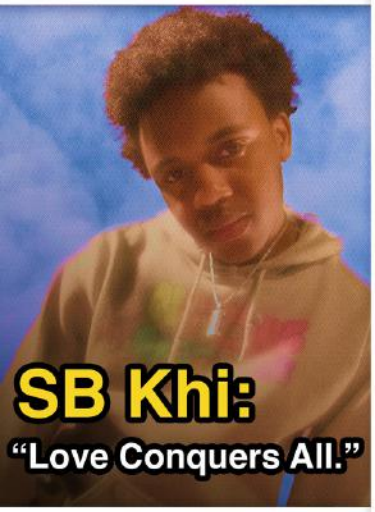








SPRING 2025
GLR

GREEN LINE RECORDS

OUTBOUND

ABRACADABRA!

1pressy Magically Appears at Mention of Alcohol



"1pressy cast a spell on me, and now I can't stop streaming HARMONY Pt.2!"
– Sarah G Liu, Chief 1pressy Officer

A Letter From our Presid

To my Green Line family,

I can't believe how quickly this semester has flown by. It feels like just yesterday that I wrote my last Zine letter. Reflecting on this past year, there's so much to celebrate, and so many meaningful moments to remember.

GLR has always been more than just a student-run record label. Here, we challenge ourselves, discover new parts of who we are, and grow alongside one another. Behind every release, every showcase, and every late-night studio session is a team of passionate, talented individuals pouring in their time, heart, and creativity. Watching all of you take risks, chase your dreams, and support one another has been incredibly inspiring. I'm endlessly proud of everything we've accomplished together.

Serving as President of this label has been one of the most meaningful experiences of my time at Northeastern. GLR has been a place where I found my passion, community, and a sense of belonging that shaped my time here. Since my first year in college, GLR has been a constant. I've always enjoyed coming to meetings, being part of artist projects, and working with friends who share the same love for music. Whenever I think of GLR, I can't help but smile.

This semester also marks my final chapter with GLR. It's bittersweet to say goodbye to a place that carries so many of my memories and dreams. But I leave with full confidence that the future of GLR is bright. The energy, ambition, and care I see in this team give me so much hope for what's next. I can't wait to see how the label continues to evolve, and I'll always be cheering from afar.

Thank you for giving me some of the most unforgettable moments of my college life. GLR will always have a special place in my heart.

With love and gratitude,

Michelle Wu
President of Green Line Records, '24-'25

ent



our E-board

President Michelle Wu

Vice President Jonathan Klopp

Heads of Recording Josh Tochner & Sumant Sagar

Heads of A&R Ariana Borromeo & Matt D'Andrea

Heads of Events James D'Elia & Gabby Rinaldi

Heads of Creative Services Praagna Kashyap & Brendan DiTullio

Good Dog Licensing Head Cami Parrish

Social Media Manager Olivia Watson

Operations Manager Lin Luo

Featuring...

Each spread in this zine was written and designed by members of our talented Creative Services team.

We can't wait to showcase the variety of styles and ideas that they each came up with.

Sit back and enjoy the ride.

Cover photos by Praagna Kashyap, Mandy Ward, & Jacob Oshinsky.
Cover designed by Brendan DiTullio

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BIO

artist bio

Beno started making music at fifteen, chasing a feeling more than a sound. Working out of a stripped-down home setup, he turns small moments into big emotions, layering raw vocals and melodies that stick with you. Rooted in pop but never stuck to one lane, Beno pulls inspiration from the likes of Frank Ocean, Jeff Buckley, and Dijon, weaving vulnerability and edge into everything he touches. What started as messing around with friends turned into something real—bandmates, collaborators, artists—building songs that feel lived-in, made with love, and meant to last.

Written by **Olivia May**
Designed by **Brendan DiTullio**







Exit 18 is an American emo/ alternative band based in Boston, Massachusetts. Known for their powerful, energetically haunting and theatrical live show, the band has never been afraid to unveil their grievances in harrowing detail. Often funneled through dark fantasy inspired storytelling, Exit 18's sound is a seductive, cathartic rallying cry and an intimate diary. Written over an ecstatically vibrating foundation of electric guitars - some shimmering, some sludgy, synthesizers - some sweet, some serrated saws, and set to an unrelenting drum beat played tighter than family by the brother of the front woman. To witness it live is an experience that lingers long after the final belt-scream fades to marshal stack feedback and maniacal laughter.

Written by **Exit 18**
Designed by **Brendan DiTullio**

SB KHI

ARTIST BIO

Very few can resist the pull of SB Khi's sonic orbit. Originally Connecticut-born as Mekhi Banks, SB Khi's musical journey began early. Beginning with a seventh-grade music production class and continuing into many laptop sessions with bootleg production software, SB Khi's passion for production and music making quickly evolved from a hobby to a calling. Now based in Boston and studying at Berklee College of Music, SB Khi crafts alternative R&B that stretches the genre's edges, drawing from the kaleidoscopic influences of Thundercat, Steve Lacy, Kaytranada, D'Angelo, and MF DOOM. Fueled by honesty and experimentation, SB Khi's music floats between vulnerability and groove, always grounded in authentic reflections of fleeting, intimate moments in time, bringing his celestial vision down to earth. SB Khi creates sonic storytelling journeys that balance his cosmic sound with narratives that are uniquely human.

Written by **Paige Pataky**
Designed by **Brendan DiTullio**



the hellp

modern rockstars

As I enter Northeastern University's AfterHours venue, I'm met with bad news. James D'Elia, my colleague and Green Line Records' Head of Events, informs me that our headliner of the night, The Hellp, has stormed out of the building. They've returned to their tour van, angry that they're hours away from performing in a half-Starbucks half-venue in Curry Student Center.

"We just sold out Irving Plaza two nights ago," lead singer Noah Dillon explains later in their greenroom. "People were frothing at the mouth to even see us. Now we're in a Starbucks with kids who are studying for like, I don't even know."

"We're DJing tonight," bandmate Chandler Ransom-Lucy informs me. "It's taken our soul to be able to put on a live show at the quality we do... I'm not setting up five synthesizers in a Starbucks, we've come too far to do that."

"This isn't our 'what the fuck is up Denny's' moment." Noah chimes in. "We're grown-ass men, who are doing a very serious artistic endeavor. There's respect to this."

None of this is particularly surprising. In the weeks leading up to this moment, I've been reading and watching their past interviews to get to know more about them. Commenters across the internet call them "insufferable" and "pretentious" — it's hard not to see where they're coming from. With the particular explosion in popularity of their fashion interview with Emma Rogue, as well as viral clips from their other recent DJ sets, the hate has piled on more than ever.



Their egotistical remarks about their creative abilities and oddly controversial viewpoints have repulsed the common viewer. Ultimately, they come across as incredibly niche.

“We’ve been hated on for many years,” Noah says. “Of course, Chandler and I are great targets. If I saw Chandler and I walking around, I’d be like, ‘fuck those guys,’ like I get it. I get we look dismissive from afar, but up close, it’s special.”

Many fans would agree — over their nine years as a band, The Hellp has garnered a cult following. If it weren’t obvious from their sold-out tour, just take a look online; in their subreddit, fans call their latest project, LL, the “best album of all time.” Speculative YouTube comments reference different Instagram live videos and Discord announcements to determine the bands’ relationship with their contemporaries, trying to pick apart who they may collaborate with and who they might be trying to avoid.

“It’s easier for me to take hate than love honestly,” Noah explains. “I’m just, like, an insecure guy, and like, it’s hard for me to take compliments because I’m always in my head thinking that everything that we do, and I do, is less than.”

He makes this clear as he details the process of creating LL; what was originally meant to be an EP turned into more of an album-sized project as the duo continued to work on it. They hold themselves to a high standard, as they compare their project to the works of Radiohead, Elvis, The Beatles, Kanye West, and Michael Jackson.

“I know we’re the best band on earth right now,” Noah says. “But in that same breath, we’re like, nothing at the same time.” He uncertainly cites Ralph Waldo Emerson’s “The Over-Soul” to explain to me that the greatest men are full of contradictions and paradoxes.

“We dropped an album better than all of our contemporaries probably could ever drop,” Chandler tells me. “To be completely fucking honest, it’s like none of these other fools even know why they’re making music.”

This kind of rockstar-esque arrogance seems to have faded in the online music scene that The Hellp finds themselves in today. The modern underground maintains a trend of avoiding interviews and sharing little about personality or artistic goals. Experimental electronic groups like Death Grips and Crystal Castles have contributed to this precedent - many



Crystal Castles interviews tend to come off as very halfhearted, while Death Grips have famously only given two public interviews. On the hip-hop side of the underground, many are influenced by Playboi Carti's similar behavior. With these names being extremely influential on the modern up-and-coming musician, many have elected to follow suit by avoiding interviews and trying to build a shroud of mystery as their public image. To see the return of the opinionated, leather-jacketed band ready to passionately exclaim their thoughts and goals is refreshing - in fact, it almost feels like an act, possibly a marketing ploy.

"It may seem counterintuitive," explains Noah. "Because like, we're dressed a certain way, and obviously we're a brand, you know? But we don't really think about it that way. We've always been like this."

But this kind of disclosure doesn't come without consequence (besides coming across as narcissistic). With such an obsessive and cult-like fanbase, the duo feels that they are constantly misunderstood and overanalyzed.

"The more we say, the less people understand us," Noah says. "How people perceive us... they're totally off-base."

"I sleep well at night knowing that we're never gonna be understood while we're here in the present," Chandler elaborates. "We're only gonna be understood 20 years from now. Not to sound like an arrogant douchebag who thinks he's god, but I know for certain that this album is gonna be studied a decade from now. And all the kids are gonna be like 'how the fuck did they make that shit?' That's our curse."

As the band answers my questions, their time to take the stage finally comes. Lighting the venue with only their "LL" stage lights, they spin a DJ set that captures the idea of the indie sleaze resurgence that they find themselves a part of. In between their own hits and 10cust and lustr remixes, they throw in "The Adults Are Talking" by The Strokes, and end their set with Radiohead's "Everything In Its Right Place." These seemingly random, off-base track selections perfectly align with their niche image. As the night comes to a close, one thing is clear to me: The Hellp are the epitome of the modern rockstar.

Written by **Matt D'Andrea**
Designed by **Archana Kalahasti & Brendan DiTullio**



Hey there! I'm Sarah, the project manager for the 1Pressy EP, "Harmony, Pt. 2." (Please stream now if you haven't already!). This year, our team was lucky enough to get an advertising budget from the Music Industry department, and we're excited to put it to good use. We've been working on some exciting stuff, from fun "man-on-the-street" social media content, to a music video!

Our goal is to build buzz and get more people engaged with 1Pressy in creative, authentic ways. The music video will showcase the energy and personality behind the EP, while our social media content brings real-time reactions and interactions that make everything feel more connected. We're also planning live performances and fun stickers to bring the music directly to listeners in Boston. Shout out to the A&R + Creative Services teams for their work on this project. Can't wait to share what we've been working on!

Written by **Sarah Liu**
Designed by **Brendan DiTullio**


MV

glr on npr



Welcoming NPR's World Cafe into the Green Line Records Studio in November was an incredible experience. It was an honor to hear that they wanted to feature us as a part of their Sense of Place: Boston segment, so naturally we were pretty nervous, but the host, Raina Douris, along with producer Kimberly Junod and their videographer, were all really kind and willing to adapt their setup to our small space. Raina had some great questions about what we do at GLR and Michelle and I got to talk about how much we love our club and the people in it! It was a really great opportunity and it was so exciting to present GLR to the public eye. Check out the interview on NPR's website!

Written by **Ari Borromeo**
Designed by **Brendan DiTullio**





The Good, The Bad, & The Barbies

Music Biopic Reviews

Written by **Olivia May**
Designed by **Brendan DiTullio**

Every few years, a biopic takes the cinema world by storm and catapults a celebrity, artist, or sports star to the forefront of the public mind. Much to the chagrin of fans who want to gatekeep their favorite artists, movies that depict the lives of musicians at the very least lead to spikes in their listener counts and, when superstars like Timothee Chalamet are involved, a plethora of memes and fan edits. In honor of the latest award-winning biopic, here are some rapid-fire reviews of A Complete Unknown and a couple of other notable films.

A Complete Unknown

Rating: 8/10

I went into this movie expecting it to cover a decent amount of Bob Dylan's career and ended up slightly disappointed that it didn't make it to my favorite album (Blood on the Tracks). From an objective standpoint, though, Dylan's is a beast of a music career. It's probably for the best that A Complete Unknown gave us a detailed snapshot of Dylan's formative years instead of biting off more than it could chew. Both Edward Norton and Timothee Chalamet did fantastic jobs portraying Pete Seeger and Dylan, respectively, although Chalamet looks far more put together than his real life counterpart–it's been rumored that Bob Dylan used to wash his hair once a week with Coca Cola. Why were so many women attracted to him? The world may never know.





The Doors

Rating: 4/10

L.A. women, psychedelics, and poetry straight from the Lizard King: staple components of the Doors' legendary image that had them ruling the world (or at least California) in the sixties. So why does it all look extremely corny and inane when it's put to film? Depending on your opinion of the Doors, that could be right on the mark. It might work better when viewed as a commentary on Doors devotees seeing Jim Morrison as some sort of quasi-God, but I think it's just a poorly done movie. Its main redeeming factor was Kyle MacLachlan's faithful portrayal of Ray Manzarek. Val Kilmer did a decent job as well, and he didn't even have to wear a wig.



Control

Rating: 10/10

Control is everything a biopic should be. Taking care to ensure accuracy in the smallest of details, its poignant depiction of Ian Curtis's life makes it a must watch for any Joy Division fan. It all comes down to the details, from the decor of Curtis's teenage bedroom to the actors having learned their instruments from scratch, giving their performances the same shaky, imperfect quality that defined Joy Division's iconic sound. Director Anton Corbijn chose to release the film in black and white, and he couldn't have captured the band's iconic imagery in a better way–seeing a color photograph of Joy Division is like finding a rare animal in the wild. Watching Control is akin to watching the band leap out of the pages of a book and come to life onscreen.



Superstar: The Karen Carpenter Story

Rating: 7/10

Before accomplished producer Todd Haynes was directing a Bob Dylan biopic of his own, he created a short experimental film to depict Karen Carpenter's struggle with anorexia. Haynes shot Superstar using Barbie dolls instead of real actors, warping their image over the course of the film as a twist on the doll's connotations with the female image. None of the music Haynes used was licensed, and the resulting lawsuit from Richard Carpenter prevented Superstar from seeing the light of day. Today, it can only be found on YouTube in the form of a grainy, low quality copy, but it's still well worth the watch. Disturbing, perceptive, and compelling.



written by Lin Luo
designed by Daniel Lopez

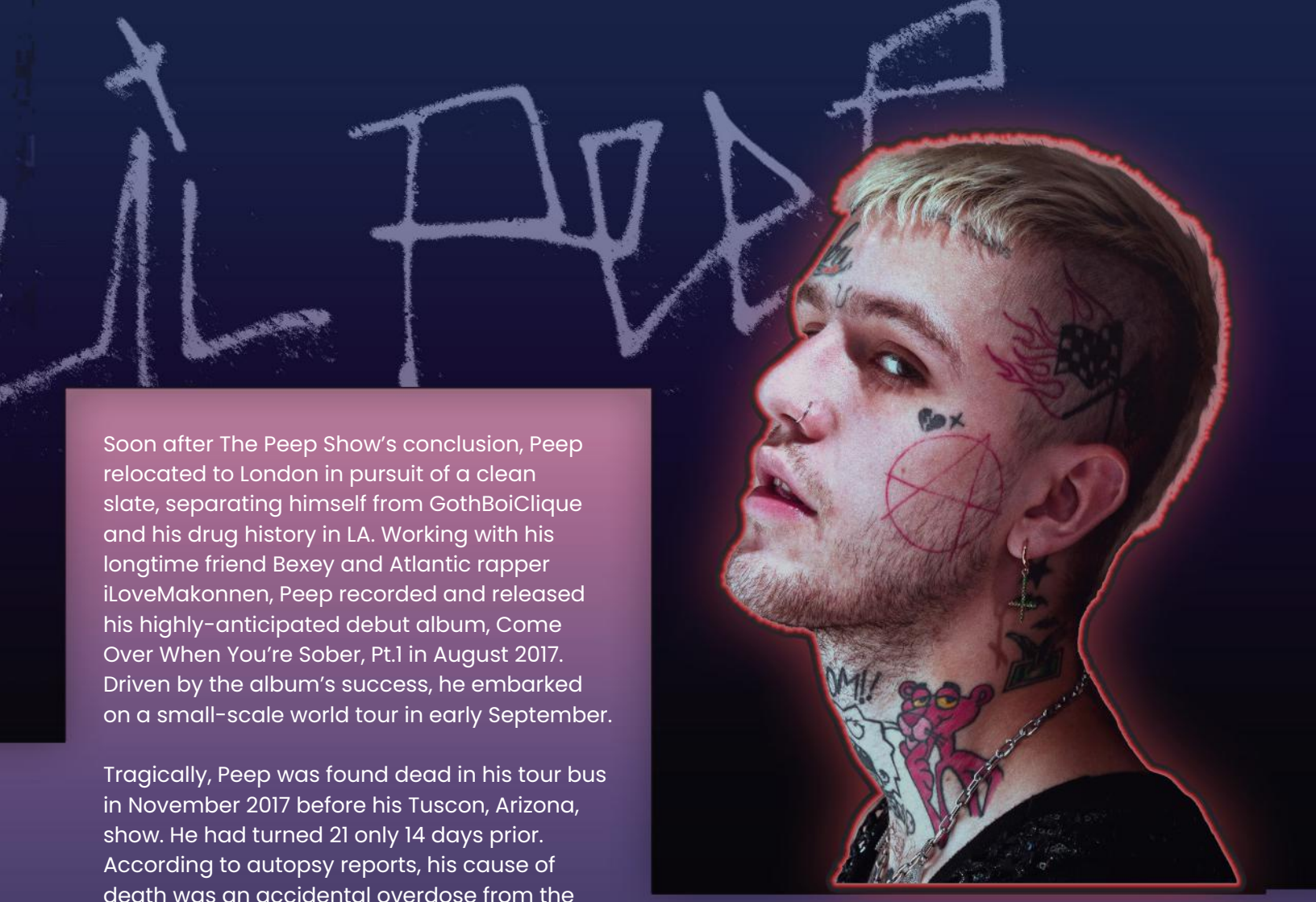
the bright side of lil peep

Hailed as "this generation's Kurt Cobain" and "the future of emo" by critics, it's undeniable that late rapper Lil Peep's artistic legacy and his too-soon death on November 15th, 2017 has deeply shaped his genre and the industry. Noted for pioneering the SoundCloud rap and emo genres, Peep's openness with his struggles with mental health and substance abuse united and endeared listeners, giving a voice to those who struggled with the same things around the globe.

Born Gustav Elijah Åhr on November 1996 in Allentown, Pennsylvania (shoutout Pennsylvania!) Peep's adolescence was distinctly defined by the classic markings of most rockstars – anxieties & intoxications. Following his parents' separation and his ongoing struggles with his mental health, Peep began self-medicating with Xanax and marijuana. In 2015, he recorded and released his first project, Lil Peep: Part One, showcasing his darkest thoughts early on in his career.

Peep relocated to Los Angeles in 2016 to propel his music career, crashing with various fellow rappers and producers while racking up his daily streams. During this time, he released his first mixtape, Lil Peep: Part One – a project that accumulated thousands of plays within its first week. The mixtape's popularity prompted him to continue perfecting his craft – leading to the release of his most popular single, "Star Shopping." "Star Shopping" is Peep at his best – weaving his melancholic, echoing vocals between the simple beat as he mourns the loss of his childhood love.

Peep's newfound popularity allowed him to associate with LA-based rap collective GothBoiClique, featuring some members on his Crybaby mixtape. GothBoiClique shared a squat in Skid Row and would often share beds. In September 2016, Peep released his fourth mixtape, Hellboy, launching him to even new heights as singles "Girls" and "OMFG" received millions of streams and views on both SoundCloud and YouTube. Hellboy's pure success allowed Peep to go on his first-ever solo tour, aptly titled "The Peep Show" across America and Europe the following year.



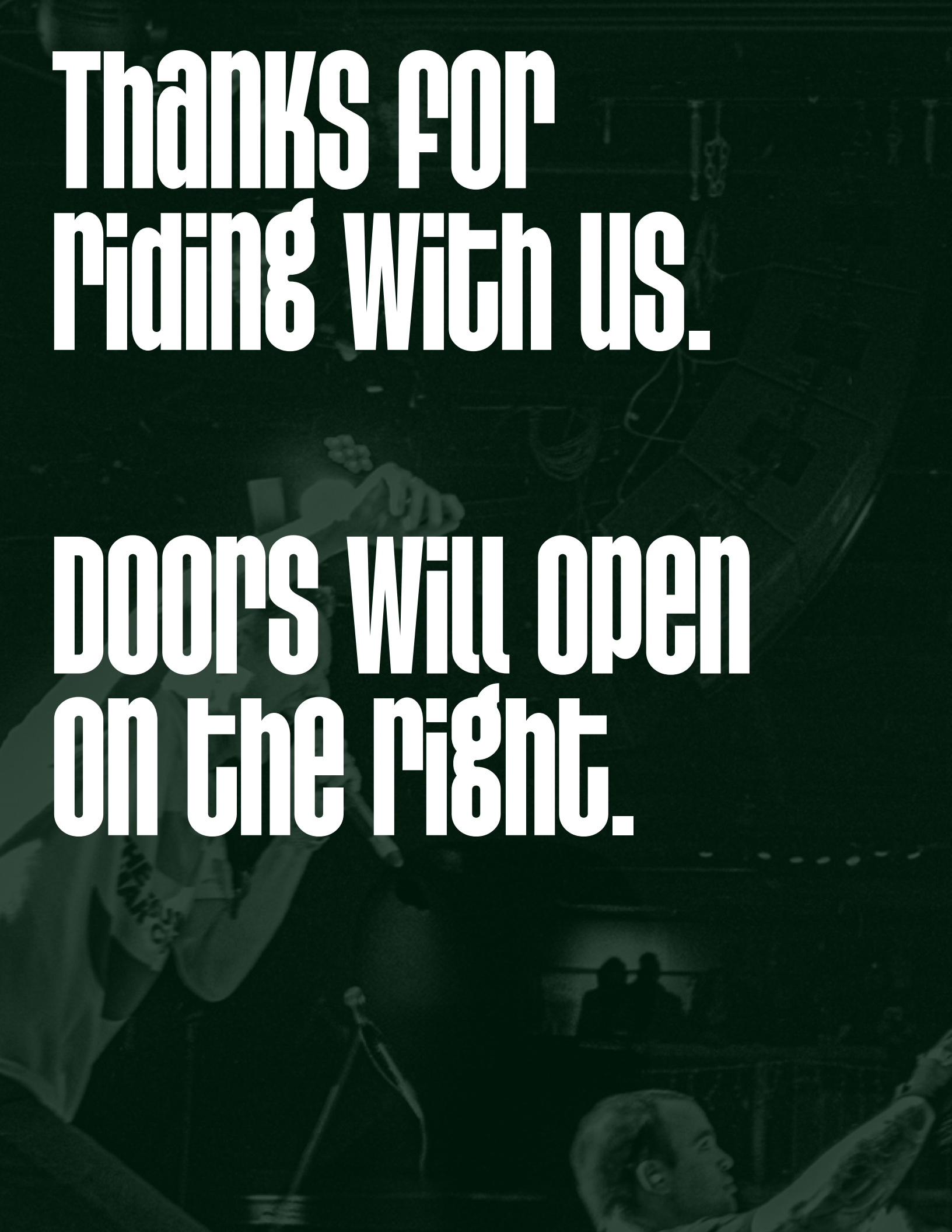
Soon after The Peep Show's conclusion, Peep relocated to London in pursuit of a clean slate, separating himself from GothBoiClique and his drug history in LA. Working with his longtime friend Bexey and Atlantic rapper iLoveMakonnen, Peep recorded and released his highly-anticipated debut album, Come Over When You're Sober, Pt.1 in August 2017. Driven by the album's success, he embarked on a small-scale world tour in early September.

Tragically, Peep was found dead in his tour bus in November 2017 before his Tuscon, Arizona, show. He had turned 21 only 14 days prior. According to autopsy reports, his cause of death was an accidental overdose from the combined effects of Xanax and Fentanyl.

Though truncated, Peep's work greatly influenced the emo-rap genre and has continued to make waves within the industry. As his lyrical skills progressed, he evolved the state of 2010's SoundCloud rap from simple underground trap to a more authentic, emotionally-charged style of music. The dark emotions Peep explored transcended beyond the confinements of genre, and the pain that emanated from his gloomy songs converged fans from all parts of the musical spectrum. Fans of typical punk, hard-core, hip-hop, and cloud-rap could all have been found at one of his shows. Numerous Lil Peep songs are infused with graphic deceptions of his contemplations with suicide, public struggles with depression and anxiety, the throes of his toxic romances, and the drugs he would take to stave off his traumas.

His death incurred a surge in the popularity of his music, with many of his projects entering the Billboard 100 and the skyrocketing of his discography's streams. Since his death, Lil Peep's mother - as well as one of his producers, Smokeasac have been directing the release of his remaining projects in partnership with Columbia Records. Come Over When You're Sober, Pt. 2 debuted at number 4 on the Billboard 200 – marking his first top 10 album in the United States and a clear sign that even in his absence, his sound retains a strong reach.

With every song released, melody crafted, and bar written, Peep proved that there is always space for any manifestation of the human experience, no matter how "strange" or dark. The fact that addiction claimed his young life is devastating for an innumerable number of reasons, but his musical legacy, impact, and work will forever live on.


Thanks for
riding with us.
Doors will open
on the right.




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