publishers' databases reveals nothing about these mysterious artists.

There is, however, one sniggering record from which some information can be gleaned. "These Are The Hits, You Silly Savage", credited to Teddy And Darrell, came out on Mira Records. Mira was a straight label that was active in the early 1960's. Their big hit was "Hey Joe" by The Leaves. The Teddy And Darrell album was one of Mira's last titles, released in 1966. It was manufactured by London Records (the very stuffy home of Englebert Humperdinck, Tom Jones, The Rolling Stones, etc) and the cover was designed by London's in-house graphics team. Songwriting and production were taken care of by Mike Curb, future head of (the extremely stuffy) MGM Records and later Lieutenant Governor of California.



While at MGM, Mike Curb undertook a well publicized purge of the label. He dumped all of the bands who he deemed druggy or offensive, namely The Velvet Underground and Frank Zappa (Zappa, by the way, was notoriously straight edge before the term even existed. And Curb kept Eric Burdon And The Animals on the label, despite Burdon's very loud proclamations that he was a junked-out sot and deserved to be dropped. It's probably just coincidence that Zappa and the Velvets sold poorly whereas Burdon was one of MGM's biggest sellers).

Mike Curb and cohort Harley Hatcher (who also features on the Teddy + Darrell album) ground out a truckload of exploitation albums. Bikers and hippies were their favorite targets but "These Are The Hits" was their only fruit flavored cash-in attempt. Curb does, however, turn up obliquely on another record that dishes it out.

"I'll Sing For You", by Zebedy, was an album that tackled well known standards. The twist is that Zebedy sang all of the songs from a male perspective, i.e. "The Man I Love", "I'm In Love With A wonderful Guy", "Bill", etc. Zebedy also recorded an album of Cole Porter numbers that came out on MGM. Was Mike Curb paying attention?

Regardless of which label they're on, the records themselves are well made. Production values are high and the songwriting is usually very clever. The tunes address limp wristed topics like cruising, getting busted while cruising, being shaken down by the cops, getting VD, and getting ripped off by young pickups. It might sound as grim as your average 90's hardcore album, but everything is treated in a totally irreverent and lighthearted manner. Camp does indeed live up to its name.

Whether you're a connoisseur of outsider music, a lover of novelty records, a musical history buff, or even a homosexual looking for something to play at your next stag party, these strange little gems might have something for you. As a proudly open straight white male, I can say that I love them and I'd rather fight than switch.

# ZINE SCENE INTERVIEW: DEAD EMPIRES

BY JOE GAGLIARDI



PHOTO BY JENNY ZUKO

**Hey guys, Holly and I were at the unveiling of your tour at the Tuscan Cafe (Warwick, NY). The entire show was great, everyone brought their A-Game. How has the rest of the tour been?**

**DJ:** The rest of the tour ended up being really badass. We met lots of great people and made buddies with a few new bands. We didn't go broke or kill each other. All in all, I'd call that a success! **John:** DJ pretty much nailed it- spending a week together crammed in a van can really put friendships to a test. But we have been calling Moon Tooth our mutant brothers for a while now because everything seems to come easily when we work together. Couldn't have asked for better people to be on the road with. And it's something even more special when you can do a straight week of shows and genuinely enjoy every single band that played. **Phil:** We could have not asked for a better first tour! It was such a treat to watch Moon Tooth go absolutely bananas every single night and we met so many supportive and encouraging people in just 7 days. I think it's safe to say we're all ready to get back out there as soon as we can.

**Any particular venues / instances that stand out?**

**DJ:** The Ohm in Easthampton, MA for me. It was filthy, sweaty, it sounded good and the people came out to PARTY. Our buddy Robo in Problems with Dragons put the show together and we had a crazy time. It's basically an abandoned factory that they had converted into artist studios and a big ass show space. Last time we were in that area, we had a really great show, too. Something about Western MA makes me personally want to smash faces and rage. **John:** For me it'd have to be Kung Fu Necktie in Philly. I love Philly, it's such a cool scene. We played upstairs to a crowd that was so supportive and enthusiastic, especially for our first time playing there. And that room was a god damn sweat box. It got so hot, there was literally sweat dripping down the walls and I almost passed out after our set and had to lie down. The bar literally ran out of water. I don't think I've ever drank so much questionable bathroom sink water. But fingers crossed, no STI's or weird diseases yet! **Phil:** I always love playing the Tuscan Cafe in Warwick and this time was no different. Once they open their doors to live music it really turns into a special place. They have a great scene there that genuinely loves and supports live music and art. AND they always treat our band well which always blows my mind because I was so sick one time we played there that I legitimately vomited all over myself and the drum riser. They not only invite us back willingly but they don't make me play outside!

**Now as a band that has no vocalist, how does that define the musical dynamics of the band and how does your audience react to that?**

**DJ:** In terms of our songwriting, I think it's incredibly freeing. We're not servicing a particular set of lyrics or message or trying to push a chorus or hook. We just do whatever the hell we want. As far as the audience, I know a lot of "non-metal" types are more willing to give us a shot because there's no one screaming to/at them. I guess that's kind of missing the "point" of heavy music, but who cares? There's a song on the new album that has an intro that can be charitably described as pop-punk in terms of heaviness, but it devolves into a sludgy headbanger in a way that I think is pleasing and discordant at the same time. I don't know if a singer would have prevented us from doing that, but I do think that we approach things very differently because we don't have one. **John:** Dynamically, I think it allows us to do a lot more. We're players first and foremost. When we write, we're constantly trying to add melodies and depth to our playing that almost replace that range a singer would be using in the songs. But we do try to add other fun, interactive elements to our live show. Probably the reason I feel like "serious" metal bands don't like us. But our fans have been really supportive and seem to connect a surprising amount with the material. It's the one compliment I think we get more than any other, especially from new fans: "your guys songs were so complex/melodic/whatever that you don't even need a singer." I know we've said this multiple times in interviews, but I've

always been open to the idea of getting a singer, with the right person. In fact the other comment we get second-most frequently is "I'm gonna be your new singer. I'm gonna send you a demo. I'm not a flake, I'm 100% serious!" and then we never hear from them again. Which I'm pretty sure is part of the reason we never got a singer in the first place. **Phil:** Not only do we get to do what we want, but there's no room for "no". I'd gladly get a bagpipe if it made the next album that much better. We started instrumental just so we could start playing but now it's evolved into such a thing that unless the right combo is there (vocals included), it won't be Dead Empires. I'd gladly stay instrumental unless Mike Patton finally takes a look at my emails.

**What are the things that you have learned about touring that you may not have thought about until you were actually on the road?**

**John:** That people talk a lot of big fart game but can't back it up. And to plan properly. Not just for the farting. Because wet shoes really suck. **Phil:** That our van is pretty much a library until load in haha. For two bands who abuse their instruments and bodies night after night, we all sure do like to read.

**What does a Dead Empires tour smell like?**

**DJ:** Not nearly as bad as you'd think. Our van is covered in peanut butter right now, but other than that we were pretty successful at not becoming scabies ridden animals. Both JB and John from Moon Tooth talked an awfully big game when it came to how bad their farts were going to be. We only had one or two instances of gastrointestinal brutality, though. **John:** Well that's a hilarious segway. I really expected worse. But I think the worst tour smell was definitely the cooler at the end of the week, a mix of vinegar, rotten and smashed bananas, spilled beer, and peanut butter. Other than that we are a surprisingly clean and well-maintained group. **Phil:** I will tell any band going out to definitely stock up on baby wipes. A clean shirt and a couple wipes after a gig makes a happy van :)

**I know that you guys have been working an upcoming release, how's the process coming along? What is the musical theme of the release? Is there a title and release date yet?**

**DJ:** Good! John's still gotta lay his guitars, but Phil and I managed to (literally) bang out drums and bass in 3 days. So far it sounds huge. I strongly believe that this is a massive step forward in terms of both heaviness and more interesting songwriting. I can't wait for other people to hear it. It feels like it's been a long time coming. **John:** The whole process has been much easier than our last record. We're recording with D. James Goodwin again, who did our last record Waiting In Waves and knows us and how to get great results out of us. Plus we got some discounted recording time from when we won the 2013 Hudson Valley Battle of the Bands, so it's taken a lot of the stress out of the whole process. But truth is we really feel they're a bunch of really great tunes and a big step forward for us. We've been nursing these songs for the past few months and we're really excited to put them out. We're looking for a fall release and you will be the first to know any specifics!

**What sort of tech are you guys using for the recording process?**

**DJ:** I'm really psyched with the way we did the bass. We took my clean signal right out of my bass and ran it through a rackmount Tech 21 Sansamp. We grabbed a clean and a dirty direct from that unit and ran another line to my amp. We mic'd up the amp and will be using a blend of those three sounds throughout the record. Despite most of the tracks being done live, we went back and dubbed in a couple of really outrageous wah swells and solos, too. **John:** This has definitely been our most ambitious effort yet. I think the optimal word to describe it would be: thick. There's so many tones we're working with, and D. James Goodwin has been great about letting us push boundaries as far as what we're using. We've all expanded our sonic arsenal and are experimenting with a lot of new effects and sounds, which makes me really happy. I don't want to give too much away without you hearing it first. **Phil:** Everyone became a tone chaser on this record. I used a big bronze beast of a snare Dan had in the studio and this awesome bass drum made by a small company in New England that makes their own shells. What we've heard so far is massive and I can't wait to get this thing out. Like DJ said, it's been a long time coming.

**John, you have a very unique guitar, both visually and auditorily. Could you give us a little bit of info on that particular instrument?**

**John:** We are a band that has high standards for ourselves and our gear. We've been collectors our whole lives and always keep our eyes open to new and exciting ways to expand our sound. My main guitar is an Electrical Guitar Company all-aluminum guitar made by a guy named Kevin in Florida. It's a really unique guitar made to some weird specs at my request and I love it, but I'd be nothing without these two. DJ's bass is made by Vigier Guitars and Basses in France and is a work of art, and we both play through Verellen Amplifiers; Phil actually helped design and physically hand-build his own drum kit with a company named CHBO Drums. **DJ:** The Vigier is worth mentioning because it ALSO lacks a trussrod. We can just beat the living hell out of our instruments and not worry about them being out of tune or unplayable night after night. It's a huge weight off our shoulders. I'm not sure if people that don't play understand how much work and money it can be just keeping your gear in working order.

**Final Question: What are a few of your favorite all-time albums?**

**DJ:** Animals\_Pink Floyd; In Return\_Torche; Faux Americana\_Mary Spender; Actor\_St. Vincent; Dirt\_Alice In Chains. **John:** When we bought our van it initially only had a tape deck in it, which led to us exploring a lot of classic albums in their entirety during this trek. And we have a lot of random albums that go into the sound this band creates. Some titles off the top of my head are: Subject To Change Without Notice\_Keelhaul; Meanderthal\_Torche; Sol Eye Sea\_Irepress; Animals\_Pink Floyd; Stoner Witch\_Melvins; Process of Self-Development\_Candiria; Red Album\_Baronesa; Catharsis\_Yob; Mit Gas\_Tomahawk. **Phil:** A Senile Animal/Houdini\_Melvins, Meanderthal\_Torche, Colors\_Between The Buried and Me, Red/Blue\_Baronesa, The Blue Record\_Weezer, Aura\_Tides From Nebula, Global Thermo Nuclear War\_Dead Unicorn, Bowing Not Knowing To What\_It's Not Night:It's Space.

# ZINE SCENE

MEET  
YOUR  
LOCAL  
SCENE



**...IN ANOTHER CASTLE** is Sara, Jeff, Damian and Mitch out of Poughkeepsie, NY. We play shoegaze and Donkey Kong Country. Our first E.P. "Communist Bedroom" will be out on cassette this September and is available digitally now at [inanothercastle.bandcamp.com](http://inanothercastle.bandcamp.com) Contact us for walkthroughs and cheat codes at [facebook.com/inanothercastleny](https://www.facebook.com/inanothercastleny)



**NORASTONE** is a hard rock/metal band from Newburgh, NY which started in late 2011. The band released their first album, Hopeless Lives & Lullabies, in October of 2012. The album was recorded at Nada studios in New Windsor, NY and was produced by John Naclerio (My Chemical Romance, Matchbook Romance, Brand New). It was released via iTunes, Amazon music, Xbox music, CDBaby, and other digital retailers as well as physical copy. Following the release the band toured, performing with many national acts including: Drowning Pool, Flyleaf, Halestorm, Mushroomhead, Sevendust, Lacuna Coil, Coal Chamber, Trapt, Senses Fail, It Dies Today, Powerman 5000, and many others. The band participated in the Headbang for Highway battle of the bands competition held in Poughkeepsie, NY in which they were the winners chosen by Sumerian Records. After winning, they were put on the 2013 Rockstar Energy Metal Mayhem Festival with artists such as Rob Zombie, Five Finger Death Punch, Mastadon, Children of Bodom, Machinehead, Motionless in White, and others. During the summer of 2013 the band was headed to Cleveland, Ohio and recorded an EP with Standby Records. The album, Sounds Through the Hourglass, was released in October of 2013 and was produced by Don Debiase. The band released a music video for the single, I'm Just a Ghost, in April of 2014 which is currently available on YouTube. Presently the band has tour dates booked throughout the year and will be recording a new single by the end of the summer. The current lineup is: Luke Ladlee (Vocals), Nick Evans (Guitar), Rob Delapena (Guitar), Ryan Bloom (Bass), Chris Rosario (Drums).

**Contact:**  
[@NoraStoneband](https://www.facebook.com/NoraStoneband)  
Music available through iTunes, Amazon, CD Baby, Spotify, YouTube, Xbox Music



with the noise gate/decimator for all you tone buffs out there).

This band has some sweet chops to offer. Jeff, on drums, is an animal keeping it true with the single kick pedal on a 4 piece set with only 2 floor toms and a snare, every roll kicks you in the face, most certainly not getting lost in the mix and still not afraid to chop it up with some groovy but brutal beats. Matt, on Bass guitar, is relentless and has no problem keeping up with relentless riffage. Will, on vocals, well... what can I say? He's a fucking beast. Old school true style but pissed as hell and to the point with the lyrics. Exactly what you want to hear from a vocalist. A song that will turn your shitty day into a "Fuck you I'm not gonna take any shit" kind of day. **DARK PAST** released a 3 song self titled demo in the summer of 2014 that was pressed on cassette, (bad fucking ass) and released online. The tracks titles are, 1. Battle Tested, 2. There will be hell 3. Never Ahead. You can listen for free at [darkpast.bandcamp.com](http://darkpast.bandcamp.com) or donate \$2 to download the 3 songs on MP3, FLAC formats and more. (Totally worth it cheapo's). Check them out on facebook too. [www.facebook.com/pages/Dark-Past/576463872423140](https://www.facebook.com/pages/Dark-Past/576463872423140) or just search the band.

After gigging almost non-stop since 2007, Amy Wappel and Ben Social of the Connecticut based punkrock duo **SADPLANT** have not played live since December. They have assured us however that they are busier than ever paring over 30 brand new songs down to the final 12 for their upcoming ninth album "Still Rolling".

"People keep asking us WTF is going on." says Benny, "We didn't have any longer than a two week layoff (from playing live) in nearly 8 years and we stopped literally overnight to focus on the new album. Since then, we've been doing two sessions a day and are starting to see a little light at the end of the tunnel. We hope to have it wrapped up by the end of the year and start playing out again. Our live shows have been such a huge part of our lives, it's been tough not playing them. Neither of us can wait to get back out on the road again, it's been way too long!"

Amy and Ben of Sadplant have been best friends since 1986 and rely on DIY ethics. They operate without the help of a label, management, or booking agent and have self released eight albums. Check them out at: [www.sadplant.com](http://www.sadplant.com).



# ZINE SCENE

MEET  
YOUR  
LOCAL  
SCENE

**MARTYR ART** is an Alternative Industrial Metal band, founded in 2004 by Joe Gagliardi III in Mountainville, NY.

As its main producer, singer, songwriter, multi-instrumentalist, and visual artist, Gagliardi is the only official member of Martyr Art and remains solely responsible for its direction.

Martyr Arts' music infuses a wide range of genres including Thrash, Electronic, Goth, Progressive, Djent, Groove, Grunge, Punk, Orchestral and Noise.

Often, their live performance varies from a stripped-down solo performance, to a full-fledged band and anything else in-between. On stage, Martyr Art also employs visual elements such as banners and digital projections to accompany performances.

Since 2004, Martyr Art has released five full-length albums, with the most recent being the critically-acclaimed "Distorted Interpretations" (released in 2013). Martyr Art has also remixed other established (and signed) artists including State of The Union, Aesthetic Perfection, 16 Volt and Juno Reactor.

Martyr Art has opened for national acts KMFDM and DJ Accurack, Co-Headlined the 2012 Farmageddon Music Festival in Saugerties, NY and headlined the 2014 Newburgh Illuminated Music Festival in Newburgh, NY. Martyr Art has also appeared in three consecutive issues of Guitar World Magazine (Jan-March 2011) in advertisements for Pick Guy Guitar Picks along side John 5 (Rob Zombie) and Suicide Silence.

Martyr Art is currently endorsed by Hit The Road Productions and Clayton Custom Guitar Picks.

**Website:** [www.MartyrArt.com](http://www.MartyrArt.com)

**Social Networks:** Facebook // YouTube // Instagram // Twitter

**Music:** Bandcamp // iTunes // CD Baby



**PEARS** is a punk band from New Orleans, LA. Zach Quinn yells a lot and gets tired. Brian Pretus plays the guitar and sings a little. Alex Talbot plays the bass and yells a little. Tim Harman plays the drums. They enjoy spending their time worrying, getting stressed out, fast songs, getting nervous, having panic attacks, and jokes. The things they enjoy are beautifully demonstrated when they play music together.

You can check out the record at: [pearstheband.bandcamp.com/album/go-to-prison](http://pearstheband.bandcamp.com/album/go-to-prison) and more on the band at: [www.facebook.com/pearstheband](http://www.facebook.com/pearstheband) • [www.pearstheband.com](http://www.pearstheband.com)

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If your band wants to be heard or you are a local business who wants to support contact us at [facebook.com/LetMeShowYouSomething](http://facebook.com/LetMeShowYouSomething). Or email us at [letmeshowyouomethingwtbq@gmail.com](mailto:letmeshowyouomethingwtbq@gmail.com). Supported by Eddie's Roadhouse located on 18 Main St. Warwick, NY; John Collura of Silent Owl Studio based out of Pine Island, NY and Rushing Duck Brewing Co. of Chester, NY.

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



# EXPRESS LANE BY THEO BERCHELLI

On Sunday March 9th I attended the Meet and Greet get together in Middletown, New York hosted by two area car clubs, Team Trusty Steedz and the Pretty Little Drivers.

It was quite an impressive turnout considering the time of year. Although there still was snow on the ground temperatures were in the upper 30's to around 40 with a fair amount of wind. This did not stop the approximately 50 or so vehicles from showing up. That's saying a lot, people wanting to kickoff the season without worrying about the weather and dodging puddles. Both of these clubs have a similar following, ranging from the vehicles to the age group. And also for the goals they are attempting to reach. The vehicles of choice seem to be mainly Hondas, Acuras, Subarus, VW's and such, with a few from the classic or musclecar era. Many different techniques and ideas (not to mention money) go into these rides, and it shows. A lot of care and pride is showcased and originality is superb. The age group is mainly of a younger crowd, with a few of us older guys in the mix. Diversity is a beautiful thing.

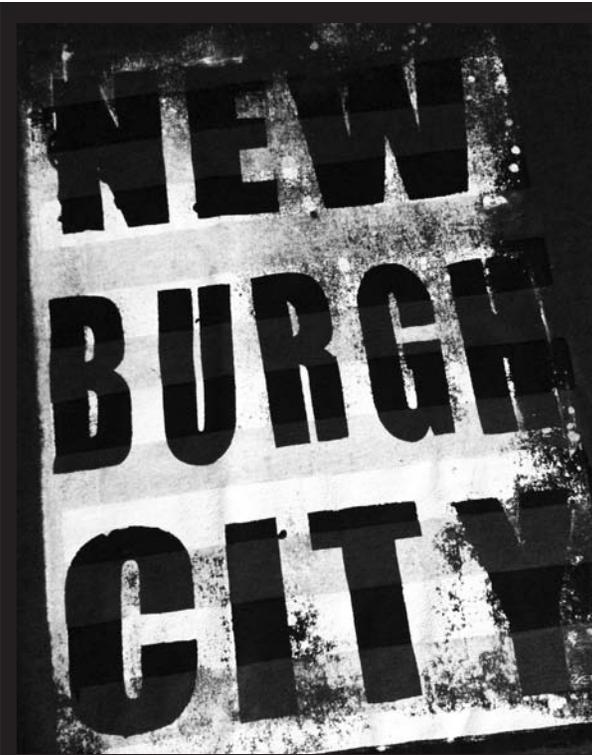
The Trusty Steedz are a local group with about 50 or so members as of this writing. The Pretty Little Drivers is mainly female based with about the same amount of members locally, although they are a worldwide organization with chapters all over. But what I like is the common goals that these two groups are setting out to do. They plan on hosting car shows and cruise nights, along with other events mainly to raise money for charity, wanting to reach out to the public to show their support to help those in need, and at the same time display their rides with pride and dignity for all to enjoy. This is truly what the purpose and meaning of these groups represent. The season



will have already started by the time this is read, so listen and look out for an event in your area. Like them on Facebook too. Events are posted constantly, so check them out. There's something for everybody!

Don't forget to check out Johnny Rocco's Garage located on Route 9W in Middle Hope, NY. They specialize in all types of repairs for all makes of vehicles, including interior cleaning and detailing. They're open from Monday through Saturday. So stop in and check it out. You'll be glad you did.

Summer's here so it's important to check all of your vehicles fluid levels and to make sure the correct tire pressure is at the manufacturer's specs. We all want to drive and arrive safe.



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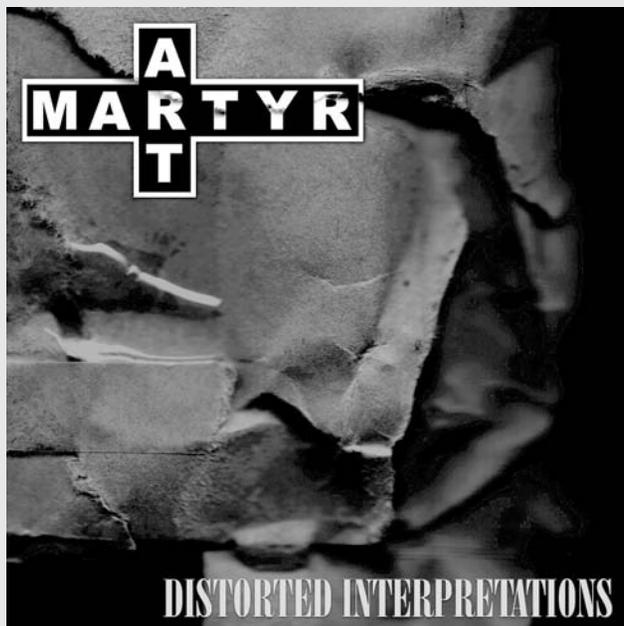
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# MUSIC REVIEWS

REVIEWS BY:  
Xander Folsom (\*) // H.K. (\*\*) // J.D. (\*\*\*)



Martyr Art's 2013 release, "Distorted Interpretations", is a bold slap in the face of convention. Instead of wedging themselves into one specific genre like so many bands, Joe Gagliardi III and Brad Lane have bolted and welded their myriad musical influences together to create a progressive metal monster.

Immediately, their daring is shown in their opening track cover of Faith No More's classic, "Paths of Glory". As a rabid Faith No More fan I was skeptical, but the band rips through the track with ferociously crunching guitar and solid, thundering percussion, as techno-synth interludes and samples round out the sound. It's an impressive opener.

Next comes an unassuming, glitchy techno beat, which serves as an intro for "Escaping Oblivion", an amphetamine-

fueled thrash rocker with Serj Tankian-esque vocals on the choruses. Suddenly, the song schizophrenically drops into a hole of doom with a descending chord progression amidst the tolling of church bells. This group seems confident to go in any sonic direction.

"Bliss" and "In Utero" are two standouts on this album. They both nail the grungy '90s, quiet verse/loud chorus dynamic, but also have distinctly groovy bass lines and synth-pop melodies. "Vertigo" and "Go Away" both showcase the band's penchant for genre-bending. The former is a pulsating, hypnotic instrumental, not unlike an Isis tune. The latter, an amalgam of death-metal, goth, and punk that somehow dissolves into punishing, grinding double-bass and soaring guitar solos. Viva variety!

Martyr Art revel in the eclectic and they're skilled enough musicians to metamorphose between styles, while still producing something cohesive. A mammoth effort, "Distorted Interpretations" proves that a group doesn't need to fit a mold to produce a solid album. And on the mostly flat landscape of heavy music today, that's a rare quality. (\*)



Lady Daze:  
2 Song E.P.

Let the revenge decapitations begin! Lady Daze are here to slowly rip you limb from sleazy limb with their sludgy, raunchy, estrogen-fueled brand of metal.

Grindhouse fans, eat your heart out! No really, eat it! This foursome buzzes, burns and churns their way through this fresh 2 track EP.

'I Bleed, You Bleed' creates just that effect of being slowly drained of life while paralyzed and strangely euphoric. 'Stones' rolls out like a psych-rock anthem, drenched with hash oil and aflame. Fuzzed out guitars and ethereal screams adequately support Lady Flo's various vocal varieties and with a lyric like "Fuck your fucking face!" one really can't go wrong.

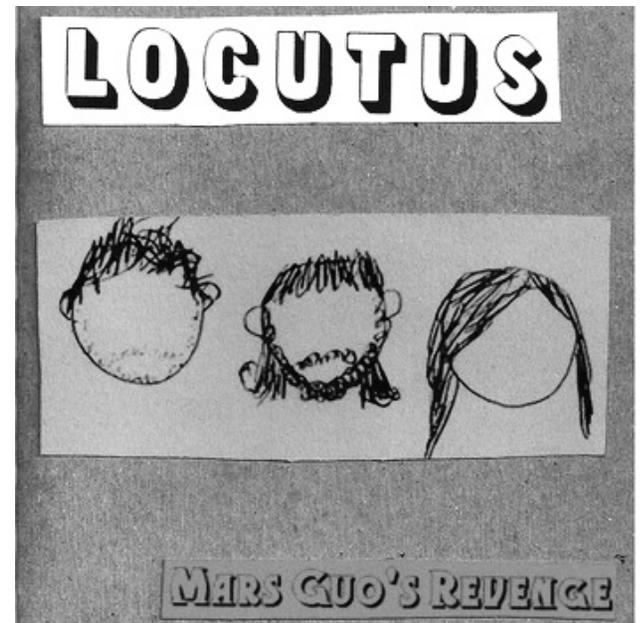
After "pulling out" the disc of its appropriately pink sheath (complete with authentic lipstick marks) and playing it a few times, it is clear that Lady Daze are on a mission to castrate any remaining flaccid notions that "rocking out with your cock out" is still a safe thing to do. (\*)

## Hank and the Skinny 3: Electrified and Blue

Grab your shades, light the joint, turn the ignition and hit the highway with Hank and the Skinny 3's latest release, "Electrified and Blue." You might drive all day and find yourself in some strange yet familiar place, lost and found at the dawn of the deja-vu rocker.

Surfing a vibrating wave on the edge of the world these guys channel Tom Petty, Neil Young, Wilco, and Frank Black effortlessly while still delivering their own authentic variety of Suburban Psych-Surf rock. There are plenty of opportunities to bathe in reverb and fuzz on this album plus no shortage of guitar interplay and trippy vocal delay.

Hank's gritty storytelling chronicles lust, heartbreak, regret and rebellion from the perspective of a lifer who's seen it all. Wake up, little kiddies, this fella's a rocker to the grave and this album is a modern cruising classic for our daydream generation. Even if we never left the driveway in the first place. (\*)

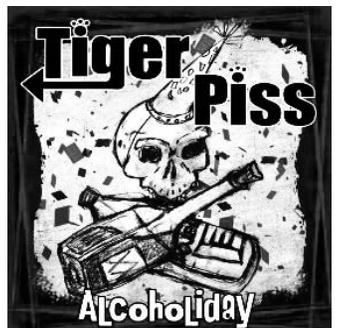


## Locutus: Mars Guo's Revenge E.P.

I don't think you understand the seriousness of the situation. Locutus, supposedly of the Newburghian realms of our galaxy, are not fucking around on their recent release, "Mars Guo's Revenge". It's 3 tracks of full-blown sonic mayhem, pure and simple. This band is the musical equivalent of a cyborg-alien Patrick Stewart insisting that resistance is futile. What's the problem, can't handle a Star Wars and a Star Trek reference in one breath? Kindly fuck off to Mos Espa. This is monster-gut-rock, earthlings!

My bladder is full but I can't stop listening, and that shart isn't the only bodily fluid I've been accidentally freed of tonight. I'm starving. My mouth is as dry as Hillary Clinton's hootenanny. None of it matters. Locutus matters. They are bigger than us. We can only hope to scratch the surface of the galactic talent of these otherworldly beings. They say you can only lose your virginity once but if I wake up with a sore ass tomorrow, I'll know that's a crock of shit...and I'll know why. (\*)

Tiger Piss:  
Alcoholiday



"One thing I can't fucking stand is warm beer, makes me fucking puke!" So said Frank Booth and I know Tiger Piss agree. So if they're coming, the beers better be cold and the whiskey better be flowing. "Alcoholiday" is 100 proof, good old gas guzzling punk rock and roll.

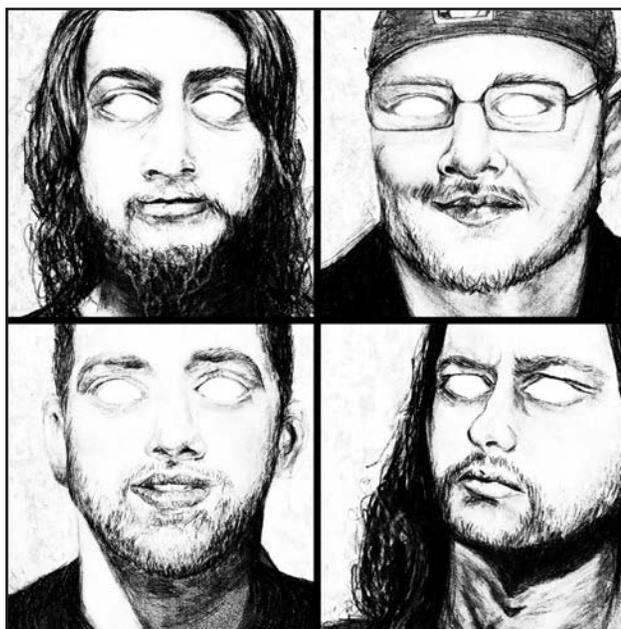
Lara Hope's voice can be languid or rambunctious depending on how many shots she's taken. She weaves a tale of twisted nights in dark, hazy bars and brothels; getting wasted and naked with all your pals; taking just a bit too much of this or that and barely surviving the darkness. You know, your basic Stay-cation.

Rocking through the punkabilly title track and gypsy-rock "Better of than Yesterday", the trio of Hope on bass, Danny Asis shredding, and Rev Kev on drums keep their brick wall of sound tightly mortared. Yet they flip the script on "El Bordello de Europa" with some mystical Latin flavor and the three loosen up with a swinging "Wash it Away". Any way you take it, this E.P. is a burning cocktail of punk and party. (\*)

# MUSIC REVIEWS CONTINUED

REVIEWS BY:

Xander Folsom (\*) // H.K. (\*\*) // J.D. (\*\*\*)



## MoonTooth: Freaks E.P.

This E.P. conjures images of apocalyptic warfare, cloudy dreamscapes, stellar smoke, and even longing romantic stares into galactic pupils. "Ebb/Flow" sounds the alarm with a supersonic speed anthem, a relentless onslaught of down-tuned riffage clashing against an angelic chorus and outro that tickle the amygdala. "Goon" seamlessly switches gears into raunch-rock mode with punishing power progressions on guitars while choral screams up the vocal ante. "Storm Pill" follows intensely as mammoth buzz-saw guitars shred a path for equally guttural vocal verses. A recurring theme of cleaned up effects on the choruses keep things fresh and dynamic. But the big surprise is the last track, "Silver Gallows", a poppy, indie math-rock ballad. It's got the narrative romanticism and technical prowess of a Minus the Bear tune. MoonTooth's "Freaks" E.P. shows they've got massive talent and their finesse is equal to their heaviness.

[moontoothny.bandcamp.com/album/freaks-ep](http://moontoothny.bandcamp.com/album/freaks-ep) (\*)



## Hard Soul: Heart of Plaster

Hard Soul labels themselves as a Vintage Rock 'N' Roll group, but they have much more to offer than that. Musically, these Albany New Yorkers conjure up

and fuse together a variety of musical sounds that strongly channel Blink-182, Oasis, Filter, My Chemical Romance, The Beatles, Paramore, Queen, Guns 'N' Roses and Third Eye Blind.

While listening to "Heart of Plaster" (2014), it is apparent that they have a great understanding of song structure and the use of dynamics to create some really unique tracks. It also doesn't hurt that the albums production is incredible, easily matches majorly-released albums.

Many of these songs could easily be Top 40 material. My favorite tracks are "Alive Today", "Straight Into Your Soul", "We Burn Like Fire" and "Drifting Back To You". Check 'em out at [thehardsoul.com](http://thehardsoul.com) (\*\*\*)

# THE AMAZING SENSATIONALS

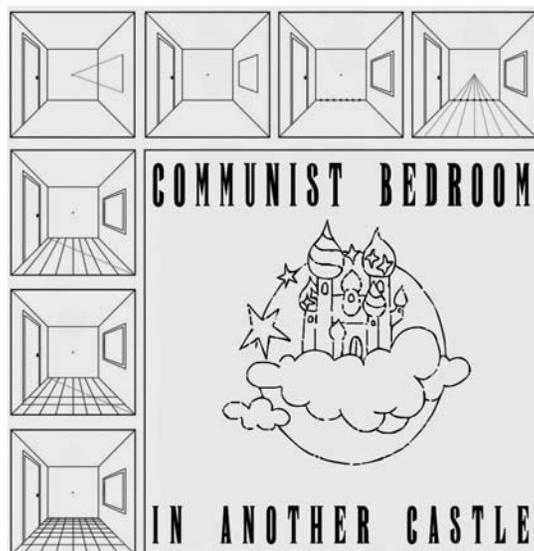
## BETTER LATE THAN NEVER

Before you continue to read this review, do yourself a favor and go buy this album. I'm not even kidding, this album will seriously kick your ass.

"Better Late Than Never" (2010) is the most recent release from the unique rock quartet, **The Amazing Sensationals**. When I first heard this album, I was in awe. The atmosphere that this album captures would have been a perfect companion release to the "Fear and Loathing in Las Vegas" film.

The musical performances and variances are so perfectly executed that the auditory experience is continuously heightened as the album progresses. They easily transition from the 60's jazz/surf-rock inspired punk explosions of "Rusty Strings" into the laid back tripped-out progressive Tool-esque atmospheres of "Crazed Beaver". As soon as you believe that you have achieved a state of zen, they wake you up with "Ultra Champ", which instantly injects you with 12-Red Bulls, makes you want to drive around at night and punch stupid douche bags in their faces and start the madness all over again, AHHHHHAHAHAHAHAHA!!!

In closing, "Better Late Than Never" is an extremely cohesive album. I had absolutely no desire to skip over any tracks (which is a pretty rare feat to achieve these days). Each track is as individually powerful as the next. The physical album packaging of this release is one of the most creative pieces of merchandising that I've seen (you'll have to see for yourself - I'm not going to spoil the experience for you). I took to this album before I even listened to it just because of that aspect. [soundcloud.com/the-amazing-sensationals](http://soundcloud.com/the-amazing-sensationals) (\*\*\*)



## In Another Castle: Communist Bedroom

"Communist Bedroom" (2014) is the debut E.P. from the ambient alternative rock group... In Another Castle (formerly known as Young Blacks).

Within the total run time of 17:07 ...In Another Castle transports you from our current semi-dystopian planet to a universe that purely composed of pink, orange and purple clouds and is inhabited by living, breathing stuffed animals and gentle mythical creatures.

I hear elements of The Pixies, Joy Division, The Cure and Cocteau Twins. They capture that era of analog sound very well while sounding fresh and original. I love their usage of bright melodies, shimmering guitar tones, vintage keyboards and the interplay of the rhythm section, which is enhanced by the lush reverb that creates a very dense, yet gentle atmosphere. "Come Away" is to me, the stand-out track of the release - this is the song that you would make out to.

I highly recommend you buying this release, it costs less than a Starbucks Venti and tastes better. [inanothercastle.bandcamp.com/releases](http://inanothercastle.bandcamp.com/releases) (\*\*\*)

## Altercation Records: Blood, Sweat & Punk Volume 3

"Altercation Records delivers another compilation of future punk classics that is a must for any fan of the genre. As with the first two volumes in this collection, Blood Sweat And Punk III mix's some well known acts like The Street Dogs, Turbo AC's and The Queers with other up and coming Nationals like the Svetlanas, Sharp Lads, and OC45. Not many labels do this sort of thing any more and it is refreshing to see that not only is Altercation doing it, but that they doing it well, and are keeping it true to their roots as an all inclusive album drawing from Punk, Pop Punk, Hardcore Punk, Ska Punk and Psychobilly." — Phillip Burns



## Perfect People: Both Demos

My pal Chris, over at InEffect Hardcore, sent me this tape. He thought I would like it. He was correct. In a time where a lot of bands are bringing back a more "old school" sound, Perfect

People have put together twelve songs that are as "roots" as you can get. Only one of these songs clocks in over three minutes long. The recording is all low end. The lyrics are serious and blunt and just tell you how life is. I could liken them to other bands of years gone past, but there's no point. All you have to know is, if you like hardcore music the way it started out and can appreciate it being a little more scuffed up after all these years, then you'll like this band. The songs are available on the band's bandcamp page [perfectpeoplehc.bandcamp.com](http://perfectpeoplehc.bandcamp.com). You can get a download and put it on your ipod, but if you want the real experience (and I hope you do) you'll buy the cassette tape, which also comes with a handwritten lyric sheet and photocopied paper cover. This kind of effort is going the way of in-print fanzines. Enjoy them while they're still around. (\*\*)



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# Lost In Society



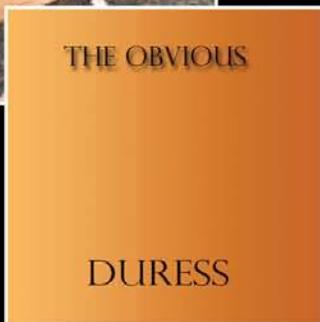
New Album 'Let It Sail'



# The Obvious



New Album 'Duress'



# The Grizzly Band



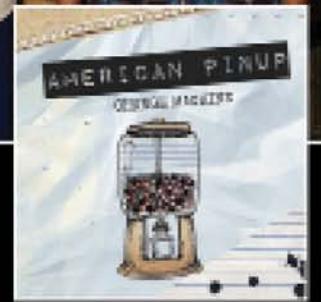
'Lost & Found'



# American Pinup



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# The Sharp Lads



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JUKEBOX ROMANTICS  
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THE SVETLANAS  
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'LA MORTE MI TROVERA VIVO'

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