



**ISSUE 34** **SUMMER**  
**FALL 2023**

**NYOUTSIDERZINE.COM**

**MIKE SCINDOTTO**  
OF **INHUMAN / CONFUSION**

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**HARDCORE**  
**PHOTOGRAPHER**

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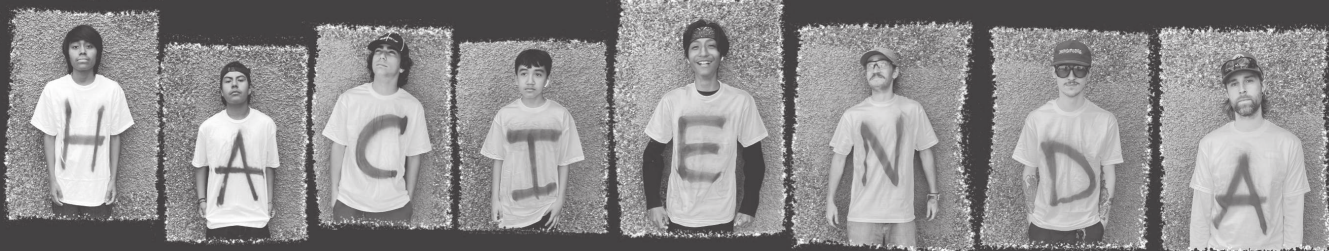
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# OUTSIDER MAGAZINE

## Issue 34



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Five years ago, Issue 33 was released and after distribution I took a break from everything to do with it. It was only supposed to be a year. I never expected that to be the last issue of the zine I'd been working on for more than half my life. Just when I was gearing up for what would be Issue 34, the world shut down. Fast forward to 2022 and the requests for Outsider's return started pouring in. Shows were happening again, people were getting involved in new projects and bands were releasing all the music they had created during a time when no one knew what the heck was going on. It was time to come alive. It took a full year to get a team together and be sure that this zine would be rock solid so it could not only grow, but stick around. The amount of support I've received has been humbling and it feels incredible to know that so many people want to read and be a part of it even more than ever. It's exciting that Punk and Hardcore music has started reaching so many new people recently.



This zine is here to not only further that cause, but to bring together anyone who feels in touch with the music and culture that surrounds it. If you're new here, welcome. If you're a veteran, thanks for being here with us. We are planning two issues a year, so stay tuned. -Holly

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Benjamin, ASHLEY and Nature's Pantry

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# POOR LILY

## TOXIC ENVELOPE

*"Poor Lily take the 3-chord punk stereotype and make a mockery of it"*

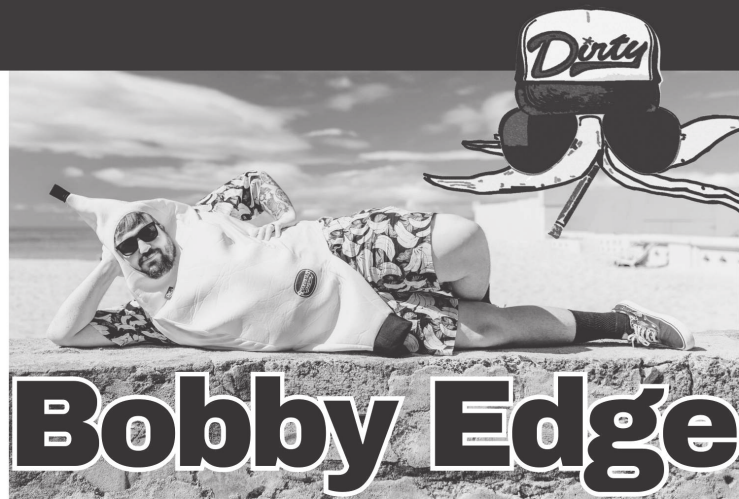
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Interviewed by Holly Berchielli

**Bobby Edge is a musician, live sound and recording engineer, and general all around self-proclaimed nerd. He's been playing music for what seems like forever with more bands than he can remember at this point, most recently, Locutus, The Jukebox Romantics, Gone Mad and, this may surprise you, his Bobby Edge solo project.**

**You've been making music for a long time, how did you become interested in playing an instrument and getting involved in being in bands?**

In elementary school my friends and I had to choose an instrument to play in concert band, naturally we wanted to play saxophone because we thought it was the coolest instrument. The school didn't have enough saxophones for everyone so a lot of us had to compromise. So I ended up learning how to play clarinet, I wouldn't get my hands on a sax until middle school. As far as playing in a band and learning guitar goes, I met a friend when I was on vacation with my family when I was about 13 or 14 years old, he was a couple years older than me, played guitar and had a band. I was amazed and really looked up to him. He really took me down the rabbit hole of punk rock and I became obsessed, not too long after I had formed my first punk band with a couple of my friends from middle school.

**You were with Jukebox Romantics for a long time. When did you first consider a solo project? What was the motivation behind going out on your own?**

I had been trying to make the solo stuff happen for several years, but just never had the time to really make anything happen. I would record a bunch of tunes in my home studio, a verse here, a chorus there, but I never went and buckled down to finish the stuff. After I left Jukebox I had a lot more time open up for me and I'm the kinda guy who needs to have a band or project that I'm always working on. I had already at the time released a demo version and short video for "Calamity of Now" for a compilation video Booze Cruise Hamburg had asked us to work on since we (JBR) were slated to play again, but Covid had shut the world down. So I had this tune out there in the middle of this giant hours long digital Booze Cruise video on youtube. I decided to tease a release and launch it properly.

**How long have you been working your debut album, Algorithm And Blues? What were some of the ups and downs of making a record without a band?**

It took a little over a year for it all to really come together. A lot of time was spent in my home studio writing, and 3 or 4 separate blocks of sessions at Nada studio. "Momento Maury", "Endless Suffer", and my rendition of "Ain't That A Shame" were done during the first sessions with Norm from Jukebox on drums and my friend Neil from NJ ska band Awful Waffle on keys. At that point I really didn't know if I was gonna do a full record, an EP or just release singles every so often. I kept writing and found a group of guys who were down with playing in the band and booked more studio time. Somethings fell through and a couple of the guys in the band couldn't continue to play in the band any longer or make it to the recording sessions I had booked. In enters my buddy Craig Sala who swooped in and saved the day. Charlie and I had 1 rehearsal with him and he came in a week later to the studio and absolutely crushed it. He did the drums, helped sing a bunch of harmonies, played sax and probably even more that I can't remember right now. So yes doing this without a band is a walk in the park. Hahaha. Thankfully now we have my friend Kevin Veitinger playing with us, originally from Savannah, GA band Jeff Two-names and Charlie Montleon from Ate-Bit.

**I hear influences from all over on this record, Doo Wop to The Beach Boys, Punk from all eras and even some Hardcore riffs (Civil Wart is an excellent surprise on this record). The two covers, Ain't It A Shame and Why Don't They Let Us Fall In Love really round everything out to make what is indeed a very Punk-ish Rock album. What was your process for choosing songs to cover and putting all this together?**

I was really trying to craft a musical experience that would be on par with records that I would describe as the quintessential rock and roll albums. Ya know? A couple of covers, some instrumental and a capella tracks to help shape the atmosphere and of course a winding road of twists and turns. I believe that there is an art to assembling an album just as much as their is to writing and arranging the actual music. Most of all I believe it has to transport the listener to another place and be fun at the same time.

**Your merch game is on-point and your marketing for this album was very catchy and original with a good dose of humor. Where did all the bananas and Peel Jr come into play? Actually, who is Peel Jr.??? Is he still missing?**

Peel Jr. is actually the creation of Mike Normann from JBR. We used to stick a banana peel in the window of the van right before we would leave for tour and see how long it would take for it to fall apart. It evolved from there to leaving a banana peel on a band members car somewhere and having a beautiful rotten peel for them to come home to. I made the first mock up of Peel Jr. in photoshop at home one day when I was bored. I just stuck a trucker cap which had the word "Dirty" written across it, a pair of sunglasses and of course, the iconic Peel Jr. cigarette dangling down. I kinda got attached to the little guy ever since. He had taken off to Anaheim to attend the NAMM convention and faked his own kidnapping as a way to drag me out there. Big thanks to my friends Joe Tagliaferro and Jay Maas for letting me tag along so I could bring him back home.

**Performing, you and your live band have been dressing as "Gym Teachers", track suits, sweats and whistles to complete the look. Did you always want to teach Phys Ed? Do you enjoy making audience members drop and give you 20?**

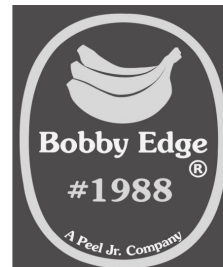
I figured we all looked the part so why not? I have this idea to theme each different run of shows and really bring it on stage to keep things interesting. I like to do my best to put on a show and not just be a band that hits the stage, plays some songs and that's it. I like to get the crowd involved as much as I can and make it an experience. And yes I do like making the audience drop and give me 20. \$20, that is. Haha.

**You've been involved in the punk rock scene, here in the Hudson Valley and all over, for a long time. What's the biggest change(s) you've seen in the last few years? What's got you excited about music, lately?**

A lot of venues have been disappearing, which is usually how it goes, but after the pandemic it seemed to really accelerate the process. That being said there is a balance to this happening always where a venue shuts down, a new small DIY venue will open somewhere and those are the spaces, I believe, where you can see some truly incredible acts and have the best time. I've also noticed that a lot of young kids aren't really starting too many bands and the space is being filled up by more of youth getting into the DJ and EDM scene. There are definitely still a bunch of young bands around, for example, I saw these kids called Cupid's Nemesis open for Bad Tide in Beacon over the winter and it was so great to see people keeping it alive. I've noticed people get really bent out of shape by people like Machine Gun Kelly or Demi Lovato picking up guitars and as much as I'm not crazy about their music I think if kids see their favorite pop stars playing guitars it'll inspire them to pick up and instrument themselves and keep the scene alive.

**What goals do you have for your music? Where does Bobby Edge go from here?**

I want to write music that I'm proud of and that people will genuinely enjoy. It's the biggest thrill in the world to me when a stranger comes up to me after a gig and tells me that they were digging what I'm doing. I want to inspire other people to do the same, ya know? Pick up an instrument and just make some art. I just want to keep playing shows, hang out with all of the people I've met from years of touring, meet new people and travel with the band as much as possible. Music has provided me with so many great opportunities and I would like to keep riding that train as long as I possibly can.



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# COLLAGE ARTIST ASHLEY SUPLEE

INTERVIEWED BY HOLLY BERCHIELLI

**Ashley, how did you get into collage making? Was there a particular artist that motivated you to pick up the scissors?**

I started collaging in the late 2000's because I just had to cut everything out of every magazine that I thought was "cool". Eventually you have to find inspiration to do something with it or it becomes hoarding. Terry Gilliam's Monty Python's Flying Circus animations were that inspiration. I wanted to make art just like that. I am obsessed with Gilliam's style of surrealism and humor.

**How did you get involved with the Punk Scene and Outsider?**

I became involved in the Punk Scene in middle school. My dad put on "Short Music For Short People" and I was hooked. My first show was at the Tom Quick Inn in Milford PA, with a few local bands from my high school. Fast forward a few years...I hear about Outsider Magazine and shows through local Port Jervis, NY bands. My first Outsider Show was at St. Thomas Parish Hall. It was also my first time meeting you! That was a good day!!

**That was a good day! What was your inspiration for the cover art and other pieces you made for this issue of the zine?**

There is so much dismay and uncertainty in the world. The return of Outsider to me is a restoration in order and another means to keep rebuilding local scene community in a post pandemic world. But, also... I wanted to make silly little collages for another collage artist! I fucking loved being a part bringing Outsider back to life. My honor.

**What do you have planned for Shear Destruction?**

Shear Destruction is mostly for funnies. We would love to do more projects like Outsider Issue 34. We have a web shop in the works. In the meantime we're open for commission. (My collages are worth nothing now but if you outlive me they might be!) Follow us on insta!

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Clockwise from top left: "Local Zine Tease", "Hardcore Head", "Live Fast, Get Old", "March 2023"



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# Michael Scondotto

## Inhuman . The Last Stand . Confusion

Interviewed by Rod Orchard



Brooklyn native Michael Scondotto is one of those guys you come across once in a while that lives and breathes music. For 35 years Scondotto has been making music in his bands Confusion, Inhuman and The Last Stand and can always be found putting in his two cents worth on music and bands on his social media. Not one to stay idle, Scondotto is firing on all cylinders with lots of projects for 2023 and was kind enough to let us at Outsider know what we can expect from him.

For those who may only know Scondotto from his hardcore band Inhuman, you may be pleasantly surprised to know of his death metal influenced hardcore band Confusion that ran from 1990 until 1994. Scondotto has been working on releasing the bands discography for old and new fans alike. "The best thing about the pandemic was it kick started the Confusion discography," which he credits to YouTube, word of mouth, as well as the recent popularity in vinyl. "Older bands get discovered and then the new generation realizes that there wasn't a proper release from that band, or the releases from that band are long out of press and may fetch for too much money, therefore a label would reach out to that band and make something happen" explains Scondotto.

When asked about the details of the upcoming Confusion release Michael gives us the goods on what fans can expect. "Generation Records is doing the vinyl version and Daze will be handling the CD and digital. There will be a total of 500 vinyl with 100 of the pressing on half black/half white vinyl, 300 on black vinyl and 100 on splatter which is the Daze exclusive version". The cover artwork and layout was done by Scondotto's friend Jesse Balgley who utilized the original "Storm The Walls" art from 1993 that was done by a friend of the band, Wynn Cicalo and the often copied Confusion logo lettering was done by another longtime friend, John La Macchia, guitarist for Candiria.

While the pandemic has fueled projects like the Confusion discography, Scondotto's other band The Last Stand wasn't so lucky. "We played some killer shows in February and March of 2020 and had just recorded 4 tracks for a split 12" with our friends Once Choice from California. It was to come out in the spring/summer of 2020 but unfortunately never happened. It ended up as a digital only release in June of 2021 and 12" vinyl release is coming out in June 2023 from Irish Voodoo Records"

While the band is still together, it has been hard for the band to move forward as the rest of the guys are in Shutdown who are working on a new record planned for 2023. When asked what the future looks like for the band, Scondotto states " We will see what the future holds for The Last Stand."

On a happier note, there's a 50th birthday show in the works, where else but in Brooklyn. "I had the idea to play a show for my 50th for a while, I hope to have the full lineup out there soon. The show is going to be at Gold Sounds in Brooklyn NY on July 15th, and it will be a free and all ages show. If there is one thing I like, it's a good party and I hope to make this show more of a party for sure."

At 50 years old, how does he look at the whole hardcore scene now and the process of making music compared to say 20 years ago? "I think Hardcore in 2023 is not only in a much better place than it was back then, without question, I also think the Hardcore bands now are better than they were in 2003 as well."

"I don't have any expectations about anything when it comes to music anymore", When asked what expectations he had for his bands moving forward. "I used to, he continues, "but when you have been doing this for 35 years and have only gone so far, you are happy that the people who still appreciate what you do still show up to the shows!"



As for the future of Inhuman, Scondotto believes that for the band less is indeed more, "What has been nice with Inhuman is that since we keep the shows to a minimum, we are finding that less is indeed more and more people are coming to see us. When we do play, we make sure it is special and worthwhile. We can't and I will not just play any show that comes our way, that does nothing for us. Absence makes the heart grow fonder for sure with Hardcore."

With Confusion, Scondotto believes that the ultimate compliment is seeing people born in the 90s and early 00s appreciate the band and seeing younger bands cite the band as an influence. "Confusion was around from 1990-1994, a very long time ago and so much has happened with me both personally and musically to say the least."

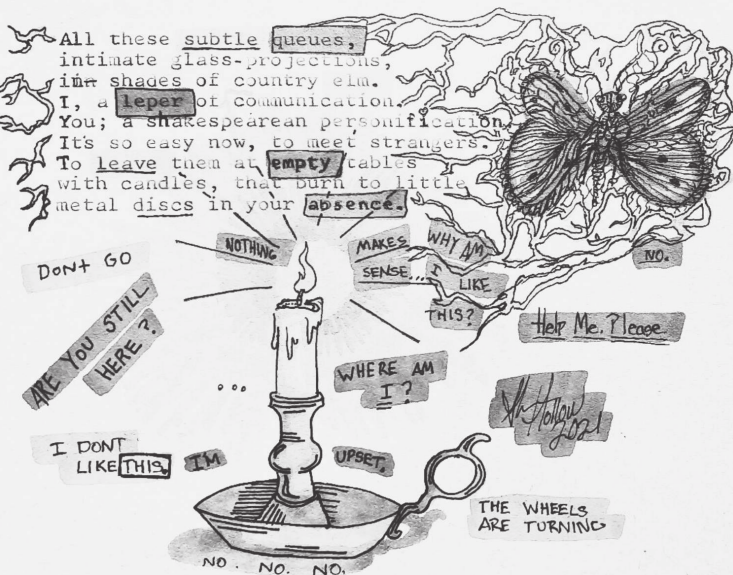


When asked about his 35 years in the hardcore scene, Scondotto is proud of his longevity, "It's pretty wild to think about! I got into underground music at age 14 in 1988, and I will soon be 50 and I am still here. No 10 year breaks, no 5 year breaks. 35 years non stop. There is more I want to do with music, and I hope I get to do it."

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 Southern flow.  
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 Tangled wires,  
 In fire;  
 We sleep,  
 For days.  
 Until, the  
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# THE RETURN, REVENGE & RELISHMENT OF VHS

BY MIKE BURDGE

## THE RETURN, REVENGE AND RELISHMENT OF VHS



The story of VHS is one of the most fascinating elements in the history of cinema. Before the arrival of home entertainment cassettes, movie lovers were shackled to watching whatever landed at their local cinema or was playing on cable TV, both of which were decided by big corporations looking to promote whatever would make them the most money on any screen, or at the very least, garner the most views. I'm not going to get into this any further from that fact, since I grew up in an age where this wasn't the case. I grew up in the 90s, a time where the choices on cable flourished like never before, and all the movies you could hope for were just a car drive away at your local video rental store. From action to horror, romance to documentary, there was a feeling that the world of movies was endless in possibilities given the media technology at hand. And in hindsight, I now know that to be completely untrue. The revolution of digital media has rapidly grown since the first DVD release of 1996's *Twister*, leading all the way through HD, Blu-Ray, 4K, online streaming, and even social media. And while these advancements have allowed for an increase in access, picture quality, and general acknowledgement, there is something about those black, plastic cassettes from over twenty years ago that still hit differently.

Recently I've hosted several screenings called Pasta Night, a VHS and retro-cinema themed event that aims to embody the feel and celebrate the love of the VHS era. This idea, as well as its name, came from nights I spent as a teenager visiting my friend's house, where his dad would make a group of my friends a simple pasta dinner, paired with a screening of an old movie played through his VCR. I saw a lot of my favorite movies for the first time at these Pasta Nights, from *Evil Dead 2* to *Time Bandits*, as well as A LOT of episodes of *Buffy the Vampire Slayer* and *Angel* as they premiered on The WB. When I started Story Screen and first began doing public screenings of films in Beacon, NY, back in 2014, bringing Pasta Night back in some way was something I had in mind for a very long time. But I could never figure out how to truly encapsulate the feeling of sitting in a small room with your best friends, watching something for the first (or second) time, while enjoying a good ol' fashioned, home-cooked plate of pasta. Granted, that's a pretty specific tone to try to hit. But I finally nailed it. It was all about embracing the VHS renaissance that I had been participating in, not just as a collector, but also as an exhibitor. It was about showcasing the movies I loved, in a very specific format, one that honestly looks and sounds worse than what is readily available, all in the name of nostalgia and vibes.

Why this idea was so striking to me was immediate. The feeling of watching a VHS copy of one of my favorite movies was already near and dear to my heart: there's just nothing like popping in a tape and hearing those beeps and boops transfigure the audio while the screen fills with a static inlay that deteriorates into a grayish black, only to be followed by one of many warnings on reproduction and distribution hued by any color in the rainbow. And then, if you're lucky, there's trailers. Oh, glory be the trailers of the time associated with the tape you innocents happen to pop in the player! I've always thought that the trailers (or any pre-show for that matter) that accompanies a film should be treated as the appetizer to a main course, getting the viewer in the right frame of mind to experience any given movie in just the right way. In the example of VHS tape trailers, these tend to include popular films being released at the time of the tape's printing, giving the viewer a sort of time capsule journey into the state of cinema to which they are about to be transported.

One of the more interesting aspects of watching film projected in a theater is not just seeing the film the way it was truly meant to be seen at the time, but also in the imperfections that the film stock itself collects over years of being used again and again. From dust particles to scratches, these imperfections show the "life" of the specific copy of this film, and this same result is present in every copy of VHS. You'll notice on watches that scenes that contain action, explosions or nudity are usually bookended by several frames of static or drop in audio. This is due to the fact that on many rewatches before you, someone was stopping, rewinding and pausing the tape, leaving a fingerprint of sorts on the tape. It's a wild look into the history of any given cassette, and a reminder of how these home video copies were at one point the only way to see these specific things, and they were passed around constantly, be it through rentals or friends loaning their copies out.

And then there's the collecting aspect of all of this. Hunting through thrift stores, conventions, and record shops for those perfect titles to add to your collection, be they standard release box slips of blockbusters, or super rare clamshells of movies never released on DVD or made available in any other media. A VHS collection, like all collections, is an extension of the collector, their tastes and interests, put on display through one inch spines, spread across shelves, organized by genre, release date, distributor or alphabetical. Currently, my own collection is sitting at just over 500 tapes, a modest number in the grand scheme of my collecting peers, but one that truly represents my palate for different types of film and shows no sign of slowing down in quantity.

Whether you're looking to just toss on a flick with some grainy goodness or rewatching one of your favorite films the way you used to, crossed-legged on a shag carpet ten inches from a tube television set, experiencing the joys of VHS nearly twenty years after they were discontinued for massive distribution is an odd venture. But it's one that is just so rewarding for us special few that find the beauty in the magnetic tape.

### About the Author:

Mike Burdge is the Founder, Programmer, and Editor-in-Chief at StoryScreenPresents.com. He has owned and managed multiple movie theaters in the Hudson Valley, and spends way too much money on VHS, vinyl, and pizza. You can find him doing more movie nerd shenanigans on Twitter and Letterboxd.



# ALL IN A SUMMER

A LOVE LETTER TO HARDCORE MUSIC BY JASON CASTRO



The first time I listened to hardcore was a summer I will never forget. I was browsing records at Rock Fantasy in Middletown, N.Y. when I came across Punk-O-Rama vol. 5. At this point, I had already been listening to punk rock for a couple of years and had fallen in love with the sounds of Green Day and the Ramones, but this was different. It was harder, faster, angry and aggressive. It called to something inside of me. From the start of that album with Nofx's "Pump up the Valuum" to Bands like 98 Mute and The (International) Noise Conspiracy pulling me right in with the melodic tones and driving guitars, warming me up for H2O and Madball to change my life forever.

Hardcore became an obsession for me, a way of life. Bands like Bad Religion shaped my life with their driving bass lines while their flavor, aggression and flow would hook me forever. This new genre opened me up to so much more. It showed me there was an outlet for all of my emotions. I remember going through a bad breakup and listening to Turnstile and Trapped Under Ice with songs like "True Love" and "Deathgrip" on repeat. They were everything I needed to hear to pull me through those moments. Hatebreed and H2O showed me how to keep my positivity through it all.

For me hardcore was never just music. From the very instant, listening to hardcore, I knew all I wanted was to be in a band. My first attempts at which, or fumbles depending on what day you catch me, showed me how to navigate the world and the local live music scene. Teaching me to be comfortable in the uncomfortable and how to take risks. Even though my bands Better Luck Tomorrow and Government Warming went unnoticed, the experiences I gained were absolutely priceless. Being in a band didn't just help me channel my emotions into something cathartic and positive but also enabled me to form relationships with so many truly amazing people. One of which I wouldn't be where I am without; Holly and those amazing Outsider Magazine shows.

Hardcore also taught me how to persevere through disappointment, to keep pushing forward no matter how hard life pushes back. Though my old bands didn't work out, which hurt a lot, I learned and grew through my experiences. Those moments in life allowed me to launch what I consider to be my most successful musical venture, Tonguebiter. This band was the epitome of all the things hardcore is to me. Raw emotion, passion and comradery. We really lived the dream, touring with bands like the Cromags and H2O! This era brought me to meet even more fantastic people, many of whom I still hold dear to this day, with memories I will cherish forever.

At a young age I was told that I would be in jail or dead by 18, but I am so lucky to have found such a positive force in the community and friends who became my family through hardcore. Most of all, I learned that I had all the power in the world inside myself. To say hardcore shaped who I am today is an understatement. When I needed to be angry, sad or uplifted, there was a band for that. Hardcore is so unapologetically raw and full of emotion. That emotion is what I love so much. Hardcore has always kept my head above the water when I needed it and given me so many memories of screaming in my car alone, or on a pile full of people. Bands like Hatebreed are so incredibly positive with how their lyrics speak to me still to this day. No matter how angry I was, they ease my pain and always uplift me. Without hardcore, I can honestly say I would not be the same person. Hardcore has always given me a home.

*"This thing is ours, hardcore is ours.*

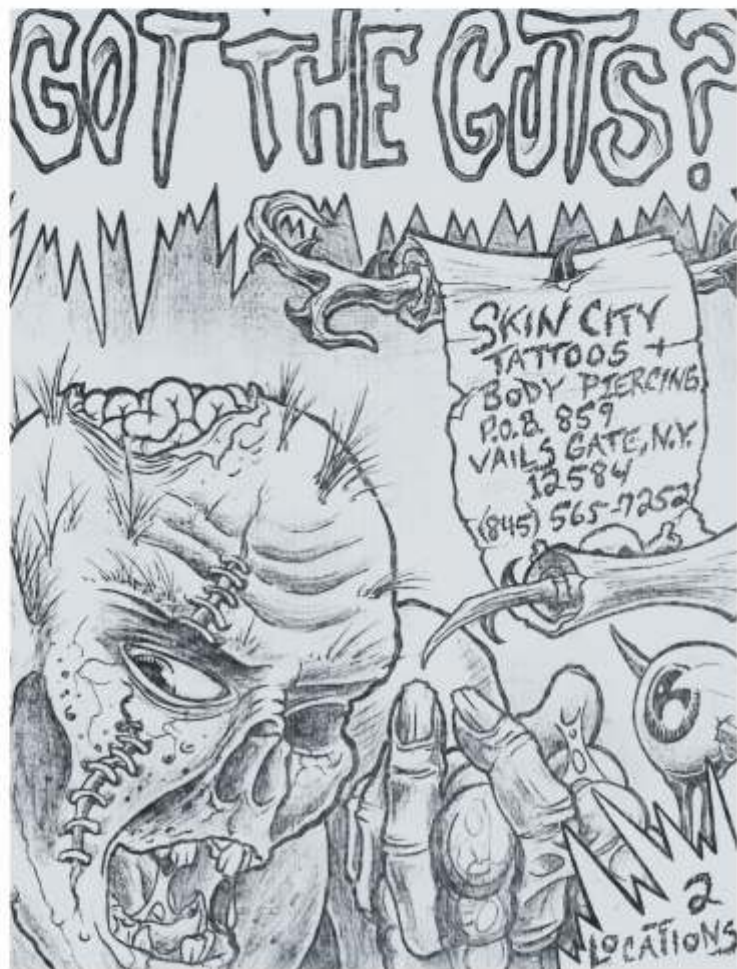
*Time after time, line after line.*

*I must express the truth 'cause that is what we stand for.*

*Some live to lie, they will defy and deny our roots.*

*I pay no mind." Madball*

Jason Castro was raised in Ellenville, NY. He's been going to shows since he was 12 or 13 years old. Jason started his first band when he was 15. He's toured twice up and down the east coast with the band Tonguebiter and played shows with bands like More Faster, Afterhours, Soul4Sale, Praxis, Cro Mags, H2O, Agnostic Front, Outbreak, Goatwhore, DRI, Tombs and many other bands. He's still out there, going to shows as much as he can. You can listen to Tonguebiter on [archive.org](http://archive.org) [TFN320] TongueBiter - Wake Up!



# TROUBLE BOUND'S JOHNNY NO-KEYS

Interview By Dana Esposito

I had the privilege to sit down with Johnny No-Keys, lead singer of Hudson Valley's beloved Trouble Bound, following the release on Spotify of their long awaited single "To Have and To Have Not". True to form, the punk/hardcore/rockabilly trio are keeping things honest and sincere, yet still rebellious against a system that keeps the working man down. After a long hiatus, Trouble Bound's much anticipated return is finally set for July 22nd at The Chance Theater in Poughkeepsie, NY.



Trouble Bound today: Johnny, Dan & Brian

Dana: It's been ten years since "Unfinished Business" came out?

Johnny: Yes.

Dana: Has the content of the new music changed at all? Is it based on the same premises like working hard and your friends being your family?

Johnny: Yeah, it's still the same. Just things that develop every day. The challenges of everyday life. Whether it's the way people treat you or treat each other or working for horrible bosses or people that deceive you or play games. You know, just the trials and tribulations of everyday life and struggles that you go through. I don't think it's changed that much.

Dana: I feel like without having those premises it's kind of not Trouble Bound. That's what's so important and vital about it and what spans the generations.

Johnny: Yeah, I could never just sit down and force something. That's just not something I could even do but not something that I'd ever wanna do anyways. Just force a song or force writing about something. It's always just came to me, almost as if it chose me or it was just flowing through me, like, "I gotta come out now, so here ya go. Move your hand and, ya know, work your mind there. Get it out there."

Dana: Have the experiences you've had since the last time you played shows with Trouble Bound shaped the new music?

Johnny: Yeah, I think life, the way it affects you. (It) obviously affects my writing. Just things you've gone through. Friends come, friends go. People grow up. People change. It's how you feel about it, how you deal with it. Things that are important to you. Things that you don't wanna lose and have lost, ya know? Things that are still important to me and still things I contemplate and...

Dana: So it's all of those things, just...with new things added in.

Johnny: Yeah. Yeah.

Dana: Is there one song in particular that you are like, "This would represent Trouble Bound as a whole"?

Johnny: Probably "Here to the End". It's a song that came together and I could picture it when I first showed it to the guys and when we were at our best, ya know? One of the times when we were at our most well-oiled and tight and best and things were just flowin'. I was working in a factory, kinda pissed off. Well, more than kind of. I guess just, like, full of...full of rage and I just had to get it out. I was like, "I wrote this song. Here's what it sounds like" and showed it to them and Dan worked his magic on it and it came together quick. When I think of Trouble Bound, I guess I think of that song and I think a lotta people, if you ask them, I would guess, think of that song as THE Trouble Bound song. That song is just, ya know, the "fuck you, I don't give a fuck" song which some people don't even know what the name of the song is. They're just like, "You guys gonna play that 'fuck you 'cuz I don't give a fuck' song?" and I'm like, "Yeah. We're gonna play 'Here to the End'".

Dana: What kind of message do you want listeners to take from your music, especially, the people who haven't heard you before?

Johnny: Well, I hope they take away the sincerity and the earnestness that's in there. When people relate to our music, it's like the best compliment I could ever think of, ya know what I mean? When there's people out there singing my own lyrics back to me and screaming 'em in my face at the shows, I know that people relate to what I've gone through and what I've been through and that I'm not alone and I just want them to feel the same thing. Like, we're all out there for you too just like you're out here for us. Ya know what I mean? Like, you're not alone. We're all going through some shit. Hard times do come but hard times will go and we'll all still be here hanging on. Let's make the good times and if they're not there right now let's make (them). And make it for us.



Johnny & Dan Circa 2008



Johnny 2002

Dana: Where did this, like, blue collar, factory working type, old factory town feel...where did that come from?

Johnny: My family has always been carpenters and tradesmen and stuff. My uncles. My dad was a Union Plumber. In my career, I'm a Union Steamfitter and Pipe Welder. When I graduated high school, I didn't know what I wanted to do but my parents were like "We spent all this money on your education" because I did go to Catholic school, parochial school up 'til tenth grade. So, they were like "It'd be a shame if you didn't move forward with that and try to better yourself" and I was like, "I don't know what I want to do in college. Why would I go to college just to go to college, you know? I want to play music", you know what I mean? I want to do that for the rest of my life. So, I went to Dutchess Community College for about six weeks and I dropped out because I really just knew it wasn't for me. I didn't feel like going. I never liked doing homework in high school. Why would I want to go and do more of it in college, you know? It just didn't seem like they were listening that it really wasn't for me. I told them I was dropping out and they were like, "Well, you gotta pay for your semester at college because we're not paying for it" and I was like, "Okay, great". So I didn't want to go and now I gotta pay for it. My sister at the time, she was a few years older, she was in charge of the deli department at Mrs. Green's, which was like a natural food store down in Stanford, Connecticut where she was living at the time. So, I put in my papers, dropped out of college and she said, "I could get you an interview tonight, to work in the dairy department". So I came down, got down there before the shift was over, interviewed with the manager there, and went to work 7am the next day.

Dana: Wow, that's quick.

Johnny: (laughing) So, it was a quick turnover. It was kind of just crashing at her place in the spare room, with her and her boyfriend there and I was working at Mrs. Green's. It was kinda like a weird place to live. There was always shady people in other living areas close by and people throwing bottles, breaking glass. I didn't sleep much. And I think it carries over to this day. If I'm not in a place that I'm familiar with, or something that's like home, I am a very light sleeper, and I'm very like, got my guard up, you know what I mean? This is gonna sound crazy but you know like in Lord of the Rings or something where you're like out in the woods and you're just like, "Alright, we've got to sleep here for the night" and then you're in the campfire and you're sleeping and then all of a sudden you hear a stick break in the woods and you're like, "What the hell's goin' on?" And you get attacked by goblins. I'm just...I'm ready to strike, whenever, I'm ready to get up... 'cuz I don't know the place. I don't know what's going on. But there was always a lot of, you know, a lot of noise and a lot of her fighting with her boyfriend and whatever so, I ended up being in the room hearing all the loud screaming and yelling and sounds and I ended up writing the lyrics to "Hell, I Live There". Um, that was in '99 still. That's why there's two different "Hell, I Live There"s in our song catalog. I don't think people realize what the difference is.

Dana: So the first one was from that time period?

Johnny: The first one was from that time period but I ended up losing the lyrics to it. So when 2000 came a year later and we recorded that "Red, White, and Green" album, I had written new lyrics for it, which are good, and I like 'em, but I like the original lyrics better and somehow I found the folder or the spot where those lyrics were...years later. So by the time we went to go record the "Unfinished Business" album with the Long Island lineup, I was like, "I really like these lyrics". I feel like I should re-record this song with the original lyrics. That's why it's called "Hell I Live There 1999" 'cuz it's the original lyrics and the other one's 2000 'cuz that's when we recorded it and that's when those lyrics are from.

Dana: Okay, that makes sense. I was trying to figure it out.

Johnny: Yup. Even though it came out later but it uses an earlier year. That's why.

Dana: I feel like the subject matter of the songs, like working class jobs and broken relationships and the power of friends as family, those are things that will just span the course of time. Those are things that are always gonna be around so I can see now how it's relevant to you personally. But I think that's why I can listen to the songs when I'm 18 and I can listen to them now and they still feel powerful to me. Do you think that the new music that you're writing is gonna hit the younger generations as much as it, kind of, like, hit home for us?

Johnny: Uh, I'm hoping so. Honestly, I feel a little disconnected with the younger generation. It seems like a different world now. And I don't wanna seem like one of those old guys that's like, "Oh, man. I don't understand you young kids nowadays". But I don't know, I'm not sure if they hold the same values and ideals that I was raised on and that I hold. I hope so. I'm still just gonna write stuff that just comes out of me, that's me, that's true to myself and who I am and who I've always been. I mean, my father and my mother have always raised me on the ideals that family is the most important. You know, you stick by your family, you help out your family and those that you care about. Always do the best that you can because if you're not gonna do something right, there's no point in doin' it. Just all those old fashioned ideals that I'm sure they were raised on. That's kind of always how I was raised and always found it resonated with me and always believed in 'cuz they make sense. I think it's a good way to be and hopefully, you know, the stuff that I write about still hits them the same way.

Dana: Or maybe it introduces them to that and they say, "Wow. I've been thinking about all this other stuff, and Tik Tok and stuff, but there's some real stuff here that I feel more strongly about."

Johnny: Yeah, I'm hoping so.

Continued on Page 14



Turnstile

## Pain Of Truth



# HARDCORE PHOTOGRAPHER

**Do you remember your first show? Which bands played and how did you end up going? Did you love it immediately or did the music and atmosphere have to grow on you?**

I'd like to start by saying thank you for the honor of including me in your publication. It means a lot to me to still be appreciated after almost 30 years of shooting.

My first show was back in 1995, a local band from Goshen, New York, Ninety 9 Cents. They had asked me to take some photos of them playing at Sportland in Middletown, New York, where I was born and raised. I had met them in vocational school where I was attending cosmetology class. They were opening for Biohazard. This was my first concert. I grew up listening to classic/hard rock, metal and grunge. I was instantly attracted to the sound of the music and the energy of the crowd. From this point forward the hardcore scene became a huge part of my life!



Burn

**Did photography always appeal to you? How did you begin snapping photos at shows?**

Not only was that show my first concert ever but it was also the first concert photographed. It was the start of a hobby that I will probably never give up. Photography itself didn't appeal to me until my senior year of high school when I had to choose an extra elective class. I figured Photography would be a fun choice. That decision changed my life forever! I can't go anywhere without a camera or at least my phone camera now. Everything I do in life is documented through a lens, from the simplicity of my home remodels and pets, my hair makeovers, to traveling abroad, family events, and the beauty of the natural world.

**What/when was the first band or show that you shot that made you realize you not only wanted to continue to photograph bands, but made you decide to share those photos with the bands and other people in the Hardcore Scene?**

After a little while, of shooting the local bands, I ended up at an Earth Crisis show. I was immediately hooked to the intensity of Hardcore and capturing it in my images. Along with Earth Crisis came other bands playing on the same bill such as Snapcase, Strife, Despair, Hatebreed, Death Threat, One King Down, Madball and of course, local legends All Out War! I started shooting multiple bands on the same labels, Victory, EVR, Revelation, Bridge Nine, Trustkill ect.. I was going to college by this time majoring in photography and working as a hairdresser full-time. I spent the majority of my darkroom time as school printing concert photos. I eventually made up some print packages and sent them off to the labels. That's when they started to take notice and appreciation, and my photos were now getting printed on releases. I was pretty much still a kid, that was, and still is so exciting to me!

**Hardcore has seen a big growth in popularity again over the last few years and your work has been featured in zines, websites, album art and social media. What has it been like to have your following online reach over 50K+ people? What sort of opportunities has this kind of visibility brought you?**

It is amazing to me that so many people in the scene take the time to look at my work and share it with others and their social media. Especially when bands and labels choose to use them. The scene has become saturated with some really amazing photographers in the last few years, so when my shots get chosen to be used, I am humbled. I have made some great friends and met some talented musicians through the years shooting Hardcore. That alone is the best thing I got out of the scene in the last 30 years.

Some opportunities include having access to shoot guitar legend Joe Satriani and other loved bands from my childhood, such as Green day!!!

I'm not really sure how I gained so many followers, I'm humbled to be appreciated by anyone who takes the time to explore my work!

**What's your equipment set-up? Favorite camera(s), etc.?**

I've always been a Nikon girl. Equipment is very pricey so when you start building a kit, you tend to stick with a brand. I recently switched over to Nikon's mirrorless Z line and I am loving it. It took a little bit of getting used to but the difference in weight alone makes it worth the switch. Holding gear all day at festivals can be exhausting and hard on the body.



All Out War



Have Heart



Life Of Agony



Scowl

# DANIELLE DOMBROWSKI

Interviewed by Holly Berchielli

**Are there any music or artistic photographers that inspired you?**  
Definitely BJ Papas, Glen E. Friedman, John McKaig early on. Now all of my friends that I share the stage with inspire me. There are too many names to mention but specifically the This is Hardcore Photo Team, the locals from the North East and the friends I have made from around the country. Artistically, Jerry Uelsmann is by far my favorite.

**You enjoy traveling. What were your favorite destinations and what's the farthest you've traveled for a show?**

The furthest I've traveled for a show was to The Sound of Revolution in Eindhoven Netherlands. It was an amazing experience. I also have shot in California and FYA Fest in Tampa, Florida. I shoot This is Hardcore, as well. The This is Hardcore photo team have become some of my best friends!  
My favorite place to visit and shoot is Iceland. The landscapes are captivating. Switzerland and Germany were beautiful. I plan on going to Italy later this year!

**In your professional life, you are also a hairdresser and salon owner. How did that passion come into your life and does it ever cross paths with your photography or musical tastes in any ways?**

They absolutely cross paths. Most of the time I don't get compensated for my concert photography therefore I shoot weddings to offset equipment costs. I'd love to sell more live concert photos as well. I also do the bridal hair styling for most of the weddings I shoot. I took cosmetology as a junior and senior in high school, hairstyling runs in my family. My plan for life was to do hair on the side and be a professional photographer, but it turned out to be the opposite. I don't regret this choice at all.  
I'm lucky to have 2 passions and I love doing hair just as much as Photography. I opened my salon 19 years ago and it's still going strong. This is my 27th year as a stylist! Being my own boss allows me the freedom to flex my schedule to accommodate show shooting.

**What's next in your adventures? Any plans or projects coming up?**

I plan on shooting the Indecision Records 30 year anniversary show in California this July! Since covid, wedding photography took a halt but I've recently booked a few.  
Thank you for taking the time to read this!

Please give my photography Instagram pages a follow: @danielledombrowskiphotography and @weddingphotosbydanielle  
And my Salon! @hairdesignbydanielle845



Danielle



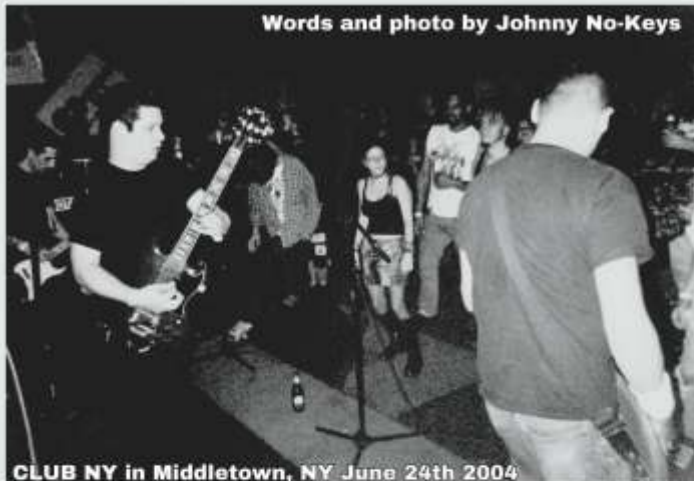
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Mindforce

# THE BELTONES ARE BACK!!!

Words and photo by Johnny No-Keys



CLUB NY in Middletown, NY June 24th 2004

I was delighted to discover last year that one of my favorite bands were back in action. The discovery came when I went to put my band's first album up on Spotify for the first time and found out that a few days after I did, The Beltones' two LPs ended up posting a few days after ours did. After years of wondering why they weren't on there... What an awesome coincidence, I thought. It seemed an all too fitting and happy coincidence that around the same time I had reassembled my own band- being that The Beltones have influenced me and my music a great deal... that now we were BOTH back! I always admired and loved Billy McFadden's snarling, mumble/bark style of singing. A voice with a perfect amount of gravel has always resonated with me and he definitely has it. A good gravelly vocal has always had a way of making my ears stand at attention and take heed. To me there's nothing better.

I first unearthed THE BELTONES when I bought one of their 7"s at Big Boy Records in Marlboro, NY back in the fall of 1999. It was the "My Old Man" EP, and when I heard the title track come marching into my eardrums I was hooked. But when "Fuck You Anyway" came on next, that sealed my fate and bonded me to them forever. After that, I was always on the hunt for more of their releases. I found another 7" at Big Boy (which we used to call "Rick's" because it was owned and operated by Sick Rick from Sick Rick & The Pukes) a few months later.

I was excited to find a short time later, the "On Deaf Ears" CD off TKO Records in Rick's shop. It had the songs from the 7"s on it and a few more I was excited to see. I snatched that up out of the bins and when I got it home and popped the disc into my player... I had to double check that I had the player on the right speed (realizing it was a CD) because all the familiar tracks I heard were way faster than they were on the EPs. Both sound great (in case you're not familiar with these tracks). And when you're a young punk, for some reason, everything sounds even better sped up, ha ha. I treasured this record and looked forward to the next release. I found songs and singles on compilations and TKO samplers and added them to the collection- a collection I still have intact.

Fast forward to 2004, my band had been playing at a place called Connections down in Clifton, New Jersey a lot at the time. It was a cool spot that had Punk night Wednesdays of which we played our fair share and even some weekend shows which were just as spectacular. I had heard through whispers and rumors in the club that Billy McFadden had moved to NJ and was close by somewhere even. I didn't really believe it (although I wanted to) until one night I met him there and we ended up hanging out. I didn't let on that I was stoked at meeting him- I like to think I played it real cool. We ended up talking about his songs and the band and the possibility of them playing a show in the area. I got to hang out with him a good amount that summer. He was a really cool guy and he even told me some fun facts including one about one of his songs that involves The Cure.

Eventually, the show DID end up happening and, wouldn't you know it, TROUBLE BOUND and THE BELTONES ended up taking the same stage at CLUB NY in Middletown, NY on June 24th 2004. It was a benefit show with hundreds of people packing the place out. The crowd was awesome and I stood right by the stage snapping a few pictures of them playing with my disposable Kodak camera. It was one of the best shows we ever played and we got to do it WITH THE FUCKING BELTONES! I believe that performance was one that led to Hangmen records signing us and ultimately putting out our "Here To The End" album (which I mentioned earlier in this article) and was the first music we put up on Spotify. If you couldn't tell from the rest of this article... I'm really glad they're playing again. It seems like they're based out of California now from what I gather on social media but I really hope they play New York again. Whether we play the show or not, I will be there.

# TROUBLE BOUND'S JOHNNY NO-KEYS

Continued from Page 11

Dana: "What Kind of Future?" do you predict for Trouble Bound?

Johnny: :laughing: Me and Dan always had a great chemistry. We've almost always read each other's minds and thoughts. Whether it's joking around or some obscure movie references, but especially in music. The way we started playing together again was Holly pushing me to get our music on Spotify and the digital platforms. She finally fought the good fight and won me over and I said, "You know what? If you know how to do it and can help me with it, what can it hurt? I know a lot of people don't really have physical media and CDs and stuff anymore so why not? So when she convinced me to put the "Here to the End" album on there, there seemed to be a very positive and warm reception for it. Even just listening to it on Spotify again, it was like almost rediscovering the album for the first time because I hadn't heard it in years. And hearing those bass lines (almost like for the first time again), I was like, "Man, I gotta tell him he did a fucking great job on that record." When I called him and talked to him about it, (it was just like old times. It was just like being us again. We started talking and hanging out and then within two or three times hanging out he's like, "You know, we should just start (the band) again" and I was like, "Yeah, you're right. That would be awesome". Looking for a drummer we only had one person in mind and luckily we were able to convince him to join forces with us. I'm hoping we record many albums for years to come and play shows when we wanna play shows and hopefully people will come out and hang out with us and sing along and, ya know, just keep recording, keep playing and see where it goes and hopefully it goes to really great places and everybody comes with us to those places. :laughing:

Dana: Well, Johnny, thank you for taking the time to sit down with me. Is there anything else you want to add before we close it?

Johnny: I'm just excited to see what comes. I'm excited for the songs we're writing and the stuff that we got goin' on and I'm excited just to hang out with these guys and do what we love to do so, I don't know. I'm glad everybody's gonna come with us for the ride. It's just where I'm at. I've definitely felt more like myself again doing this and having this back in my life, then I've had in a long time and I'm just... I'm excited for the future and... excited for it all so. Thanks for takin' the time to relive these memories with me.

Dana: Of course. Always.



PHOTO BY MICHAEL EATON

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Spotify : Trouble Bound

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Because of the boundary pushing Simon is doing early in the story, the film wouldn't work at all if Gallner couldn't make Simon likable, and he kills it. He's asked to be intense, manipulative, menacing, confrontational, without ever winking at the camera that he doesn't mean any of these things, but throughout, Gallner always maintains a charisma that lets you believe that Patty would still be drawn to him.

The film may ask even more of Skeggs without giving her as much showy work to do. Patty is sheltered by her parents and heavily medicated, giving her an extremely repressed naiveté, but the thing she has that lets her go toe to toe with Simon's button-pushing is that she has a completely guileless authenticity. She's not beyond caring what people think about her, the way Simon is, but she has no problem saying what's on her mind. She has a way of cutting through Simon's posturing by just matter of factly asserting that whatever he's saying isn't so, but bluntly and without judgment.

We only get to hear Skeggs sing once, but it's in the scene the whole movie hangs on. If the song doesn't work, the ending of the film would fall flat. But, Skeggs, who was nominated for a Tony Award in 2015 for her role in the musical *Fun Home*, has the goods. When the song is reprised for the closing credits, it's hard not to wish there was a whole album to go with it.

The transgressive elements of *Dinner in America* may be too much for some folks, particularly because those elements are being packaged in a comedy, but there is a reason John Waters named it one of his 10 favorite films of 2022. As with a film like *Heathers*, for the story to make sense, it needs to be clear that the reason these kids are outsiders is because what is normal is wrong and needs to be changed. In this case though, the right two people find each other, and that makes all the difference.

-Damian Masterson

After premiering at Sundance early in 2020, Adam Rehmeier's *Dinner in America* languished in distribution limbo for over two years, before being dumped on VOD last June. Watching the first third of the film, it's easy to see why it might have gotten buried. It has an abrasive opening, where we are introduced to a toxic dirtbag punk, named Simon (Kyle Gallner), who is spending his days seeding chaos among the even more contemptible people he encounters in suburban middle America.

When we first meet Simon, he is volunteering as a pharmaceutical test subject to make money to buy drugs, drugs that he's selling to make money to support his band's recording costs. Simon isn't above using drugs himself, taking handfuls of whatever is handy as needed; nor is he above selling drugs, happily turning people on to whatever he thinks they might need at the time; but this hustling is all in service of making records and playing shows. Aside from the pleasure he takes in messing with people, his one all consuming passion is making and performing music.

In the early going, Simon is an extremely unlikeable character, in an even more unlikeable world, but that is part of the point. To take his rebellious streak seriously, we need to see a world around him as ugly enough to legitimize his daily protests. For all of Simon's many faults, what's clear is that he's still better than where he comes from. At this point, he may not be someone you would want to spend much time with, nor someone you would ever leave alone with anything valuable, but he has an undeniable personal integrity to him that gives the audience something to latch onto and root for.

For how overtly transgressive this first third of the film is, the sneakiest and most subversive thing about *Dinner in America*, is that the rest of it is basically structured like a traditional romantic comedy, particularly something like 1940's *The Shop Around the Corner*. In that film, two people who work together in the same shop are unaware that they are also anonymous lonely hearts pen pals to one another, who have been slowly falling in love through their letters. The meet-cute of *Dinner in America*, comes when Simon is trying to hide from a squad car that's been trailing him, and he meets Patty (Emily Skeggs), an odd girl eating her lunch in the alley behind the pet shop she just got fired from. She sees Simon hiding on a fire escape as a police car rolls up to her with a police sketch, asking if she's seen anything suspicious. She covers for Simon, and he comes down to talk to her after the police leave.

When they talk in the alley, Patty responds to someone showing an interest in her, while what Simon sees is another mark he can get something out of.

What Patty doesn't know yet is that Simon is John Q, the ski-masked singer of her favorite band, PSYOPS; and what Simon doesn't know is that Patty is the fan who has been sending him explicit fan letters on a weekly basis, letters written as love poems that read to him like perfect little power pop songs.

The centerpiece of the film comes when the two of them finally make a song together. Patty watches Simon build the track, one instrument at a time, before he gives her his favorite of her letters to sing over top of it. And it's just magic. The verses are physical, and sexual, and romantic by turn, but the chorus is twee anthemic perfection: "Fuck the rest of them! Fuck 'em all! Fuck 'em all, but us." Simon is genuinely overwhelmed by how good Patty is; and Patty comes alive, finding something she never knew she could do. In this moment, we get to see these two outsider kids transformed by one another, by what they can do together and for each other.

What makes the film work as much as it does is how perfectly cast Kyle Gallner and Emily Skeggs are as Simon and Patty.



# SAY-10

RECORDS AND  
SKATEBOARDS



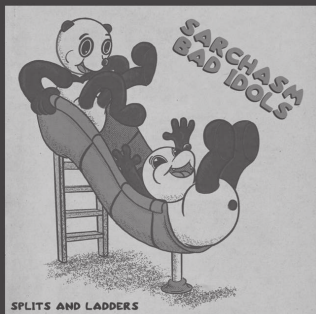
## LGBTQ+ RELEASES



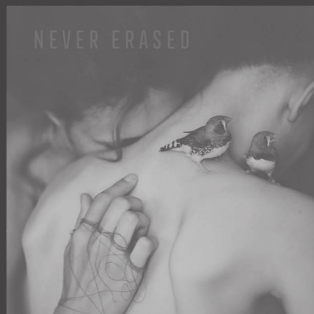
**DOG PARK DISSIDENTS**  
THE PINK AND BLACK ALBUM  
10"



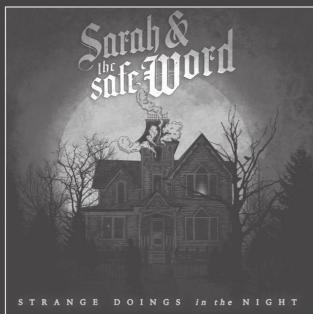
**MIDDLE-AGED QUEERS**  
SHOUT AT THE HETERO  
10"



**SARCHASM / BAD IDOLS**  
SPLITS AND LADDERS  
10"

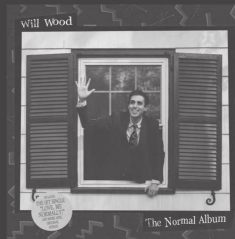


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CEREAL KILLER SOUNDTRACK

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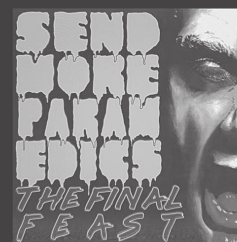
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**WILL WOOD**  
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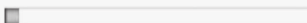




# NIRVANA

1991/09/26  
The Moon  
New Haven, CT

...NO VIDEO...  
...PLEASE WAIT...



**OUTSIDER 's Connecticut bureau chief Cholly Bursitis interviews legendary Danbury scenester Malcolm Tent about the night he saw Nirvana in a small New Haven nightclub.**

**CB: So what possessed you to go see a band like Nirvana?**

MT: It was a Thursday night and I needed something to do! My band (The Bunnybrains) had just finished recording a full length album. My birthday was a few days after that. I was in the mood to celebrate.

**CB: Why Nirvana?**

MT: I loved "Bleach". I'm a child of the 70's and I grew up on a steady diet of Grand Funk and Black Sabbath. Nobody but nobody played music like that in the 80's or 90's except the Melvins and a couple of others. Soundgarden, for example. And I honestly never cared for Soundgarden. "Bleach" came out of nowhere with that sludgy, heavy sound. I latched right on to it. The funny thing is Nirvana released a 7" single after that called "Sliver". I didn't like "Sliver" at all. I thought it was lightweight and irrelevant.

**CB: So you went to see them anyway?**

MT: Strictly on the strength of "Bleach". Plus I had to correct a mistake I made.

**CB: What was that?**

MT: I could have seen them twice on the "Bleach" tour!

**CB: Why didn't you?**

MT: It was before I'd heard "Bleach". A friend of mine discovered them early on and invited me to see them at the Pyramid in NYC and at Maxwell's in Hoboken. I didn't go because it was a long drive and I didn't know the band.

**CB: Ouch!**

MT: Yeah, I know!

**CB: Did you have any sense that you were about to witness history?**

MT: None whatsoever. It was just a gig in New Haven on a Thursday night. I was almost more excited that my friends' band was opening.

**CB: Who was that?**

MT: Hed, from Danbury. They should have ruled the Earth.

**CB: If it was no big deal, why did you videotape Nirvana's performance?**

MT: I tape everything! Funny thing is, my preferred medium is audio. I don't have enough patience to stand around with a video camera and watch the show through a viewfinder (Remember, this was 1991. The technology was way different). Plus I don't want to just sit around afterward and watch the whole thing. With audio I can set it and forget it.

**CB: Why didn't you audio tape?**

MT: Nirvana has so much gear on stage that I couldn't find a spot to set up my recorder. And they hogged all the electrical outlets. (I was using a home cassette deck at the time. That's how you got the best results back then.) But a friend of mine brought his video camera. Those things were big and cumbersome back then. Also very expensive, so not everyone had one. It recorded onto VHS. He wanted to tape Hed's set. He wasn't interested in Nirvana at all. I figured that since I couldn't audio tape and a video camera was close at hand, why not?

**CB: What do you remember most about the show?**

MT: Watching it through the viewfinder! Which was kind of annoying because it was really small. And I didn't know how to zoom in or do anything other than just point and shoot. My favorite memory is when the battery ran out on the video recorder, I ditched it and went right up to the front of the stage. I stood in front of Chris (as he was called then) Novoselic and let the bass sludge wash over me. The dude was tall! His guitar strap was too short so he used a white sock to lengthen it. And he chatted a little with us between songs.

**CB: How was the crowd?**

MT: About what you would expect at an indie rock show in 1991. There were a lot of people there but it didn't sell out.

**CB: Did you enjoy the show?**

MT: I thought it was pretty decent. The best part was the two opening songs: a Vaselines song and a Velvet Underground song.

**CB: A week or so later they started to explode.**

MT: Right. "Teen Spirit" was getting some college radio airplay but the video hadn't aired yet. The album had come out a few days before and it was the same deal. Some college play but not much else. No one really thought it was going to be huge. Indie bands who signed to majors typically didn't go too far.

**CB: The video you shot has over a million views on Youtube. What do you think about that?**

MT: If I had a nickel for every view, OUTSIDER's Hawaii correspondent would be interviewing me now!

Malcolm Tent is owner of Trash American Style, which for 21 years was the Northeast's premier underground brick and mortar record store. Now he sells vinyl at record fairs and similar events and plays bass (for Antiseen, Profanatica, and Ultrabunny), and tours with his solo acoustic hardcore act.

Watch the video: Search Nirvana - The Moon, New Haven 1991 on Youtube

Follow Malcolm @malcolmtentdanbury (IG)

@malcolmtent5186 (YouTube)

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# MEET YOUR NEW FAVORITE BAND

## WORSE OFF



**After being in Entropy together and both of you playing in lots of other bands, how did Worse Off come about?**

Jac - During a late night hang in November of 2015 (long before I started playing in Entropy), my wife (girlfriend at the time) asked Colin and I why we had not yet started a band together. So, we started a band together, eventually. It took about 5 years of bad timing (and more likely self-doubt), but we officially started Worse Off in 2020. Instead of COVID being yet another roadblock, we wrote a bunch of songs by way of text and finally recorded our debut EP, You Win Some You Lose Some at Nada Recording in November of 2021.

Colin - I got pretty scared after the night Tracie, Jacs wife kindly bullied us and remember trying real hard to put stuff together for a while. There were a handful of starts and stops, but I would say we were consistently sending ideas for songs back and forth since 2016. Once Jac joined Entropy, it became a fun thing for us to work on while we waited for others to get to practice and eventually got us on our current course.

**What are the perks of being a two-piece?**

Jac - I'd say less chance of matching shirts, but we somehow match quite frequently. I don't know if it's a perk, but this band is easy. We are a two-piece when it comes to writing and recording, and we balance each other out quite well. We're equally anxious and self-deprecating. Our musical influences and ethics are very similar. There's a willingness to give space to ideas (with minimal judgement...). It's just fun!

Colin - Jac played in a ska band so I'm sure it's much more of a relief to only worry about scheduling and logistics with one other person. The old "too many cooks in the kitchen" adage can definitely be true for dealing with a band as well. Speaking of, it also makes it easier to pick where to eat. That being said though we're very thankful to some other friends of ours who will be/have been playing with us live.

**Now that you've released your debut EP (5/7), what is next for the band?**

As of now we're set to be playing some shows this summer/fall all up and down the east coast and are lucky enough to be joined by some super talented friends. Also on the to-do list, name tags so people (including one of our parents) don't mix us up at shows. Oh, and we're finishing up a full length at Nada Recording Studio with John Naclerio, which should come out hopefully later this year.

@WorseOffAsABand (IG/Twitter)  
Spotify: Worse Off

## BARNABY!



photo by Liam Goodman

@barnaby\_who (IG)  
Spotify: Barnaby!

BARNABY! is Mimi, Mike and Harrison: 3 friends playing together through many iterations and one pandemic, embracing a new identity and bursting out of their shell ready to share a new album. GOOD DAY BARNABY! is the second release from the newly-christened three-piece, formerly known as MSL. The album swings wildly between exuberant and quietly introspective, track by track, and often within the same song, tracing the twists and turns of fate and the relationships that it brings and takes away. As pandemic fears gradually subsided, the band's sound has exploded out of isolation, their music propelled by a new boldness. One hears echoes of the downtown grit of the Strokes in Longo's riffing, the exuberant bounce of the Pixies and Breeders in Cannon's bass, and the animal rollick of Keith Moon in Rasimas' drumming, all converging on a sound that skips lightly from era to era, scene to scene, turning on a riff or a fill. It is a sweet and sour sound, of love and of loss. A slurry of emotion, chugged quickly. You'll be tasting the memory for days, weeks.

## OVERTURN

**Who is in the band and how did the band come together?**

Jackson Connolly on Bass, Alex Gomez on Drums, and myself, Nikky Feral on Guitar and Vocals

**Playing loud, smoking weed, being goofy...what else is Overturn really all about?**

Just that really, having fun is key. Getting some beers, loading up some songs, and letting the volume take over. We love shows like Beavis and Butthead and Always Sunny in Philadelphia so we don't want to take ourselves too seriously.

**After less than a year as a band, you've just released your first album...which RIPS. How did this Sabbath-fueled stoner masterpiece come together?**

Alex and I fist fought in fifth grade and we became friends in the principals office sharing our love for bands like AC/DC, Black Sabbath, Misfits, Ramones, all the classic Rock 'n' Roll. We formed a punk band with another class mate called "Offensive Revenge" in middle school, and in high school we became friends with Jackson, started smoking weed and taking psychedelics and started another band called "Spitting Image". We were the typical stoner dudes you see in movies like Dazed and Confused. It wasn't until after high school ended we collectively got into bands like Red Fang, Sleep, Kyuss, and Slift. We fell in love instantly with the blend of slow riffs but the same energy and tenacity Punk had. It was then we formed Overturn in June 2022 and the rest is history.

**What's next for the band?**

We're writing our next record currently. Its going to be heavier, faster, and trippier. Might make your lawn die if you play it too loud.

@overturm\_band (IG) Spotify: OVERTURN\_



photo by Dave "Face" Boccio



## THIEV

You'll hear a strong west coast influence (pennywise, bad religion, deviates) in the sound but we can't escape the NJ homegrown melody that's embedded in us (think lifetime or saves the day).

We repeated this process for 4 more songs and returned to NADA in March for our second EP, "Break."

Brendan at Protagonist Music heard the "fade" EP and wanted to get it out on physical format. Both eps will come out as a double EP on vinyl this summer with art by Matthew John Apol who will also paint the covers for our next two eps in the series. We are very thankful for anyone who has taken notice so far.

@thiev\_nj (IG) Spotify: THIEV thiev.bandcamp.com

## DINNERUSH



**Is Dinnerush a solo project? If not, who else is involved?**

Dinnerush is a solo project run completely out of my basement on an old mattress with nothing but my guitars (Dylan, my acoustic, and Alfie, my electric) and a microphone.

Much of the music has a very DIY feel to it, in my opinion, which makes sense considering the conditions under which I make the music. In the future, if I were to ever start performing these songs—something I would love to do, yet have not gotten the chance to do yet—I would love to have other musicians join the crew.

**Please, tell us about yourself, where you're from and what influences your music.**

I was born and raised in Poughkeepsie, New York. My family stems from the Bronx and Yonkers before they moved up here around my grandmother's generation. From then on, my family has been entirely born and raised here as well. My family is a huge part of what inspires my writing, both in lyrics and other writings as I am a writer before a musician no matter how you look at it. In fact, almost all of the album art for Dinnerush is taken from old photo albums, including the cover of the Dinnerush LP that came out in January which is a picture from a graduation ceremony.

Outside of my family, I've always loved folk music and indie-folk (some of the biggest inspirations are Adrienne Lenker of Big Thief, Bob Dylan, and Jessica Pratt) and this music is part of the reason why Dinnerush exists as it does. Dinnerush actually began as a side-project to a different project called Blairrose

as I felt that I was writing music far too personal and far too evident about who was the muse of the songs. It grew into a project that I became very proud of, however, and I now focus all of my musical energy on Dinnerush. All of the Dinnerush songs are greatly influenced by queer love, queer relationships, and the common experience that many of us have wherein we love someone that does not want to admit that they can love us back. The lyrics are direct to one person, in my case, but I feel that the themes of the songs make them extremely universal to the queer community, and that's something that I love knowing I can create.

@dinnerush  
@blairosemusic (IG)  
Spotify: dinnerush

# MEET YOUR NEW FAVORITE BAND

## NORTHERN TIDES



### Where did you come up with the name of the band?

First off I'd like to thank you for including us in your publication. It's awesome that you're supporting artists contributing to your community. Chris Lindstrom, one of our guitar players, came up with it and it made sense as we're from the northeast.

### Where do you draw your inspiration from, I mean besides catching 10 foot swells and hanging ten?

LoL, when we're not out shredding the Atlantic we're just inspired by music. We all come from a hardcore background oddly enough Chris Lindstrom and Christopher Mills (guitar and drums respectively) are from Nothing But Wolves as of late. Myself, James Mancuso (bass) and Andrew Forbes (guitar) have been involved in several punk/hardcore projects throughout the years although separately as Andrew is originally from Baltimore area. We just love playing music and have a good work ethic when it comes to the band which we credit to having come up in hardcore.

### Any new releases washing up on shore in the near future? I love the first EP but it's not enough to TIDE me over... (bah dump bump)

LoL. Thanks for that, we're are glad you love it, that makes us very happy. We just finished recording our second EP with John at Nada Recording in April. He did us right and always a pleasure to work with him. Andrew's son Prestley recorded with us again on trombone and we also had sax and trumpet players as well. Mixing and mastering are done now so we'll be releasing 6 songs this time around. Washing up on a shore near you, soon!

### What was the driving force that compelled you to form this band?

Oddly enough I had answered a Craigslist ad for bass and drums for a surf rock band in March of 2019! Turns out it was Kip Count of Skitrip who I knew from the scene in early 90's we played once together and two days later the world was shut down by the pandemic lol. Fast forward to last year I saw an ad and it was Andrew looking for people so I called him he said I was the only one that answered the ad lol and we met, hit it off, placed ad and Chris L answered and said he'd bring his drummer along which was Mills and we all just clicked immediately. Again we just love playing this music it fun, technical, for all ages very similar to hardcore lol.

### What would you say are your Top 10 favorite surf songs?

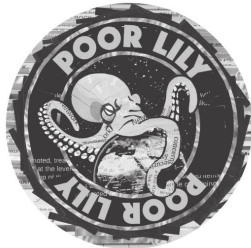
We all go way back to Walk Don't Run, Wipe Out, Miserlou to name some songs but also into current bands like The Jagaloons, 71Supercreep, Guitarmy of One all local to Hudson Valley and then there's Surfer Joe (Italy), The Volcanics (CA) Black Flamingos (NJ) that all have amazing songs. The list goes on and on as the current scene is full of amazing bands and vibrant characters many of which are from the hardcore scene as well. Which also explains the D.I.Y feel of the scene.

### What is your writing process? How do you come up with new songs and titles especially for the instrumentals?

Guitar players Chris and Andrew usually each have full songs with names or at least working titles. Then they present them and we all add our ideas, try out different things and hammer out a final version. They usually name the song something from their past that the song reminds them of, for instance Chris has a song and the title is from his childhood going to the Jersey shore and staying next to a group of young surfers who were wild and he recalls they'd come out of the rental and hop in the car with the boards on top and just tear off to the beach lol.

@northern tides surf (IG)

Spotify:Northern Tides



## POOR LILY

Poor Lily has been playing loud, fast, eclectic punk in the HV for over a decade. For anyone who's just hearing of you, what have they missed?

Woah, a lot! We released our first album in 2011 and we have a grand total of three full lengths and two EPs. Our last record was called a "30-minute blast of mayhem brings to mind bits of The Dead Kennedys and NOMEANSNO." The one before that, PunkNews.org called taking "the 3-chord punk stereotype and make a mockery of it." Maybe the coolest thing that's ever been said about us is this: "a powerful In on the Kill Taker-era Fugazi-esque barn-burner." There's only so much you can do with the ole guitar/bass/drum combo but we try to bring something new to the world. Sometimes it's weird, sometimes it's hard to understand, but it's always loud, fast and fucking fun.

### You're releasing your final record...why is this the last one? Is Poor Lily over?

It might be. It might not be. We certainly have a bond as bandmates that can't seem to be broken. Dirt on Everyone was a lot for us. We poured everything we had into that record, and even recorded it live in the studio in one take. We thought it was amazing, but nobody listened to it and that was disheartening. It made us question a lot of things. When we started things up again, the pandemic got in the way, life got in the way, and it took a while to even get to this point. But we knew we were doing something worthwhile and something that was special. We're really proud of these four songs, which have a huge sound that doesn't sound like anything we've done before.

### The artwork that accompanies your music has such a cool collage aesthetic. Where do you draw inspiration and who is responsible for what we see?

All of our art is done by our bassist Adam. He's a madman. We want it to be different than what you'd think when you listen to our music. Sort of like our name, which is a Seinfeld reference. We've done some crazy stuff with album art, including getting a live rooster and having him run across a street in the Bronx as the Uptown 1 train whizzed by in the background. For Dirt on Everyone we cut up all the Edward Snowden leaked NSA documents into a booklet that follows the story of the record. We're mostly inspired by wanting to do real, physical things, like ripping up documents on our kitchen tables or running livestock around in the Bronx.

### What do you want to see for the future of Punk Rock music?

"Punk is whatever we made it to be," D Boon said. It's fun to see a lot of punk influences and the spirit of punk rock alive in bands that aren't even typically labeled as punk right now. That's some of the best music out there right now: Osees, Deerhoof, Ty Segall, black midi, Ezra Furman, The Bug Club, Chubby and the Gang, Pile, Viagara Boys, Wand. There's so much good music. Hopefully the future will be pushing boundaries, getting more political when it needs to be, and just fun loud punk rock that doesn't take itself too seriously.

### Please, feel free to add anything else you would like readers to know.

Our new EP, Toxic Envelope is out on Bandcamp. We worked really hard on these songs and are extremely proud of how they came out. They sound huge! We recorded it at Barking Dog Studios in Brewster, NY. Play it loud!!



facebook.com/poorlilyband

Spotify/Bandcamp Poor Lily

## GONE MAD

### Who all is in the band and how did this group come together?

Mike Normann, Bobby Edge, Vincent Manco and Angelo Mosca.

Originally, it was just the three of us. We wrote a few songs and we really wanted to add another guitar player so Vin reached out to Bill Colvin, who had played with him in womb of Nations. We had written about six songs together and after a year decided to look for a singer. Vin sent the songs to Angelo and a few weeks later he came to practice and we felt like things

were working out well. Shortly after that Bill left the band to pursue a project where he was doing more of the songwriting. We kept moving and writing as well as booking recording time with Jeff Rendano at boomstick recording studio.

### Dead Channels, Jukebox Romantics, Nothing But Wolves...how have your former/current bands influenced Gone Mad?

The cool thing is I don't think they have. Musically we all know what each other bring to the table and we definitely play off of that but I don't think the sound reflects our other projects. When we started this project we wanted to just get wild and really experiment and just have a good time with it. We know where we came from and there is a lot of respect there but this is something fresh.

### You announced your existence and released two singles in rapid fire. What's up next?

We have a bunch more tunes we're gonna release over the coming months and we're gonna play out as much as possible. Hope to see you there!



@gonemadhv (IG)

Spotify:Gone Mad

## THIEV - "FADE"

Right off the top you can tell that this band made sure they got a great sound for this release. Nicely produced post punk that at times reminds me of that Life Of Agony record "Soul Searching Sun" if you sped it up a tad. That record had a real melodic sound to it, but you could still hear the "punk" origins if you listened carefully and would probably appeal to the fans of heavier music if the guitars had some crunch to it. I'll admit that a lot of these pop punk bands sound a lot like Sum 41. Blink 182 to me, as they have that formula of "punk" meets pop punk that really appeals

to the mainstream. But hey, who am I to shit on a band that likes to write catchy pop punk tunes? The three songs are well played and produced and will resonate with those who get stoked on light, poppy punk.

<https://thiev.bandcamp.com/album/fade>  
-ROD ORCHARD

## ILLMATIC "WATCHING THE WORLD BURN"

I'll admit up front that I'm not a huge fan of rapcore or whatever it might be called nowadays. Yeah I liked the classic Biohazard records, but it honestly just didn't have the staying power of regular hardcore. Why? Proly because it's really not my generation's thing and I find that too much of the rap-hardcore crossover stuff is too predictable and too cheesy lyrically. The hardcore side tends to give up too much leverage to the rap side and in the end just doesn't have the power and energy that hardcore brings. Illmatic is the first band who have made a record with the rap-hardcore fusion that I find works and works well. Detroit hardcore has that



grimey, dirty sound that sounds so hard and nasty, pairing it up with some equally grimey and nasty hip hop is a recipe for greatness. These guys have put the time in to make the two genres mix perfectly. The hardcore isn't sacrificed to make the sound more of an accompaniment for the hip hop side and vice versa making this record the best of both worlds. No dead spots, or songs you want to skip over due to the tightness and flow to the songs.

[UPSTATERECORDS.BANDCAMP.COM/ALBUM/ILLMATIC-WATCHING-THE-WORLD-BURN](http://UPSTATERECORDS.BANDCAMP.COM/ALBUM/ILLMATIC-WATCHING-THE-WORLD-BURN)  
-ROD ORCHARD

## FIRE IS MURDER - SELF TITLED LP

Leave it to good ole Queens NY to come up with a band like this! Crushing guitar with hints of early Maiden tinged melodies that switch on a dime to some raw metallic crunch. Vocals range from talk-singing to Bruce Dickenson howls and then to John Joseph style aggression (did I hear Manowar in there?) without being any one of them. How can I not like this?? Seriously! Lyrically they're dealing with suicide, depression, you know, all of the happy things in life, complete with nice tempo changes, guitar soloing that allows them to ride that ever so fine line between hardcore and metal. The metal they inject reminds me of the raw early 80's thrash metal mixed with the aforementioned Maiden influences, which on their own are great but the way the vocals play off the music is the gem here. Unique in a time when hardcore is so generic and predictable. Just hoping these guys don't lose this vibe when they get bigger.

GET IT → [HTTPS://FIREISMURDER.BANDCAMP.COM/ALBUM/FIRE-IS-MURDER](https://fireismurder.bandcamp.com/album/fire-is-murder)  
-ROD ORCHARD



## CORPORATE ROCK SUCKS: THE RISE AND FALL OF SST RECORDS JIM RUTLAND - HACHETTE BOOKS

Jim Rutland follows up his amazing book collaboration with California punk rock legend Keith Morris with the story of SST records and its founder Greg Ginn. SST's fall from grace is tragic due to the fact Ginn and SST created such an amazing body of work that they should be revered for, yet Ginn chooses to allow his and the labels reputation and legacy to be reduced to the "where are they now" files.

This book is great as it documents, in great detail, the people behind the scenes at SST who help make the label and the bands succeed and is an amazing account of how the label went from underdog to game changer.

[BUY AT WWW.HACHETTEBOOKS.COM](http://BUYATWWW.HACHETTEBOOKS.COM)  
-ROD ORCHARD

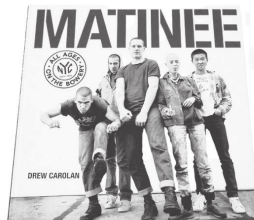
## MATINEE "ALL AGES ON THE BOWERY" RADIO RAHEEM RECORDS

With all of the books documenting the punk and hardcore scenes of yesterday I was more than a little surprised to get the amazing background information on photographer Drew Carolan.

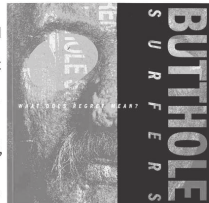
When I get a photobook I tend to just crack it open and see what the style and content is with it. Much like punk photo books before it, there's photos of now well known hardcore people like Roger Miret. The big difference is I could tell that the photographer was a trained shooter. Afterall, who uses a seamless or gets a film permit except someone who is trained in studio/ portrait work. Turns out that Carolan spent time working with Richard Avedon honing his portrait skills from one of the best to ever do it. The great thing about living and shooting in a city like New York is you're going to run into legends like Robert Frank and Andy Warhol at some point right? Carolan's use of a simple white backdrop puts the person subject first and creates a feeling of

timelessness. Black and white film has always been my favorite as it can look like it was shot yesterday or 50 years ago and when exposed properly is simply beautiful. Matinee, put simply, takes some lost, angry youth and makes them a work of art that compares with images produced by any of the pioneering photographers Carolan worked with or had contact with. Whether you are a fan of New York, hardcore or just amazing photography, this book is for you as it captures a slice of time way back in old New York with some amazingly simple and honest photographs. A must have!

[BUY AT WWW.DEATHWISHINC.COM](http://BUYATWWW.DEATHWISHINC.COM)  
-ROD ORCHARD



## BUTTHOLE SURFERS "WHAT DOES REGRET MEAN?"



"What Does Regret Mean?" is a visual gem that reminds me of the groundbreaking book "Fucked Up and Photocopied" in that it is heavy on great visuals and design elements. Amazing flyer artwork combined with equally amazing photography is paired up with a collection of stories and testimonials from a who's who of their peers such as Kim Thyail, Neko Case and Henry Rollins. Founded by Gibby Haynes and Paul Leary, there was never a band like them before nor has there been anyone like them since. These San Antonioians were an example of a

"group that didn't play by any rules and personified what the whole "punk" movement was about in the 80's.

[BUY AT WWW.MELODICVIRTUE.COM](http://BUYATWWW.MELODICVIRTUE.COM)  
-ROD ORCHARD

## AGGROS - "RISE OF THE AGGROS"

When word dropped that Cro-Mags co-founder Paris Mayhew was writing new music, naturally people's ears perked up. Not only did the pandemic give artists the chance to make new music it also allowed visual artists the freedom to create without the usual obstructions like red tape. The result was The Aggros first amazing video "Chaos Magic", a 7 minute long feast for the eyes and ears that not only didn't follow the same formula as the Mags, but went against the grain of hardcore itself by not having any vocals. "Rise of The Aggros" draws from all of Mayhew's musical influences ranging

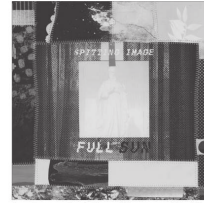


from Rush, Zeppelin, Alice in Chains and back to his NYHC roots. Self released, the album also features some names you may well know. Chuck Lenihan from the legendary Crumbsuckers, drums by COBZ and Roy Mayorg on drums "Fear View Mirror."

To say Rise of The Aggros is not your typical hardcore/metal record is a huge understatement, and you'd do yourself a favor by taking a step off of the hardcore path well taken and pick this bad boy out!

[WWW.AGGROS.NYC/SHOP](http://WWW.AGGROS.NYC/SHOP)  
-ROD ORCHARD

## SPITTING IMAGE "FULL SUN"



At first listen, Full Sun I was heard saying aloud how much these guys must be into Fugazi with the repetition and patterns in their music that remind me so much of that mid-late 80's Fugazi, fused with Television, Wipers and bands of that ilk without being direct rip-offs. Spitting Image is just great at changing the pace and energy to drive home the poem-like lyrics. Much like the aforementioned bands Full Sun boasts interesting

textures, twists, will appeal to those who know their punk history and the great bands that strayed from the well traveled path of formalistic punk. For fans of Television, Gun Club and the late 70's/ early 80's of punk.

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## THE AGGRAVATED "WHOLE 9 YARDS"

Can't say I can name one hardcore or punk band to come out of Atlanta, but I can tell you The Aggravated are repping their home town well with their third full length release. Featuring former members of "Bloody Sods", "Clocked In" and Mourdella, The Aggravated resist the urge to go "full metal", by instead bringing some great bass driven punk that has its share of heavy parts and gruff vocals to get the kids moving on the dance floor. Lyrically they are giving you some of the standard punk themes (Buy and

Consume, Murder by The State) but also have the songs that should inspire kids to cut a rug at the show instead of being the pathetic lazy wallflowers we all hate (Flip The Switch). There's nothing fancy or out of the box going on here, but what they deliver is some great old school feeling hardcore with tons of bass riffin' and energy.

[LISTEN ON SPOTIFY & THEAGGRAVATED.BIGCARTEL.COM](http://LISTENONSPOTIFY&THEAGGRAVATED.BIGCARTEL.COM)  
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## SPELL IT OUT "OUT OF CHAOS"

"Out Of Chaos" is a whirlwind of a record clocking in at just under 23 minutes. You local punk rock veterans will recognize singer Jerad Mione and bassist Brian Tamm from their band from the way, way back: LOUNGE which was a staple in our local scene in the late 1990s/early 2000s.

To me this record is the best kind of hardcore there is... fast skate punk meets the break downs in all the right places. Great driving riffs... tight, hammering drumming and heartfelt, well-sung vocals that are melodic without losing their edge.

I hear elements of skate punk like Pennywise, Descendents and the Bouncing Souls in their earliest and freshest days. I hear the influences of bands like Underdog and Minor Threat, some 7 Seconds and Gorilla Biscuits in there as well. This is a record that sounds both familiar and new at the same time.

Some of my favorite songs are "Operator, Please Hold," "Stand Up!" "Case Closed" and "Waxed."

Recorded at our very own famous Nadia Recording Studio, this album sounds mint and professional, which is no surprise. Go see these guys play live, they're every bit as tight as they are on this record. Do the right thing and buy their LP or CD when you go see them! And in the very least find them on streaming, turn it up and blast it!

SPELLITOUT.BANDCAMP.COM  
-VALERIE PALAMINO



## BARNABY! "FATED / FADED"



A friend of mine told me about this band called BARNABY! she had recently gone to see in close by Beacon, NY. When I asked what they sounded like, she sent me a link to the song "Too Tight" on their Spotify page (which will be hard to dethrone as my favorite). Within the first few sounds of the opening bars I was immediately drawn in and couldn't take my ears off the track. The following songs "Unsaid" and "You're So Fine" helped to solidify BARNABY!'s hold on me and I left the album on repeat for more than a few rotations.

After that, I sought out their Instagram page and learned where their next show was and promptly went out to see them live in Beacon at their show at the old high school. I picked up the LP of the album from the merch table and cracked it open the next day. I gotta say this LP is every bit of beautiful looking as it is sounding. The cover art and the inner sleeve art is really sharp looking and well put together with the finest quality of craft and an artistic eye, and tops it all off with a gorgeous Coke-bottle clear vinyl record.

Mimi Sun Longo's voice is strikingly beautiful and bold with an edge that cuts deep into your soul as it instantaneously wows and entices your eardrums. Her catchy and impressive guitar riffs are a well-matched pair with her lyrics which are insightful, poetic and heartfelt and extremely well written. You can tell that in each one of these songs there is a piece of her in all of them. They all are very personal and relatable. All that combined with a well suited band that gets and fills out this captivating sound that is BARNABY! I have flipped this record over and over and watched the Coke-bottle spin and hypnotize me with it's rock grooves and good vibe. This band is tremendously talented and is every bit as good live as they are on the record. The drummer Mike Rasimas kicks-ass on drums and Harrison Cannon's bass work melds together so seamlessly with Mimi's impressive singing and fret manipulation. Do yourself a favor and go see them live and pick up this LP.

Barnaby-who.bandcamp.com  
-JOHNNY NO KEYS

## OVERTURN - SELF TITLED EP

It's hard to believe that these guys have only been together less than a year. When I put this CD into my CD player I was amazed at the big sound that I heard come out of my speakers. Definitely hear the early metal sounds of Ozzy's Black Sabbath here.

The tight ominous riffs of "The Mountain" will draw you in and keep your head nodding. The deep muddy slow chugging and snarly vocals of "Moar" transports me back to the early 80s Metallica/ Big Four days. "Nail In The Coffin" follows with creepy, mesmerizing nightmare riffs that will keep you looking over your shoulder after the sun goes down, which kicks up into a foreboding jam for its finale. The finishing track "Infinite Space" starts as a trippy rocket ship ride through the heavy astral plane which jumps into a thrash ride as your capsule crashes back to earth leading to the final burning of your soul.

This EP is expertly recorded and sounds excellent and if you are a fan of the early 70s and 80s metal this EP will not disappoint you in any way. It really brings a smile to my face knowing that these guys are so young and yet made something this new but also classic and bonafide sounding. There is hope for the future yet, my friends... and here is exhibit A. If you have the CD and want to look for them on streaming

don't forget the underscore: OVERTURN,  
SPOTIFY: OVERTURN  
-VALERIE PALAMINO



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## TROUBLE BOUND - "RED, WHITE AND GREEN LP"

Trouble Bound just recently released the full recording sessions on their Red, White and Green 7" that was put out back in 2000. Only four of these songs were released on the EP back then, leaving the rest of these songs in the TB vault for decades! That's why some of these songs are familiar from their 2005 debut album "Here To The End."

Considering lead singer and guitarist Johnny No-Keys was only 19 years old at the time of these recordings, his signature raspy voice sounds mature beyond his years here, as does his insightful and well-written lyrics. The recording is a fantastic rendering, the guitars are full and heavy, the drums are solid and driving and the bass (as has always been the case over the years) is bouncy and bold and bolstering. The vocals are strong and well blended with music. I always hated recordings where the vocals are too low, NOT the case here. Perfect blend.

Notable tracks such as a very good Those Unknown cover of "For All Commons", "Die For Us" which seems to combine Nirvana style guitar sounds with crust punk riffs. "Hand-Me-Downs" in which the chugging guitar reminds me of the fat-ass guitar sounds from Green Day's Dookie album. "They Own You" is a real banger and a smash hit in my opinion, that should have been released on that first 7" (or at least given to us years ago, damn you!). Even the ominously hypnotic "Devastation In Bosnia" which points out the dangers of genocide is a track that haunts you long after you're gone.

It's also especially fun to hear all the songs you know from the "Here To The End" album and compare how they evolved. These versions are a bit slower in tempo, but no less effective or pop-inducing. I was glad to hear that these Hudson Valley punk rock legends were back at it again, I'm excited to hear what they do next. And while I will never give up my love for physical media, I'm glad they finally put their stuff on streaming so I can listen to them in my car again (no CD player, dammit!).

SPOTIFY: TROUBLE BOUND  
-VALERIE PALAMINO

## NEVER ERASED - VARIOUS ARTISTS



Jumping into this LGBTQ+ rock comp, I was both surprised and excited by the various artists and genres that were included underneath the umbrella term of punk rock. The Never Erased album definitely had something there for everybody, whether it be the indie bedroom pop of the Cheerleaders, or the depth and grunge of Decide by Friday. Sarah and the safe word's rendition of "Mexican Wine" (originally created by Fountains Of Wayne) is absolutely a masterpiece and a throwback within itself. The liner notes showed where the artists' headspace was at that time, or how they want their music to be an inspirational outlet for others. Reading the excerpt by Sarah Rose, from Sarah and the Safe Word, perfectly summed up a beautiful intro to this album. Their experience as a queer musician, their connection with art, and their encouragement to those like them out there. It's a really amazing introduction to a piece of work like this. A song that really stuck out to me on this album was track number four, "Cheap Thrills" by Mixtape Saints. It's

rare to find a band that captures the image of the early to mid 2000s pop punk. The vocals merge so well with the guitar, especially if you listened to bands like The Academy is... or Cute, Is What We Aim For, it's definitely a song to put on your play list. This album deserves to be played more than just once.

SAY-10 RECORDS / SAY-10.COM  
-TAMBO TEX



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Kings Never Die (with members from NY/NJ & PA) got their start in 2019 and released their first EP right around the time Covid lockdowns choked out the live music scene but this band persevered and used their time tucked away in their laboratory to craft their sound which truly should appeal to hardcore punk fans across the board. Their debut album ("All The Rats") is out now on Germany's Metalville Records. The band has a lot in the way of touring ahead of them for the summer of 2023. Check in with their Instagram page to find out when they will be near you. KND's band members have strong musical resumes with their current lineup consisting of: Dylan Gadino- vocals (Robots And Monsters), Dan Nastasi- guitar (Mucky Pup, Dog Eat Dog), Larry Nieroda- guitar (Murphy's Law), Evan Ivkovich- bass (Wisdom In Chains), and Danny Schuler- drums (Biohazard). This interview which originally ran on InEffectHardcore.com was conducted in May with singer Dylan and guitarist Dan.

**IE:** Kings Never Die has a new album coming out which will be out by the time people are reading this. Can you give us a brief rundown of what lies within the 10 new songs?

**Dan:** The most important part of "All The Rats" to us was that we kept everything real and honest. Musically, we wanted to capture a live feel so we recorded drums, bass and the first rhythm guitar track 100% live. Lyrically we wanted to make sure that every single word mattered and was exactly what we wanted to say. These songs overall send what we feel is a positive message. We wanted those messages to be heard loud and clear and for me personally, that is what I am most proud of about this album.

**Dylan:** We tracked all of the drum, guitar, bass, and some lead and gang vocals at Shorefire Recording Studio in Long Branch, N.J. with Joe DeMaio. He was great to work with, very patient. Joe has a very chill demeanor, which is always helpful in the studio. As far as the lead vocals, most were recorded in a storage room at the rehearsal studio we use to practice at which sounds awful but was a great way of doing things. I was able to really refine my vocals and get immediate feedback from Nastasi and Schuler without worrying about running out of studio time. In the end, I really couldn't be more proud of what we did. We created 10 songs that a lot of hardcore fans will love. But I also think if you let someone who's never heard of hardcore before listen to it, maybe someone who's into anything loud like metal, hard rock, whatever... they would find plenty to latch onto. Hardcore or not you can't deny how catchy a lot of these songs are. There are big hooks and melodic parts to sing along to. We hope people feel the same. The record is balanced, 'ya know? I can't hang out too long if every song a band plays is the same tempo or follows the same arrangement.

**IE:** For people who have not checked out Kings Never Die yet what can they expect in regards to the style and sound you put out there? When someone scans over all the previous bands the members of KND have been in they may be a little surprised as Kings Never Die has developed a sound that doesn't lean on any of the band members' previous work.

**Dan:** It's funny, because we do not think about style or sound... ever, but, I do think we've developed into a product of who we are and what we love musically. Lyrically we are a product of being honest and saying what we think and feel. That is Kings Never Die and "All The Rats" hopefully shows people that. Yes, I agree with you Chris, We DO NOT sound like Dog Eat Dog or Biohazard, etc. and that is all good with us. We sound like who we are now. It's honest, to the point, our musical feelings and lyrical thoughts wrapped together to make our sound. Not recreating the wheel here... it's a hardcore album.

**IE:** What are 3 songs off the new album that get you the most hyped right now?

**Dylan:** I love "We Need The Truth". I think it's the best representation of who we are. Fast parts, groove, slow melodic parts, aggression. Love it. "Were We Friends At All" is another favorite... it's probably our angriest song but it actually brings fucking joy to me to play it live. And "Stay True" for sure. It's just a great anthem. It's not breaking boundaries but it just sounds like Kings Never Die.

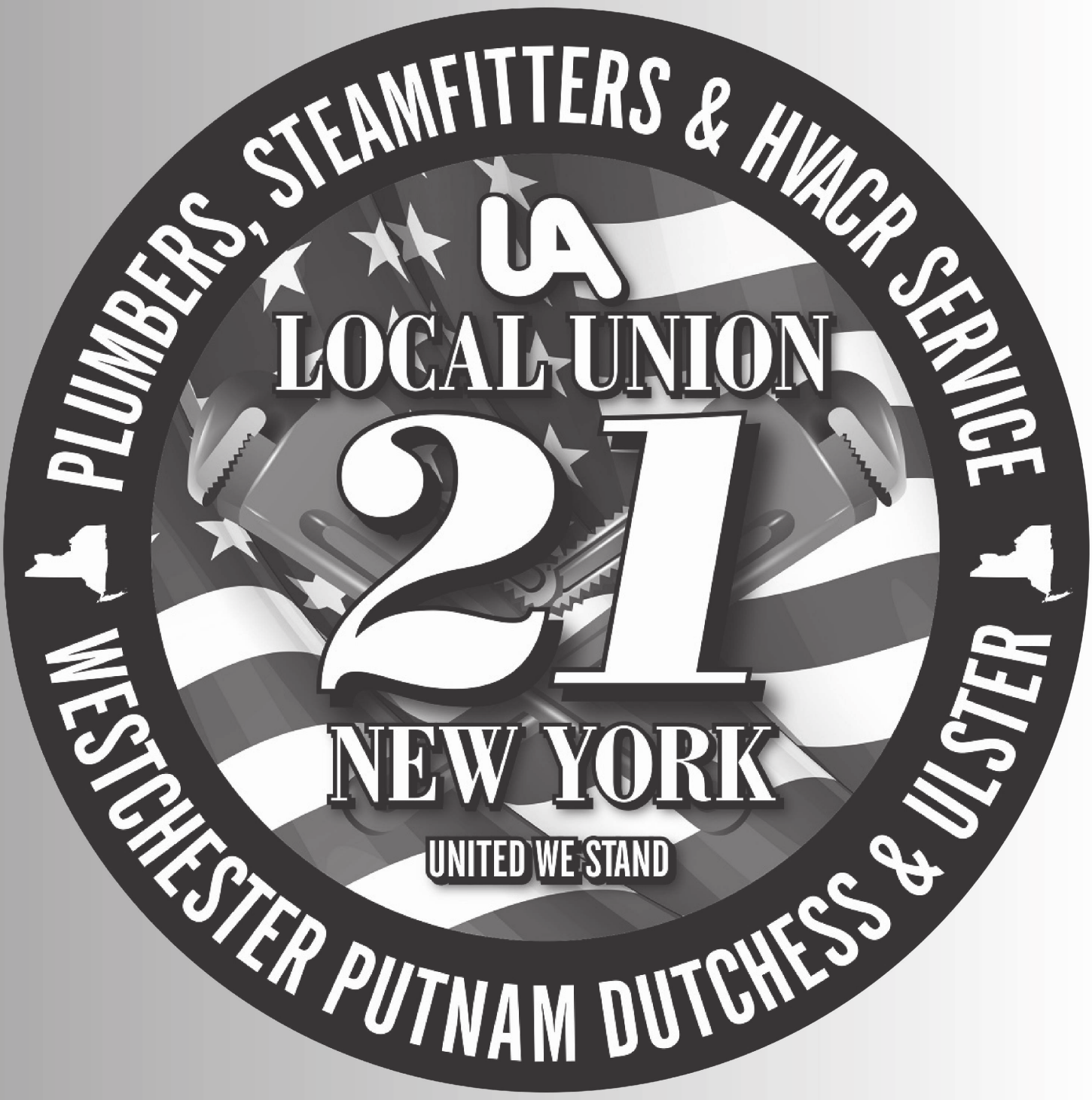
**Dan:** "Stay True"... Love the songs message and the musical shifts. "Stand For It All"... just a dope track and gets my blood boiling, and if I have to only pick a third, "Never In My Eyes" as the song ties into the "All The Rats" instrumental and ends with it as well. It was originally musically arranged and written to be the first track on the album and the lyrics hold a specific personal place in my heart. After all, that's what this album is about.

**IE:** I have been following the band since your first release in 2019 and have seen the musical progression especially since adding Evan on bass and Danny on drums. How would you describe the bands growth in the last 18 months from every aspect?

**Dan:** That question is truly appreciated and also thank you for the compliment within it. I don't think we strive to write anthems, but I know my... or our goal is to write something memorable. There is no doubt that Danny had a huge impact on writing. First off, we had the time and took the time to re-work every idea. Secondly, we are the type of band where there are no egos involved. Most of the songs on this album started with a vocal idea or what I'll call a (hopefully) memorable hum (ha-ha). I go back and usually start writing the music around that. Even when I had or have what I think is an almost complete idea for a song, that's when the real writing may just start now. I love bringing something to Danny and letting him strip it down and interject his thoughts and ideas. "Stay True" is a perfect example. Danny heard that song idea and he thought it needed to go to that (bridge) heavy riff, he picked up my guitar and just played it. That's what I love about this band. Whatever is going to make the best Kings Never Die track. One of the guys may also say, "That sucks", or they don't think it's for us. That's ok as well. Danny also got involved in the writing of the lyrics and got on us about making sure that every word in a song matters. "What are we trying to say"? We needed that and it has made me and Dylan way better lyricist I believe. It made our entire band better song writers. Same goes for every guy, Larry is great at listening to a track and having an additional layer or altering chord structure, Evan feels the flow of song arrangements and we just started writing the new KND material together. I feel to make something a Kings Never Die song every guy needs to feel free to add their flavor or ideas into it. In the end, we may not use all those ideas, but the freedom to do it is important and when you hear KND it is the band, a product of all the parts.

**Read the full interview at**  
**[www.ineffecthardcore.com](http://www.ineffecthardcore.com) and buy the album at**  
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