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**MAR '24.**  
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**ZINEZ**  
**COLUMBUS**

# PROUD

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# Welcome back again, GROUPIE scum!

*I missed you... ;)*



Prepare for an issue chock-full of **hot interviews** with creatives of all different kinds, one-of-a-kind silly **comics and drawings**, **stories** of shows long past and shows to come, and features from a few different writers! This issue took me to the idyllic state of Indiana, with a music scene rivalling that of our beautiful hometown of Columbus. It's always good to experience a change of pace, *but you know where my heart lies*. It's time to get excited for a whole host of shows coming up locally and across state borders in the upcoming month, and I hope you share my joy across the pages of Groupie 4!

*I've got a special surprise waiting for you at the end of this zine, but no spoilers. If you flip to the last page too quick, I **will** find out.*

Anyways, it's been a pleasure, and I hope you enjoy what I have in store for you!



With love from God's  
sleepiest soldier,

**Elliott**



# MUSIC

# ROUNDUP

What I've been listening to in  
February and March

(condensed, abridged,  
and in no  
particular order)



**HACKER** comes to us from Melbourne, Australia with an electrically devious sound rife with Aussie attitude. Ever since their demo in 2019, they've been one of the few punk bands to adopt a cyberpunk styling, in counter to their classic and heavy hardcore music. It comes together to form a truly unique listening experience, with tracks like **Deliverator** even pushing into death metal with the impressive range of the guitarist and vocalist. I'm happy to recommend our friends from far across the pond for your listening pleasure.

**F-MINUS** falls into the "crack rock steady" genre – that is to say, **Brad Logan** of **Leftöver Crack** and **The Adolescents** played for them as one of the first acts of his career. Their songs are quick and snappy, 2000's hardcore at it's finest with occasional dueling vocals between **Brad Logan** and **Erica Daking**. The cutthroat classic punk fury meshed with undertones of ska influence make this a fascinating and enjoyable precursor album to me as a fan of **Choking Victim**.



**STRUTTER** from Austin dropped this short and sweet EP aptly titled **7"** in 2016, meshing furious distorted vocals with heavy shredding guitar in an act reminiscent of Omaha's **BIB** but with more eclectic and clamorous madness. Descending into the minds of **Strutter** is like a maddening DMT trip, complete with unique reverbs and samples, sound effects underlying the tracks that make you do a double-take. Don't mind me, I'll just be watching old live footage from east Austin's **Tamale House** and manifesting a time machine.





# the WitchLab

writing by Elliott and Robert  
a comprehensive review of Columbus' new venue

*What is punk about?* It's about innovation. Adaptation. An agitated state that demands change. A boulder cannot sit unmoving at the peak of a mountain, it must roll. Potential energy bubbles at WitchLab, the newest venue to hit Columbus. Where there is a niche, nature flows in to fill it, and the growing energy of the murmuring crowd is an undeniable display that this place deserves your attention. This is a scene you do not want to miss.

The solid-steel opening act consummating WitchLab's arrival consists of **SAWMILL, TAILSPIN, MOCK C,** and **MESSY HEAD.** By 7:30pm on a Saturday night, a collection of folks has already poured in excited to make way for the show. Fake ivy creeps from ceiling cracks and an analog phone hangs from the scaffolding - the crowd is different here; younger, more colorful than your typical beatdown-type show. This venue was built for the wizards of South Columbus, and when punk shows creep their way between Tarot workshops and group hypnosis, it's not unreasonable to expect a different assemblage.

*Wo betide ye who do not read on, to discover archaic consults with the knowledgeable wizards who crafted this show and preserved the arcane memory in photographs. May darkness fall before thou who dost fail to learn of the miraculous performers and diligent attendees!*





**MESSY HEAD** kicks off the evening with their blistering brand of 80s inspired hardcore punk. Their fun and chaotic sounding songs are reminiscent of the days of the loose, thrashy 80s LA scene, with sprinkles of that signature heavy Midwest sound. I'm singing along to a sick ass cover of T.S.O.L.'s "Superficial Love" while their vocalist smashes a mid-song mango into his forehead and the band continues to cut through the commotion. A second mango appears and everyone's taking bites out of it and WitchLab is officially baptized as Columbus's newest punk venue.

**MOCK C** has a neo-punk, DIY style hard to put into words. "We don't have lyrics for this one," they admit, "we wrote it two days ago. This is all improvised." Lacking structure is not a fault in this genre, and they stand out by virtue of their spontaneous, quirky nature. They rotate singers and yell into an analog telephone. They draw from many different styles, which is something I expect from a newer band, so I'm excited to see their niche become carved out and honed over time.

**TAILSPIN** is one of those bands I can't keep away from. Monitoring their growth is what got me into hardcore, and every show I attend comes with something fresh. Brennan Jones is tonight's witch of WitchLab, a command of *side-to-fucking-side* riling the crowd like henchman scampering mice. Their trad youth crew sound is well suited for small rooms like this, pulling everyone together and emulating a scene straight out of 90's-2000's east coast basement shows.

Their set tonight did wonders for an ongoing issue with their drum overshadowing the rest of the instruments. Some bands have such a loud rhythm you can hardly make out the guitar, bass, or even vocals. This set seemed to remedy that, be it new amp, synergy, or space. Rob Mesaros' guitar work was audible and laudable tonight, both him and bassist Seth Dillard moving quick and skillfully even during break-neck paced sections of their new song, Queen City. The hard-earned talent of those two, and drummer Will Foley can't be

understated. This is Tailspin's scene, we're all just moshing in it.





This isn't my first time seeing **SAWMILL** and it certainly won't be my last. *Damn*, these headliners really headlined! Objective and professional, but still loose and explosive, these Columbus all-stars rev and rile supremely in a packed space like WitchLab. Sawmill has a classic metallic sound with beatdown tempos that waver from intense and rapid to demonically slow. You know the factory scene in *Robots* (2004)? That's what Sawmill sounds like.

I struggled to keep still with pen-to-paper during their set, their bass-y sound packing a punch. I would love to hear them push their vocals more, which seem to melt away in the face of their instrumental work. Their singer clearly has some serious power, but it was only really audible close to the end of their set. Still, they clearly have their shit on lock, and they embody Columbus beautifully as a must-hear band, well loved by new bloods and old-heads alike. *(On a side note, Sawmill reminds me how GOOD heavy cymbals sound in hardcore. Tinny breakdowns will always be a guilty fave of mine.)*

In closing, **WitchLab** is a beautiful venue with nice vibes, gorgeous art, and kind and well-meaning staff. However, I find some concern with the capacity for large crowds, and I'm nervous about how the venue might respond to vandalism and graffiti a la *Dungarees*. Clearer rules need to be set up so the elegant space is not trashed by future attendees, and respect must be expected and maintained by all audiences and performers. The bathrooms are top notch, no complaints.

Lots of love to the folks at WitchLab and all of the performers for making this show possible.







# The Silliest Punk Songs

BY ROBERT AND ELLIOTT

## *Crack Rock Steady* - Choking Victim

What's not to love in a song about smoking crack, killing cops, and making them into a stew? ...Except, perhaps, for the fake Jamaican accents and cultural appropriation. That aside, this goofy, violent reggae track offers a change of pace in an otherwise crusty, heavy punk album, and I love the fun, sing-along vibes.

## *I Like Food* - Descendents

*Who doesn't?* This song off the Descendents' first album "Fat" comprises the relatable human experience of craving food so intensely you devolve into borderline cannibalistic desire. At a whopping 17 seconds long, this is definitely one of the most Descendents songs to ever.

## *I'd Rather Be Sleeping* - D.R.I.

Me too man. "*Wrapped up all in wool, passed out*", what else is there to life? Cozycore hasn't seen a hit like *I'd Rather Be Sleeping* in decades, and fellow sleepyheads are patiently waiting for the next band to step up and harp on the pleasures of taking a little napsie.

## *Possessed to Skate* - Suicidal Tendencies

This song is about just chillin' and skating. "*He's skating radical all the time*", fucking hell yeah. I absolutely love this song, this kid gets a skateboard at eight years old and instantly becomes a "*modern gladiator*", "*wizard on the wheels*", and an "*outcast of society*". What one day of skateboard does to an motherfucker.

## *Man and Machine* - T.S.O.L.

This guy really wants to fuck his car. "*Give anything for her velvet seats, do anything to make her squeal*"... The song continues to refer to his insatiable romantic attraction to his automobile. It's heartwarming, in a way. "*I ain't a criminal, just in love with a car*". The only thing that rivals this inanimate attraction is a 40-year-old man and a Gibson Les Paul.

## *Living in the 80's* - Zero Boys

"*I have no heroes, just havin' a good time*". They need you to know that they don't care about the Beatles or the Stones. This song doesn't sound that remarkable until you consider a song being released today called "*Living in the 2020's*", dedicated to shitting on Bruno Mars and Beyonce. Weird flex, but okay?

## *Excalibur* - Mindforce

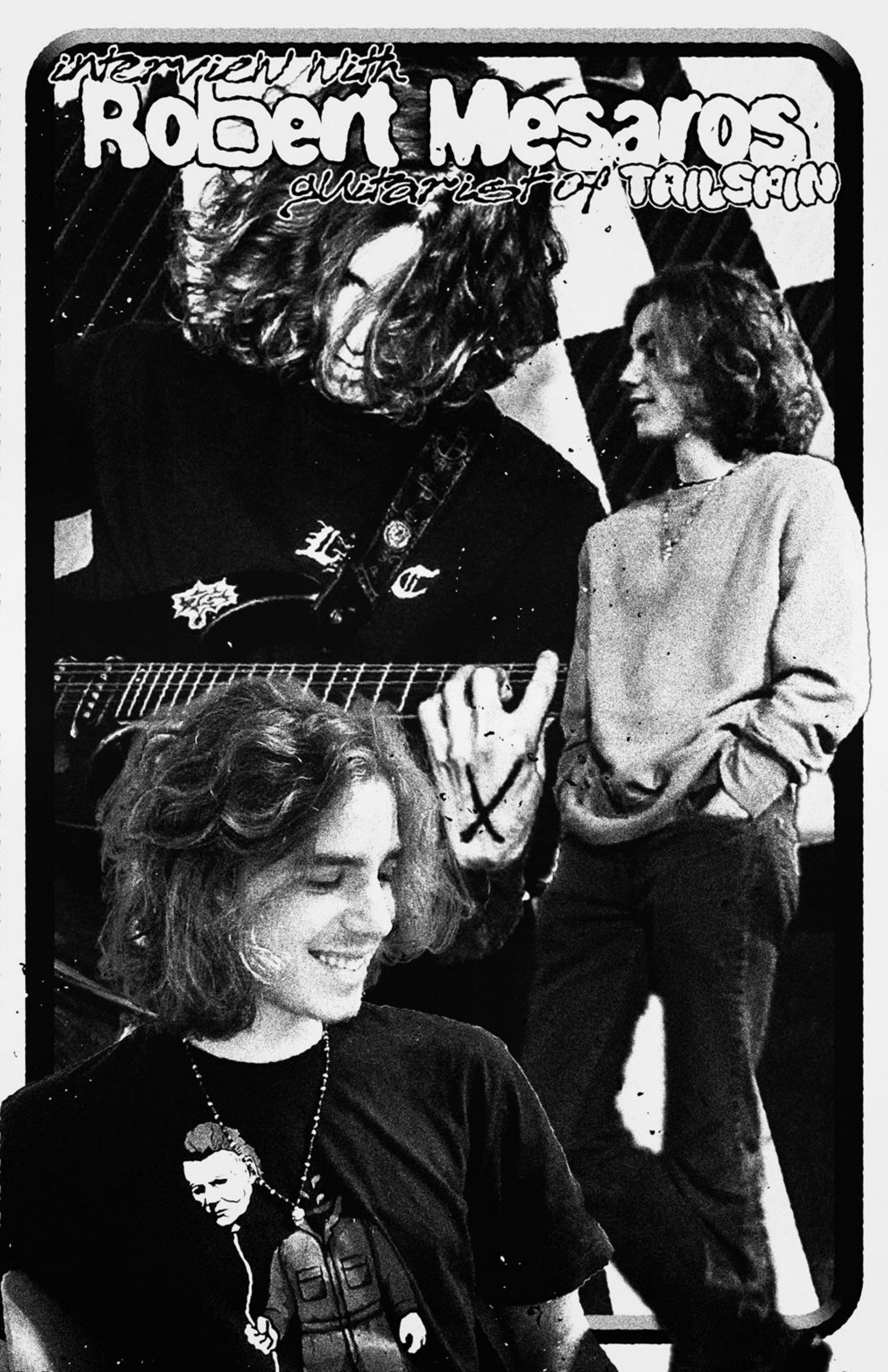
Just a guy fucking around with a cool sword. Lyrics like "*I swing this sword like a gavel in the truest court*" sound like a cheesy medieval heavy metal song over hardcore, but it still ends up unavoidably badass either way.



*interview with*

# Robert Mesaros

*guitarist of* **TAILSKIN**





## STARTING OFF, WHO ARE YOU AND WHAT ARE YOUR EXPERIENCES WITH HARDCORE IN COLUMBUS?

Well, my name is Robert Mesaros, I play guitar for a band called **Tailspin**. I moved to Columbus when I started college in 2022, and I come from a town with no music scene in the slightest, so I made it my mission to become part of the Columbus scene *as fast as possible*. My first three days living in Columbus I went to three different shows, and one of them was in a little spot called Dirty Dungarees where I met my good friend Brennan Jones, and we started talking about starting a band. I kept going to shows at Dungs, I also went to a few other spots, but Dungs really seemed like the hotspot. That kind of blossomed into meeting all of my current friends and starting a band with Brennan, later adding our good friends Will and Seth. You know, I've played at Dungs a few times now, and I just feel like I'm very much part of the scene. It's really all I had dreamed of as a kid.

## THAT'S SO SWEET, SO DO YOU HAVE ANY FAVORITE LOCAL BANDS? ANY FAVORITE SHOWS YOU'VE BEEN TO IN COLUMBUS?

Well, the first hardcore show I went to here was at Big Room Bar for the **Life of Crime "Street Gospel"** release show. Absolutely incredible album by an incredible band. I remember **Way Down, Crime Light, Feds, Divebomb, Dizeaze, and Ill Will** played too. It was very much a formative moment – it was my first time moshing and I was trying to two-step, and I was *really* bad at it. Like I remember looking back at the video and being like “what is he doing?”. But it was awesome, I just felt so at home. Really a lot of those guys became my favorite Columbus bands, especially Life of Crime and Crime Light. Outside of that, I love all the local bands I've gotten to play with – **Salt, JxPxRxMxS, Crovel, Huff, Sawmill, En Love, Big Time Sniper, Mock C, Messy Head, and DeadAt61**. Shout out **Truth in Action Records**.

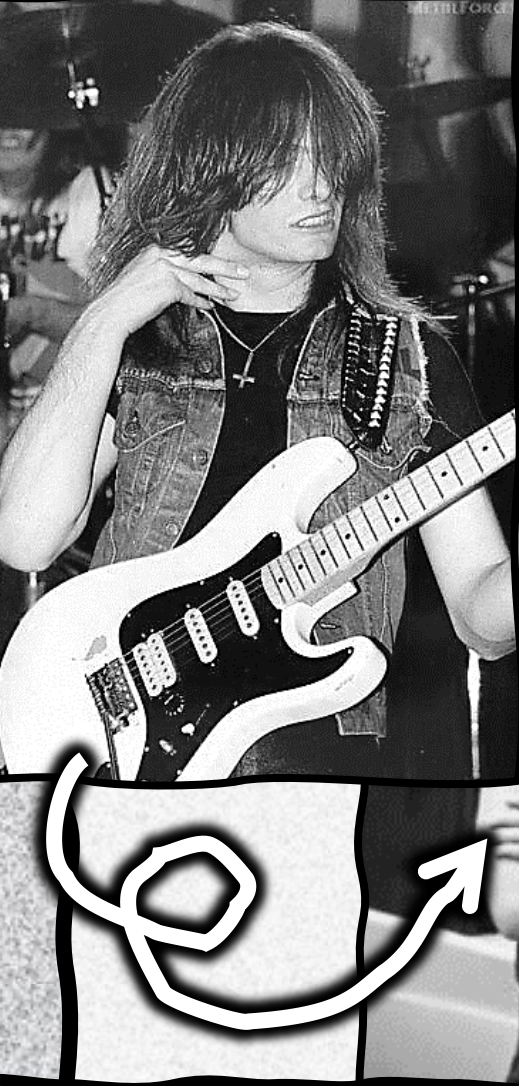
## SO, WHEN DID YOU FIRST START LISTENING TO HARDCORE MUSIC IN GENERAL, AND WHAT WAS YOUR MUSIC HISTORY BEFORE THEN?

Oh, perfect, okay, so I grew up listening to the music my dad put me on. **Red Hot Chili Peppers**, (*if you know me, you know I'm seeing them this Summer and I think they're fucking awesome*), **Guns n' Roses, Metallica, Pink Floyd, Led Zeppelin**. But when I was in middle school, maybe early high school, I really started getting into 80s thrash, like **Exodus and Death Angel and Possessed**. There's this book called *Murder in the Front Row* that's just photographs of 80s thrash metal bands, and I studied that thing like the Bible; how to dress, how to look, and how to talk. I brought it in with me to my hairstylist when I got my bangs cut in high school. It was very much a fashion statement as much as it was a music statement.

When I first got into hardcore – and it's a very cliché story, it probably sounds made up – I was walking my dog Luna (shout out Luna) in my neighborhood and at this point I didn't have Spotify, so I was using Amazon Prime music. I was listening to just like the “daily mix” or whatever they call it, and a song by the **Descendents** from Milo Goes to College came on. I was like, “this is the greatest thing I've ever heard, what is this?”, and that album is what really got me into punk music. I was listening to **Circle Jerks, Black Flag, and Adolescents**, all those L.A. Punk bands. That was really my music taste for all of high school until I moved out to Columbus and Brennan put me on this band called **Turnstile**, *which is very cliché*, but that was my first taste of modern hardcore. We saw them live and then I really started branching out, but I still really love 80s Punk and I do have a **Descendents** tattoo, which is kind of sick.







EXCELLENT, WOW. I KNOW YOU HAVE A PARTICULAR AFFINITY FOR YOUTH CREW AND STRAIGHT EDGE MUSIC, WHAT DRAWS YOU TO THAT SUBGENRE SPECIFICALLY?

So, I'm not straight edge, but-

**GROUPIE EXCLUSIVE, ROBERT MESAROS IS NOT STRAIGHT EDGE!**

Well, legally I cannot drink and legally I've never had a drink in my life... but I do really appreciate straight edge as a movement. A lot of my close friends are straight edge and I have a lot of respect and appreciation for them, and just like youth crew in general is very inspiring. I'll be walking to like, my thermo midterm listening to **Gorilla Biscuits** and it really gets me pumped and ready to go. For more

*"I brought it in with me to my hairstylist when I got my bangs cut in high school. It was very much a fashion statement as much as it was a music statement."*

chill days, I love listening to **Good Clean Fun** and all that posi-core shit, it's just fucking amazing for being happy and staying positive. You know, you hear a lot of downtrodden and angry hardcore nowadays. Putting something on like **Good Clean Fun** and having some good clean fun is really what I feel like a lot of us need right now. Everybody's gonna make fun of me so hard for that. It's so over.

**GOOD. SO, ONBOARDING AS A WRITER WITH GROUPIE, WHAT DO YOU WANT TO WRITE ABOUT THE MOST? WHAT DO YOU FEEL MOST KNOWLEDGEABLE ABOUT, AND WHAT DO YOU WANT TO KNOW MORE ABOUT?**

This issue I did a show review and talked about music, and I feel like I'll write a lot of similar stuff like that in the future. I just feel like spreading the word about smaller bands, stuff that isn't as talked about, which is something that other zines in and around Columbus seem to do a really good job with as well - like Tailspin was just in Knuckledrager, which was crazy. I know that's a vague thing to say, but I'm sure I'll find my niche.

**SO, HARDEST QUESTION YET, FUCK-MARRY-KILL: MILO JAY AUKERMAN, HENRY ROLLINS, SCOTT STAPP.**

Well, I have to marry Milo Jay Aukerman because he is my forever partner, but I would probably have to have intercourse with Henry Rollins and kill Scott Stapp, which is a difficult choice because I do love Scott Stapp and **Creed**. Don't put that in there.

**FOREVER PARTNER?**

Well yeah, in my heart.



*"Milo Gets an Illustrated Interview" - Bianca Xunise*



# OKAY, UM, WELL, FINALLY, WHEN YOU START DOING INTERVIEWS FOR GROUPIE, WHAT'S YOUR DREAM COLUMBUS INTERVIEW AND WHAT'S YOUR DREAM INTERVIEW IN GENERAL?

A big one would be interviewing people from bands gone by, like there's this band **Empire of Rats** that I listen to all the time, and they were big around like the 2010s. I know **Triceratops** just played a show at Dungs and they're from the early 2000s. Just people from bands and people who were in the scene in the last twenty years, or even in the 80s or 90s. There's not much information out there about Columbus in the 80s-2000s, I'd love to learn more about the history of Columbus hardcore and how it got built up to what it is now, and what venues were big before Dungs. In general, I don't know, someone told me Henry Rollins will do an interview if you email him nicely enough. Maybe we can fly him out to Columbus for a show.

## DO A BLACK FLAG REUNION ON THE GROUPIE BUDGET? GUESS YOU GUYS GOTTA SUBSCRIBE TO MY PATREON.

The original **Black Flag**, we'll time travel the guys from the 80's out here. Anyways, **Tailspin** album drops later this Spring so everyone listen to that, we got a few shows coming up in April in Cincinnati, Springfield, and Dungs, so check the **Tailspin** Instagram for details on that. If you're not there, what the fuck are you doing, you know?

Anyway, thanks for listening and reading Groupie, and listen to **Tailspin**. Bye.

## THANK YOU ROBERT, INCREDIBLE WORK.

AN ALL OHIO BAND BILL  
SATURDAY APRIL 6, 2024  
SAWMILL SALT TAILSPIN  
COLUMBUS, OHIO  
TWO CITIES  
SCENARIO. TOTAL LOSS OVERFLOW  
CINCINNATI, OHIO  
DSGN CLLCTV  
4150 HAMILTON AVE.  
CINCINNATI, OHIO  
DOORS 6:00 PM  
MUSIC 7:00 PM SHARP!  
\$10.00 ENTRY

ON APRIL 10TH, 2024, COLUMBUS IS BEING WHIPPED INTO A...  
WITH AN ALL-STAR LINEUP FROM ALL AROUND OHIO  
SKICE SOB STORY CRIME LIGHT TAILSPIN  
NORTHWEST CINCINNATI COLUMBUS  
DOORS AT 7PM  
LIVE AT Dirty Dungarees  
2588 N HIGH ST. COLUMBUS, OH 43202  
\$10 ALL AGES

VANDALS RESORT PRESENTS  
KNAVERY  
ALBUM RELEASE SHOW  
WITH PERFORMANCES BY  
A TIGER MADE OF LIGHTNING  
LETTERS  
UNDERGRADS  
TAILSPIN  
on-site food truck UNDER PRESSURE  
VANDALS RESORT AT THE STATE THEATER  
SATURDAY, APRIL 20, 2024  
19 S FOUNTAIN AVE. SPRINGFIELD, OH  
\$8 PRESALE \$10 AT THE DOOR  
DOORS OPEN AT 7 MUSIC STARTS AT 8

Check out **Tailspin** live on the 6<sup>th</sup>, 10<sup>th</sup>, and 20<sup>th</sup> of April at DSGN CLLCTV, Dirty Dungs, and Vandal's Resort!

You can reach Robert on his Instagram at [@robertmesaros\\_](https://www.instagram.com/robertmesaros_), or by addressing an email to him at [cosmiczinecbus@gmail.com](mailto:cosmiczinecbus@gmail.com).

robert waz here

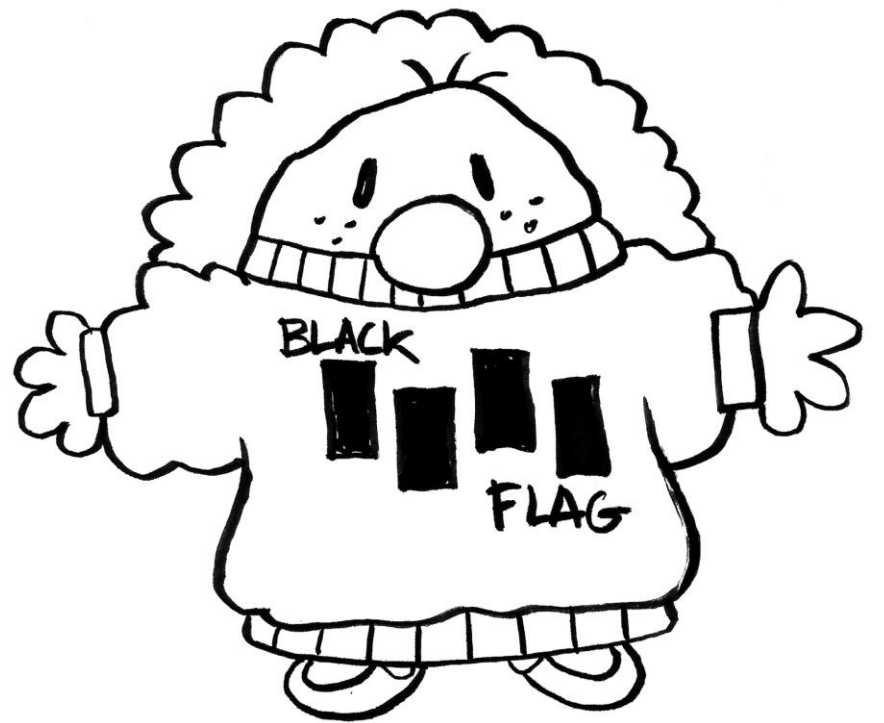




**LITTLE MISS  
CRUSHING ON  
THE DRUMMER**



**LITTLE MISS  
XXXL BAND  
MERCH**



**LITTLE MISS  
MOSHER**



**LITTLE MISS  
HEARING DAMAGE**



**LITTLE MISS  
TATTOO ADDICTION**



**LITTLE MISS  
ZINE MAKER**





# “NO STAGE DIVING” by Robert

reads the sign outside of Indy’s Hi-Fi, a local music venue. No way they enforce that, right? They booked hardcore bands?

As the first band, SoCal’s **Stateside**, plays, there is not much in the way of crowd movement. At their final song, they push for some dancing, and the few brave enough to stage dive and mosh are quickly grabbed and shoved out of the venue. I see Chance Allen [shoutout **What Counts**, **Full Stride**, **Velocity**, and **RTR Tapes**, some of my favorite shit coming out of Indiana right now] get thrown out by security and I wonder who decided to book this show.

As soon as the band concludes, the middle-aged cop-school dropout security guard barks at us “DID ANYONE SEE WHAT HAPPENED?”, looking for more people to throw out. I’m wondering if anyone did any research into the genre of bands they booked.

Later, things got much rowdier during the next sets, and the security mellowed out and let people have fun, which I respect. The people that were thrown out earlier were let back in before the next set, so I still don’t understand why **Stateside** was picked on: their set was a no-mosh zone.

All that aside, the show was absolutely incredible. **Stateside** kicked off the night with their breed of fun, SoCal melodic hardcore. **Anxious** got the whole room moving with songs new and old. Their stage presence is really something special. Afterwards, one of my all-time favorite bands, Wilkes-Barre’s **One Step Closer** absolutely tore up the stage. Long Island’s **Koyo** headlined, bringing the epitome of energetic, fun hardcore to Indy.

All-in-all, I feel bad for **Stateside**. Driving from further than any other band to open the show is not an easy feat, and their one attempt to get the crowd moving was met with unwavering opposition from venue security. Especially when every other band was allowed crowd energy. Anyways shoutout **Stateside**. Really good band that put on a really good show.

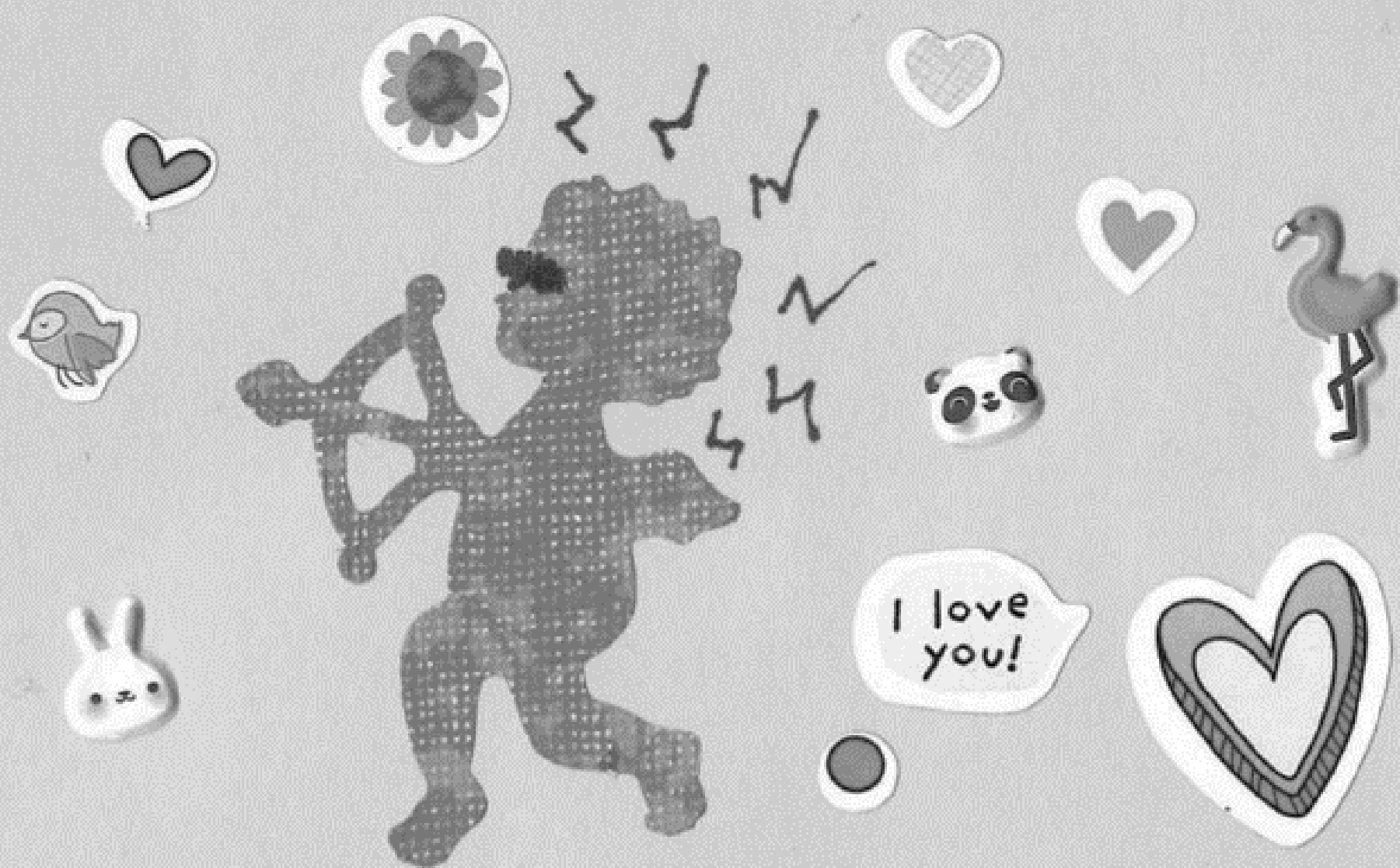
In the words of the mythical Scott Vogel, “More stage dives! This place was built for stage dives!”



Stateside vocalist photographed by @ryanh.pics



# HEAD BANGED



Proudly here i: queer  
liberation for all now!



# SAMIR OF HEADBANGED ZINE

ARTIST FEATURE



Samir, a writer and creative out of Columbus, has been one of my constant inspirations in my zine making journey. He's created a number of wonderful projects, including "Headbanged", a zine series featuring essays and art about disability. Their more current work involves glass blowing, lino prints, and pieces surrounding their fierce advocacy for Palestine.

He's also the creator of Flavortown Zine Fest, which I had the pleasure of tabling at earlier last year. Samir is a positive, fascinating influence on my zine-making journey, and I admire his devotion to his craft and speaking his truth.

You can find his work on Instagram under [@headbangedzine!](https://www.instagram.com/headbangedzine/)





# FEMMES TO LOOK OUT FOR

Trailblazing women to come out of the punk scene, both contemporary and founding. Written by Elliott.



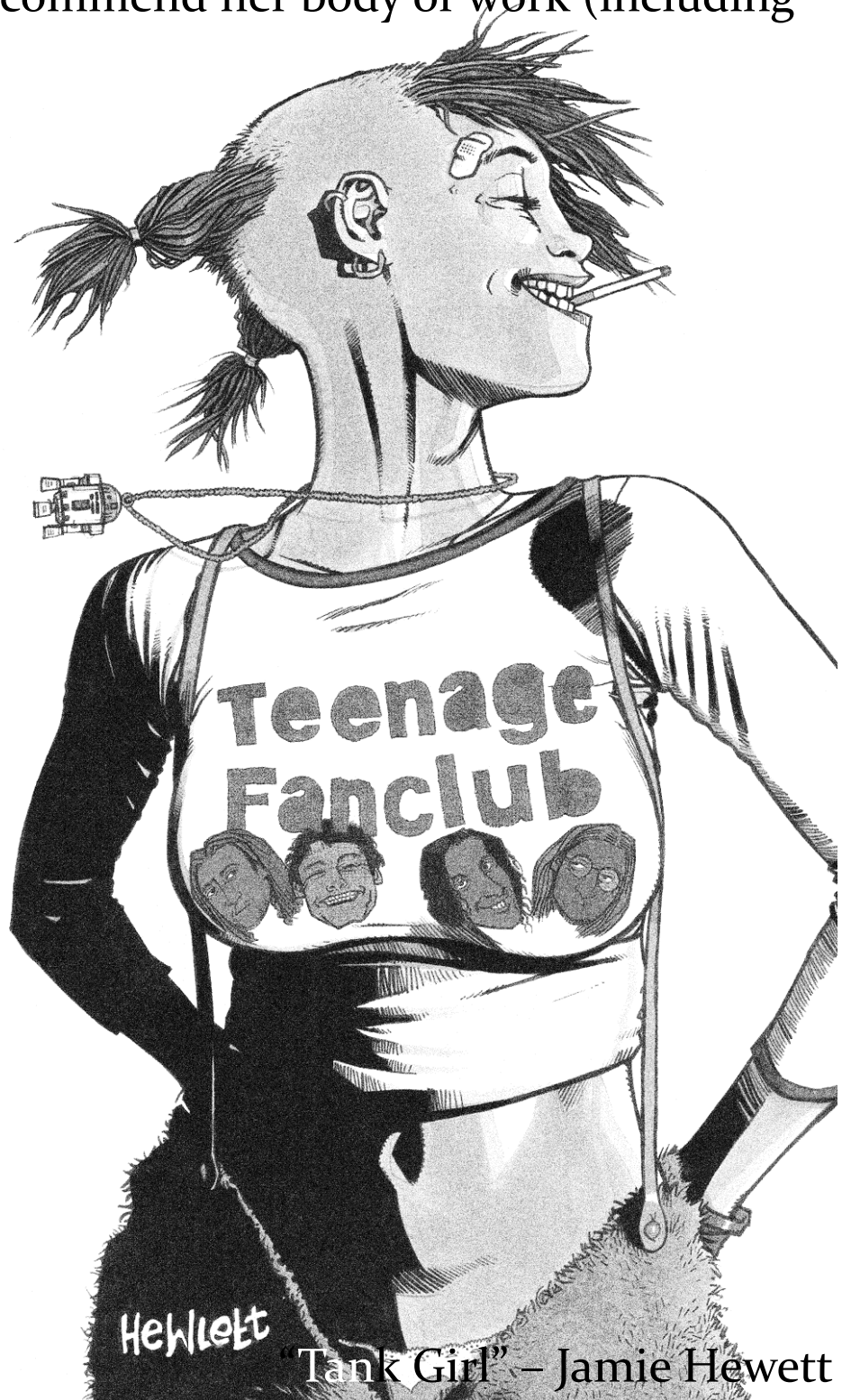
**Karly**, the vocalist of **SNUFFED** from Chicago, IL, is a powerful voice in the scene filled with unrelenting personality and style. Her vocals are frantic and evocative, riling any pit into a frenzy no matter the size. She's also an artist and entomologist after my own heart, channeling her love for six-legged friends into her musical projects. Her devotion to her craft is palpable and makes her one of the most remarkable talents out of modern hardcore.

@zeltzin.vazquez

Many know **Debbie Harry** for her work in **Blondie**, but did you know this new wave pioneer is also an actress, philanthropist, solo artist, and staunch advocate? Ever since the inception of her career, Harry has embraced the spotlight as means to express her colorful personality and desire for a better world. She's a punk icon that just won't quit.

Anyone who knows me knows I will take any opportunity to talk about **Against Me!**'s **Laura Jane Grace**. Her punk music flutters between hardcore violence and folksy blues, with soul in every track she creates. Her album **Transgender Dysphoria Blues**, which largely regards her transition, is as devastating as it is honest to the state of being queer in modern America. She's definitely one of my biggest inspirations in writing and discovering my own place in punk, and I highly recommend her body of work (including her solo work) to anyone interested.

Making zines is hard, I know that thoroughly at this point, and no one's doing it quite like **Destiny of Montreal's Be About It** zine. Her design work is a constant inspiration to me, and her unrelenting dedication to North America's hardcore scene really shows in her non-stop posting schedule and extolling fanbase. Her work is loved by many, and the fact that I could find a zine about Canada all the way here in Ohio just goes to show how powerful her stuff is. I also appreciate how often she makes fan posters and tee-shirt mock-ups, being public about the bands you're into is a great way to build friendships within the scene, and to be honest, a lot of hardcore bands could use some upgraded design work. Chances are, you've already seen one of her stylish infographics or calls-to-action reposted on someone's story before now, but in the small case you haven't, check out the zine online at @beaboutitzine on Instagram!



"Tank Girl" – Jamie Hewett



The **Yeastie Girlz**, self described “vaginacore acapella rap”, simultaneously stand for so much more than silly genital puns and, at the same time, little more. Their inception in 1987 was in direct response to the male-dominated, sexist drivel coming from many popular punk bands of the era, including the Beastie Boys, which provided the outfit with their punny name. Their music captures the whimsical and crude humor of the late 80s, while still maintaining a catchy and bumping rhythm. Simply put, they’re a band dedicated to uncomplicated, woman-centric, slumber-party style fun.

I’m far from the only person to recognize the innovation and excitement the **Yeastie Girlz** had to share with the music world, and unfortunately, one of those onlookers was **TV Girl’s** Brad Petering. Over 25 years after the release of their album **Ovary Action**, he led the women of **Yeastie Girlz** on with false pretenses about using their music as sampling for his album, promising a small scale, freely accessible public release. Instead, samples from four tracks off **Ovary Action** were used in the song **Not Allowed**, far beyond the original scope of what was mentioned by Petering. The girls were offered no royalties, credit, or proper attribution despite their heavy feature, with Petering even lying about giving the band a couple hundred dollars in an interview. Eventually through court settlement, the **Yeastie Girlz** were able to obtain their fair cut from the injustice, and are now happily back on their feet and working together as a band again to produce merch, digitize old records, and perhaps one day perform again.

Women are continually and regularly fucked over in the music industry, the punk scene, and the world at large. If we want punk to be the anti-sexist, liberated haven it’s so often promised to be, then cases like this need more attention and faster reparations. Beyond that, the small sexist aggressions need to stop – PSA: “woman-fronted” is not a genre, women aren’t excluded from the pit, and no, I don’t need you to protect me from other moshers. I wish the best to the **Yeastie Girlz**, and I want to thank them for their work in creating punk spaces not just by women, but for women.



**THE POWER OF THE YEASTIE GIRLZ**  
**“WE WANNA TALK ABOUT SEX**  
**BUT WE’RE NOT ALLOWED.”**



# FAITH AND CREATION

Interview  
with TYLER  
BOLLINGER of  
ACCESSTOGOD

photo by @screamofiendo

In just a sentence, who are you and what do you create?

I am **TYLER BOLLINGER** and I create Music/Art to glorify the Lord.

You describe your work as “synth punk” - what similar projects influenced your style and creative endeavors? Any particular bands that inspired you?

So, whenever anyone asks me what my genre is I usually just say Synth Punk or Industrial/Punk. I have a “common sound” I create but incorporate lots of different elements and genres, with synth-based punk being the core. I guess some influences would be in the realm of early/ mid era Ministry, Skinny Puppy, Crim3s, White Ring, Machine Girl, and classic punk music .

Has the inclusion of electronic assets negatively (or positively) changed the experience of playing live? Is there ever any risk to the equipment, or effect lost by trying to perform electronic music in a real-time setting?

It's funny you ask this because my approach is actually the complete opposite. I'm first an electronic based artist with elements of live instruments secondary, meaning the core of the ACCESSTOGOD is drum machines and synth. In a live setting (most of the time) I have my dude Jacob on drums who KILLS IT, thickens the sound and adds extra elements in there that I never would have thought of, but I wrote the songs to where I could perform them by myself or with others and so far, it's worked out sick.



You've stated at shows and on your socials that your music is heavily inspired by your experiences with Christianity. Where is the intersection between religion and punk in your opinion? The common stereotype of punks and Christians are about as far from one another as you can get, how do you seek to defy that with your work?

This is a really good question! For me, punk has and always will be about being DIFFERENT and my unique self, and now using my art/music as a platform to share my found hope in Jesus Christ, what comes next after we pass on from this life, and how he loved us so much that he gave his life and was resurrected on our behalf that whoever accepts his gift of salvation has direct ACCESS TO GOD. I'm not worried about being popular or having a trendy message (...). I can honestly say that within the "punk culture" what I am doing is truly countercultural on many different levels, and to me that's what punk truly is.

What has your experience with punk and hardcore been prior to Access to God? Have you ever tried a more instrumental approach to music creation, or has your passion always been with electronic music?

Since I was probably fourteen, I've been playing in punk and hardcore based bands. My last few bands were Flesh Mother, Cough It Up, Born as Ghosts, and a lot more, but those are the most recent ones that I played guitar and bass in. As I said earlier, the core of ACCESSTOGOD is electronic based (drum machine / synth), but I wrote the music so other elements can be added in live settings, so we'll see what happens over time!

Finally, what shows and projects do you have planned for the future, and can we expect you back in Columbus soon?

In the next few weeks I'll be dropping my newest EP "From the Trench"!!! So keep an eye out for that. Sadly no Columbus shows booked right now :( But...

4/10 w/ Dancing Plague and Decide Today at The Mockbee

4/26 @ Everybody's Records

5/1 w/ My Condolences, Vibora and Crossed at The Comet

5/19 w/ Academy Order, New Void at Design CLLTV

Thank you, Tyler, for your time! Check out ACCESSTOGOD on Instagram @accessstogod\_, and be sure to stream his work on Bandcamp and Spotify!



"I was maybe 13 or 14, going to Guitar Center one day."



"I had 10 dollars, in cash of course."

"I buy these guitar strings, and it comes up to 8.50 or something."

"Now, I'm trying to be all cool, so I say



"The cashier, this guy called Max, he's maybe 19 or so, and he says

um, i can't accept that.

"I was so embarrassed."

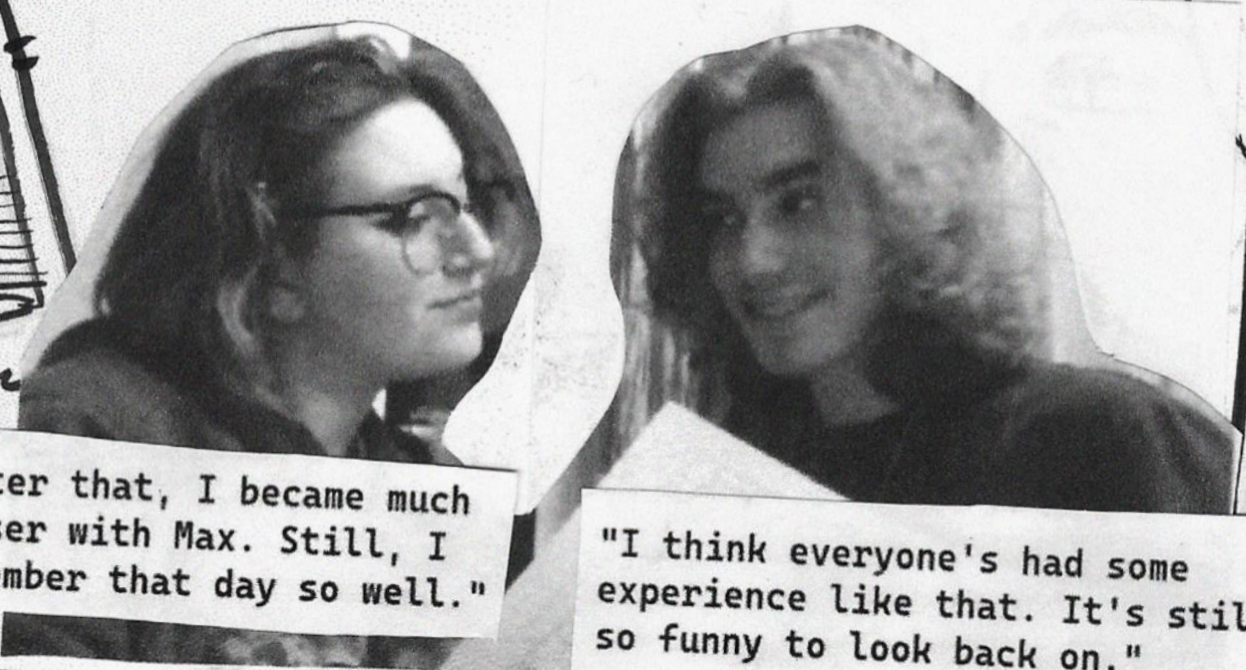
"He hands me my dollar in change and I walk off as fast as possible,"



"...of course forgetting the guitar strings."



"After that, I became much closer with Max. Still, I remember that day so well."



"I think everyone's had some experience like that. It's still so funny to look back on."



# What the hell is Punk Fashion, and how do I dress more Punk? *by Izzy Davis*



To start, let's define what it's not, it's not wearing a leather jacket with black jeans and Doc Martens (though it surely can be), it's not hoodies and Carhartt pants (though it surely can be), and it's not a flannel and blue jeans with a band tee (though it surely can be). If the wearer isn't a punk, then it's not Punk Fashion. So again, we return to the question... what is Punk Fashion?

Well, it's what you make it, much like punk music. Punk Fashion as worn by punks in the 70's and 80's has its origins in deconstruction, shocking graphics, and bucking societal norms. It has since become a bastardized version of itself when worn by most, who don't actively participate in punk music scenes. In this sense, Punk Fashion is what you make it. This is to say that while there are general motifs, design ethos, and inspiration you will draw from, Punk Fashion is no longer a single set of ideas or hegemonic in any sense. You have to define what your own style and variation of Punk Fashion is by pulling inspiration from punks, fashion and art around you. That, combined with dressing in a manner that is true to yourself will result in much better outfits than following any rules or just copying others outright. Ultimately Punk clothing won't look good on you if it isn't fundamentally you in its essence. Authenticity is key.

To illustrate this point I'll use myself as an example:

My idea of punk fashion, as worn by me, is defined by transgressive graphic art, femininity, and other things that represent me as a person. From this I get what I wear and my direction in terms of style sense. Then I look at what others punks around me are doing, and what other punks in the past have done and have formed a more coherent sense of style, that reflects who I am as a person. This when combined with the fact that I actively participate in a punk music scene (go to shows, etc.), makes what I wear punk. The being a punk part is what makes my clothing Punk Fashion, not other way around.

**So what the fuck does this mean for you? As someone who might wanna dress more "punk", how do you go about defining, yet alone dressing in Punk Fashion?**





The first step is figuring out what punk music means to you. If it means expressing transgressive ideas through art, then you'll probably like the transgressive clothing of early punks from the 70's and 80's. If punk music to you means going to shows and showing support for bands you love, then you'll probably like the style of hardcore punk frontmen from the 1980's onward. Once again, the way you are a punk defines your idea of Punk Fashion. After figuring out what punk is to you, gather photos of outfits, clothing, art, or whatever else inspires you into an album. Look through it and draw from it, whether copying a stitching method or trying some new pants, it'll help you define what you want before you even get dressed.

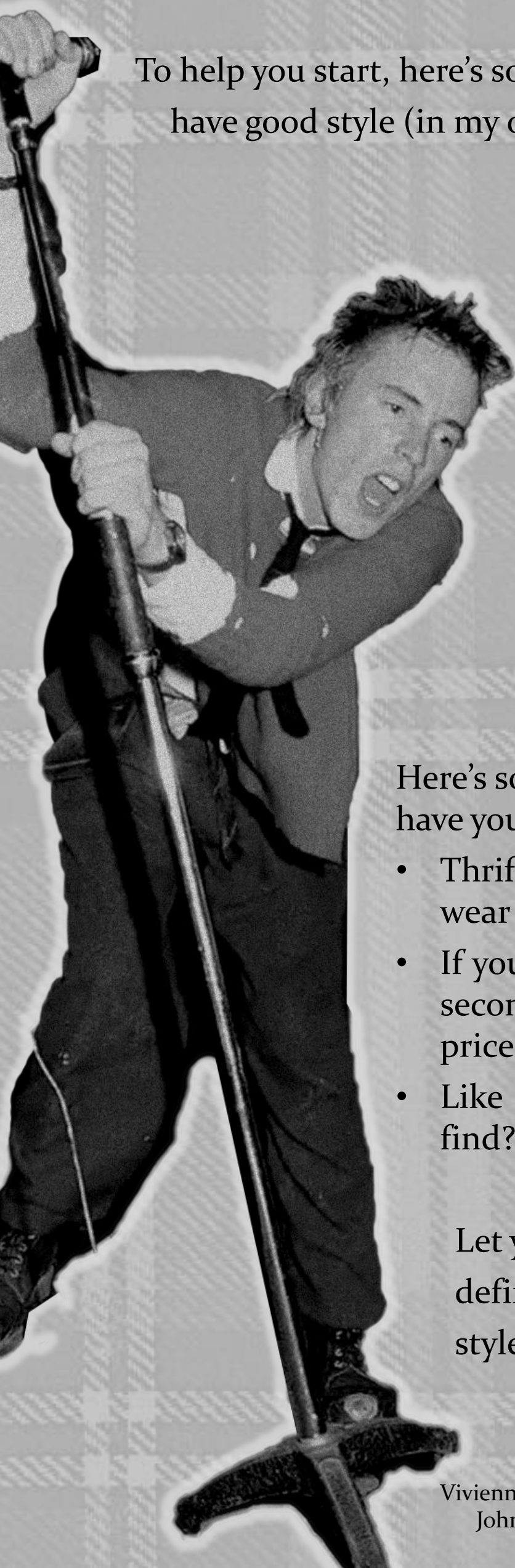
To help you start, here's some punks and labels founded by punks who have good style (in my opinion), that are great for drawing inspiration from.

- Seditonaries
- Kurt Cobain
- Johnny Rotten
- Undercover (In particular, their Spring/Summer 2003 show, Scab)
- Patti Smith
- Courtney Love
- Henry Rollins
- Vivienne Westwood and her label
- Ian McKaye
- Rick Owens and his label

Here's some tips for slowly building a wardrobe once you have your own idea of Punk Fashion and Style:

- Thrift, but don't buy something unless you know you'll wear it a fair bit
- If you see something you like but its too expensive, buy it second hand! I often find things 80-90% off their retail price.
- Like something but its too expensive or impossible to find? DIY it!

Let your love for punk music, communities, and art define how you dress. Express who you are, and your style is bound to be Punk. It's that simple.





**Elliott (@ccosmosiss)** is a bug-scientist-in-training at OSU, who fell in love with the hardcore scene and gets by with a little help from her friends. She created Groupie to track her lived experience as she dips deeper into the subculture world of Columbus, OH. Besides that, she draws, writes poetry, and pulls all-nighters with her boyfriend's dog.



**Robert (@robertmesaros\_)** is an engineering student at OSU and prospective Descendents roadie, who plays guitar in **Tailspin** and started writing for Groupie as of this(!) issue. In his free time, he rewatches David Lynch films and tries to figure out what a parabola is.

Unfortunately, due to time management and some much needed down time, Dakota's interview was cut from the print of this issue. However, it will be uploaded to the newly instated Groupie website along with last issue within the next month! Check it out at <https://groupiezine.wordpress.com/>.

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Consider donating to me on Venmo so I can make more zines like Groupie and keep the Printer Gods happy!

Every dollar counts and is **beyond** meaningful.



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