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#38

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EDITOR'S PAGE

I started Outsider as a teenager because I thought it would be fun to have a magazine full of the nonsense my friends and I created. It was silly, for sure. For the first several years, the zine was filled with ridiculous content such as advice columns no one in their right mind would think were legitimately trying to help anyone, top ten lists, unhinged poems and zany reviews. At the time, there was a very prominent connection between the tattoo shops in the Hudson Valley and the music scene that naturally ended up in the zine in the form of photo galleries, which inspired me to step up our game. We began going to bigger shows and interviewing bands who we admired, but still the silliness persisted. In 2005, Outsider Shows became a big part of what we did. By 2009, we were booking in bigger venues and started to take the zine and it's contents a bit more seriously. By 2012, Outsider had outgrown the limits of printing in magazine format and switched to the larger, more affordable newsprint format. New writers came on board and we began really getting it together as a zine that could hold it's own, not just in the Hudson Valley, but across the country and internationally. In 2023, we officially teamed up with In Effect Hardcore and connected the Hudson Valley and Long Island scenes. Outsider has taken several breaks in the two and a half decades it's existed and each time, we've come back bigger and better. This time around, I can say with confidence, that we have the best team and the most committed readers that we've ever had. This community means everything to me and my team. Respect and integrity are our cornerstones and have kept us strong all these years and I believe those two principles are our greatest strengths. The world is a huge mess right now and having shows to go to and a zine to tie it all together can offer a respite from the stress of simply existing when everything else is out of control. That's why I put so much of my time into keeping this going and growing.

Thank you to each of you who read what we publish, listen to our radio show *Bring The Noise*, attend and play our shows and help out. As long as you keep showing up, Outsider will be there.

-Holly



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CHEMICAL-X



Interview by Dana Esposito
Photos by Dave "Face" Boccio

Get ready for a sonic explosion as Chemical-X, the gritty punk powerhouse hailing from New Jersey, gears up to unleash their highly anticipated upcoming record. The band's raw energy and rebellious spirit are sure to resonate with anyone who like classic, fast, hard hitting Punk Rock.

Thanks so much for the chance to interview you! To start, can you tell me how Chemical-X came to be? Of course! Chemical-X came to be after the dissolution of me (Scott) and Jaden's band SICK/Inform Against. This happened around late 2020, and by early 2021 we had asked Adam to sing for the band, and were in the process of finding a bass player. We held auditions, and had many people come to our house to try and fill the slot. In the end though, we knew that J.C. was the guy for us (at that time he was only around 16, I was 18, Jaden was 20, and Adam was 19). We've been together for four years now and have been through a lot together. In the last year we've gone on 3 tours, and are gearing up for a U.S. tour slated from mid-May to mid-June.

Describe what the songwriting process looks like for you guys.

Songwriting process for us usually goes a couple ways. We'll either be jamming, and someone comes up with something on the spot and we build off of an idea, or someone comes to practice with a part, or a full song with lyrics included. We all try to contribute to the band equally, and it's fun to write songs because we know the sound we're going for, and we all have pretty similar interests musically. Our latest release, our debut LP DAZE OF HATE, is the tightest we've ever been musically, and I think the songs are memorable. Of course I'm biased haha, but the songwriting process is fun for all of us and we're excited to write and record our next record.

The drumming is spot-on for a classic punk rock band. Scotty, who are some of your biggest influences as a punk drummer?

Oh man! I appreciate that ... I've been into hardcore punk rock for 7/8 years now, and it hooked me at an impressionable age. I had been drumming for a couple of years at that point, so from the moment of hearing the Descendents' "Milo Goes to College", I knew that I wanted to play like Bill Stevenson. Like seriously, I fell in love with the sound of the Descendents, but not only them. Circle Jerks, Bad Brains, Minor Threat, Zero Boys. Lucky Leher, Earl Hudson, Jeff Nelson, Marc Alberstadt. I could go on and on. I try to write all the drum parts in Chemical-X with the energy dial cranked to 11, because that's how hardcore punk rock should be played. Little to no breaks, just pure aggression, a pure wall of sound.

For us Hudson Valley New York folks, can you talk to us a little about the northern New Jersey punk scene?

The northern New Jersey punk scene is small but great. To be honest, there aren't too many punk rock bands in the area. A lot of grind, metal, hardcore - all different types of bands. The music scene over here is great and it's awesome to see so many different types of bands coming out. It's really great.

JC, you had mentioned in a previous interview the excitement you felt getting to play with Nightbirds on their final show. What did that experience teach you about being a musician?

Playing with Nightbirds at their final show was a huge moment for me. It felt like a real turning point, not just because it was such an incredible honor, but because it made me realize how much growing there still was to do as a musician. Being part of that energy, seeing how much their music meant to people, it lit a fire under me. It made me want to keep pushing, keep evolving, and see where this whole thing could take us. It was one of those nights that reminds you why you fell in love with playing music in the first place.

I'm really into "Gave a Man a Mile". It gives this working class, getting fucked over by the man vibe. Adam, can you tell me what you guys were going for when writing the lyrics to this song and how it embodies what Chemical-X is all about?

Chemical-X has always had a message: stay true to yourself, don't let anyone back you into a corner and tell you what to believe. At the time we wrote it, a lot of people were ignoring a lot of things happening directly to them and turning a blind eye, whether it was for one reason or another. Personally, I hate being preached down upon. I imagine everyone else does too. But music connects to people in a way a lot of other things can't, so rather than stand on a, for lack of a better word, social-media-soap-box, I decided I'd take my thoughts and share them with everyone in a way that was a little more accessible and let everyone decide if they believed it or not themselves.

Jaden, you've got a sick solo in "Right Brigade". Tell me about your evolution as a guitarist and when you know it's the right time to let loose and shred.

Thanks so much! I'm not terribly used to people complimenting my lead guitar work, so it is always nice to hear. As somebody who's spent their fair share of hours playing along to bands like the Ramones, the Misfits, and the Descendents: leads have never been my main focal point in terms of songwriting, or even while covering somebody else's work. The breakdown of "Right Brigade" has a pre-existing guitar solo on

Bad Brains' self-titled debut, and I tried to honor it as much as I could, while giving it a bit of my own spin. Some major lead guitar influences of mine include players like Johnny Thunders of the N.Y. Dolls/Heartbreakers, Steve Jones of the Sex Pistols, & Ace Frehley of KISS. Those guys all played with such bravado, but all kept true to themselves and only played what felt right in order to serve the song to its fullest. I try my best to keep solos simple, but as effective as possible to try and drive any given song that much farther. I play like me, and in my opinion, that's my strongest attribute as a guitarist.

Why did you choose to include an instrumental song ("Go Speed Go") on the new album?

Closing the album with the "Go, Speed, Go!" instrumental was just something that felt very right to the four of us. "DAZE OF HATE" is our debut record, and we wanted to close the album out with strength and musical diversity. We each take inspiration from so many different corners of the musical spectrum, but 60's-era instrumental surf is something that, to me (Jaden), is so beyond influential to so many artists that I wanted to try and give it my own spin. The melody came to me in a dream, and I woke up with the bass-line and guitar melody both uncontrollably-forcing their way out and in through my amplifier just a little while later. Songs like that don't come to me very often, and I wanted to make sure it made its way onto the album in some-way. It's one of the songs I'm most proud of, because I think it sends a message to other musicians: to never corner yourself when it comes to your songwriting output. I want each of our albums to be nothing more than an extension of all four of us, and that instrumental is just what goes through my head while I should be focusing on working or growing into a functioning adult. That, dare-I-say, is rock n' roll.



"Daze of Hate" is your debut LP. Since its release at the end of February, what has the reception been?

The reception to DAZE OF HATE has been great. We put a lot of work into the songs on this record, and it means a lot that people are coming to the shows and singing along. We had never put out a full-length album before, and spent a majority of 2024 writing, and then recording the songs. We're really looking forward to going on our United States tour, and playing the new tunes for so many new faces. We hope other people can enjoy and appreciate the music.

What has it been like working with Tim from Phameless Records?

Working with Phameless Records has been great, and we have absolutely nothing but nice things to say about Tim. He is a genuinely great guy, and has helped us out with so many things. He has made things possible for us that would have never been possible without Phameless (i.e. releasing physical media), and working with them is one of the best things to happen to the band. More people know of the band now than ever, and the physical media is moving. Phameless has made that possible, we love them.

What can we expect from Chemical-X in the near future?

The future of Chemical-X is something we're all looking very forward to: We definitely plan on releasing a new album by the end of the year, or January/February of next year at the latest. We plan on taking an introductory tour of Canada toward the end of this year, and have plans to take the entire operation overseas sometime next year. Touring and releasing new music are the only things we've got on our collective minds, and we all want to do the best we can to ensure future audiences everywhere that we're bringing the heat. New merchandise, physical media, and limited releases are all things we're working on getting out into the world sometime soon, too. We hope we can leave everyone with enough "chem-x" merch to make their heads spin.

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KIM'S VIDEO

Stolen Goods: The Story of Kim's Video **BY DAMIAN MASTERSON**

I recently made a pilgrimage down to the city to see the Kim's Video archive, a marvel of physical media that is now lovingly housed at the Alamo Drafthouse in lower Manhattan. Kim's Video used to be a chain of video rental stores that ran on the Lower East Side of Manhattan through the 90s and early 2000s, famous for its extensive collection of rare, obscure, and bootleg films. It started out in 1987 as an experiment. Yongman Kim added a couple shelves of video rentals to his Korean laundry, and quickly learned there was a lot more money to be made in video rentals than there was in the laundry business - and it didn't hurt that he had always wanted to be involved in the arts in some way. In time, those first few shelves turned into a dedicated store, which rapidly grew into eleven locations over the years. At its peak, the largest of those stores, Mondo Kim's Video, boasted a carefully curated collection of more than 55,000 titles sourced from all over the world.

Now, at least a part of the success of Kim's Video was that it was something of a criminal enterprise, repeatedly raided by police and the FBI for selling bootleg and pirated materials. At the same time, the stores were nevertheless widely regarded as indispensable repositories of foreign, indie, and underground film that were unparalleled anywhere. People like The Coen Brothers and Quentin Tarantino were some of the 250,000 dues paying members who considered the stores to be the premier destinations to find those things that nobody else had.

The stores are long gone now, though; with the last location, Kim's Video and Music on 1st Avenue, finally closing in 2014. The death of the video rental store came along fast with the rise of the internet, as it became a lot easier to find places to buy, torrent, or stream those films that you couldn't get Netflix to mail you. But, easier doesn't always mean better, and as each Kim's Video location closed, there was an increasing risk of something irreplaceable being lost forever.

In 2009, when the announcement was made that Mondo Kim's Video would be closing, Mr. Kim also announced that he was looking for some organization to donate his collection to. When some of his other locations had closed, he had donated his inventory to places like Columbia University and Ramapo College of New Jersey, but the collection at Mondo Kim's was special. It was the largest and most eclectic, and Mr. Kim wanted to be assured that whomever took it on was going to be able to: (1) offer a physical space large enough to house the whole collection, (2) retain a trained staff that could manage and update the collection, and (3) be able to insure that the collection would remain accessible by the public. It was this third condition that was a sticking point for most of the institutions interested in the collection, which is how Mr. Kim came to accept an unconditional offer from the town of Salemi in Sicily, Italy to take responsibility for the collection. And that fateful decision led to the collection going missing for over a decade.



In 2012, Karina Longworth, best known now as the host of the film history podcast You Must Remember This, wrote an article for the Village Voice trying to track down the mystery of what had happened to the Kim Video collection. There were records of everything having been shipped overseas, and there were pictures of a grand opening event at the new space in Salemi with Mr. Kim in attendance, but when Longworth made her own trip to

Salemi just a few years later to see the collection, she struggled to find anyone who knew what she was talking about. It seemed that a mix of bureaucracy and mismanagement had sunk the project almost immediately. Ironically, with none of the conditions of the agreement being met, Mr. Kim's collection of bootlegged videos had essentially been stolen from him.

Now, as odd as that might seem, a 2023 documentary, by David Redmon and Ashley Sabin, Kim's Video, picks up the even stranger story of what happened to the collection next. Redmon spent about three years traveling to Salemi, trying to get access to the collection, and investigating the role that the Mafia and political corruption may have played in stealing the resources meant for maintaining the Kim's Video exhibit. Then, out of frustration, Redmon hatched a scheme to steal the collection back himself. He secured approval from the local government to shoot some scenes for a narrative feature he said he was working on, in the building where the collection was being stored. He and his cast showed up with their camera and a box truck, all wearing black and white masks of famous directors - like Alfred Hitchcock, Agnès Varda, David Cronenberg - and started boxing up the entire collection. They didn't have enough room in their truck to steal everything, but they were able to take enough of the collection to force a conversation between the Salemi government and Mr. Kim about the safety and future of the collection.

And thus in 2022, with the help of Tim Teague, of the Alamo Drafthouse, the thrice stolen collection was brought back to NYC, where it remains on display to this day. Not only can you go and see it if you want, you can rent anything they have on display for free for up to five days. It's worth the trip if you can make it, and in a world where so many museum collections



are comprised of stolen goods, I will always appreciate that the Kim's Video archive may be the one place where they really own up to that part of its story.

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INCENDIARY

INTERVIEW BY SHAUN MATARRESE

Hailing from Long Island, NY, Incendiary has become a persistent, constant force in the world of hardcore music that continues to progress unapologetically. I caught up with their vocalist Brendan for a chat after they played a crowded, energy- infused, mosh-filled, set in Huntington, NY.

You guys just played that show at the Paramount (with Vision of Disorder, Sky Came Falling, and Nailed to the Cross) on Saturday. Would you call that a big show for you guys? How was that show for you guys in general?

Yeah, well definitely. Playing the Paramount is awesome because, well one, I live in Huntington now, which is cool. Two, the venue is great. We know the staff- they are like dudes from the scene that work there, so it has a very comfortable feel for Long Island. I think that particular show was cool because obviously V.O.D. is a band that we all looked up to quite a bit and was pretty influential on us musically. And so that was a really cool thing to be hanging with them and playing that show was kind of an important gig for them too (*it was the 30th anniversary of the Still 7” and V.O.D. doesn’t play all that often). So, that was awesome. It’s always nice to play at home. We try to be really thoughtful about how much we play at home and we try to like, be smart about it, so to speak. Because it always means more in a lot of ways. But it was awesome.

Of Course. I feel like prior VOD shows (the recent ones, although not that recent) were at Revolution (a much smaller venue) and I think the Paramount is like a huge step up from that. I think it’s just the amount of people there. I mean it’s just that I personally love the Paramount. I think they do a great job and I thought you guys were awesome. I thought the show was great. I think just going to Huntington and going to a hardcore show...you can’t beat that.

Yeah, I mean, listen. It’s like a 1500 person show, right? So it’s only going to feel so much like a “true” hardcore show, right? It’s a giant venue but I agree completely with you. I think the paramount is as good as it gets for a venue of that size and it felt cool.

So I want to get into artwork. I saw that you have some nice new merch. I know Justin Weatherholtz (tattoo artist) has done art for you guys in the past. Did he make any of the art for that merch?

Yes, some of it is from Henbo, who is his partner at his tattoo shop, and some of it is from Justin. We are like...I was talking about this the other day... We are so fortunate to be friends with 2 unbelievably talented artists who are about this life and come from this culture and are unbelievably supportive of Incendiary. I mean I can’t say enough good things about Justin and Henbo. They are phenomenal and they are always down to help us with like, you know, an idea and a visual and stuff. We are extremely lucky about that.

So when you go about choosing artwork, do you guys usually come up with ideas of your own and you work with them on it? Is that how it usually goes?

Yeah, I think we have an aesthetic in mind that we drive for. What we don’t have is a visual artist in the band. The 5 of us are not artistically inclined, at all. I shouldn’t say that. Our bass player now, Yanni, is an artist, he’s a photographer. He’s immensely talented. That doesn’t necessarily always translate to merch designs and drawing and painting. I have absolutely no talent for that whatsoever and so we rely on people who can help us execute on our vision, if you will.

OK so that’s gonna lead into what I wanted to ask you about AI art. It’s become kind of a controversial thing. I’ve read about it and I’ve made social media posts about it myself so I kind of wanted to ask bands what they thought about it. You have to understand this is me. I would not consider myself an artist. I’m someone that has a lot of ideas. I’ve dabbled with graphic design and you get to learn how to do a couple of things and then when you start to use AI and see what it can do now and how ridiculous it is. Technology seemingly jumped like 50 steps overnight. I feel like it just went from software that makes small improvements or adjustments to making complete elaborate pieces of artwork instantly when you just ask it to do so. What do you think about a band that were to use that if they had an idea in their head and rather than going and paying an artist to do it? I mean, I guess I think it’s probably different levels of using it , like for a flyer. Would they use it for T-shirts or Albums? Do you think it’s ethical for a band to use it all?

I have a lot of thoughts about this. My first reaction is, I don’t know if I give a shit what another band does. However, my opinion on this is as follows, I am focused on the subculture of this music. I think there are a lot of ways to participate in this subculture. Not all of those ways are playing in a band. There are a lot of other ways to be a part of the culture and contribute to the culture and art is one of those ways. Fanzines is one of those ways. Booking shows is one of those ways. Opening Venues is one of those ways. Taking pictures is one of those ways. Working with instruments is one of those ways...and sponsoring artists, etc, etc. And all of that is part of the scene and the subculture and so I am hyper-supportive of artists in this scene that have some kind of connection to the music. There are a lot of problems with AI art but one of which is, when we work with artists, particularly for album art, which is like a level more serious than a shirt design- not that that’s not important but we put a lot more into that (album art). The art is extensively driven in part, by the artist’s feeling and emotion listening to the record, right? We have never had artwork that is done distinct from the music. So, when everything that an artist is working on...When Daniel Danger did our last record, he was doing that while he was sitting with the album and listening to the album and for now, I guess AI can’t do that. Not only can it not do that but I don’t care what AI’s opinion of the music is and how it incorporates that. The thing is that it’s not just a transactional thing for me. There is a level deeper in what we’re ultimately doing with album artwork, which is having an emotion from an artist, that’s reacting to the music

and contributing something to music in the form of art. But no, I am not supportive of using AI art. I’m supportive of crediting the artists that are a part of this subculture as a way to contribute to the overall scene and I am of the belief that AI will not be empowering people to create more jobs and stuff. I actually think it’s going to destroy many, many industries. And not in kind of an example where it’s like we thought the Internet was gonna kill everyone’s jobs and it created new jobs. I actually don’t think that’s gonna be the case for AI. I think it’s going to be incredibly destructive to a variety of industries. So it’s a very long-winded answer but I am not supportive of the AI art, particularly from this subculture though. Right?, like, fucking, if (the band) Train wants to use AI, to me I could care less about that. There is no culture there. It’s pop music. There is no culture. When you’re coming from something that to me, means something and you have people involved in this community, there is a level of collaboration that we want to see there so I am strongly supportive of continuing to use artists for visual art. Sorry for the long answer.

No, it probably takes a long answer and there’s so much more I would love to talk about with this but I think it will take too long as well, so let’s move on. OK, so how long has it been since your last record Change The Way You Think About Pain came out?

2 years (as of) last weekend.

How has the response been for that record?

Great. Listen, we’re a hardcore band that has 4 LP’s, a 7 inch and 3 split 7 inches. So like, I think we have been extremely fortunate that we still have people that are interested in hearing new music from us. We are also extremely lucky that we’re not the kind of band that, like I mentioned, we have a 7 inch that came out in I think in 2009. For a lot of bands, that’s the only thing people wanna hear. They might have one or seven albums after that and people only care about the demo. We are very very fortunate that is not the case with us and that we have people that are interested in our more recent releases. So, the fact that we’ve had songs that are now incorporated and are kind of staples in our set from our last LP, again 4 LP’s in, I could not possibly be happier about that.

That’s great. I mean it’s a great record and it’s showing that you guys are continuing to progress. What’s the title of the record about ?

Good Question. Change The Way You Think About Pain is kind of like a term that I came across somewhere and I still don’t remember where. The album just plays with the idea of like “pain” and “pain avoidance” and kind of like a lot of the lyrics are looking at the state of society at large and seeing how pain avoidance is the core of so much of what we do with human behavior and so a lot of the songs are kind of like about the havoc that that approach can wreak in people’s lives in just constantly trying to avoid difficulty, challenges, adversity in one’s life and kind of the observations and meditations around that.

It’s funny you said that word “meditation”. After reading some of the lyrics, I was going to ask you, do you have Buddhist (or eastern philosophical) influences in this record and your lyrics? Yeah, I’m not like a practicing Buddhist. I do have a sort of a mindfulness meditation practice that I do my best to adhere to. I have always sort of written a lot of lyrics “at” myself, so I’m sort of delivering the lyrics to an audience of “me”, if that makes sense. So, a lot of this is sort of like “my perception” or like “reminders” or like “diction” to the things I’m trying to make sense of in the world. But that is absolutely a key theme of the album, yes.

What is Santosha (regarding the song “Santosha(Illusion of the Self)”)?

It’s kind of like the idea that “the self” is an illusion and it all goes back to the concept that like everybody is just walking around in life, listening to this voice in their head and being a slave to

this movie that you’re a part of and that you didn’t sign up for. People are doing this literally all day, every day and that’s not actually what consciousness in life is, right? Like, you are spending your whole day saying things like, “Oh man, I gotta go to the bathroom” or “oh crap, I have to take out the garbage” or like “that guy before, he was kind of a dick to me. I should have said something to him but I don’t want to start a whole thing”. Like, THAT is people’s lives all of the time. When you learn that that is not actually what consciousness is, it is a very eye-opening experience to understand that like, that entire narrative is bullshit and literally life-ruining. So, that’s kind of the idea with that concept that people’s “me, myself, and I” is really pretty detrimental. Now “saying that” and “practicing that” are two drastically different things. But one can strive to have some kind of mindfulness about it.

Awesome, so tell me what you guys have coming up.

Yeah, so we just did a couple of different things . We were in Daytona for this crazy rock festival which is a cool experience at Daytona Speedway, which was nuts. And then we had an awesome show in Baltimore, which we hadn’t been back to in a couple years, with Nails and Terror and Drug Church, which was awesome at Baltimore SoundStage. Then we did VOD and now our next thing is a show in North Jersey in Rutherford with Never Ending Game, Hold My Own, and Grid Iron and it’s been a second since we played Jersey. I’m looking forward to that and then we have a few other things sort of. Some are not announced yet but we are going back up to Canada in Toronto and Montreal at the end of summer/ early fall with ComeBack Kid. They are doing their Wake The Dead world tour and they invited us to do some of their Canadian shows. We haven’t been back up in Canada in a couple years.

I’ve heard you give advice to bands that are just starting out, while you’re on stage. I think when you played at the Rough Trade record store show in Manhattan, you said something like,” Play the shitty shows. Play all the shitty shows.” Do you have any other advice for new bands that are just coming out?

Yes and it’s sort of related to that...I’ve seen this personally so many times. One (thing) is not worrying about all of the other crap that comes with being in a band. I know so many kids from Long Island that in general are like, focused on filming a music video or taking promo pictures or just like, seemingly everything besides “just playing”. And it is the death of bands, particularly in the Instagram age where everything is like a “teaser” for a “countdown” of a “new song teaser” like, the amount of things that come at bands that they think they need to deal with is

CONTINUED NEXT PAGE



PHOTOS ON THIS PAGE BY RICH ZOELLER

INCENDIARY

CONTINUED



PHOTO BY SHAUN MATARRESE

completely wrong. (Playing is) the only thing you need to worry about for a very long time... instead of worrying about all of the other ancillary things that do not matter whatsoever. That would be the first thing. The second thing would be that if you have people that are not on the same page as you, you get rid of them... immediately. By the way, just to be clear about what that page is, that could be playing 1 show every five years, or that page could be playing 280 shows a year but if you're not on the same page and you have someone that's like, "I just got a new girlfriend" or whatever, you should kick them out of the band immediately. And it does not mean that you can not be friends with those people, it just means that you're not going to be on the same page. Just like, I'm sure you can relate to the fact that you have friends, probably that you're going to love them til the day you die, you just don't want to be roommates with them. It's the same exact thing as a band. You have to learn to get rid of people fast if it doesn't align with your objectives.

How important is it to go to other shows and support other bands? Is that common sense?

This kind of goes back to point one, which is if you are in a band doing all of these things, Just playing and just going to shows is pretty much all you need to do. Everything else will happen. You will wind up having people that you're friends with coming out and supporting you because you came out and supported their bands. My friend just started a new band with some dudes and (Brian) Audley from Incendiary and I was at his first show because if I was starting a new band, he would be at that too. So this, like, gets extraordinarily over-complicated. And yeah just going to shows and playing music is 99.9% of things you should do. It is hard.... people have lives outside. People may come from more robust scenes. I'm sure it's more difficult in northwest Kentucky or something where there's not a lot going on, but I do think even in those examples driving an hour to like, open a show is really the way that you do it. Like when you were younger there should be no shows that you're turning down. So like, I don't even know why you would turn it down, unless you're not available. We didnt turn down shows when we first started. We played every dumb ass show, literally, almost wherever we were offered it to us. We would go and drive there extraordinarily far away and we did that all the time. So, that's kind of like the way to go, in my opinion. You don't have to overthink things until you are way further along in your band's life.

Ok Brendan, great chat; thanks for doing it and best of luck with Incendiary and everything else going forward!

FOR IMMEDIATE RELEASE

HELL'S TEETH ANNOUNCE DEBUT FULL-LENGTH ALBUM – LIVE. LAUGH. LOVE.

A sonic exorcism that dismantles faith, hope, and false redemption. Kingston, NY-based blackened death of hardcore band Hell's Teeth will release their debut full-length album, Live. Laugh. Love., July 4th, 2025. Refusing to bow to genre tropes or performative darkness, the record delivers a harrowing, unsparing confrontation with the sacred and the self, equal parts theological collapse and existential reckoning.

There's nothing ironic about it; Live Laugh Love is a death sentence scrawled in blood. This next chapter in the story of Hell's Teeth is an unrelenting work of sonic and spiritual devastation, fusing dissonant blackened death metal with the slow, crushing weight of sludge and the scorched-earth bleakness of doom. It's not a concept album, but a theological collapse; an autopsy of belief, conducted with total contempt for absolution. Across the record's harrowing runtime, Hell's Teeth conjure a sound that's monolithic yet volatile. Guitars scrape like rusted blades against concrete; drums collapse with tectonic force; the bass hangs like a noose in a condemned chapel. Vocals don't scream, they convulse, howl, spit, each line delivered less as a performance than an exorcism. The lyrics seethe with anti-doctrinal fury and existential nausea. Blasphemy is the bedrock. Not the performative kind, but the true revolt: against gods that never answered, against inherited guilt, and against the rotting scaffolding of self. Themes spiral from spiritual possession and cursed inheritance to the quiet, rotting horror of simply existing in a world that punishes introspection with madness. "I lived and I loved but it wasn't enough..." - lines like that echo throughout the record like epitaphs carved into flesh. But Live Laugh Love isn't only a death ritual. It's a masterclass in tension and texture. The songwriting swings between pummeling repetition and dynamic collapse, dragging the listener through dirges that rupture into chaos and then congeal into something even uglier. Moments of near-stillness are infected with dread. There is no relief, only the illusion of it, before the next blow lands harder than the last. Hell's Teeth don't traffic in genre clichés. This isn't about evil for aesthetics. This is about godlessness as reality. About suffering with no redemption arc. About staring into the void and hearing it laugh. Live Laugh Love isn't just an album, it's the last prayer on a dying tongue.

Live. Laugh. Love. will be available on all major platforms on July 4th, 2025, and limited edition physical formats later this year. For press inquiries, advance listening links, or interviews, contact Heavyafmgmt@gmail.com.



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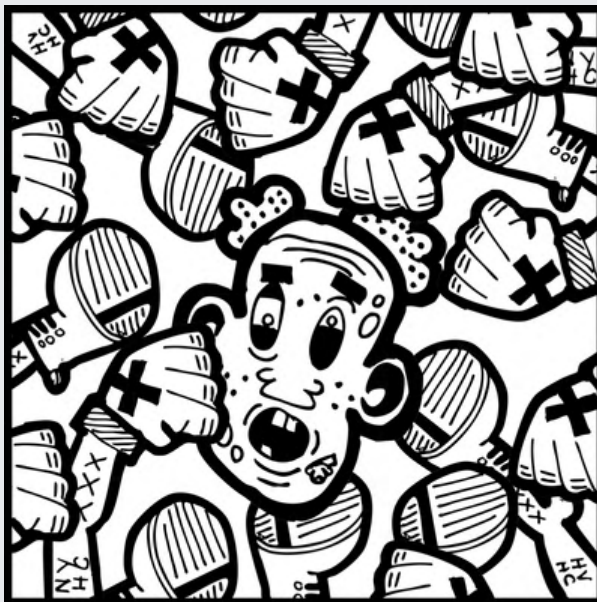
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Outsider: A Fan's Perspective Author - Ethan Portes-Chaikin

You've never seen anything like this. A barrage of spin kicks, cartwheels, and flailing arms. The rush you feel from the swing of a fist mere inches from your face – any closer might be bone-shattering. Still, you're intrigued. The smell of B.O. mixed in with the chatter of homies and handshakes – laden with vintage bops emanating from the DJ booth. An amalgam of senses that ushers you in, tantalizing you with its mystique. And so, you crave it. The life-long friendships blossoming from a soon-forgotten beef. The stories from those who have played the game throughout eras that marked pivotal changes in the scene. The melding of genres – mixed bills galore. It's all adding up to something wonderful; something beautiful – something magnificent. You decide to move forward – attending any show that you can within a 50 miles radius. As that radius grows, you figure out your likes and dislikes, your stance and your moves, your best and your worst. No one judges you – you are figuring things out – and as they realize it, you realize it too. You discover new bands, new sounds – sounds you never thought would entice you as such. Dive-bombs, bass slides, blast beats, pig squeals – you want it all; you start to crave it. You scour Spotify for bands from the past and bands of the future. Along the way you find Leeway, Trapped Under Ice, Xibalba, and Hoods – and looking towards the future, you find End It, Speed Torture, and Turnstile. It's not long before you discover the fruit of the local scene. You start attending venues like the OCNV Vet Center and Reason & Ruckus. Bands like God's Favorite, Trouble Bound, Multiple Felon, and Chemical X pique your interest. You realize there is more out there than just hardcore. And that is when you start to figure it out – the sincerity. A clusterfuck of people – people from many different walks of life – coming together in the safety and comfort of the scene. There are brews and brawls, heartbreaks and handshakes, and amid the chaos you find solace – family among friends; friends among family.



You immerse yourself – and you never look back.

OUTSIDER EDITORIALS WHY ME?

BY THE KWE (VOCALIST, POINT BLANK)



Photo by Kevin Rubin

Holly asked me to share some of my personal perspective on this music. The first question that came to mind was: Why me? Well, my punk journey began in 1981, at the tender age of 12, when I saw the Ramones play the Palladium in NYC. That night hooked me for life. From there, I slowly made my way into the underground hardcore punk scene—catching shows at iconic venues like A7, CBGB's, Gildersleeves, and The Rock Hotel. I witnessed the fury and brilliance of bands like Bad Brains, Dead Kennedys, Minor Threat, SS Decontrol, and all the early NYHC acts, from the first wave to the second. I was never truly in a band back then. There were a few starts, but nothing stuck—until POINT BLANK, the band I've been fronting for the past decade. That's my first real band, and I'm proud of what we've built. Hardcore punk—the music I grew up on—has blossomed into an unstoppable force. It's a genre that has not only survived, but outgrown and outlasted many others. Sure, the 2025 version isn't the same as what us "old heads" came up on, and that's okay. This music has mutated, adapted, and endured like a cockroach—always evolving, always surviving. People talk about "crossover"—and yeah, forget just the metal. Hardcore has crossed over into everything: mainstream music, fashion, culture (whatever that means these days, ha!). Still, what keeps me connected is the D.I.Y. ethos. I admire and deeply respect people like Holly, who've kept this energy alive for over a quarter of a century through Outsider Magazine and her work in the Hudson Valley and beyond. Would I like to play Madison Square Garden? Who wouldn't, if given the chance? But there's something about a basement show. Something about a VFW hall. Something about a gig thrown together by people who just get it. It's not about the money—it's about the music, the kids, the community. And let's not forget the kids. Yes, "old heads," we need the "new jacks." Without them, how does this continue? We need that youth infusion to keep the spirit alive. But to the new jacks: respect the old heads. Someone had to pave the way. Someone had to take the heat, the beatings, and the backlash, and clear a path for this wild and crazy music that terrified so many when I was just getting into it. I could go on for dayzzz, but I'll stop here. Just remember: it only takes one to make a difference.

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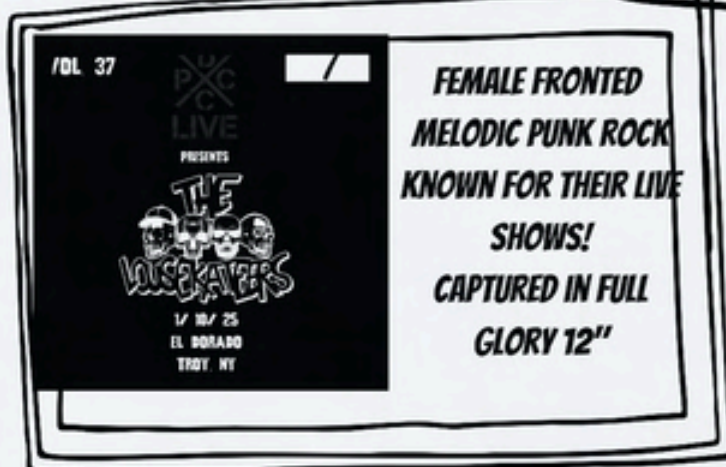
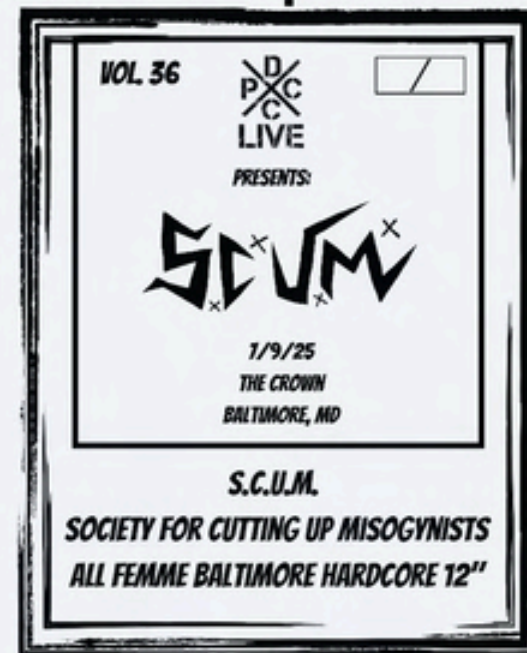
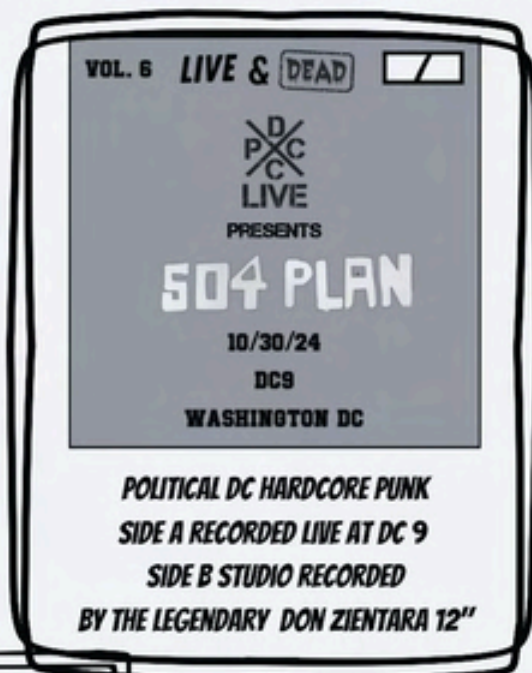
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DCxPC LIVE



Who is Izzy Smut? She's a punk rocker that's been in the CT scene for many years with her bands, Damn Broads and The Ratz. She now runs her podcast, bringing attention to local bands, wherever they may be.

PUNK ROCK PODCAST

Interview by Lindsay & Paddy Gara

NEVER MIND THE BROADCAST

HERE'S
Izzy Smut

How did you get into the punk/hardcore scene?

I got into punk from my friends. I had a few friends that would burn mix cds and that's how I became interested in punk. Listening to Ramones, Misfits and Rancid changed my life. Then, I was invited to local gigs and I started making friends in the scene. I decided to start a band and my friend circle became bigger because of music.

What made you decide to start a music podcast?

I started slowing down on playing gigs, because I've been playing non stop for 10 years. I played punk island in NY during the day and then at a basement in Philly the same day. Plus touring it became a lot and I was missing out on people on things. Plus, becoming a mom I wanted to raise my child. I also believe that local music will always be in my heart and I believe in building a community. Punk is about unity and community. People tend to forget that and I'm bringing it back in a different way.

I know you like to focus on local bands. Who are some of your favorites?

It's hard to pick a favorite but my favorite band of all time is The Pist. Their music and lyrics is what inspired Damn Broads. Plus, Al Pist is one of the nicest humans out there. I love that he's so chill and his music changed my life forever. Those lyrics are so strong that I wish I can tattoo them all lol.

Who has been your favorite person to interview and who would you like to interview in the future?

Al Pist because he has such a hold on the CT punk scene and everywhere. I remember touring and playing with a band in Colorado that had a Pist shirt on. It's cool, when your friends with your heroes. He's what I want to be like in the music scene.

You recently released a new single of your own called "Feeling Fine." What was your inspiration for it and what does it mean to you?

I was inspired by women lol. But not only that. Women are treated like shit and are never listened to, especially when it comes to doctors. Women need to stand up for themselves because these doctors don't give a fuck about you. In the song I wanted to add synth to make it fun and different. It was an experiment and I had fun writing it. I want women to start standing up for themselves, stop being fucking nice to people. Be a bitch if you have to.

Tell us about your life as a musician. When did you start playing music? What are some of your favorite memories?

I loved recording in the studio and creating songs. I'm not much for performing live because I hate lugging gear and I hate driving late at night. I love when a song comes together in the studio. We worked with Tom from Rift Studio and he brought us to life and made us listenable. I started at 16 playing guitar but in my late 20s into my 30s being a Damn Broad was an everything and I'm so appreciative of the experiences that I had in the band. Seeing different places and different punk scenes is something I will have in my memories forever. Plus, we did a documentary of it on YouTube and it's great to play it back and see where I went.

What are your plans for the future? Will you have more music coming out?

I will definitely have more music out. As far as shows or starting a band, I'm not really looking for that right now. I just like releasing my music and working on this podcast. I feel like this podcast has brought people together and that's my goal. I'm too self conscious to make a cd of my music or tape but who knows. I can do a limited run and see if anyone is interested.

Where can our readers find you?

I prefer if people hit me up on the Never Mind The Broadcast Instagram. (You can listen to the show anywhere you get your podcasts.)

I love how you start every episode of Never Mind the Broadcast Here's Izzy Smut with "Hello! Did you know..." can you leave us with your all time favorite (or new) "Did you know"?

Ohh!!!! My mind fucking blew the fuck up when I heard about walking by 36 serial killers in your lifetime like wtf?! I could smile at a motherfucker outside and he's like "I'm going kill that bitch". It's insane to me how fucked up people are! It scares me which is why I'm usually at home lol. People scare me. Y'all are wilding out too much lol thank you so much for this and I appreciate everything you do.



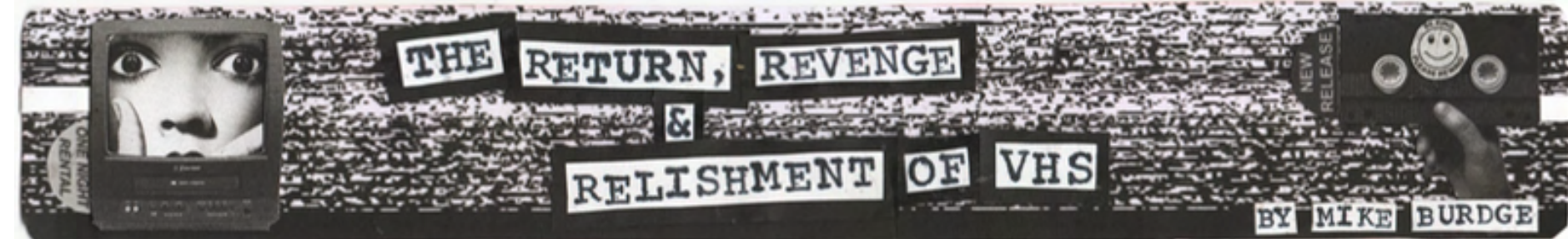
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“THE AMPS ARE ON BUT NOBODY’S HOME”

An Airheads Review BY MIKE BURDGE



Historically, 1994 was an impactful year as far as political and cultural shifts go. Nelson Mandela was inaugurated as the first Black president in South Africa, ceasefires in Northern Ireland offered hope for an end to the conflict, Amazon was founded, Kurt Cobain left us, the OJ Simpson trial began, and “The Lone Rangers” hijacked a Los Angeles radio station to get their big break. That last one, unfortunately, only exists in our dreams as the plot of Michael Lehmann’s comedy, *Airheads*, a film that was released to both critical and commercial failure at disastrous levels, nearly ending the careers of several up-and-comers with one of the most stacked casts of the decade. Years later, however, the film has become an undeniable cult classic and one of the funniest movies you can watch, transporting viewers to a simpler time, when the party was still rocking and Steve Buscemi wasn’t allowed to wear sleeves.

water guns filled with hot sauce instead of real firearms) on the band’s part, quickly escalates into a national incident, with all the media frenzy and public outcry of the times to go with it.



While the buffoonery of the script and slick early 90s directing and cinematography help make the movie a true blue Hollywood comedy, it is undeniably the film’s cast that make it truly rock and roll, with our main trio of headbangers being the most obvious standouts. Brendan Fraser as Chazz, the leader of the band, has just the right type of charming energy and a beautiful jawline that would make you believe that this guy had nothing but good intentions and zero ill will towards anyone (except maybe the residents of Seattle). His two friends, siblings Pip and Rex, played by Adam Sandler and Steve Buscemi, act as sounding boards and backup anytime Chazz gets in a little too over his head. Sandler is practically in diapers in this movie, playing the lovable and dopey Pip with such goofy energy that it sometimes becomes hard to focus on his midriff and triceps. Buscemi has been and always will be my favorite of the three bandmates, with a cold humor that dishes out zingers left and right, but who is also himself, quite dim and easily triggered by the slightest hint at this reality. Where Fraser brings humanity and Sandler brings heart, it’s Buscemi’s natural rat-likeness that sort of anchors this crew as an actual group of friends, who would not only start a rock and roll band, but would possibly go to the lengths on display in this movie to achieve even remotely notable success. It’s a nasty ability Buscemi has utilized again and again throughout his career, from playing Mr. Pink in *Reservoir Dogs*, to Carl Showalter in *Fargo* and finally, Nucky Thompson in *Boardwalk Empire*, while also demonstrating great comedic chops as supporting characters in so many Sandler films, as well as quiet compassion like the great Donny in *The Big Lebowski*.

Additionally, the rest of the cast is the secret sauce to making this movie age so well, including: Michael McKean as station manager Milo, Judd Nelson as slimeball music agent, Jimmie Wing, Ernie Hudson and Chris Farley as two adorable LA police officers, and Michelle Hurst, Reg E. Cathay, Nina Siemaszko, Amy Locane, and David Arquette, as the radio stations disgruntled staff. And that’s not even including a nervous radio executive played by a then nationwide phenomenon, Michael Richards, whose portrayal of Kramer on the hit sitcom, *Seinfeld*, is considered one of the greatest television performances of all time. But it truly is Joe Mantegna, as KPPX DJ Ian “The Shark,” who ties this whole room together like a great rug. When I previously mentioned “fun uncle” energy, it’s Mantegna’s performance I was really talking about. The actor, most recognizable for his roles in *The Godfather Part III*, *Searching for Bobby Fischer* and the American masterpiece, *Baby’s Day Out*, brings just the right amount of LA-transplant-hipster-pretentiousness to his character, while also layering him as a straightforward, no frills, nice guy. What you see is what you get at first, and while he starts off quite cynical and jaded towards the music industry and the film’s events, once he finally lets go of the frightening and confusing situation he has found himself in, and learns to let these idiots open up about how they feel, he becomes their strongest ally in getting the staff and police to cooperate (however insane and ridiculous their requests might be). Heck, he eventually becomes the band’s manager at the end of the movie! Also, his explanation of how “The Lone Rangers” is a nonsensical name is arguably one of the film’s most lasting exchanges that even folks who haven’t seen the movie in 30 years would remember.

Airheads had a reported budget of 11.2 million dollars. With negative review after negative review by critics and audiences alike, it was only able to rake in 5 million dollars domestically, making it a sizable bomb for 20th Century Fox. Reviews at the time called it “pointless and childish,” almost immediately damning it to be lost to time. However, the film’s resilience is noticeable in its now cult status among folks both my age and also younger, who have discovered the comedy as a kind of hidden gem, with a stacked cast that was mostly unknown at its time but who have now almost all grown to become superstars. The movie is not streaming anywhere currently, so it can be a bit hard to track down, but if you ever find yourself standing in front of a shelf with a copy of the VHS or DVD on it, I recommend you scoop it up and give it a spin. Whether it’s your first or fifteenth time checking out the movie, you’ll be guaranteed a funny 81 minutes, so be sure to be ready to laugh, rock, and roll.



My history with *Airheads* is pretty intense, something I didn’t realize before I popped my FoxVideo VHS copy into my Sony DA-4 and immediately realized: not only did I remember every word of the flick, but also, ALL of the commercials and trailers that played beforehand. In 1994, I was a young boy of eight years old, bright-eyed, and begging my parents for a skateboard, so I could commit crime. *Airheads* had the exact attitude I thought cool people had. In a way, it’s overflowing with “cool cousin” and “fun uncle” energy.

The plot of the film has now practically become legend: three friends, who are all members of the struggling Los Angeles rock band, The Lone Rangers, decide to hijack a radio station and hold all of the staff hostage in order to get their demo played on the radio and launch themselves into super stardom. This includes holding all the staff hostage, including: interns, receptionists, managers, music agents, disc jockeys and David Arquette. What starts as a desperate but innocent enough attempt (they use toy

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LIVE FROM THE DOWNSTATE JUNGLE:

GRAVE HEIST AND MEDIA BLITZ MUSIC STUDIOS

In April 2025, Becky McAuley interviewed Ethan Portes-Chaikin and Dan Shaw from Grave Heist at their new venture Media Blitz Music Studios in Thornwood, NY. We talked about the space, what services they offer, what's next for Grave Heist, and the magic of the Downstate Jungle.

All photos by Mike McAuley. For the extended version of this interview, visit serveemasentence.com.

Can you introduce yourselves and your roles in the studio?

Dan: My name is Dan Shaw, owner/operator of Media Blitz Music Studios.
Ethan: My name is Ethan Portes-Chaikin. I'm the studio engineer. I work in the recording studio, and I manage the live room.

Tell me about the story behind Media Blitz. How did you get the idea and what was the process like to get the doors open?

D: It started for me before I met Ethan. The last ten years I've been in and out of other practice studios, and most of them are shit, especially in Westchester and Putnam County, and going up the line. And it was like a dream, thinking I could maybe pull it off. Once my old band fizzled out, Grave Heist was thrown in my lap.

E: I kind of had the same idea as well. We had talked about it.

D: I've had a few businesses in my lifetime and the first one was a renovation business. Then I opened a motorcycle shop in North Carolina and that lasted 7-8 years. Came back up here and reopened that renovation shop. Once we really started killing it with Grave Heist, Ethan was going to school to be an engineer and I really started toying with the idea. I was looking at a place in Yorktown actually. It came up at a family dinner at my in-laws' house. And my wife's uncle was like, we have this building down the street. No one's really working out of that building anymore. Why don't we just move upstairs and you can rent the downstairs? I was blown away. They funded the project with material and instruments in return for me doing all the labor.

E: Because like none of this was the way it was.

D: Yeah, like that wall wasn't there. There was an open room there. All these rooms that we have now, there were three different offices in them, we took doors out, the whole bit. We spent about eight months after work putting this together. And saving all the money as far as hiring anybody to do it. And we started taking clients in January 2025 and it really started to start popping off, so it's obviously in its baby stages.

E: Dan would send me the building process, like unfinished rooms, and specifically it was cool to see my room come together. We're both proud that the studio is really a beautiful place to be in. He hung the records on the wall. All cool records. Everybody comes here and recognizes a record. There's something for everybody.

D: I wanted this place to be like that hub of people to feel comfortable coming here. Because how many times have you been in these places and everyone's got attitude.

E: We love what we've done in Grave Heist, but there's always one thing we feel could have been done better, and we want to provide that for bands where it's like no stone is left unturned.

D: This is my mix, this is how I hear it. However you hear it is how I want you to have it. And that's what he's done so far with the guys and gals that have come through here.

What's something you want people to know about the studio, or that sets you apart? And how has being able to control everything affected Grave Heist's process?

D: Producing more music on a different level. Different genres, more commercial, hip-hop, whatever it may be. And then also with sampling.

E: You see two hardcore dudes built the studio, you think it's just going to be hardcore. We're only going to deal with metal bands. No, we want to do pop. We want to do rap ...

D: My first love is jazz music.

E: Exactly! He loves jazz ... I've done every genre of music in the past. Whatever you bring me, we're gonna make it work. And we're not just gonna offer audio services or rehearsals. We're offering video services, podcast recording, photo editing ... a one-stop shop. And a lot of that in turn is going to help us with Grave Heist, because at the end of the day, we're coming here to record our next EP. It gives us a lot of control and it's something I think subconsciously the band has wanted for a while, because a lot of things tend to impede our control over what we do. This is one of the biggest steps we've taken towards ending that and making it about what Grave Heist wants. And the music will show that for sure.

So you do album art, flyers, video editing, the podcasting ... how have all these unique services helped the studio and Grave Heist stand out?

E: We say this about everybody in Grave Heist, but I've always been an artist above all. It translates to every way you can be artistic. I used to cook and that was my way of being artistic aside from music. Dan and I work together so well, he's given me a place to thrive, where no matter what I can come here and create and do what I need to do for the people I need to do it for. It's a safe space, it's a comfortable space, and while I'm doing this, Dan's in the lab working on new ways to make this business more successful. And we're already getting a solid pickup.

D: It's all honesty. There's no bullshit here. The first thing I said when I joined Grave Heist was like, listen, man. I'm an easy guy to get along with. I wear my heart on my sleeve. I ain't gonna lie to you, I don't give a fuck. I'm married 20 years. I got one kid in college, another one going in year and a half. What you're gonna get from me is me. That's it. And I want everybody that walks through the door the same exact way.

E: Once he joined Grave Heist, it really bounced off. We were like, okay, we got the confidence now! I mean, let's talk ourselves up. That "Desperate Times" EP is one of our favorite things we've ever written. Making it like a whole unit was perfect because it allowed us to explore new avenues. And then even with this new EP coming out, we're gonna explore more than we ever have.

D: That's the name of the game. And it's hard enough just getting a few people together. But five guys at this age, just trying to get music together that people will enjoy is next to impossible. We do have a good thing going, the chemistry's there, and we've been tested. If we can stay together and keep topping each release, we're gonna do great.

E: Recently what really showed it for me that we're on a good track, was we had just finished God's Favorite, recording them and their new EP, and we went to play this show with



Humantrainwreck at the Saw Mill Tavern. And the show just went so well. What really made it kick in for me was when Brass Knuckle Brigade's vocalist said I love you guys. But my son fucking loves you.

D: That's an ongoing thing we talk about. I don't care how many people are there if I can reach one person while playing our music. Not that I even think about this as a job, but the mission of playing and why we play is to hit one person. And I haven't been disappointed yet. That Tavern show was awesome because it was nice to see so many people from my generation getting together again - and for a show locally!

Let's talk a little about the Hudson Valley. You use the term Downstate as well as Hudson Valley and had 914 on the back of the Knicks shirts ...

E: Kenny [Zach] and Dan and I started the band. We're from the Peekskill area. The city's got the concrete jungle and we're that gap, that middle part between the city and higher up Hudson Valley. So I was like we need a name to separate us from the Hudson Valley while still keeping our Hudson Valley name as well. Kenny always used to call us, we're not upstate hardcore, we're downstate hardcore. It's fun to say, and I think it represents us the

most because it bridges the gap. Kevin's from Carmel

D: Josh is from Mahopac, I'm from Brewster ...

E: Kenny used to live in Pelham ...

D: I was born in Mount Kisco.

E: I used to live in Queens, so that's probably where you see the city kid come out a little bit and the Dominican side of me ...

D: You were three! Write that down.

E: Aah I fuckin' hate this guy.



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Punk Rock Radar :

From Instagram to International Punk Label

When Punk Rock Radar first launched during the COVID-19 lockdown in 2020, it started as a passion project — a digital hub celebrating all things punk, skate punk, and pop punk. But for founder John Montross, it was always more than just another Instagram page. Having grown up on a steady diet of Epitaph and Fat Wreck staples after hearing Dookie as an 8-year-old in 1994, Montross has punk rock roots and a vision in his head. That vision became reality in late 2022, when UK-based Cat's Claw Records approached him about co-releasing a split Ramones-core album from Lookit! Martians and The Cheap Pops. That release lit the fuse.

Since that first pressing, it's been full speed ahead. Punk Rock Radar has now released over 30 records, collaborating with international DIY stalwarts like Pee Records (Australia), Double Helix Records (U.S.), Lockjaw Records (UK), and others. The label has carved out its niche by spotlighting bands who capture that golden-era 90s sound — high energy, melodic skate punk rooted in the heyday of Tony Hawk soundtracks and Warped Tour pits.

Among the label's standout releases is *Fine Dying* by Brighton's Making Friends — a whirlwind of blazing drums, crisp harmonies, and enough tempo shifts to make Joey Cape proud. Czech pop punk unit Rabies dropped *High on Sugar*, a sugary punch of melodies and Blink 182-style hooks that practically beg for crowd singalongs. Meanwhile, FASTLOUD's *Rice Again!?* channels the speed and precision of Satanic Surfers and early Millencolin, keeping European skate punk thriving. Ska-core revivalists Jet8 brought brass and bite on *Break the Silence*, a record that could easily slot between *Destruction by Definition* and *Cavalcade* in your collection.

What separates Punk Rock Radar from the pack isn't just its international roster of bands and fans — it's the genuine love for the music and the scene. Every release is chosen with care by someone who's been part of punk culture for decades, always on the lookout for bands that bring something exciting to the table. Whether it's blistering skate punk, melodic pop punk, or ska-core with a fresh twist, there's a consistent focus on quality, energy, and heart. That passion has helped build more than just a record label — it's created a growing community. With nearly 20,000 followers on Instagram and a buzzing Discord server, Punk Rock Radar has become a space where fans, bands, and labels come together to share new discoveries, swap stories, and support the music they love. It's not about chasing trends — it's about keeping the spirit of DIY punk alive and giving it room to grow.

Looking ahead, the label isn't slowing down. With three more albums planned for 2025, things are already heating up. July will see the release of Skeetch's *"Sunny Side of Shitty Town"* a furious new LP made in partnership with Columbus-based Punkerton Records (home to The Dreadnaughts and Boy Detective). Pressed on splatter vinyl and recommended for fans of NOFX, Pennywise, and Bad Religion, it promises to be another banger.

For Montross, Punk Rock Radar is the natural evolution of a lifelong obsession — from dive bar shows in Poughkeepsie to an international platform shaping the sound of modern punk. And if the past three years are any indication, this radar isn't just picking up signals — it's sending them out loud and clear.

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FOUNDER JOHN MONTROSS



THE MASATO VIOLENT ART OF OKANO

Interviewed by Holly Berchielli

Please, tell us a little bit about yourself, where you're from and what brought you to NYC?

I'm a Japanese artist here to enjoy and be inspired by the cultural differences I encounter. New York is filled with beautiful local music in everyday life. To me, that ordinary world looks incredibly beautiful, and out of deep respect for it, I document it in my own way. I use art as my language to capture emotional moments that will never happen the same way again. I want my work to serve as a trigger for someone to relive those feelings when they see it. Just like telling a story through film or books, I create visual records using hand-painted banners and murals at music venues throughout the city.



Masato with the banner he made for our show January 24th, 2025

Photo by Holly Berchielli

When did you first realize that you enjoyed communicating through art?

I've been using art to make friends since I was a kid, and I've always loved the art of Japanese comic books.

Your style is very distinctive, yet all your pieces look unique! What inspires your way of creating?

My art is inspired by the music I love. I believe that music communicates on a deeper level. I can feel every emotion through it. Emotions don't lie. They come through just as they are.

How did you get involved in the NYHC scene?

My art journey began at AB Studios in Rockaway Beach, where I first got started. Nick, the owner of AB Studios, introduced me to the NYHC bands and the local scene.



Who are some of your favorite artists or bands?

My favorite band in NYC is The Errorists. Without them, I'm not sure I would have ever found my way into the New York music scene as an artist.

You make a lot of really cool banners and flyers for shows. Are these all commissions or do you sometimes make them as a fan?

Not all of the banners and flyers I made were commissioned. Sometimes I create simply because I want to paint something I find beautiful. I do this work because I want to share it with others.

I was honored to find out you made a banner for an Outsider Show (pictured above). The show was for a split release for The Car Bomb Parade and RBNX and featured the artwork you created for the album. How did this awesome raccoon skeleton reaper come about?

They asked for artwork featuring a raccoon skeleton reaper, so I created it in my own style.



The Car Bomb Parade & RBNX show off their album artwork at their Outsider album release show

Photo by Dave "Face" Boccio





"Although this is my way to express happiness and joy, people say my art is violent. Perhaps this is because my art doesn't always fit into any kind of place. And when it doesn't, it becomes **VIOLENT ART.**"



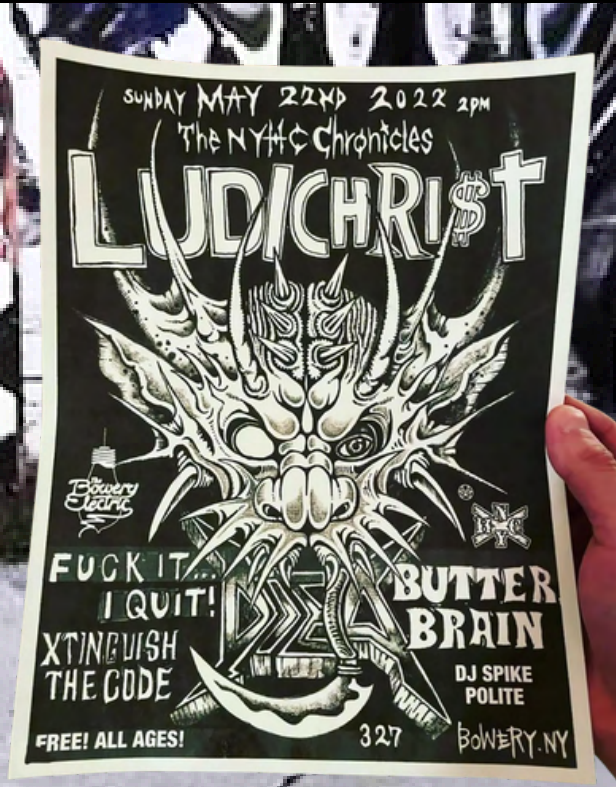
@masato_chaos

You've done some live paintings at galleries and shows. What is this experience like for you?
I paint as a way to document a moment in time and place that will never come again.

What are you currently working on that you are really excited about?
I'm currently working on pieces for a group show at TV EYE on August 2.

What occupies your time when you are not creating art?
I spend most of my time listening to music when I'm not painting.

(Below) The painting at AB studios in Rockaway beach. This painting was the very first piece I had painted in NYC. This painting was created as a live painting performance during a show by (owner) Nick's band, The Errorists, and then made into a flyer.



okanommasato.com



Ben Basile proudly proclaims his Hudson Valley roots on his debut album, “Benergy”

It was a dark and stormy Friday night in the big bad city. Maybe not stormy, per se, but there was definitely a steady drizzle. As we approach the dimly lit building which was our destination for the evening, a freight train could be heard down the street. A group of friends greeted us at the door. Hands were shook, hugs were warmly provided and after some commiserating, the door opens and a familiar face steps into the darkness to alert us to the show about to begin. It is May 2025 at the Unicorn Bar in Kingston, NY and Ben Basile has told us to come inside as his band, Big D and the Kids Table, are about to take the stage. As we enter the room, I ask Ben if I can get him something before his set. A beer perhaps, maybe a shot. Heck, even a water would work. The final question posed: “What are ya havin’ tonight buddy?” His single word reply was somehow both calculated and jovial, “Ska!”

The Unicorn Bar in Kingston, NY was hosting the kind of event we took for granted in the 90's and 00's and have become next to extinct in 2025, a local ska show featuring multiple national acts. On top of the already jubilant mood that reconnecting with old friends has us in, tonight is a special evening, as local musician Ben Basile, in town with ska veterans Big D and the Kids Table, is celebrating his birthday tonight as the first date of a weekend run of shows with Canadian ska powerhouses The Planet Smashers. Following right after will be another short run through eastern Canada with The Planet Smashers and Midwestern ska legends, Mustard Plug.

Switching between the tour van and the studio with Big D, Ben found time to record his own solo project, titled Benergy. This ten-track album is a long time in the making and features the melding of ska, jazz, blues, soul, salsa, reggae, and rock n roll, all infused with his local roots, as well as, the travels that his musical career has afforded him. Ben will perform his solo project across the northeast with four shows in four nights. It was during this calm before the storm that I sat down with Ben to find out all that I could about the new record, the occasionally surreal life of a professional musician, and how “The Rudest River” gave him a foundation to work from.

Saturday morning at a coffee shop is not a normal place for me to be, but when an old friend wants to sit down and talk about his new record, you set your alarms. I first met Ben during my “Merch Guy Brian” years, as he and his brother would come to all the shows, especially the ska shows. “The Twins”, as they were often referred to collectively went on to book ska shows anywhere that would host them under the HVSka.net moniker, which they proudly screen printed on tshirts and stickers during those early DIY events. They booked ska shows in tiny rooms, bars, clubs, restaurants, and everywhere in between. They even helped me book Tri-State Conspiracy and U.T.D at the Montrose Basement. As a long time bass player, he has been involved in several musical projects over the years including, In The Pocket; a local soft rock cover band, The Poughkeepsie Jazz Project; a Tuesday night staple whenever he’s in town, and the legendary NY Ska-Jazz Ensemble. For the past twelve years, he handles the low end for Big D, but his first taste of the ska “big time” was a multi-week tour as the fill-in bassist for The Pilfers opening for Reel Big Fish (side note: I saw this show at the Brooklyn Bowl and was blown away to see Ben on stage. Also, I was blown away by how much it cost to bowl at the BK Bowl. Nothing like the old Asbury Lanes.) “It was like five or six weeks, pretty much full U.S.” he tells me about his first tour with the Pilfers, “it was nuts, I journaled every night to write down and try to remember all the stories... at that point I just didn’t know if I would ever do anything like that again.”

Ben speaks fondly on his time on the road with both The Pilfers and Big D, while acknowledging the challenges in bringing his art to the listener. We go back and forth about Warped Tour set lists (“I musta learned like fifty minutes of songs, but in reality we were only playing thirty minutes a day.”), his desire to be music forward at all times (“For me, personally, its about finding that right balance of “how do I execute for the music to be well and tight, but still entertain the crowd a little bit” “For me, ultimately, you’re gonna entertain the crowd more if the music is good. The music needs to be good first because they’re (the crowd) gonna feel that and its gonna make them dance. Running around on stage is fun, and that entertains the crowd, but what entertains the crowd more is the drums and bass fuckin interface all night, unrelenting.” and how this is the natural conclusion to his, at times, musicalpolarization. Ben commented, “There’s sorta two parts of me, musically here. At home, I’m known as a jazz musician, mostly, because I play in Poughkeepsie every Tuesday night. I played in a lot of jazz restaurants in the area. I play upright bass. I went to college at New Paltz for jazz. I studied jazz at Dutchess Community College in Poughkeepsie.” “Nationally, I’m known as the bassist of Big D and the Kids Table, a ska-punk band, and I’m excited to talk to Outsider Magazine because not a lot of people know the bass player for Big D and the Kids Table lives in the Hudson Valley and that he grew up going to shows at The Chance and that he grew up going to Outsider shows and reading the magazine.” “The fact that I’m putting out a ska-jazz record is bringing those two sides of my life finally back together. Yes, I play

OUTSIDER MAGAZINE - PAGE 16 - NYOUTSIDERZINE.COM

ska-punk with Big D, yes I play jazz every Tuesday night, and those two sides of my life are coming together now and that is exactly what Benergy is.”

Benergy’s greatest strength is its smooth, polished compositions. Musical ideas often compete against the pressures of other projects, touring or label obligations, leading to unrealized concepts. This record feels exactly the opposite. These tracks are fully realized and performed by a cadre of highly skilled and experienced musicians. This is a group of players, not just familiar with each other, but truly comfortable and confident playing music together with each other. Jon Degan, who, on top of providing the album with keyboards, guitar and saxophone, is the producer of this sonic masterpiece.

The production is crisp and bright while still having space to breathe. The individual instruments are spaced out nicely in each song, allowing the performers room to be heard. The mixing is strong but not overpowering. This album sounds great in headphones, the car and in your home stereo system. With, in some cases, over a decade of working on individual songs, Ben has been able to capture the original essences on these ten tracks. Changing the arrangements on each track to perfectly fit the vibe, Ben was able to make these songs accessible and still provide audiences with a powerful performance. When asked about the significance of the extra time he had to work on his debut, he said, “taking your time with a record pays off. The more you can think and plan and deliberately organize even the track listing, it all pays off in the end.” “I took a lot of time with this record before it came out and a lot of things you talked about (unique instruments, time and tempo changes, exciting melodies, etc) are only there because I took the time with it.” This album has 10 very realized songs and 2 very calculated halves (ed. note, Buy the vinyl!). Having taken his time carefully curating these ideas from his years as a musician, he deftly showcases a first side owing a significant nod to his years going to shows in famous old rooms and dark bars, both playing and observing. More straight ahead ska-jazz with some reggae nicely blended, you hear the influences of being around top flight musicians in songs like “Mountain Road”, the albums debut single. Originally planning to lead with “Cacao Knibb” as the firs single, Ben had a conversation with the head of Sleepwalk Sounds which led to the change in direction. The result: a lead single which has strongly resonated with listeners on multiple platforms. “Hot Drop” is another example of a song at least partially made up of riffs and bass line ideas realized while working on other projects. Collecting musical bits and pieces from decades of listening to others’ compositions and sometimes a quick noodle while in the studio or practice space has given Ben a plethora of ideas to work from. The second side, while also rife with ska and jazz goodness, also dips into other concepts. Bongos and jazz flute take the lead in “A Negative Peace,” while a piano and keyboard join forces in “ Whataboutism,” and the record’s only bass solo is found on the albums final song, “The Desire To Hide”. As Ben said, “I put it at the end of the record, kinda, to make people wait for it.” followed by a hearty laugh.

This album is a statement of who Ben Basile is and how far he’s come in the past twenty or so years, as a musical fan and as a performer. He draws influence from many sources and using his education and experience, he has created an album that shows off his ability to blend technical execution with a critical ear and, perhaps most importantly, a genuine love for the various styles he highlights on Benergy. Surrounding himself with other passionate and articulate instrumentalists, he is able to harness the various musical influences in his life and transform that into an album that truly showcases his journey as a musician and as a man. His patience and prowess are on full display here, making this a 37 minute masterpiece, one surely to be enjoyed for years to come.

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Q&A



DEVO

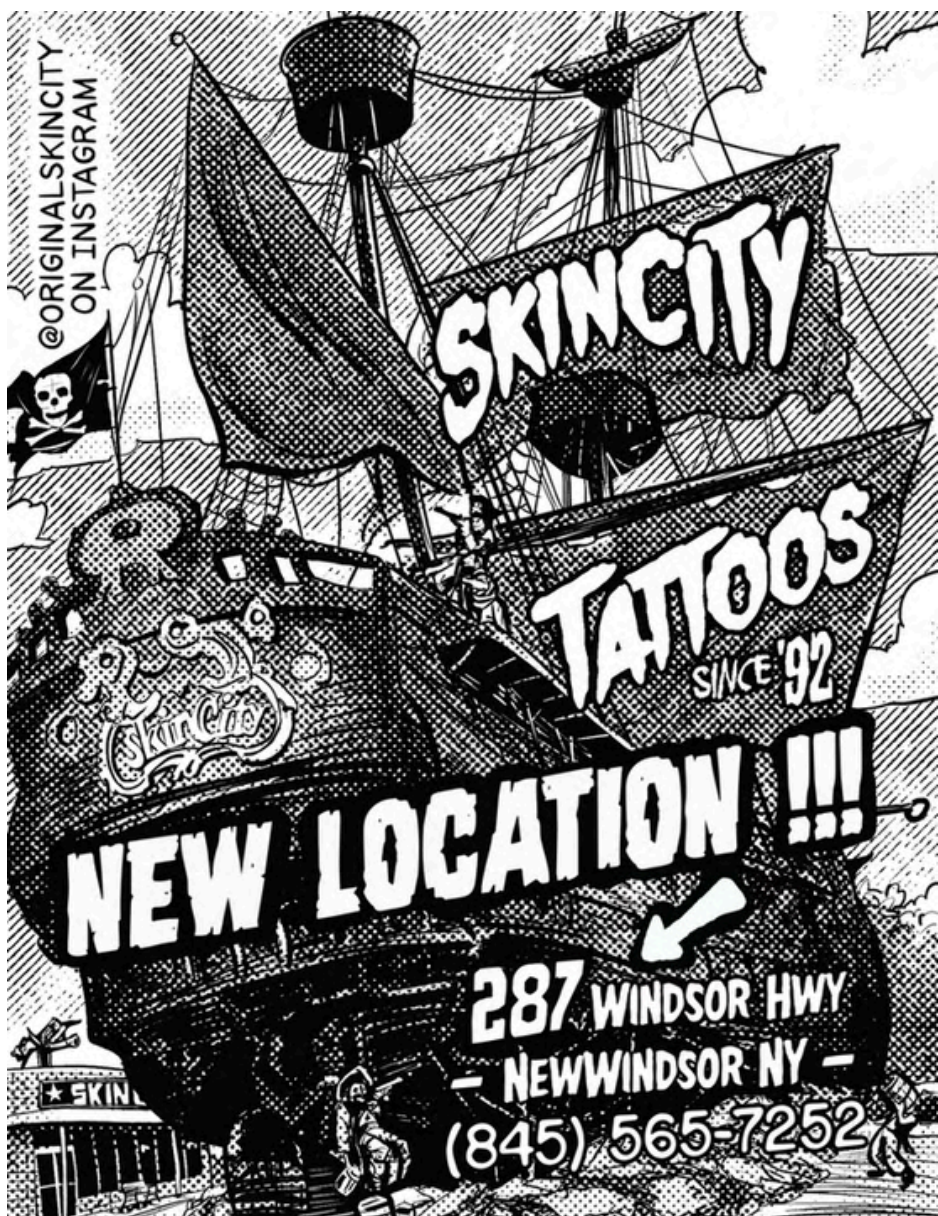
WRITTEN BY MALCOLM TENT

In 1978, there was a whole set of terms which did not exist. Cosplay, virtual reality, genetic engineering, computer generated music, corporate owned life forms, music videos... these were ideas that your average Joe and Josephine couldn't even imagine. But a bunch of very non-average spuds from the post- industrial wilderness of Akron, Ohio were not only conceptualizing these ideas, but basing an entire body of work around them. And unleashing them without explanation on a world that was not ready. The first salvo was delivered in 1978, which was a pivotal year for yours truly. Until then, I was a proud member of the Kiss generation. From 1975 when I heard "Rock and Roll All Night" on the local top 40 radio station up until the 1978 release of "Double Platinum", Kiss was the be all and the end all. But by the time 1978 rolled around, Kiss seemed like kid stuff. And I no longer consider myself a kid. (I was, after all, 13 going on 14.) I no longer want to be associated with what my little brothers were into. And both of mine were still way into Kiss. In the summer of that year I discovered the Rolling Stones. I didn't understand how or why, but there was something sinister and forbidden about them. Something mature. This seemed like music for grown ups. That same summer I became aware of punk rock. This punk rock stuff made Kiss look and sound silly. I was starting to become a musical adult. My source of information about what was cool in music was Creem Magazine. Creem was truly subversive. Their covers always featured the latest popular, easy to digest rock stars. But inside were articles about all kinds of obscure, arcane, and genuinely cool bands. Every issue provided an education in what good music was. I never missed an issue. In that crucial summer of 1978 I saw an advertisement in Creem that blew my mind. The ad was full page and full color- predominantly green, yellow, and purple. The centerpiece was a bizarre looking guy wearing a golf hat, a sneer on his strangely shaped face. He was superimposed over a large golf ball. The ad read "the important sound of things falling apart." Crooked cartoon letters in multiple colors spelled out the letters D E V O. It was the weirdest looking thing I had ever seen. I had no idea what it was, but I knew I had to find out. Soon thereafter, my family took its usual weekend trip to the local mall. I, as always, made a beeline to the record store, which was chock full of the hits of the day: Lynyrd Skynyrd, AC/DC, Molly Hatchet, the Bee Gees, Village People, and whatever else was in rotation on top 40 radio. Hidden away amongst that musical detritus was a very small punk rock section. It was stocked with 25 or 30 albums, tops. And wouldn't you believe it, but that very same album I had seen in Creem Magazine was on a display over that bin. I did not hesitate in plunking down the \$5.99 needed to take it home. The album packaging was just as enigmatic as the advertisement. Both the front and the back cover sported the sneering dude on the golf ball. The inner sleeve was scattered with low resolution photos of odd looking people posed strangely and dressed in weird masks and costumes,. The lyrics were printed, but condensed and abbreviated. There was one photo of the band, all dressed in baggy yellow industrial coveralls. They were identified by first name only. The music didn't sound like anything that I had ever heard before. It certainly had nothing in common with "Disco Inferno", "Fool For The City", or "Shake Your Booty". No, this album had song titles like "Space Junk", "Shrivel Up", "Slap Yer Mammie", and "Too Much Paranoias". The song titles were very appropriate, considering how the music sounded- jagged, disjointed, jerky, and harsh. Enough to give my father a headache when I played it for him. It took some getting used to, but I liked it. A lot. None of it made any sense. The images and lyrics didn't seem to have anything to do with each other. And the music emanated from another planet. But somehow the whole presentation was consistent. It had a logic to it. I just could not decipher what that logic was. Devo were no help. Every once in a while there would be an article about them in one the rock magazines. None of the questions asked of them were answered in regulation rock star fashion. The band spoke in alien jargon. There were no tales of groupies or destroyed hotel rooms or "getting down" on stage. Instead they waxed about "recombo DNA", "hologram concerts", "Chinese computer rock and roll", "corporate life forms", and the cast of characters who populated the Devo universe. All without any background or context. On the occasion that they or their films appeared on television, it was more of the same. A band who looked like no other, sounded like no one else, and explained nothing in easy to digest terms. A huge puzzle, if you will. I was confused but I was hooked. I really wanted to figure out what that puzzle meant. That was 47 years ago and I am still deciphering the total package that is Devo. Their concept is complete, carefully thought out, and perfectly executed. But it is expressed in a language and imagery all of its own. None of which the members of Devo ever explained in terms that the casual record buyer could understand. In short, they created an alternate reality. A reality populated by genetically modified organisms who work for multinational corporations. Devo's function in that reality is to entertain. Their audience is other genetically modified organisms who work for multinational corporations and who serve very specific purposes. These creatures are completely disconnected from nature and all things natural. Their uniforms are not designed to look cool. They are protective gear, necessary for survival in the toxic, polluted, synthetic environment that Devo and their audience live in. Their stage movements are also not meant to be cool. They are the movements of heavily tampered with mutants who don't know how to move

any other way. They never smile when they perform. They don't engage the audience in standard rock and roll banter. They're not programmed to. They are designed to do their job as quickly and efficiently as possible, and then return to their quarters. Like professional wrestlers in the days before WWE, Devo never broke character. Every interview, every photo shoot, every television appearance was performed as the GMO's of Devo, Inc. That, combined with the band's hostility toward the music industry and its minions, made it difficult to understand where they were coming from. But they were absolutely consistent in coming from the same place every time. Each album had a different presentation. No two albums looked or sounded alike. Each feature new costumes, new ideas, new rhetoric, and new sounds. None of which was explained in the language of middle America. Now we know that what Devo called "recombo DNA" are GMO's. "Chinese computer rock and roll" turned out to be sampling and AI. A "hologram concert" is now commonly referred to as an "avatar performance". "Promotional film clips" predated music videos. Selling replicas of their stage costumes via order forms in their albums helped invent cosplay. "Corporate life form" is self explanatory, even though it had no context or antecedent in 1978. Many rank and file music consumers were turned off by such obliqueness. But some of us were completely drawn in and enchanted by the secret world of Devo- a world far removed from the mundane dreariness of our suburban existences. Even now, decades later, the riddle of

Devo captivates, intrigues, and baffles. Enough to keep me entertained and intrigued for years yet to come.

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.

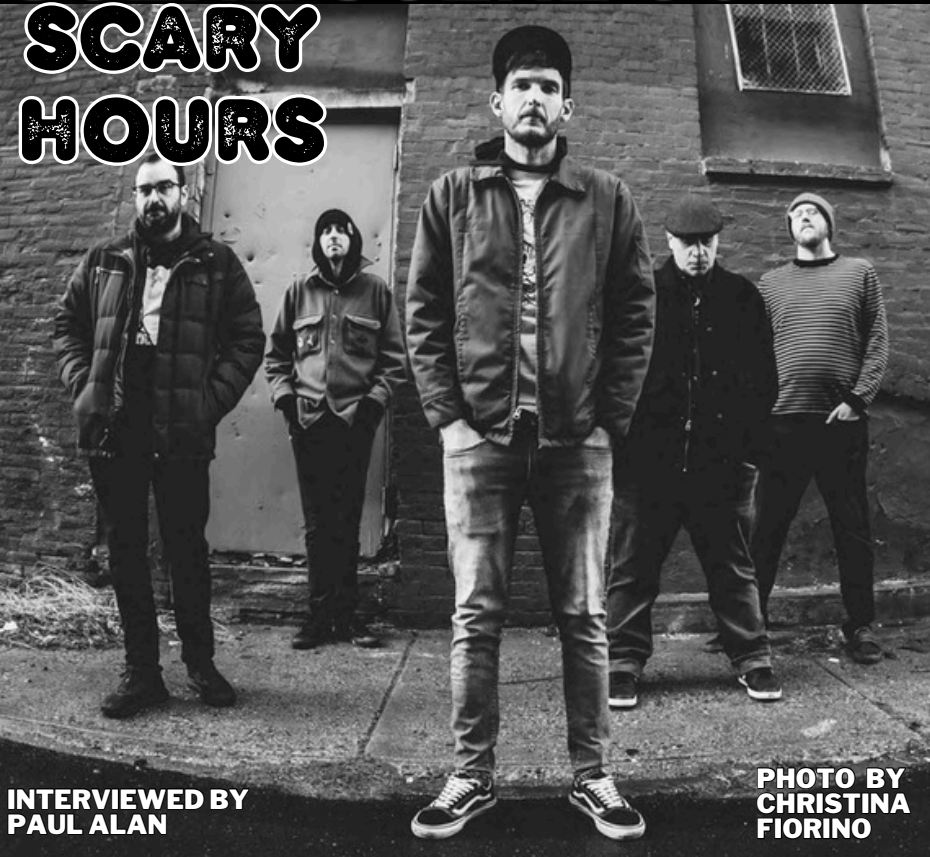


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SCARY HOURS



INTERVIEWED BY
PAUL ALAN

PHOTO BY
CHRISTINA
FIORINO

I know you started Scary Hours as a solo endeavor and it landed in a package seemingly already signed, stamped and sealed. Something that I think takes other bands years to develop. Did you know what you wanted before you started writing the songs or did it develop and change as you went?

...At the end of 2019, just before lockdown, I got sober and my brain changed. The country was a mess and I was feeling it, working long hours in a factory, risking my life to make someone else rich while the rest of the country fought to stay afloat and were told by our leaders and pundits to be grateful for the opportunity. I was really missing the catharsis hardcore music provided me as a kid. I just started writing chord progressions and the next thing I knew I had a Temu-Leftover Crack song called “Bullet Fairy.” Then I had a record. Then I had two records. It was/is my new addiction. I had no expectations of ever playing this stuff live. I have been in some dysfunctional projects and knew what I didn’t want logistically, and I communicated that stuff to my bandmates down the line when I was flirting with the idea of putting a live outfit together, some of whom have played in those projects. They have been good sports about trusting my vision and message, as well as tolerating my mania. Part of that is NOT taking 6 months to write a single song. I churn songs out fast and try not to overthink which accounts for the range in sound. For the first record “Margins” I didn’t want to spend more than 10 minutes writing the music for each song and just let each part flow naturally which is why it’s a very lean record. I had to learn to trust myself.

...The whole project possesses a social awareness as well as a heavy self awareness aspect. Speaking of... you guys seem to have embraced this new era of promotion and you do so tastefully. Was it easy to get into that “necessary evil” to get the music and message out there? Do you see it as an extension of your art? How did you get over any reservations or inhibitions going into it, if any?

I could (and sometimes do) shake my fist at the sun about it, or I can embrace the absurdity of being a 37 year old man lip-syncing and jumping around in front of my camera alone in a park to create content. I don’t blame anyone who doesn’t want to do that. It sucks. I look over my shoulder to make sure nobody is watching me and shit, it’s embarrassing and sometimes the kids online can be brutal. Whatever. If it ain’t for you, opt out, keep scrolling. I have an understanding that this is the language kids are speaking. TikTok and IG reels are just the new album liner notes. I can give people something to look at while feeding them the lyrics and splicing in images of current events, and it’s a cool opportunity to create another aesthetic of the project. At this point, it’s become formulaic: give them the summary in a bite-sized tag on top and hope they stick around to see what you have to say. It takes a lot of energy but if I want to reach potential audiences, I’d be best to play along. In that sense, I suppose you’re right, it is an extension of the art.

I love the way you put that. I hope someone reading this that’s on the fence can take the dive and make it meaningful for themselves and their project. I think that’s the key...meaning which Scary Hours certainly does not lack. We’ve both been doing this long enough to experience pre-internet promo and we lived through the golden age of MySpace and then moved onto Facebook events...etc, etc...how does the current I guess “post-Covid” state of things compare? Do you notice a difference in shows? Was it hard to return to shows after lockdown? I know it was for me.

Us old-timers have definitely seen some shit. Before that, there were zines and guerilla marketing ala stickering and flying any flat surface. We had our own tools that came and went. TikTok and IG won’t be forever, we’ll see a couple more incarnations of it, but it’s all the same thing time and again. There’s also this new game of using followers or streams as a metric for how “good” or “successful” a band is, and I try not to get involved. Yes, I try to optimize our reach, but some bands that post once a month are drawing more than bands with 20k monthly streams. I’m trying to use the tools to reach people in a meaningful way...As far as the shows themselves, I don’t know if this is just my perception as a result of the types of projects I was in pre-Covid, but if I’m being completely honest, my experience with a lot of local shows after, like, 2012 were such a fucking slog. Mixed bills with terrible bands playing for other terrible bands (I have no delusions of grandeur—I don’t think we were very good and played a weird genre), shady promoters and their comic-sans flyers, and any decent bill involved pay-to-play/ticket sale schemes; just a real low point. I know a lot of that stuff still goes on but having gotten involved with hardcore these past 2 years, the climate just feels different. It seems like people who enjoy music are simply going to shows for fun again even though they may only recognize one name on a bill, and they’ll typically give us a shot when we get up there. If the politics ain’t for them, they usually stay for the riffs, and that’s cool; you don’t have to drink my Kool-Aid. Even if they’re outside vaping for our set, they’re staying for full bills which rules. **You don’t seem like someone who longs for the “glory days” or remembers when “hardcore used to be dangerous.”**

No, hahaha, I am not that guy. I’m going to probably eat shit for this, but the whole karate-mosh and crowd killing culture is something I just find insufferable. You can cross your arms and nod to the beat, that’s cool. I don’t think in the history of hardcore that calling the crowd “pussies” has incited history-changing crowd participation. What a boring bit. Our music is aggressive but I don’t think it’s masculine or violent and I don’t want it to be perceived that way or be associated with much of it. That’s why when we did the Immigrant Justice benefit, I booked all punk bands and screamo bands.

I love seeing new bands. I love seeing older people who are just starting. It’s almost like the bands today skip the “we totally suck” phase. I think it’s great. I’m not even mad! Are there any new bands, promotion companies or zines that stick out to you?

Yeah, there’s a ton of all of the above. I have a soft spot for your band Thiev because it checks all the boxes for me. Not many American bands doing that style.

Shucks

Too many to name, but off the top of my head, some of my favorite bands one may classify under “local” would be Fracture, Cropsey, Neckscars, American Thrills, Disoviet, Court Order, 13 Cavities, Stress Spells, Trophy Hunt, Beef, Torn Open, Come Mierda, Private Mind. Pusch from Philly might be my favorite right now. They’re ready to break out, every song they put out is better than the last and they’re incredible live. I love ska, Bad Time Records has a great roster right now. Cross Island Connect and Outsider are putting great bills together. Stomp Out/Shore Style are good people throwing awesome bills, many of them benefits. Takedown Records are bringing big names to Rutherford, NJ and giving smaller bands a shot to play with them. We might be too “woke” for that crowd but I’d love to get on one of those bills. Maximum Rocknroll, Enterprise Hardcore and In Effect, shout out Chris. Marc’s YouTube channel for Ghost Boy Entertainment is documenting our scene in a prolific way. The HMD Podcast dudes are a lot of fun and are promoting great bands from around the country. A lot of people contributing and documenting. I’m probably forgetting some.

@scaryhoursnj(IG) Scary Hours(Spotify)



INTERVIEWED BY
LOU SMITH

CONDEMN TO SUFFER

The following conversation between Outsider Magazine and vocalist Brian “Bonez” Hernandez of the hardcore band Condemn to Suffer took place on June 10, 2025. It should be noted that a Sony M-570V microcassette recorder was utilized to capture the interview, while the interviewer actively battled early-onset carpal tunnel syndrome throughout the conversation.

OUTSIDER MAGAZINE: You’re played in other bands before, but why get Condemn to Suffer going now; what makes this project different from other groups you’ve been part of?

BRIAN HERNANDEZ: Condemn to Suffer to me is an extremely unique band that is currently happening in the Hudson Valley right now. It is a very heavy band inspired by the likes of All Out War and Sebulba...the influence that I take from my culture, you know being from Mexico, I’ve found a way to adapt Spanish lyrics into the music. And I think that it’s a huge game changer right now in the Hudson Valley, it definitely brings a new flavor into our community. It brings more culture, it’s more inviting now because personally, I’ve noticed that I don’t see too many Hispanics at the Hudson Valley shows...I feel like it’s a great invitation to let the community know that you are welcomed, because at the end of the day that is hardcore, that’s why we do this. It’s a way for us to build a community and to invite others in...we’re all going through something, we’ve got to learn to take care of each other, and that’s what Condemn to Suffer is all about...

OM: Over the span of the last five-or-so years, there appears to be a massive resurgence in hardcore music, chiefly in the DIY scenes. In your opinion, why do you think hardcore music is coming back into the local scenes like the Hudson Valley?

BH: In my opinion, hardcore is the most accepting it’s ever been. And it’s the most inviting that it’s ever been because of all of the cultures that are able to really shine...at the end of the day, it’s music and music is a universal language, and it’s a beautiful language if I can say so myself. I think that’s what’s changed, hardcore is super inviting now. It doesn’t matter who you are, it doesn’t matter who you’re in love with. It’s for you. You know? It’s meant to be for you. It’s meant to take care of you. And it’s very important that we continue to uphold that...my first [Hudson Valley] show ever wasn’t too long ago, it was December 15, 2023...I remember seeing not only the community, but the diversity. That’s what really stood out to me, just how diverse it was. I saw everyone in that room. And everyone had this massive smile on their face while admittedly beating the hell out of each other, and I thought it was the coolest shit ever. I left Reason & Ruckus that night, and the first thought that came in my head when I sat in my car after leaving that show was ‘whatever that was I gotta be in it, I’ve gotta be a part of it like somehow or somehow’.

OM: You touched on elements of inclusion and diversity within the hardcore scene, and I think that also fully extends into the DIY ethos as well; if you had to offer advice to people who are going to their first shows and looking to get involved, or are seeking to start a band, what would you tell them?

BH: Just do it because there is nothing more liberating, and in my opinion, there is nothing more hardcore or punk than just simply doing what you want to do...if hardcore is yearning for your heart and your heart is yearning for hardcore then do it, because you will come to see that this is home. Everyone is family, everyone is going to take care of you. You know, we’re all in this together. If one falls, we all fall. We find a way to pick you back up...it’s good to feel uncomfortable, it’s good to feel a little nervous, especially when you’re fresh to the scene. It’s good to feel that way because you can’t grow without feeling uncomfortable. You have to feel a little uncomfortable to grow...

OM: Your debut release, “Demo 25”, was released earlier this year, and I’d like you to talk to me a little bit about the creative process when it comes to songwriting for Condemn to Suffer.

BH: It’s very interesting because when it comes to the music itself, it’s extremely collaborative. Everyone’s opinion is held to the highest standard. We respect one another, we love one another, and we trust one another. I feel like if you have those things you’re already in a good spot...we’re like a body, right, the guitar homies are my arms and the drummer is my legs. The bass is the heart that is beating, and then the soul is what I would say is myself [lyrics]...

OM: For your current band members and yourself, I’d like you to assign movies that match the personalities of everyone in the band, and why that film reminds you of them.

BH: So my boy Alex, that’s easy, he’s “School of Rock” for sure because he’s a teacher, and he fucking kicks ass on the guitar man. Alex is a magician, you know, the way he writes for us is crazy. So, I would have to say he’s definitely Jack Black for sure...I’m going to have to say that Stevie, he reminds me of “The Karate Kid”. He’s Mr. Miyagi. Even though he’s like super old and a grandpa, he’s so wise. The way he writes with us is, I don’t know, he’s able to really pick up on little spots that just helps us really get that extra punch with the heaviness...oh man, Joey’s “Whiplash” for sure. Joey is crazy on the drums man, like, he’s gotta be “Whiplash”. I bet Joey one day will have a crazy art that you like apply for, like, I don’t know he performs for “Lord of the Rings” or something...I’m going to have to say [for myself] weirdly enough, I think “8 Mile”. And I feel like that’s a weird choice but, if you know me like the homies that know me and the way I grew up, it’s fitting...

@condemntosuffer.ny(IG) Condemn To Suffer (Spotify)



INTERVIEWED BY ETHAN PORTES-CHAIKIN

know. And then my hardcore influences came from like bands like early Biohazard, the '93 demo from the band Dissolve, Sick of It All, Hatebreed - stuff like that.

Ethan: Cool. Alright, awesome. So, you'd say you're probably the band ringleader, basically. You're the guy who kind of gets everything done and you have a band that supports that while they're also a part of the writing process in some way?
Pete: Yeah, they contribute ideas, but right now, I guess you would say, yeah, I started this project. You know, it was something I was going to do alone. I was just going to do a record and play everything on it. But I had people who are interested in doing it with me and then I decided, uh, I might as well give it a shot and see what happens you know.

Ethan: So, I love the name - and I kind of already know - but could you tell us what's the meaning behind it for those who are just tuning in to you guys?
Pete: So, I mean, the name is as real as it gets for this band. It's not a shock value thing. Unfortunately, I have three felonies in New York and seven in New Jersey. So, I am a multiple felon. And so that's about as blunt a name as it could be. This was many, many moons ago, though, I would like to add. You know, it's not something I'm attempting to improve on with the numbers.

Ethan: Haha, very fair point!
Pete: Absolutely. So, you know, basically, the message of the band is, you know, it's raw, it's brutal, it's reality,

GOD'S FAVORITE
INTERVIEWED BY JOHN MCGRATH

God's Favorite is a high energy hardcore band from Westchester NY who has been generating a lot of talk in the Hudson Valley and New York City area. Their first album Divine Chaos released everywhere June 6th 2025.

How did you all meet and decide to start making music together?
El and I (Jenna) met 15 years ago through DIY music, and we haven't stopped since. He's been trying to convince me to front a band for years now, until he decided about a year ago that he was just going to start a new band for me to front. El knew Billy and Mark through playing shows together with their other bands. A couple of months after we started playing shows, Billy recruited one of his best friends, Amit, who is an amazing guitarist, to play second guitar with us. And that's our current lineup!

What bands are your biggest influences?
We draw inspiration from a ton of bands and different genres. Negative Approach, Ceremony, Think I Care, and Outbreak are big influences, as well as current bands like Peace Test and World I Hate.

Can you describe your creative process?
It varies song to song, but typically, El and/or Mark will have a guitar or drum idea, record a rough iPhone demo, and bring it to the rest of the band. El will sometimes have some rough lyrics penned or a general theme, and then I go in and write the rest. When I write lyrics from scratch, I like to do it during rehearsal while the rest of the band is jamming the songs so I can mess around with vocal melodies and whatnot. I tend to write what comes to mind and not edit or censor myself too much because I want the lyrics to be raw and real.



a lot about anti-religious themes, so it just fits us perfectly.

You've been playing a lot of shows in the local area, what has the general reception been to your music?
The reception has blown us away. We never expected to be received so warmly, and nearly every show shocks us by how much people are into it. We have met so many wonderful and talented people who have been so kind to us and given us opportunities we never would have imagined when we started the band.

Ethan: So, let's get the name of your band members and what they do.
Pete: Okay. Scott on vocals, Christopher on guitar, and Matt is the bass player. And myself, Pete.

Ethan: Awesome, and what other bands have you guys been in?
Pete: Well, Scott is currently in Silence Equals Death. Back in the day he was in Flat Earth Society. Chris was from A Breed Apart. I have played with so many bands over the years I don't even know if it would matter to mention them all, you know.

Ethan: Any big names?
Pete: Big worldwide? You know, for hardcore - 25 Ta Life. I filled in for Marauder at This Is Hardcore 2010.

Ethan: Beautiful. Does the music you make now reflect the styles of any of those bands? Did anything carry over into this?
Pete: I mean, I wrote all this stuff, which is something I did not do in those other bands - aside from 25 Ta Life - I did contribute writing to them musically, not lyrically. But I guess you could say it has, you know, all my influences, I think because I grew up first and foremost with thrash metal, you know - bands like Slayer, Overkill, Carnivore. Old school thrash you

ZINE ZINE ZINE
MEET YOUR NEW FAVORITE BAND
SCENE SCENE SCENE

but it also shows people that no matter what you've been through in your life, no matter how many times you may or may not have taken yourself out of contention, you are always, as long as you have the spirit to fight and you know, the willingness to believe in yourself, you can still push forward and accomplish and achieve things no matter what your handicaps are. It doesn't have to be legal, it could be mental health, it could be anything - abusive relationships, whatever it is, you know what I'm saying. Whatever that spirit is within us that separates those who cave in on pressure and those who grow from it - this is ideally directed at those who grow from pressure and adversity and to encourage the others who haven't.

Ethan: See that's a good message and I like that especially because it's reflected in your music. You already sort of answered this, but do your experiences help you write your music, and do they serve as a motivation or both?
Pete: I would say, yeah, a lot of the stuff was written in state facilities, you know. A lot of the stuff, there's music rooms in state prisons, I don't know how many people are aware of that. So, you know, they basically have guitars, amps, drum sets. If you have a permit, you can have a guitar in your cube with you. There is a certain value amount you're allowed to spend and so I took the opportunity - if I'm going to be somewhere for a few years, whatever - to start writing music with other musicians. Some guys in there, you know, they didn't write my stuff I wrote it, but they helped me write it and realize it - it gave them an opportunity to do something. There are some people I wrote with that are never going home again - this is something that they can be a part of without leaving their situation.

Ethan: Right. Awesome. So, how do you, well, you already explained how you approach the writing process, but what defines your music specifically regarding instrumentation? Is there somewhere you would say you fall in the metal hardcore spectrum? Like, are you more thrash, hardcore, straight up metal? Like does anybody inspire you as far as your instrumentation and what you're writing?
Pete: I would say [Multiple Felon is] like hardcore/thrash - thrashcore, haha. I'm a big fan of like Dave Lombardo on drums, Gary Holt as a guitar player, Keavan Rivers - original drummer for Dissolve probably one of my biggest influences - in terms of hardcore, him and Danny from Biohazard.

Ethan: So, what are your future plans? Do you have any aspirations to make more music, or are you just focused on gigging for now? I know we want to get you in the studio at Media Blitz.
Pete: That'd be great! Um, no, we have a lot of material that's still not been recorded. We have label interests right now, so we're deciding what we're going to go with. We have an offer overseas in the Netherlands for some releases over there. But I'm really trying to find something big for it, maybe someone to put it out here that has a budget and that can help advertise the record. And then their expectations, of course, would be that we would support it and tour and we're prepared to do that.

Ethan: Okay, last question - is there anything you'd like to say about your experiences, specifically pertaining to prison reform, or anything that you feel is either unjust or even worth mentioning to people who might be able to relate?
Pete: The reform at this point is, you know, at an all-time high. They're making so many exceptions for individuals. I don't know if they're all in the best interest of the community, some of the exceptions. I think for all the exceptions for non-violent and for bail reform and things of that nature - I think that's a positive thing. But like I said, regardless of how you're treated when you get there, you had to do something to end up there. I think it's important more to reform ourselves and realize the decisions we're making. And if that was something, would you want that for somebody you care about? And if not, why would you do it to yourself?

@Multiple Felon (Overcome) On Facebook

You've recently recorded an album with Ethan from Grave Heist at Media Blitz Music Studio, tell me about that experience.
Recording with Ethan at Media Blitz was fantastic. The studio is amazing, and Ethan is so easy to work with. We learned a lot about the recording process and getting things right to tape. We also learned more about our personal preferences in terms of recording style and now know how we want to approach the studio in the future and how to craft our sound.

What's your favorite track off of the new album?
Jenna: Emotional Incest
El: Broken Noose Billy: Snake Oil or Emotional Incest Amit: Big Boot Mark: Broken Noose



What's the most memorable show you've played?
This one is so hard and something we discuss among the band a lot. There have been so many. The one that immediately comes to mind for me is the first time we played at Reason & Ruckus in Poughkeepsie. Unfortunately, the bill fell apart the day before, to no fault of the promoter, and a whole new show was thrown together last minute. It was a mixed bill, and we were the only heavy act, so we were expecting to be out of place. But the whole bar went absolutely nuts; I was fearing for my life while I was up there singing. The crowd even demanded we play an encore.

If you could open for any one band, who would it be?
Jenna: Drug Church El: The Mongoloids or any death match wrestling show Billy: Will play with anyone Amit: Rejoice Mark: Eyehategod

What are your thoughts on the local Hudson Valley music scene?
The Hudson Valley music scene is amazing, always has been. Being from Westchester, we're in a little bit of a grey area where some people consider us NYC-based and others consider us HV-based, and personally, I've had a little bit of imposter syndrome about that. But from the very first time we stepped foot in the HV to play a show in Kingston, everyone was so kind and so welcoming. The HV scene is so tight-knit and truly unmatched.
What's next for God's Favorite?
Lots of shows and back to writing soon. We're also hoping to branch out to start playing more shows outside of NY.

@godsfavoritehc (IG) godsfavoritehc.bandcamp.com



When you think of Shark Core you think of NY's very own ChumHuffer... armed with a bigger boat and now a brand new release called "Slaughterhouse Five" that features 5 diverse punk rock songs that are super catchy and just well thought out and played. The members are veterans of the NY and Long Island hardcore punk scene. We caught up with their frontman Shawn Refuse to get the latest in this June 2025 interview.

IE: For people who have never heard of your band what can you tell them about ChumHuffer from a musical and lyrical standpoint?

Shawn: We are a hardcore punk band from NY but we could easily sound like we are from the West Coast. Our influences vary by every member but include: Dead Kennedys, The Dwarves, Avail, Frank Turner, Black Flag. Lyrically we hit upon mental health, family, building community and the family that you made, and an occasional song about diarrhea. We write songs in a few different ways, but always a collaborative effort. We can go from "here's a part" to "here's a lyric" to "here's a whole song, how can we add to it". We do it for the love of music and hope that people can relate to the topics.

IE: Your latest release came out on May 9th with 5 new songs starting off with the title track called "Slaughterhouse". Can you tell us what this song is about and what inspired you to write a song with this lyrical theme?

Shawn: Yeah, the title song "Slaughterhouse" is about the book "Slaughterhouse Five" by the American writer Kurt Vonnegut. It's a semi-autobiography anti-war book that focuses on a character named Billy Pilgrim and how dealing with PTSD keeps him in a loop of time travel but he keeps getting sent back to the Dresden slaughterhouse as it's about to get bombed. He's unstuck in time, so it goes. Our guitarist Joe came up with the concept for the song, and we all dug it. Considering the trying times we are in. All of the people against each other. It's unfortunate that it seems like a book that could have been written about America today instead of Dresden during World War II.

IE: On the new record there are some interesting titles like "Miami", "Trawler", "Ways", and "Burning"... all one word titles as well. Can you briefly tell us the meanings behind these tracks?

Shawn: One words are just a coincidence. They all have to do with personal struggles or overcoming life and coming out on the other side. "Miami" (which has nothing to do with the city) was originally called "Miami Bloodbath" and Ryan was going to write lyrics about the weird news byte about Miami shutting down a mall because of an alien invasion. I wrote lyrics about how the music community and the friends I collect along the way are family but kept the name "Miami". "Trawler" is about the voices in our heads and not letting them get the better of us... much like a trawler boat that leads you. "Ways" is a personal one for Joe. I can't do it justice as far as an explanation. The lyrics are on our Bandcamp so you can look 'em up. "Burning" is kind of a continuing thought from "Trawler" except with a music twist to it. "The burning in my head, music takes its toll."

IE: That song "Ways" is a change of pace in a way with your guitarist doing the lead vocals. Can you tell us how this setup came about for this song and does it feel weird at all when you play this song live and all you are doing is primarily the backing vocals?

Shawn: Joe is a force and deserves the limelight. I do need to figure out how to better spend my time on stage when I'm not the lead though! Haha! I don't have an instrument so it's a little unfamiliar to me. But, he's so good. On most of our new songs we share lead vocals. Volleying between and layering upon.

IE: Within your vocal approach you use some varying styles that I don't think you used in your previous band Zero Rights. Where would you say your vocal influence comes from with the ChumHuffer material? I think even In Effect was guilty in comparing your current style to that of Jello Biafra of Dead Kennedy's fame.

Shawn: I've wanted to sing this way since high school but I didn't have the confidence, and it was easier to do the gut scream. And honestly, more people liked that when I lived in the Boston area. It was kind of a crutch. And I get the Jello reference all the time and I don't mind it. Dead Kennedys were my gateway into music. But so was Showcase Showdown, Sex Pistols, TSOL, The FU's and even the B52's. I think if anyone who listens to those bands, they will notice it's a bit different than just Jello. It's a mixture of all of my late 80's, early 90's nostalgia. But as the saying goes...there's always room for Jello. Haha!

IE: You guys put the effort in to press "Slaughterhouse Five" on to 7" vinyl on your own. In recent years I have heard a bunch of stories about bands waiting forever to get their order back from the pressing plants. Who did you use to make the new record and what was your experience like?

Shawn: Honestly I was really worried about that but we did it with enough time. We worked with Pirates Press as the manufacturer and they were awesome every step of the way. Not to be confused with their label side. I wish we were lucky enough to be signed with them. Originally it was going to be a 12" split with our friends but they weren't ready so we went to a 7" of our own. I got the posters printed in the US but the records were pressed and the covers printed in the Czech Republic. They were delivered the week before all the tariff hoopla but even then Pirates Press said they'd honor their pricing and not charge more to bands. That support to the DIY scene is what we need. I'd definitely work again with them in the future.

IE: Who are the other members of ChumHuffer and can you give us some insider "back of the baseball card" type of info about each?

DEMMERS

INTERVIEW BY JOHNNY NO-KEYS

You guys have a great post-punk, almost new wave type sound. How did you guys form and what made you choose this type of music? Tommy and I both play in the hardcore band Lesser Minds. I was somewhat new to the band at the time and we started talking about our love for New Order and The Cure. What started as just talking turned into me writing a few songs and demoing them. Tommy said he wanted to actually do the band and said he knew a drummer. We got Matt in the band to play drums, recorded an EP, and then realized we needed another guitar player or we wouldn't sound good live. That is where Brian came along and was a perfect fit to fill the spot. As far as why we chose this style, there is a point where I wanted to play more than just chugs and d-beat style of songs. I've always loved this type of music and the emotion it brings. And honestly, we may be a "post-punk band", but if you take away the chorus and delay pedals, it's probably closer to Sunny Day and Penfold and I'm also a sucker for that style of Emo from the 90s.



I definitely hear some of The Cure and maybe some of The Chameleons in your music. What bands do you draw influence from?

Definitely The Cure and Chameleons. I consider The Cure the greatest rock band of the last 40 years. We are also all hardcore and punk kids, so that has definitely brought a certain edge to our stuff. Sonically it may not sound like it, but the way we arrange some of the parts, definitely draws from our influences. There are also a ton of amazing bands that we've either played with, share labels with, or just met along the way. The Shape, The True Faith, Bleached Cross, House of Harm, Deceits, and so many more. Everyone kind of sounds different, but all have that 80s post punk vibe going.

That's a very interesting name you have there... where does it come from?

It was actually an inside joke between some of my friends. Imaging someone saying "Demmers fighting words." It's silly, but it stuck and it's easily memorable even if no one knows what it is at first.

Listening to your recorded stuff I could have sworn there were some synthesizers in there. Saw you guys live; just two guitars, a bass, and drums. What kind of gear do you use to get that full, gothic sound?

Good ear. On a couple of songs I did use a synth pad to fill out the sound, but very little and it's barely audible. I didn't want to use too much since we don't have a synth player and wanted to be able to recreate the songs live. The main thing that drives the guitar is Chorus, delay, flange, and reverb. The bass is probably the heart of the band. I know he's using a chorus and a gain pedal. What else he's using is just his black magic fingers. It also helps that Matt is one of the sickest drummers ever.

You have released a cassette EP on Protagonist Music and a Split 7" with True Faith on Council Records. Any more physical releases coming or new recordings in the works?

We have actually finished demoing about 80% of an LP. Once we get a few more songs done- we'll be heading to the studio.

Any more tours planned for the future? What do you have coming up?

We are working on booking a couple of weekenders along the east coast for the Fall. This summer is pretty full, but with all of our other bands we play in (Kirby Kiss, Lesser Minds, Spell It Out, Adverturing Party, Mercy Union etc....).

@DEMMEERSNJ (IG) DEMMERS (SPOTIFY)



SICKBAY BAND UPDATE

Hey everyone, Jim here. As many of you know, Chris Puletz has stepped down from Drumming duties in Sickbay. Sometimes life gets in the way and demands more time. We want to thank Chris for all the good times and his contributions to the band over the two years he slammed the kit. He will always be part of the Sickbay family.

With that said we welcome A.J DeCelle

Into the hot seat. Former Snapping drummer A.J has jumped in and is holding down the beats. He flawlessly transitioned into the band and has been killing it. We also have a new howler, Nick Guglielmo on the mic Nick had filled in on bass for us in the past and came to the rescue on short notice and nailed the vocals. The new line up is rounded out with Jim Sinon and John DeVito as mainstays. Like usual we are bringing the energy and heaviness to this new chapter and we plan on hitting the recording studio later this year. See you out and about!

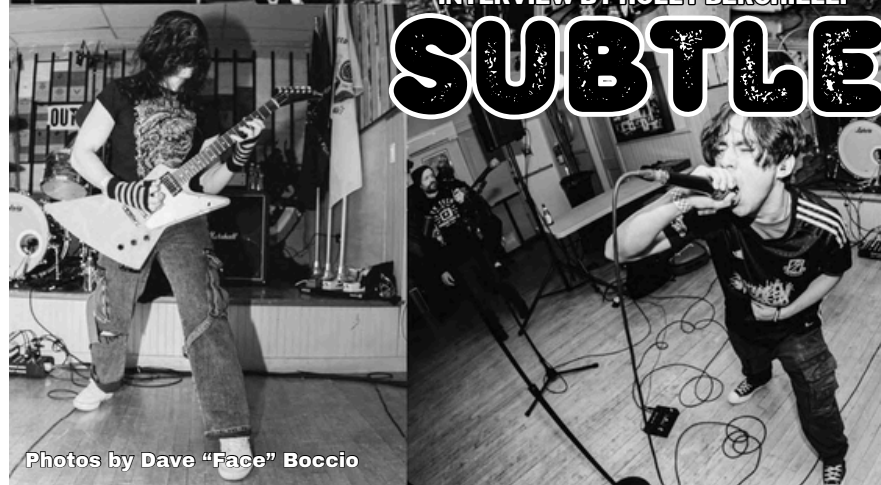
@sickbaymetal (IG) sickbay1.bandcamp.com

Shawn: Jimmy Duke... union guy, hangs with his kids, standup dude who sits behind the skins. He's been in The Blame, Urban Waste, Iconicize and a ton more. He's the heartbeat of the band. We recorded a video for the song "Burning" at our show at Amityville Music Hall and I didn't have to edit timing. It synced with the record perfectly. Dude is a machine. Blackout Matt... a mystery to most, loves spending time with his three girls, rhythm guitar, also plays in Blackout Shoppers and around Halloween plays in Green Hell and now the Jabber Brigade. Ryan Paige... a quiet individual who is beyond modest, plays bass and loves sportsball games of all sorts. Joe Dorane... another union guy, plays guitar and sings... was in Hopeless Otis, But Pyrite, loves Kurt Vonnegut.

@CHUMHUFFER(IG) CHUMHUFFER.BANDCAMP.COM



INTERVIEW BY HOLLY BERCHIELLI



Photos by Dave "Face" Boccio

SUBTLETITLE

ZINE ZINE ZINE MEET YOUR NEW FAVORITE BAND SCENE SCENE SCENE

Please introduce yourselves. Who's in the band and what does everyone play?

Marc: I'm Marc and I play guitar and do vocals but will be shifting towards focusing on vocals. We have 2 Ryans; Ryan C plays bass and Ryan B plays guitar. We can't forget the one and only Joey G who plays drums.

What were your introductions to the punk and hardcore scene? When did the band begin?

Marc: Ryan C and I started looking for random shows to go to in the area and just started going. We've met people who have introduced us to this scene and we're really grateful for it. We originally started as a 2 piece band with me on guitar and Ryan C on drums. Later on we met Ryan B and Joey at a show and from there we formed the complete lineup.

The name Subtitle....please elaborate.

Ryan C: I sent Marc at least 25 band names in the beginning, and we eventually whittled it down to "Subtitle". That one was sort of unique since it reflected how I felt about our trouble finding a good name. I wanted us to just have a "subtle title".

You've been playing some great shows around the Hudson Valley (including some Outsider Shows). What have been some highlights for you? Any plans to play out of the area?

Specific highlights would definitely be Punk Prom hosted by Doors at 7 and the show we played for HeavyHV and Downbad Booking. Also the community and how welcoming they've been has really been a highlight for us. We do plan on playing out of the area when the opportunity presents itself.

Your songs are filled to the brim with thrashy riffs!! What are your influences and how do you go about songwriting?

Marc: We're definitely influenced by a lot of different things, but seeing and listening to HV bands really inspired us. When it comes to writing usually someone has a riff and they bring it to practice and we build around it. Working together on songs helps creativity and makes it more fun to play.

Subtitle has a habit I think more bands should practice...going to lots of shows that you aren't playing. You get the pit going and have some killer moves. Is this something you decided consciously to do together as a band or is it just how you roll?

Marc: We really just like going to shows and supporting bands. HeavyHV, Streets Of Hate, and of course Outsider Magazine put on sick hardcore shows and there's no reason for an empty dance floor.

You've released three singles (five songs in total). Any plans for a full length?

Ryan B: Yes, we are planning on dropping an EP sometime during Summer 2025 with some songs we've played in our set and some that have yet to be played and have been written very recently.

What's your favorite thing about being part of the HV scene?

Marc: Mosh vibes

GENERAL GRIEVANCE

The following conversation between Outsider Magazine and vocalist John McGrath with bassist Jesse Grace of the hardcore punk band General Grievance took place on June 05, 2025. It should be noted that a Sony M-570V microcassette recorder was utilized to capture the interview, with the interviewer being fueled by nothing more than post-work clarity and cold brew coffee.



INTERVIEW BY LOU SMITH

Photos by Dave "Face" Boccio

OUTSIDER MAGAZINE: John, can you please give me your best elevator pitch for General Grievance as a band; sell me on why I should go to one of your shows.

JOHN MCGRATH: We are a fast hard punk rock band from Newburgh, Hudson Valley. We have been playing for about a year now, and we have known each other forever...fast hard punk rock with breakdowns...

OM: Jesse, can you please give me your best elevator pitch regarding General Grievance's music, specifically a "for-fans-of" as it relates to your tunes?

JESSE GRACE: Definitely if you like the Ramones, we usually have a cover or two in the set...I know a lot of what I try and write around is Poison Idea stuff...we're kind of like quick punk so again, it's Circle Jerks, lots of 80's/90's punk...we don't really write towards anything so I feel like it ends up falling somewhere in between a lot of that stuff.

OM: I'm a bit of a Ramones nerd, and I'm curious which of their tracks you choose to cover? Are you sticking with the standards like "Sheena [is a Punk Rocker]" and "Blitzkrieg [Bop]", or do you go a bit deeper?

JG: We've been doing "Cretin Hop". I feel like that's, ya know, great energy. And when you throw in a song like that that, it's getting people to sing...a lot of places people aren't necessarily going to know who we are, so if we can pull out like, ya know, a Misfits song or a Ramones song that people know the words to, you're kind of giving yourself a foot in the door.

OM: Rose colored glasses aside, what are some of the biggest challenges you've encountered being a DIY band in the Hudson Valley?

JM: So I do a lot of the booking, and I feel like a lot of it is centered more towards hardcore. Like breakdowns and you know, that style of music. Where we can fit with them, but a lot of the times we're not the ones that people think of because we are different. We are a little more old school punk rock, rather than hardcore. So a lot of the times, people give us a brushoff or like aren't as interested in what we're doing. It could be 'cause they don't really know us. I've been out of the scene for like, ten years...we have to kinda claw our way back into the scene.

JG: Places to play is always going to difficult. I think especially for what we're doing. There's not necessarily a solid punk scene that doesn't, like John was saying, fit into hardcore. I know we end up getting booked on a lot of metal shows because we've played with metal bands...I'd say places to play is always going to be one of the hardest things.

OM: What are ways both fans and fellow bands can help one another overcome the challenges each of you highlighted in your response to the previous question?

JM: Respect the space, respect the people that are around you. You're there to have a good time, not be an asshole.

JG: It's hard to get out every weekend, but if you're making a show a month it goes a long way to helping a venue stay open, and they're going to book the bands you want to see if you show up for the shows. If you want a band to play a venue, go when they're booked.

OM: Why do you think it's somewhat challenging to get people off their asses and attend shows?

JG: For us and for our friend groups, we're old. I've been married for ten years, I can't tell my wife I'm going out every weekend...we're old guys.

JM: I definitely think Jesse is right on that, we are older...I don't want to be out until midnight every weekend...a big thing is the fallacy of choice, like there are so many shows going on. It's hard to pick and choose what you're going to go to and a lot of times people just say, 'I can't decide, I'm just going to do nothing' or 'I'll just hit the next one', ya know?

OM: How has the definition of a successful band changed from some of your first projects to where you are now with General Grievance?

JM: So the last band that I was in was straight out of high school, so it's been like 15 years.

And we were playing as much as we could, we were kids, I was 18 years old. My brother was in the band he was 16, our drummer was 16, we were getting turned away from shows that were 18 and up that we were supposed to be playing. So like, as an adult it's a little easier because, ya know, we can be more selective with what shows we're taking...it's hard to say success versus not success because, like I said, we were children...

JG: I think a big part of it is making music that we feel like we're proud of. We're all working

guys, so it's not like anybody is looking to make money. I feel like with early bands, especially at the time we started playing, the idea was you could find a modicum of success, and kind of take off from there. There was some local bands that had, ya know, relative success that made it look like a relative possibility for kinda anybody...when I think success, I think more 'I'm happy doing this' now...

OM: How does General Grievance differ from your previous projects that you've been a part of?

JM: As a teenager writing lyrics, it was a lot more superficial bullshit. Where at 34, I'm writing like, I would like to think a little bit more in-depth and meaningful music. Plus, back then it was very much, again we were children so, it was kind of one person pulling all the weight to make things happen. Where this is more of a unified front. We all kind of like, take initiative to do certain things or like we can communicate better than we could at 18 years old. So it's easier to coordinate even though we have busy lives.

JG: We're trying to make music that we like and music that, again like I said we're happy, we're proud of, we would want to show people and say 'this is our stuff', as opposed to showing people and hoping they would like it...obviously we would like people to enjoy the music we're playing, if we're playing out live. But again, I think it's more of enjoying it for ourselves...

@generalgrievance.ny(IG) General Grievance (Spotify)



Dude, Where's My 25th Anniversary Retrospective on Dude, Where's My Car?

By Damian Masterson



Hey Holly,

Soooooo, it looks like I'm going to miss the deadline on that Dude, Where's My Car? anniversary piece. I'm not really sure what happened. I know I had the whole thing written and ready to go yesterday, but I can't find the file anywhere. It doesn't really help matters that everything since yesterday has kind of been a blur, so I'm struggling a bit to piece together where I might have gone wrong. And, honestly, I kinda blame the film for this. I think there is something genuinely insidious about it, that irresistibly sucks you into its bizarre, juvenile, problematic, slacker wavelength. I watched it twice while writing the article, and it really is just so inexpressibly dumb, but somehow I am already feeling an itch to watch it again.

I suspect the real addictive strength of it is the pacing. It really grabs you right away with that trippy cosmic dance sequence in the opening credits (which I'm not saying David Lynch cribbed with the jitterbug scene that opens Mulholland Drive, but I'm not not saying it either), and then we get the whole dim premise of the film in under 5 minutes. We meet stoner roommates Jesse (Ashton Kutcher) and Chester (Sean William Scott), and immediately learn that they both appear to have blacked out the night before, having no memory of (1) acquiring the seemingly lifetime supply of pudding in their kitchen, (2) pilfering 30 pizzas from the place they work, which their boss is on their case about, and (3) throwing a party that completely trashed their twin girlfriends' house, potentially ruining their relationships with them on the eve of their one year anniversary. And then that's the movie. Figure out what happened last night, and make up with their girlfriends by giving them the totally thoughtful gifts they assume they must have gotten for them, and are probably in the back of Jesse's car now. Except, says Jesse, 4 minutes and 51 seconds later, "Dude, where's my car?"

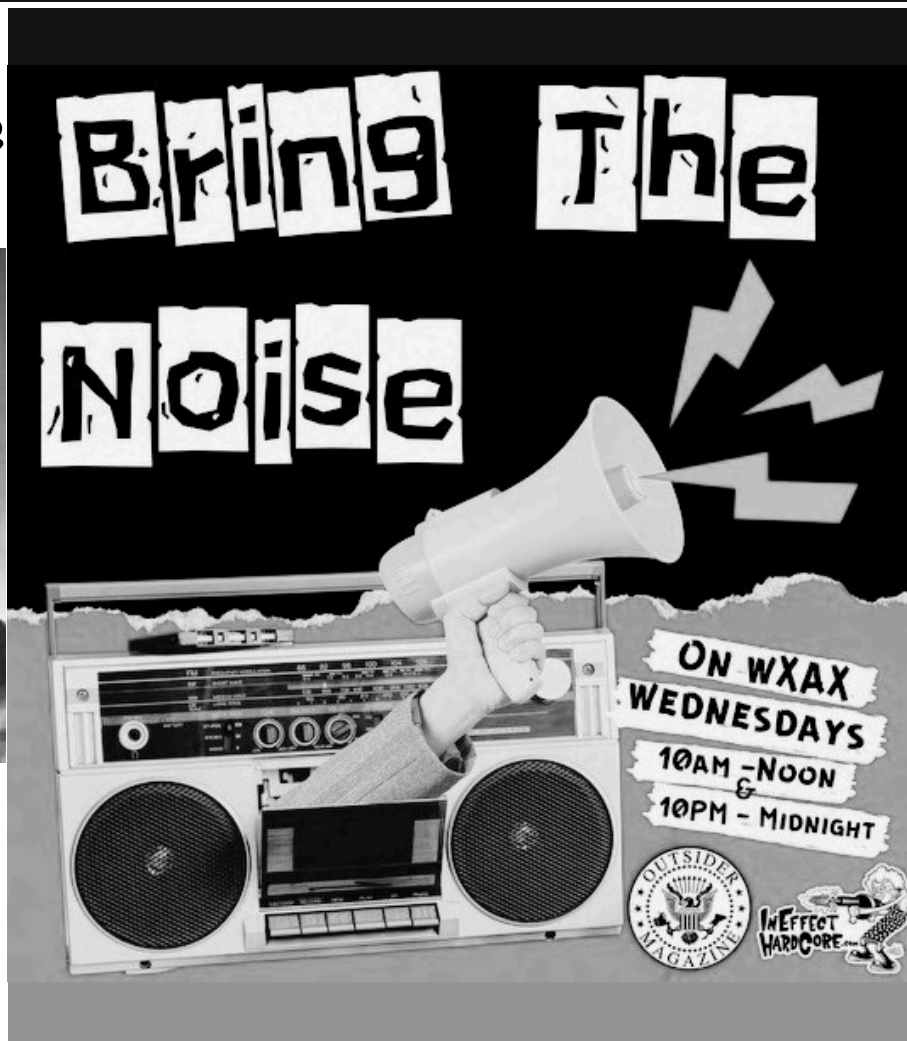
So, new plan. Find the car, make things right with their girlfriends, and stop being sucky boyfriends. Easy Peasy. But, it's about here that we lose any remaining tenuous connection to grounded reality, as the rest of the story unfolds like a game of exquisite corpse. In a kind of vague sense, the narrative sort of holds together as things move along, but each scene feels like it was written by a different person, who wasn't allowed to read any other part of the script. So, it's telegraphed as clearly as can be what the ending of the film will be, and then getting there is just an hour of Mad Libs.

There's something a little exhilarating about that, though. If you've developed any kind of story brain, where you can't help anticipating the well trod tropes of anything you're watching or reading, there is something freeing about a story that is all cartoon logic and random tangents. For example, a story typically needs some kind of antagonist or opposing force for your protagonist to overcome. But here we say, why settle for one point of conflict when you can have six? For starters, we'll have some weirdly agro bullies who want to beat up Jesse and Chester for almost no discernible reason. Oh, and let's have aliens! No, two groups of aliens! One group can be a bunch of hot chicks that want to destroy the universe! And the other group can be like Euro club guys who want to stop the hot chicks. Yeah, and another group can be some culty Earthlings that are trying to work with the aliens, but also live in their parents' basements. Top that off with a super transphobic sex worker, and garnish with a scene of Brent Spiner as a backwoods Ostrich farmer who speaks with a Pepé Le Pew accent.

And what is the thing that all of these groups are fighting over? A universe destroying macguffin called the Continuum Transfunctioner that everyone thinks Jesse and Chester have. And what does this cursed object have to do with the arc of Jesse and Chester's story? Honestly not a whole heck of a lot. The whole of the story of the continuum transfunctioner will resolve, the bad aliens will be defeated, and the good aliens will erase everyone's memories, returning Jesse and Chester to where we met them. Waking up after having blacked out the night before, with their plan for the day to be giving the girlfriends the presents in the back of Jesse's car, which has returned to its parking spot in front of their house. Aside from a small surprise provided by the good guy aliens, as far as Jesse and Chester are concerned, it's as if nothing after the first five minutes of the film ever happened. It's just an odd film. Strangely watchable, but peculiar.

But, anyway, sorry I couldn't get that article to you. I would try to start from scratch, but on top of everything else, I guess I had some sort of massive Instacart mixup or something yesterday, because I woke up this morning to a preposterously large amount of pudding cups in my kitchen that I need to figure out how to deal with today. So, again, sorry I couldn't get to it. I hope you don't have any trouble finding something else to run in its place.

ShibbyShibby,
~ damian



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LARS FREDERIKSEN

INTERVIEW BY JOHNNY NO-KEYS

PHOTOS BY STEVEN J MESSINA

I recently had a chance to sit down and talk with a man who I consider a friend, as well as a colleague. A man that has been playing in and around legendary bands since he was a teenager. Starting with the UK Subs and joining up with Rancid early on. This punk rocker has been around the world several times over with those great bands as well as Lars and the Bastards, The Old Firm Casuals, The Last Resort, and Stomper 98. I was able to chat with the “streetwise professor” himself, Lars Frederiksen. His bands and projects have influenced my own songwriting and continue to do so. I was beyond stoked to catch up with him and answer a few burning questions on a fine, crisp Saturday in March 2025...

OM: Alright, so might as well start at the beginning here. What made you want to learn to play the guitar? Like what sparked that fire in you?

Lars: I don't know. I think it was just music in general. I think that was the only thing that for me when I was a kid, I feel like really resonated with me. I loved baseball, loved pro wrestling and music, and I loved film too, but for some reason, music felt like it was part of me, you know? And I wanted to be part of it. And I think growing up in the punk scene and kind of going to shows and seeing bands, and you just kind of go, “I can be a part of that too.” It's not that far of a reach for me, it's not like Kiss or the Rolling Stones. The punk rock stuff for me made it feel more tangible in the sense where I could probably do it too, you know? And then as I sort of discovered that I could do it, of course that just motivated me to do it more.

OM: Yeah, I had that same feeling when I started doing it. So you mentioned Kiss in your self-titled record that it was the first music you ever heard. What was it that grabbed and hooked you about Kiss and hearing it for the first time?

Lars: Well, I think it was a combination of everything. I think it was a combination of the look. A combination of the presentation, like looking at the record. And then it was kind of shocking, for the time anyway. Then it was the hooks, the music, the voices, the songs, they made sense to me. It was something that struck a chord with me. I think I was about four or five years old when I first heard it. Slade, T-Rex, Chickery Tip, Gary Glitter, obviously before anybody knew what Gary Glitter was doing. But you know what I'm saying? It was that sound. It was that big, bombastic, glammy, foot stomping kind of stuff that Oi was definitely influenced by. Kiss, obviously wanted to do that. So it made perfect sense. Now, if I was a scientist looking back, I'd go, well, that makes perfect sense why I fell in love with that band first.

OM: Last year Rancid did the stadium tours with Green Day, which were awesome. I've always wanted to see Rancid play with Green Day. There's a lot of history between the bands, but not too many shows played together. How did this tour come about?

Lars: They just kind of asked us to go on this US run and they're old friends. They're from the same area. We're in two totally different places as bands. Obviously, they're in the rock and roll hall of fame. And, I wouldn't necessarily really call them a punk rock band anymore, but you know, that's where they come from. They come from that scene. So, I think that we mesh well because we're different enough but close enough at the same time, and super honored and super stoked that they invited us along, you know? And I think there's more similarities between us than differences. I mean, there's a lot of history there. And I mean, I remember Billie was like, do you remember when we first met? And I was like, no. And he's like, It was in Santa Cruz when we played the college there. So this is like '88 or '89, somewhere around there. And he goes, you were behind the dumpster drinking a 40 and I saw you and I went behind the dumpster too to smoke a joint. And I said, Hey, you want to share your 40 ounce? He was like I was a little intimidated because you had a huge mohawk. And I said, as long as you share some of your joint. And so that's how we met, you know, and I forgot. He reminded me and it's kind of like, shit, we've known each other for fucking 40 years almost. That's crazy. So, we've been in the same circles or whatever. So personally for me, I tell that story because it's like, there's been a history just with me. That's before, Matt and Tim and Op Ivy and Billy Joe, when Rancid was figuring out they wanted another guitar player, Billie Joe playing a couple shows to see if it worked. And then I become the guy, you know? So, there's a lot of history there, obviously.

OM: Yeah, I think I remember reading an article back from when I was like 15, so it must have been '96 or '95. Whenever I saw you guys on a magazine, I'd pick it up and read it. I remember them saying that when you joined the band, that...when they said hey, you're in Rancid, that you guys went to a Green Day show that night at Gilman Street. Is that true?

Lars: It wasn't at Gilman Street, it was at Berkeley Square. It was Green Day and a band called Tilt. Yeah, basically what happened was that was after the first band practice, me and Matt started drinking at about 10 in the morning. So I thought, this is going to be great. So by the end of the night, it was a bad scene, because I don't do anything half-assed. And when I drink, it doesn't really work out the best. So at that point, that was part of my life that wasn't really working out very well other than joining the band at this point.

OM: Speaking of live performances... A couple of years ago, you went out on a solo tour. Is it more nerve-racking playing on your own, or do you even ever get nervous taking the stage anymore?

Lars: You always get nervous. It's different kinds of nerves at different times, because every gig is a little different, you know. With Rancid, you get nervous for a whole different reason, because there's a lot of years there. The band's been together 34 years or whatever at this point now. So it's different nerves. It's stuff that you tapped into when you were like, 21 or 22 years old. Cause that's when you were originally doing it. With the Casuals or anything like that, it's a whole other set of nerves, you know? And with the solo stuff, it was just more about like remembering to pace yourself. Cause you're up there for an hour and a half, hour and 40 minutes. You're telling stories and you're talking a lot and that wears down your voice too, right? And then you're talking about elements and sleep deprivation and other kinds of things that happen. It's just different kinds of nerves for different kinds of situations. I've never gotten so nervous that I didn't want to go on. That's just not me. I love playing the gig and stuff, but I'm happy that I'm home.

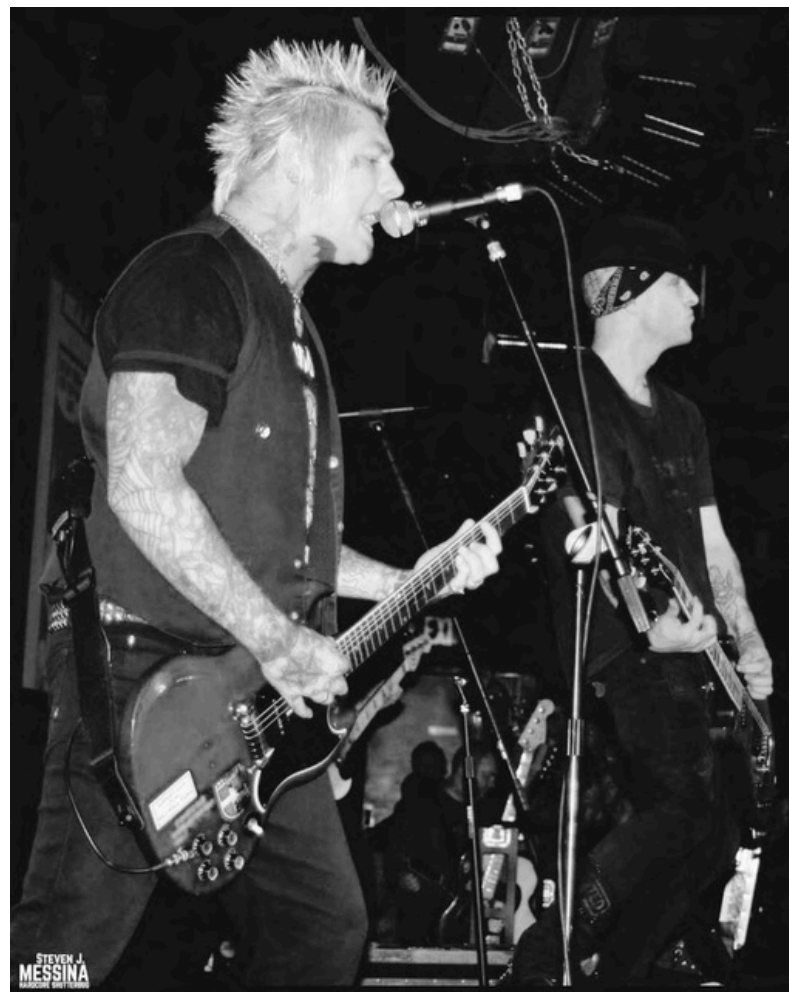
OM: Yeah, I could understand that. You got the family, you know?

Lars: Yeah, for sure. I mean, I got into music to get out of my fucking shitty neighborhood. I picked up a guitar out of survival. I didn't do it to try to be like Eddie Van Halen. I didn't do it to be a rock star. I did it so I could make some money and get out of the projects housing that I grew up in. To me, I don't even necessarily

OUTSIDER INTERVIEW

know if I would even call myself a musician. This is my hustle, in a lot of ways. And I don't mean that in like a negative context. I just mean it saved my life, you know, and I believe in it. But now it's like, when I was able to feed my family as a result of it, fuck, I mean, that's exactly what I set out to do. I never gave a fuck about rules, about you can't do this if you're punk or you can't be this. And you know, for me, I'm not gonna do anything unless there's something at the end of it. You know, I do things out of love for sure, but there's also a goal. I've always been a very goal-oriented person. My mindset was always to make something out of myself. I'm not okay being stuck in this

rut. I'm not okay about having a dead-end job or a dead-end life. Even though that might have been written for me, even though that might have been my existence or my reality at the time, I knew that I needed to



break the fuck out of that. And damn if I'm gonna fucking apologize for being successful. For me, my hustle was to get the fuck out of not being able to provide for my family that I now have and to fucking stay alive. I didn't have fucking nice parents and a college education and a good neighborhood. I had punk rock, a guitar, and a pack of cigarettes. So I made the best that I could and I did fucking great. So for me, I don't even know if I can even call myself a musician.

OM: Yeah. I get what you mean.

Lars: I play guitar. I do what I think I do, very well. If I modeled myself after anybody, it would have probably have been Malcolm Young and Ace Freely and I don't know, Jake Burns from Stiff Little Fingers and Steve Whale from The Business and Mickey Geggus from The Cockney Rejects. And Charlie from The Last Resort. My goal was to make music that I loved and as it was kind of manifesting, I was like, shit, this actually can fucking put food on my table. Are you fucking kidding me? Like, why wouldn't I fucking take that opportunity? But that's where my mind is, because I don't take shit for granted. I don't take anybody's kindness for granted or anybody buying our records for granted or whatever it is. I realize how special that is because I'm the same fucking cunt that I've always been, you know?

OM: Well, it's a good way to be and I think people recognize that. You know what I mean? Somebody like myself identifies with the earnestness of your music and the writing. It's all there. You don't have to tell anybody it's there. You can tell it's there when you listen to it. And that's why I identify with it, why it's influenced me so much.

Lars: Much respect. Well look at Rancid. Rancid is bigger than any of the individuals in the band. Tim, Brandon, Lars, and Matt. They're members of a band that's no longer ours anymore. Rancid is bigger than any of us as individuals. It's your guys' at this point. Yeah, we still make records. Yeah, we still play shows and everything. But when you come to a Rancid show, you can tell it's not just ours. You know what I'm saying?

OM: It's a family gathering.

Lars: That's what I'm saying. It's everybody's. And I know consciously that's the way we've always felt about it.

OM: It's something bigger. It's like a family name. It's like a collective. If you want to use that word. Kind of like we feel about Outsider Magazine. We do it for the love of it. We do it for the scene. We do it for, check out this band that's... playing their ass off over here.

Lars: Correct. Well, then that's the thing. I still go to local shows, buy the t-shirts, pay to get in, do that thing because that's what keeps this thing alive. That's what keeps me feeling young. That keeps me connected. And that's where I come from. Because there are other people that are like minded. I didn't join a band because it was like something I did on my college breaks. You know what I mean? I dropped out of school when I was 15 years old. I had already been busted and been to juvenile hall. I was like, okay, maybe being a criminal is probably not gonna work out to my best, right? But I'm gonna do this other thing with the knowledge that I've taken and learned along the way. I can do THIS thing.

OM: Let's talk music and recording a little bit here. One thing I love about Rancid is all the records are kind of different and unique and they're all clearly the same band but they all have their own personality or identity. Like, Life Won't Wait and like two years later Rancid V comes out and it's a very different pace and feel and they're almost on like opposite sides of the scale. How does that come to be?

Lars: Well, I think that we always try to do what's unexpected. And I don't mean like what the audience expects or unexpects or the media- I don't mean any of that. I feel like if it starts somewhere, it normally

OUTSIDER INTERVIEW LARS FREDERIKSEN CONTINUED

goes the opposite. So because you kind of get in there and you maybe have some ideas and we get in a circle and start spitting out ideas and then we get something that we think that we might like and then we go, and just record it. Boom, boom, boom. Even if it's not a fully realized formula or a formalized song. You know, maybe it's just verse, chorus, verse, chorus, verse, chorus, solo, done, whatever. Sometimes the song stays that way. Sometimes it doesn't, right? So every record, I think for us, it's just gonna happen because of maturity. And we're always listening to new stuff, so there's different influences coming in all the time, you know? So, I don't really listen to a lot of punk now these days. It's a lot of hardcore, it's a lot of metal, it's a lot of like, thrash. But, a year from now, I guarantee I'll be listening to a lot more punk, you know? It's like, or maybe I'll be on to Skinhead Reggae again.

OM: Yeah, that's what I was going to ask was what the writing process was like. Do you guys have songs written before you go in together or do you just write in the studio? Just get together and like, all right, we don't have a plan. We're just going to see what comes out when we get together and jam.
Lars: Again, yes. Sometimes. I mean, Tomorrow Never Comes. That was like... all three of us, just like, what should we do? Do this, do this, do this, do this. Okay, put it together. And then Matt goes, “(sings:) tomorroooooow, tomorrowwww.” You know, it was like, what?! There's the hook, right?

OM: Yeah. It's an awesome song, man.
Lars: You know what you know, and then like you take that part, I'll take this part, you take this part. This is a rapid fire, so Tim, you're the best at that. It's like that's how it kind of comes about. And a lot of those songs, like New American, I think I had that riff. And Brandon just started going, bam. Bam. Bam. You know, and then everybody just, what key is that? D and A, okay, cool, and then boom. That's kind of how it works. And then it's like, well, where do we go from here? Or whatever. It's something you can just feel. And that's the other thing. We've been a band so long, you can kind of feel when somebody's taking the lead. Even if you're just writing the song, you kind of go, he's going to stay on the A. Okay, he's staying on the A. Now, what's he going to do?

OM: Yeah, you read each other's minds.
Lars: But we've been playing together for so fucking long, dude. Like, we don't even need to practice. If you said here's 29 songs that you guys need to play tomorrow night and fucking blah, blah, blah, here's the set list. Can you do it? We'd probably all look at it go, yep. Will we wanna do it like that? No, but could we? Yes. Yeah, I could probably do it tonight. I'm not even shitting you, without any review. But that's how good we are, and I'm not saying that to be braggadocios or anything, but I feel like that's where we're at because we've played together for so fucking long.

OM: I believe it. That's awesome. Yeah, you're tuned in together. I've noticed that at the Citi Field show that you still have the Lars JCM 900 and the stack that, you changed the Marshall logo to your name “lars.” And I first saw that at the first show I saw you guys at in '96 at the Roseland Ballroom in New York City. How did it come to say that?



Lars: That was Brett Reed. We were in the rehearsal studio and we were playing and he goes, hang on a second. And he just goes over there and he took a razor blade and he did it to my head first. I was like, what's he fucking doing? Brett Reed saw it. Brett Reed did it. I cannot claim any credit, and now it's so like part of me, it's so funny. But yeah, that was Brett Reed.

OM: That's awesome. One of your songs that I wanted to ask about was “Eternal City.” It's a very atmospheric song. It's my favorite Old Firm Casuals song. It's like a good old horror movie, - with the fog around the graveyard, with the ghostly backing vocals. It sounds like the voice of the fallen warriors on a battlefield and it just makes me picture like a bloodstained battlefield with splintered shields and broken swords and the burnt landscape. And of course vultures picking at a field of dead bodies that are littered everywhere. It sparks the imagination which is pretty amazing and it's a very simple sounding song. Where did this song come from? Like how did it come about?
Lars: We were...in Salt Lake City at Brandon's house doing demos for I guess it would have been Dominoes. Yeah, would've been Let The Dominoes Fall and I came up with it and it didn't seem like it was going to gel with what we were doing. And I can't remember who wasn't really high on it, but I was like, okay -somebody commented something. I can't remember what it was, but sometimes that happens. When you're making stuff up or whatever. You're putting out your ideas and everybody's not into it, that's hard to create, right? And when you're a team like we are, it's never anything personal. It's just like, okay. Like “Little Rude Girl,” that was written in 1994. That was demoed with “Roots Radicals” before “Roots Radicals” came out. So that might've been even '93. Point I'm trying to make is it was recorded for ...And Out Come the Wolves, didn't make it. It was recorded for Life Won't Wait, it didn't make it. And then it ended up on a Lars and the Bastards record. It's like “Maggots.” Another one that was a Life Won't Wait outtake. No, “Maggots” was Rancid Five, I think. But that's what I'm saying. We always kind of kept going back to it. There's a couple other songs out there that are relatively newer songs that we've released, but they're sometimes 25 years old, or at least parts of it anyway. So I just kind of kept it in my back pocket and then we were in the studio and I was warming up with it. I was like, yeah, I forgot about this one. And the way I was fretting it, hang on. (Goes to grab his guitar.) Because it's a different kind of like fretting. It's because you're going (playing “Eternal City”)...You can see that. So I'm going... (continues playing). So I'm like this, and then I'm sliding it down, right?

OM: Uh huh. Yup.
Lars: And I was just making noise to kind of like, get everything warmed up. And I believe Paul goes, what is that? And I said, it's a song that I sort of tried to realize way back. And he's like, well, let's realize it now. And

so as I started playing it, Paul just kind of went in there and I said, just do as little as you can, keep it simple. Paul's a really good songwriting partner because he understands where I try to go and he'll join me there at times. But long story short, Paul was the one that really said, OK, let's make this something. And I'm glad that he did. And then it was so foreign because, that was like on the first Old Firm Casuals record and we'd been going 100 miles an hour with songwriting, releasing records and everything else. So for that song to kind of come when it did was so opposite of what we were doing and how we were writing and everything. Because we were just talking about that synchronicity or that unspoken stuff that we have with our songwriting partners or whatever. I have that with those guys too. I can kind of guess where they're going. For me, I'm lucky because I can honestly say that lightning has struck three different times for me. And that was with obviously Rancid, The Bastards and The Casuals. I'm very lucky in that sense, and even with that last Last Resort record I did, right? Skinhead Anthems Four. We recorded that record in a day and a half. We had ideas of songs, but we didn't really know what they were going to be. Like we literally went in there and we would just go, yeah. Yeah. Yeah. Yeah. Record. Everybody was kind of going, did we spend enough time on this? Did we do this the right way? Like that's how fast and how easy it came together. I was like, shouldn't this be a lot harder work? And it's like, well, no. No, it shouldn't. Sometimes it can be, and that's not fun either. Life Won't Wait was a fucking sentence, man. Trying to get that record. There were like 110 reel to reel tapes. There was fucking 200 songs that we sifted through. That was fucking ridiculous. That's why we've never produced a record ever since because we need somebody to manage us. Because me and Tim are fucking crazy when it comes to writing songs. We won't stop. And when you need a producer to stop you and say, no, that's good. You know?

OM: Wow. Yeah. Like Brett Gurewitz. He'll do that for you.

Lars: Yes. Yes. But yeah, so that song, thank you for pointing that out. It was also like something for me, there was a lot of change that was happening in the Bay Area, a lot of like these kind of types of people who start moving into the Bay Area. They're always from out of state and they always think that they have this idea that like, this is how we're supposed to be now that we live in California. And it was like another gold rush, and what happens, is eventually it all crashes and they all fucking move away, right? And so that's kind of where we're at now with the (San Francisco) Bay Area. And they're always the motherfuckers that ain't from here. That song is a reflection of that as well. Because it's talking about, “it's the end of Eternal City. It's the end of the golden road. It's the end of all prosperity. The end of an empire, the fall of Rome.” What I'm basically saying is now that these vultures have moved in. The growth will stop. Now everybody's gonna become pushed into poverty. Which fucking happened. Because, my wife was paying \$3,000 for a studio apartment. You get what I'm saying? And you got fucking these big companies like coming in and forcing everybody out. So anything that was cool, everybody wanted to move to San Francisco because it was fucking cool. Yes, I'm talking about war. Yes, I'm talking about desperation. I'm talking about the battle. Yes, there is that imagery, but behind that, you know how you described it, yes, 100 % that is there, but it's also this other thing that's there, that's fueling that. Because it is a fucking wasteland, you know? Is it where I'm at today... like I don't give a shit to be brutally honest. Where I was at that time, it concerned me a lot. But I also had a lot of other things to be angry about.

OM: I was flipping through my seven inches and I found my Forgotten - Class Separation seven inch and The Forgotten is one of my favorite bands. And I know you did some producing on Swingin' Utters as well as that seven inch for Agnostic Front and the first Forgotten record.
Lars: Yeah, absolutely. Great record. First two Dropkick Murphys' records too.

OM: Yeah! So I know recently you did some work on the last Bewitcher record. Do you still do a lot of producing or any producing nowadays?
Lars: I did, yeah. It really has to be something that I really want to do. It has to be a band I really, really like. If I don't like your band, I won't do it. If I don't love your band... let me rephrase that. If I don't love your band and secretly fantasize about being in your band, I won't do it. You know what I mean?

OM: It makes a lot of sense, because how are you going to do your best work and put your heart and soul into it if you're not really into it, you know?
Lars: Some people, that's their job. That's not my job. When I was in my 20s and I was producing every fucking band underneath the sun and giving bands a sound, and whether it was The Business and the whole street punk thing coming out after that, with the Truth record, I mean, that record changed everything, the way everything sounded. And as a result of doing the Truth, record by The Business and Streets of San Francisco by The Swingin' Utters. Doing those two records which dynamically and sonically and just the tones are so, like dynamically and sonically, both of those records are very similar. Tone-wise, completely opposite ends to me. So now, for me, I really have to love you... like I'll do Powerhouse. Because I LOVE them. It's a great band. A hardcore band. I did their last EP. We worked together 25 years ago for the first time. I did Bewitcher because I saw Bewitcher and I went these guys are Incredible. I love this fucken band. And I knew that we could do something special and I think that we did. I'll work with Charger if they ask me. I'll work with other thrash bands that maybe are local. To me that's where I need to be to produce. Because I don't really wanna do it anymore.

OM: Thanks for taking the time to chat with me. Great talking with you.
Lars: Yeah, no, my pleasure. Happy to do it.

READ THE EXTENDED INTERVIEW & MORE AT INEFFECTHARDCORE.COM



“CASTING SPELLS ON A BURNING WORLD” - UNFORTUNETELLER



Hudson Valley's own female fronted hardcore punk band, God's Favorite, has released their debut 8 song EP entitled "Divine Chaos". I had the pleasure of listening to this short but sweet album of controlled chaos in musical form. From the heavy hitting

intro to "God's Favorite" to the in your face realism on "Big Boot". Slowing down in the middle with "Broken Noose" and "Springtime in Kentucky". Picking up the pace with "Dead by Dawn", with guttural guitars and heavy drums this song hits hard. "Emotional Incest" starts hard, gets heavier and the lyrics tie it all together are deeply powerful. The chaos of "Gloveless" is exciting, making you want to get up and jump. "Snake Oil" is by far my favorite, the lyrics are profound and thought provoking. Overall, this album is a mix of chaos, in your face realism, guttural guitars, tight bass, hard drums and a singer with lungs of steel and a voice of pure power. I truly look forward to hearing more from them. - **Brittany Scully**

(Phage Tapes)

This record is proof that the old saying might just be wrong—you can judge a record by its cover. Every time Chris sends over a batch of releases to check out, I'm immediately drawn to the artwork. Packaging matters, and in this case, the insane cover art by Mark McCoy had me hooked before I even dropped the needle. Fortunately, the music holds up—and then some. This three-piece band delivers nine self-recorded tracks of raw, lo-fi, '80s-style hardcore. By that, I mean the kind of unpolished garage sound that collides with surf-inspired Dead Kennedys-style guitar riffs, then powers straight through with reverberated, non-nonsense intensity. It's hardcore the way it used to sound—before polished production and big festival stages took over. Fans of Back and Laugh, Haymaker, and DS-13 will feel right at home here. Short, sharp, and completely unfiltered—this one rips.

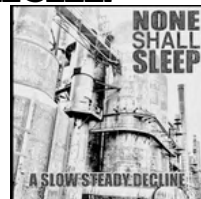


"CASTING SPELLS ON A BURNING WORLD" - UNFORTUNETELLER

(Invisible City) The heavy hitting Unfortuneteller has released an amazing debut album called "Casting Spells on a Burning World". What a poignant title in today's world. This 6 song EP is full of screaming lyrics, heavy drums, amazing breakdowns and riffs and bass that comes out of nowhere and settles in your soul. Beginning with "Over Mercy" with its rhythmic intro, screamy vocals and deep drums all held together by a Metaphysical Castration" which is fast, loud and hard. The interesting riffs really hooks you in, then the bass sneaks up on you and you just can't let the song. Then the chuggy bass of "Vibekiller" gets into your ears and just KILLER lyrics, this song is just perfection. I loved the old school sound of it like going back to the old skate days. Finishing up with the abstractly titled "Nine", filled with raw vocals and solid breakdown and hard and heavy a great introduction to a band with a very bright future. - **Brittany Scully**

“A SLOW STEADY DECLINE” - NONE SHALL SLEEP

“A Slow Steady Decline” is a solid punk album that is reminiscent of the early 2000’s working class punk bands. Every track off this album seems like something that would be featured on one of the “Punch Drunk” compilations. “Another Day Pissed Away” is the standout track for me with its anthemic chorus and its catchy riffs. The song “Pimps and Whores” is perfect for fans of Social Distortion. The vocals range from a gruffer sound of The Krays to one similar to Milo from Descendents. If you’re a fan of any of these genres or bands this album is strongly recommended. -**John McGrath**



"JUST A COUPLE OF MOOKS" - VIC RUGGIERO & SIMON CHARDIET




On a pleasant Thursday night in May, I had the chance to go see Vic Ruggiero (yes that guy from The Slackers) and Simon Chardiet's dual act they call The Mooks. A cool little spot with a great musical themed atmosphere called the Lemon Squeeze in New Paltz, NY. I am, of course, familiar with The Slackers and Vic's handy work on Rancid albums and side projects, but wasn't sure what to expect. They didn't go on until almost 10 so I wasn't sure how long I was going to be able to stay with the early Friday work day looming over my shoulder. But right from the first few bars of the opening tune, I knew I wasn't going anywhere. It was set - I'm here to the end now. A bluesy, soulful, part 50s rocker, part doo wop. Simon walking away on a telecaster looking guitar that

I knew was not a Fender. Vic on part old Silvertone, keeping the beats with a kick drum and foot tambourine with the addition of a mouth harp on certain tunes. Their dynamic alternated from explosive and wild to cool and collected, but always smooth. Their chemistry is phenomenal and the banter and shenanigans in between songs was so funny and entertaining in itself, they could easily double as a stand up comedy act. They played the Blues, they played Doo Wop (a personal favorite, which they adequately pointed out the travesty that no one plays it anymore - agreed fellas), they played a Chuck Berry song, some Slackers, some Bo Diddley, some punk. The biggest surprise was that they played that Silencers song "Policeman" from the first Give Em The Boot comp. The best song on that compilation in my opinion. I found out after the show from talking with Vic that he wrote that killer number. The songs were fun, all movers and shakers and at one point Vic even took to a piano that was sitting on the stage (after some prompting from Simon) and busted out a few ragtime / soul-type tunes. A lot of laughs, smiles and a lot of harmonies grooving into the night. Great guitar tones and Simon had those high doo wop harmonies down pat while Vic brought the soul with his smooth vocals with just the right touch of the gruff. There was definitely some ska undertones which I don't think I ever noticed the correlation between ska and the doo wop of the 50s and 60s until they referred to it as "the original ska." It totally clicked. Simon, described himself as "a 66 year-old crust punk that busted his ankle in a recent surfing accident" had a big boot on protecting it. I think that was the only thing that kept him from lifting off like a rocket, the way he was wailing on that guitar. He had a great range of vocals including the sneering punk on their clever punk numbers. And Vic with his fedora and his signature style like he's straight out of the 30s or 40s blues era or a NYC 50s doo wop group but with a punk edge to it. Almost timeless. What a range they both had. A truly impressive catalog they had as well. I had an incredible time, and I know it's a good one when the first thing I wanna do when I get home is pick up the guitar and do some singing and playing of my own. The first thing I played was "The Wanderer" by Dion. They had a record for sale; appropriately titled - "Just a Couple of Mooks." An excellent recording on a sharp-looking orange, slightly splattered vinyl that sounds as good as it looks. Smooth, thick and sweet like audible honey. Fourteen well-crafted tracks that seem to be from a familiar era past but not at all dated if that makes sense. It's always impressive when a two-man band can make you forget that there is just two people playing on the recording. You forget that it's not a big band because it sounds so full and complete. The record is great, I'm not taking away from it at all... but you really need to see these two live because it is on a whole other level. Vic said they will be back to New Paltz... I will keep you all informed so you don't miss it. Favorite tracks off the album (to name a few): "Never Go Back Home," "Blues in The Blue Of The Night," "Cherry Pie," and "Daddy's Gonna Tell You No Lie." -**Johnny No-Keys**

WHEN THE WOLF COMES HOME BY NAT CASSIDY (2025)

“When the Wolf Comes Home” by Nat Cassidy is an adrenaline-fueled horror story with elements of magical realism centered around a struggling improv comic and actor named Jess. One bad night at her job, waitressing in a dingy Los Angeles diner, is the catalyst to a series of increasingly bad events that shape the story. After pricking her finger on a dirty needle while cleaning the restroom of her job, Jess heads home instead of going to the hospital. She hears a sound in the bushes and finds a five year old boy who has run away from his father, who he claims is a monster. Soon after finding the kid, his father comes to reclaim him and transforms into a werewolf. The monster kills all of the residents in Jess’s apartment complex forcing Jess and the kid to flee. With nowhere to go, Jess and the kid start a cross-country road trip where she realizes that the kid has powers that causes his fears and beliefs to manifest into reality. All the while, Jess is coming to terms with the death of her own absent father.

“When the Wolf Comes Home” is a novel about dealing with the grief of losing a parent, coping with feelings of abandonment, and facing one’s fears. I’ve now read three Nat Cassidy novels and this is by far the best. It’s gory, yet emotional. The character development feels natural and I really came to like them as individuals as the story progressed. My only complaint is that it’s constantly stated how funny Jess is when she’s written to say something funny: it can get repetitive and diverts from the indirect storytelling. I highly recommend reading this one if you want to appease your craving for gore while satiating one’s need for an empathetic hook.



-John McGrath

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HAVE YOU HEARD

BY JOHNNY NO-KEYS

I do a lot of talking and discussing of albums and bands with friends or even see records in my record collection and wonder why I don't hear more talk about certain bands or albums. Bands and albums that I feel are important and worth discovering for people that may have never heard of them. Or maybe never saw these records in stores, especially now that less and less stores are carrying physical media which is where we used to hunt and discover new music. So here it is! A little section to help you find some good stuff lurking out there in the universe waiting for you to pick it up with both hands and bring it into your circle / home or discover and put down to bury in the dirt. Hopefully the former...

THE OLD FIRM CASUALS



This is a band that I've had on my list for this section, so considering the interview with Lars in the issue, I figured it's time to bring it into the light. This was a band I had heard of around the time they had first emerged, from a friend that had told me one day: "hey did you hear Lars has a new band?" I promptly responded with; "No, but I'll have to look for their stuff." But, I never did find their stuff at the record stores. For years, I wondered if they had ever released anything or if this band was just a rumor. Eventually, after years passed I had remembered the internet and when Spotify was gifted to me AND when I finally got around to actually using it... BOOM. Found them. As fate would have it, I ended up getting the albums all from Lars over the last few years. This band has a great convergence of styles. There's skinhead anthems in there, some punk stompers, some hardcore sing-a-longs and even some thrash in there (see the song "Thunderbolt"). My friend's response back then when I asked what kind of stuff they played was; "skinhead stuff." There are definitely some tracks that show that influence but there's so much more here. There is also a lot of straight up great rock n' roll songs here. Listen to tracks like "Needle On The Record" and "Casual Rock n' Roll." On "Holger Danske" -their most recent LP from 2019... The gang vocals are almost like war chants of battle-worn vikings on an ancient battlefield sitting around a bonfire. It starts off with a shotgun blast of a hardcore punk song mixed with thrash on a track called "Get Out of Our Way." Followed by the sing-along battle hymn of "Motherland." There is a great flow on this record between fast and "slow". The calm and the storm. The heavy and the light. Another excellent album is one called "This Means War." "Victory" and "Perry Boys" have an infectious, anthemic skinhead feel to them. The gang vocals and "heys" on "Perry Boys" pretty much command you to chant along and throw your fist in the air. "Election Day," "Off With Their Heads," SO many great songs on this record. The atmospheric, dirge-like track called "Eternal City" with it's ghostly backing

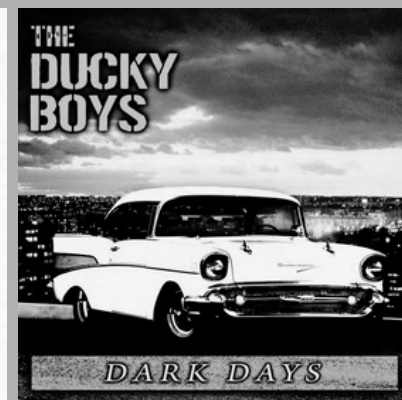


vocals is my favorite track. Not only on this album, but my favorite by this band, and there are a lot of "favorite" songs here. Just a haunting melody and simple rhythms. If you're unfamiliar with this band, I would start with this album. It's a must have. When Lars and I sat down to talk, he spoke about feeling very fortunate about having "lightning strike 3 times" in his musical career with song writing chemistry among his bands. The first was RANCID. The second was LARS and THE BASTARDS. The third strike is THE OLD FIRM CASUALS. Put the needle on the record and find the truth in this for yourself. There's 4 full-length albums out there and a slew of EPs. If you're looking for these treasures, you can dig around in Lars' eBay store and even get signed copies from him on Instagram @lahzs_lockah. Go grab your battle shield and your broad sword and hit the Golden Road and enjoy your musical journey to Valhalla my friends.

The mid-90s, most will agree, is when SO many great punk bands got discovered and came out of the woodwork. The Ducky Boys were a band that was grouped in with the Boston bands that brought their own shine to that scene. Dropkick Murphys had put this scene on the map in a big way during this era and brought the spotlight to that town. One CD I have from the Ducky Boys has a hype sticker on it that says: "Heartfelt, hook-laden punk 'n' roll from Boston." I would say that sums them up pretty well. Mark Lind - the original bassist (and founding member) has stated some of their influences as being The Misfits and Rancid. You definitely hear these influences shine through. Along with the likes of what I would guess would be Tom Petty, AC/DC, Roy Orbison and the Ramones amongst others. There's also a good mix in there of the early 60s "sha-na-na" and "shooby doo wop wops" in there. They take many different decades of the good ol' time rock n' roll and Frankenstein them into their own brand of punk that makes for a hybrid that is unstoppable and irresistible to the ear. They do a killer cover of "Stand By Me." A song that sounds simple enough, but a daring move that's difficult to pull off and have it stand up to the original. They nailed it. Let's jump into favorite songs, shall we? "Out of the Rut" -a great song about being beaten down but fighting your way back up onto your feet. If this song doesn't get you fired up... check your pulse, you might be dead. "Alone Tonight" -just a great rock n' roll song with good hooks and harmonies about lost love and regret. "Pass You By" -this song has a big chorus with fantastic gang harmonies and is just a mover and a shaker. It will be stuck in your head and you will have the urge to repeat the track right after you hear it. "Do You Wrong" -a great guitar riff that draws you in right away in this contemplative track with dual-attack vocals and a catchy chorus. "I'll Rise Up" -one of the first Ducky Boys songs I ever heard, a friend put it on every mixtape for a while. Another rallying fight song with the vow to rise up again to repay the betrayers. This song makes you want to join the gang in pursuit of vigilante justice. "One For The Underdogs"

-a song that's pretty self-explanatory but is a rallying number with great gang vocals that belongs on every mixtape. If you're looking for a great place to start I'd say the album Dark Days. That or Three Chords and the Truth. Both spectacularly solid albums. You can still find most of their CDs and records at statelinerecords.bigcartel.com. Happy hunting to you.

THE DUCKY BOYS



ASSORTED JELLY BEANS

"No Time," kick the album off and you'll know what I mean. But even if you're not a fan of the Beastie Boys, don't let that deter you... it's just my rough association. They have so many songs that are both hilarious but also serious and amazing. Let me clarify; they are not a joke by any means but they have a great energy about them that when they add little funny lines or outbursts to their

songs- it makes you laugh out loud. Great bass lines, vocal trades, breakdowns, fast boppers, foot stompers a great blend of fast punk/ska and the slow. Great drum sounds that are solid and the guitars have that perfect mid-90s sound. They seem like an awesome band to play at a house party. They give you the impression that it would be a riot of fun. I wish I had seen them live. Sadly, I missed an opportunity when they played The Chance in 1998 with, the not quite yet famous, Blink-182 and Homegrown. They are funny without being obnoxiously goofy or annoying in any way. They have great songs about serious subjects and the everyday struggle that just about anyone can relate to. The songs in their catalog have a groove that just make you want to skank around in your JNCOs or grab your skateboard and pound the pavement. They tackle subjects like imbeciles doing stupid things in "Braindead." They have a track called "Mr. Bill" which pokes fun at U.S. President (at-the-time) - Bill Clinton. It's the only one I can recall from that era. It's great. Starting it off with the rally cry; "just don't inhale!" People that lived through that era will get this joke, if not... Google it. Get a bit of culture in ya. "Punk Rock Jock" tackles the subject of scene invaders and bullies. A classic telling of the age-old tale of jock vs. punk. "Assorted Jellybeans" is a track that speaks to their credo that we're all different and can all get along as long as you aren't mean with a narrow mind. I believe the sample music at the beginning of the track is taken from the NES video game A Boy and His Blob- where you have to feed this alien blob different jellybeans to shape shift into useful objects to help you navigate assorted obstacles in the game. A nice touch. They have a great sing-along quality with songs that stick in your head long after the CD is finished. "Wiggerside" is a great track that is replete with that AJB energy that never quits and is one of my favorites that isn't off that first, no-skip album. "Don't Ask Me" is a great song about having so many paths to choose and not knowing where you want to go or what direction you want to pursue in the crossroads of life. If you haven't yet heard these guys, start with the self-titled album from 1996. They are on streaming and you might be able to hunt down some CD versions of their stuff. It will be 100% worth it. Other favorite tracks include "8th Grade Nerd," "Rebel Yell," "Plain Life," and "Another Way." For CDs, of course, check your record stores that carry CDs or check eBay.



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